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Item 214. Podhajska, Minka. **Mesice**. Prague: Politika, [1919]

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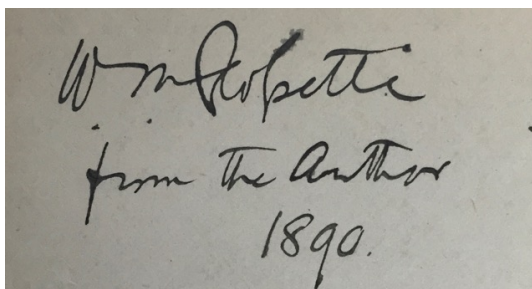
1. [ABC]. **ABC Door Broers - De Jonge**. Bolger's Cacao. Promotional publication Bolger's Cacao, Bolsward, [ca. 1910]. Stapled, 10 pp. 8vo. Near fine. (#2686) \$50

2. [ABC]. **Moeders A.B.C. Boekje door Elize**. Alkmaar: P. Kluitman, [c. 1890]. 32 pp. Original color pictorial chromo wrappers. Full color lithographic illustrations every other page. Partly tender along spine, very good. (#2664) \$95

3. [ABC] Dalenoord, Jenny. **Dierenalfabet**. Privately Printed by Dalendord, 1944. 12mo. Tourquoise clothe, color pictorial insert on cover. Illustrated in black and light blue. Very good. (#2716) \$50



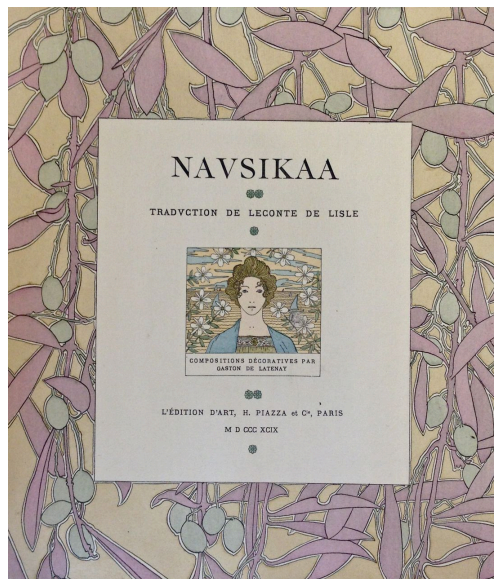
4. [ABC] Geldorp, P. J. van; Janine Dauphin. **A is een Aapje. ABC. ABC. Three Books**. Amsterdam, Paris: J. Vlieger, Renet Touret, [ca. 1900, 1944, 1949]. Tall quartos. Color printed wrappers. Three separate titles. Color plates, outlines for coloring, etc. Three sentences have already been completed in pencil. Generally very good. (#2662) \$125



5. Adams, Francis. **Songs of the Army of the Night**. London: Vizetelly & Co., 1890. First English edition, **Inscribed, but not signed, by the author in the year of publication to William Michael Rossetti**. Small octavo. 119 pages. Publisher's green cloth, spine lettered in gilt. Francis Adams (1862-1893), an author and poet of some merit, wrote copiously in his life which was cut short by suicide. He was a competent poet and very sympathetic to the social wrongs and the downtrodden of the period. His first novel, *A Child of the Age*, was one of

John Lane's Keynote Series Books (Aubrey Beardsley). Spine slightly leaning, boards rubbed and soiling with large dark stain to front board, edges and joints worn, corners bumped, endpapers discolored. Good. This Adams' most acclaimed book. (#2613) \$225

6. Adams, Francis. **Tiberius**. London: T. Fisher Unwin, 1894. Limited to 250 copies of which this is number ten. Duodecimo, 208 pages. Frontispiece of the author. With an introduction by William M. Rossetti. Publisher's binding with gilt titles and decoration on the front cover and spine. Uncut page edges. Covers are soiled; pages are foxed and toned in places. Very good. (#2614) \$175



7. [Art Nouveau Classic] [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) \$2,800

8. [Auction Catalogs]. **The Library of Jerome Kern**. New York: Anderson Galleries, 1929. First edition. Tall octavo. Two parts in one.. 468 pages, bidder sheet inserted at rear of second part. Contemporary cloth, spine lettered in gilt, original stiff paper wrappers bound in. Covers lightly soiled, corners bumped, holographic pencil notations. Very good. (#2598) \$150

9. [Auction Catalogs]. **The Library of Robert Hoe**. New York: Anderson Auction Company, 1911. First edition. Octavo. Two parts in one. 606 pages, frontispieces with additional illustrated plates throughout second part, bidder sheets

inserted at rear of each part. Contemporary dark green ribbed cloth, printed paper label affixed to front board. Extremities rubbed, bookseller rubber stamp to recto of each frontispiece, discoloration to second part title page and frontispiece. Very good. (#2597) \$150

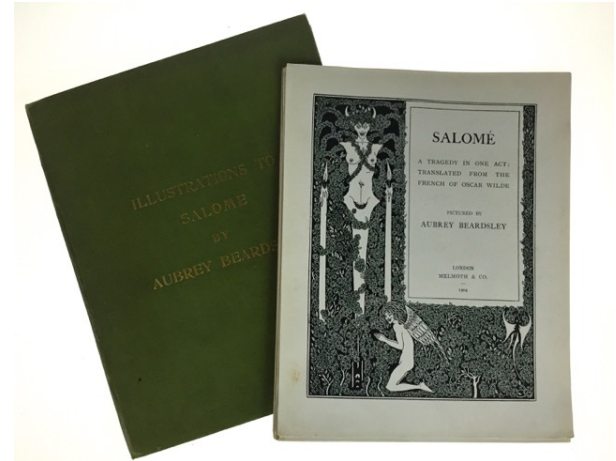
10. Austen, Jane. **Mansfield Park**. Philadelphia: Carey & Lea, 1832. First American edition. Two Volumes. Original publisher's cloth-backed, drab boards, lettering labels on spine (trace remnants, small contemporary institutional labels perished or remnant only). The exceedingly scarce first American 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 traced" (Gilson, rev. ed., 1997). Apart 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 heave 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) \$9,500

11. 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-title are not present. The second edition is thought to be 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

12. Baum, L. Frank. **Mother Goose in Prose**. Chicago: Way and Williams, 1897. 4to. First Edition, First Issue. 265 pp. Title-page in red and black. Illustrated by **Maxfield Parrish** including 12 black & white plates. 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

13. Beerbohm, Max. **Seven Men**. London: William Heinemann, 1926. Early edition. Publisher's blue cloth with titles in gilt. **ASSOCIATION COPY WITH SIGNED LETTERS**. Personal copy of Margot Sieveking, wife of literary editor Allan Wade, including Typed Letter Signed by Max Beerbohm tipped onto

front pastedown to "Mrs. Allan Wade," Typed Letter Signed by publisher and Beerbohm scholar Rupert Hart-Davis laid in, as well as Typed Letter Signed by Ellis M. Pryce-Jones laid in. With Beerbohm related clippings and owner's pencil inscription. A charming association copy, featuring warm correspondence between appreciative collectors. Publisher's blue cloth with titles in gilt. Spine slightly leaning. Some rubbing, bumping and edgewear to extremities. Some minor toning throughout. Very good. (#2872) \$325



14. Beardsley, Aubrey. **Illustrations to Salome**. London, Melmoth, 1904. First edition. 8vo. Portfolio green cloth over boards with titles in gilt on the cover, sixteen unbound plate illustrations for the 1907 edition of Oscar Wilde's *Salome*. Nearly all of the plates have small holes around the edges from being previously hung; one of the plates has been folded. Very good. (#2642) \$950

15. [Bewick, Thomas] Two titles, three volumes: **A History of British Birds**, two volumes, uniformly bound [together with] **A General History of Quadrupeds**. *British Birds*. Newcastle: Longman & Co., 1832. First edition. Two volumes, plus one volume. Bound in attractive contemporary full gilt and blindstamped bordered polished calf, two with marbled edges. Superb Bewick engravings throughout, armorial bookplate, slightly scuffed, very good. *Quadrupeds*, 8th edition, Newcastle, 1824, rebaked; Bewick cuts throughout. The two books (3 vol.) similarly but not identically bound. A nice set. (#2835) \$750

16. [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



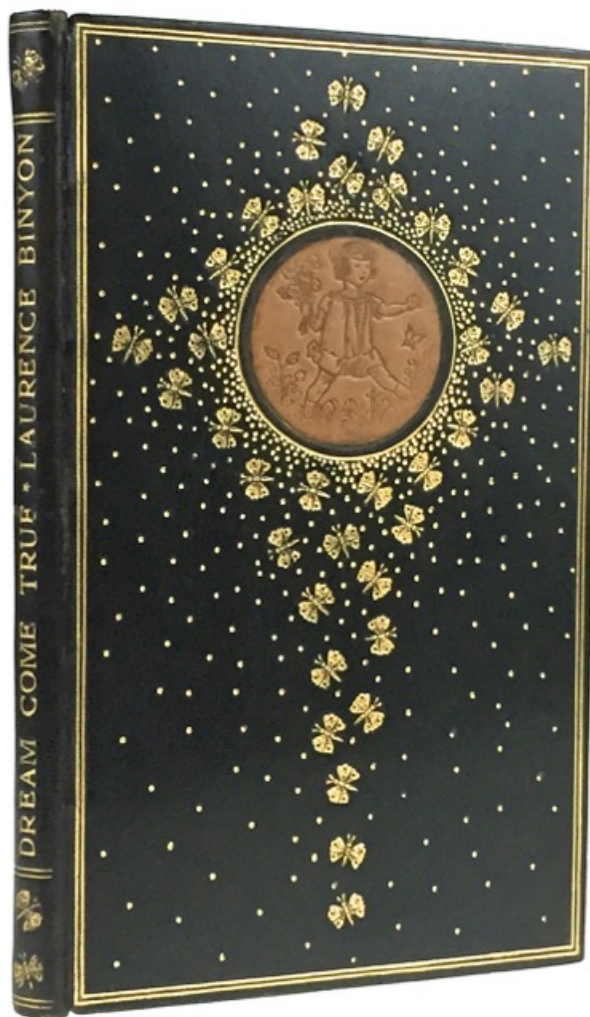
17. [Binding, Fine- "The Garret." De Pezay, Marquis and Claude Joseph Dorat. **Delia Bathing and Celia's Doves**. London: Vizetelly & Co., [1890] . Exquisite full morocco inlaid binding signed in rear turn-in, "**The Garret.**" A striking binding in the manner of the Guild of Women Binders or the closely 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 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. However, 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) \$3,500

18. [Binding, Fine- Arts & Crafts- W.S.H.] Lang, Andrew. **Aucassin and Nicolette**. Portland: Thomas B. Mosher, 1903. Tall 12mo. Superbly bound by "**W.S.H**" in **Arts and Crafts style** in brown crushed morocco with rectilinear ruling and lettering on both covers, spine with five raised bands and six compartment Flor de Lis emblems, all stamped in gilt. Both inside covers have large doublores with dark green morocco panels and multiple repetitions of the fleur-de-lis that appear on spine. Signed in rear doublure, "19 WSH 15." **Possibly the work of W. S. Hadaway** who was famous for his designs for Bruce Rogers' Friar Jerome's Beautiful Book. AEG. Inscribed, "To Father, from Will [?], 1915." Fine. (#2854) \$550

18 Copies Only, Bound by Bennet

19. [Binding, Fine- Bennet, NY] Huneker, James. **Painted Veils [18 Copies Only]**. New York: Horace Liveright, 1929. First edition thus. Sumptuously **bound by Bennet**, NY, in full rich crushed crimson morocco with exquisite Art Deco bent-line and star design on both covers and spine, lavish gilt dentelles

and beautiful dark blue silk moiré doublores as well as endsheets. One of only 18 copies for presentation by the artist **Majeska** (who contributed 12 full-page tinted illustrations (tissue-guarded with captions), and with this special issue, a **special suite of 4 additional illustrations** interspersed (tissue-guarded, but no captions). No copies for sale (stated on Notice tag). Copy #9, signed by the artist Majeska. 310pp., TEG, others untrimmed. A perfectly fine copy. (#2873) \$2,750

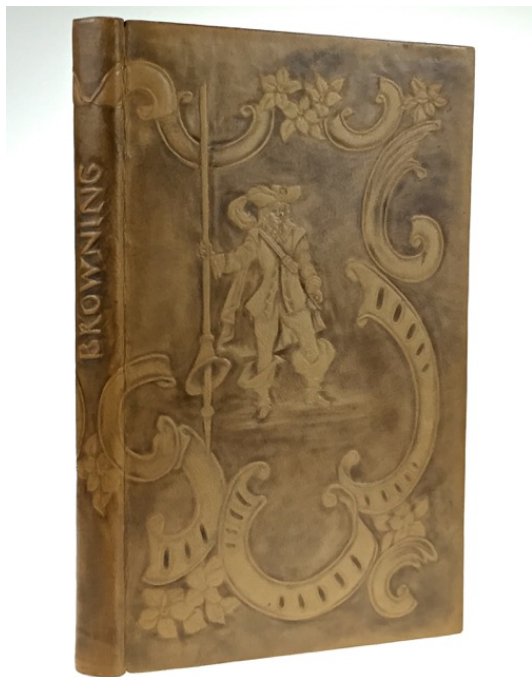


20. [Binding, Fine- Donnelley] Binyon, Laurence. **Dream Come True**. London: Eragny Press, 1905. First edition. 12mo. Superbly bound by **Donnelley Bindery** in full green morocco with elaborate gilt butterfly motif on both covers and two inlaid circular calf panels with etched design of little girl carrying flowers in a flower field, on both covers. Superb silk color and pictorial endpapers of flowers and bouquets of flowers, gilt rules on sides of binding. Donnelley's gilt pallet signed in front dentelle: "Donnelley, Chicago." 175 Copies Only of this beautiful Eragny Press title with double spread title-page including woodcut design in green by Laurence Binyon, and the rest including initials throughout by Pissarro. Original color patterned paper covered boards in back. A near fine copy of an exceptional Donnelley interpretation of Binyon's classic. Near fine in contemporary marbled paper slipcase. (#2903) \$3,750

21. [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

22. [Binding, Fine- Florence Paget] **Campion, Thomas** (ed. John Gray). **Fifty Songs by Thomas Campion**. London: Vale Press, 1896. First edition thus. Bound by **Florence Paget** in exquisite full dark green morocco binding with intricate interwoven gilt design on both cover. Noted woman bookbinder, Paget, among other luminous distinctions, was 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 (unobtrusive). Near fine copy of a gorgeous binding by Paget. (#2510) \$3,750

Bound by Willa St. George Moore, Guild Women Binders



23. [Binding, Fine- Guild of Women Binders, Willa St. George Moore] Browning, Robert] **Dramatic Romances and Lyrics**. London: Hacon & Ricketts, The Vale Press, 1899. First edition

thus. Superbly bound by **Willa St. George Moore of the Guild of Women Binders** [see "The Private Library, The Guild of Women Binders," by Ainslie C. Waller] with the Guild's gilt pallet in front dentelle and Moore's monogram impressed signature in rear dentelle, "W. St. G. M." A superb example of an impressed, molded binding made famous by the Guild's Annie MacDonald and here featuring a scene from Browning's poem, "How They Brought the Good News Came from Ghent to Aix," which appears on p. 59 in the text. Attractive Vale Press edition with decorative title and initials throughout by Charles Ricketts, 210 copies. Also, with Guild's Charing Cross Road binder's ticket at end. Book is fine except for slight pulling away at spine hinge at half-title. Extremely scarce signed binding by Willa Moore of the Guild. (#2900)

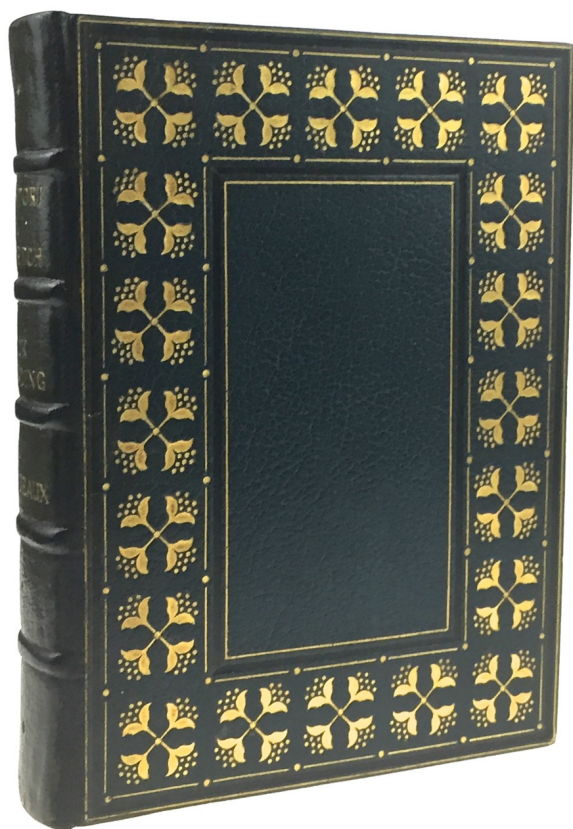
\$2,800



24. [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 Karslake'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

25. [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 publisher's explaining the type of binding ("Niger"), dyes and methods used, from "Karlsake & Co." Slight darkening to spine, else near fine. (#2155) \$2,400

Bound by Sarah Prideaux



26. [Binding, Fine- Prideaux, Sarah] 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 gofferred 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

27. [Binding, Fine- Lorenz Schwartz, Monastery Hill Bindery] Field, Eugene. **Love Songs of Childhood**. Chicago: Lakeside Press, 1905. First edition thus. Stunning full dark blue morocco binding with heavy gilt-stamped design on cover and spine by **Lorenz Schwartz for the Monastery Hill Bindery**. The central cover panel contains superb Art Nouveau-style stylized heart, stippling and a child's head, spine with similar motif. Gorgeous gilt-decorated dentelles and sumptuous dark blue wavy-grained silk doublures and free endsheets. Limited to 500 numbered copies, printed on Japan Vellum. An exquisite binding in very condition by one of the great bookbinders of the period; Schwartz also produced many fine bindings for the Roycroft Press. Bookbinder's gilt-stamped pallet in front dentelle, "The Monastery Hill bindery." Monastery Hill bindings are quite scarce. (#2279) (see below) \$3,250

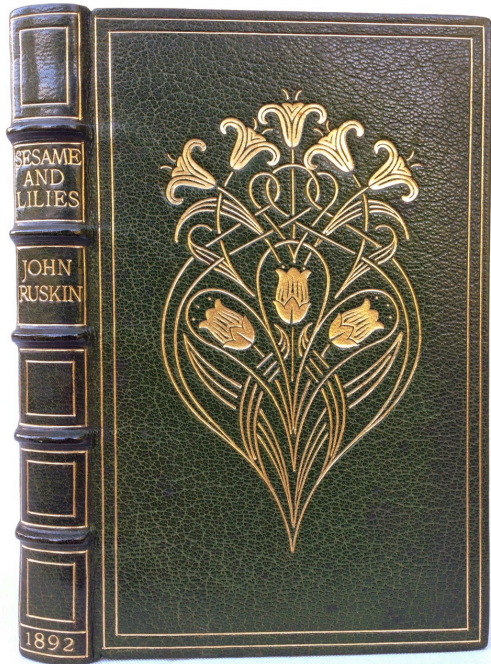


Item 27 (above). Lorenz Schwartz Binding

28. [Binding, Fine- Myriam] (Marie de Jouvenel). France, Anatole. **Les Sept Femmes de la Barbe-Blueu (Seven Wives of Bluebeard and Other Fairy Tales)**. Paris: Librairie des Amateurs, 1921. First edition. Thick 4to. 10" x 7" Superbly **bound by Myriam (Marie de Jouvenel) for Mabilde** in full red levant richly grained morocco with deeply impressed gilt strapwork, vine and flower pattern with concentric ruling and stippling on both covers, spine with four prominent bands two nearer top and two nearer bottom leaving five panels, the central of which carries over cover motif. Exquisite full gray morocco doublures with four concentric gilt rules and one stippled rule, silk endsheets backed by marbled paper. Edges of boards with gilt ruled line. All edges gilt. No. 50 of a special limited edition of only 100 copies on Japan Vellum with 5 different states of each illustration by G. A. Mossa in full color, tint and line. This binding is in in exceedingly fine condition, pristine. A monumental binding from the Mabilde Bindery who also did work for Paul Bonet, this being a book bound for them by Mare de Jouvenel. Housed in a superb handmade half morocco (matching book) chemise and leather edged slipcase, both with marbled paper in matching colors. (#1977) \$4,500

29. [Binding, Fine- Paul Bonet] Francois Villon. **Les Oeuvres de Francois Villon**. Paris: Cite des Livres, 1926. First edition thus. Superb half dark blue morocco binding by **Paul Bonet**

[signed "Paul Bonet" in all caps on front dentelle] consisting of inlaid brown and gilt-blocked squares, gilt ruling and lettering with red fantasy marbled boards (and endsheets) leaving an additional space of blue morocco at outside edges of boards. A representative binding of the celebrated Belgian bookbinder, Paul Bonet, probably the most influential of all French bookbinders of the period. This is an example of his earlier work, typified by geometrical gold fillet designs such as this binding. later inscription on front fly, very slight corner bumping, else fine condition. #986 of 1000 Copies. (#2156) \$4,250

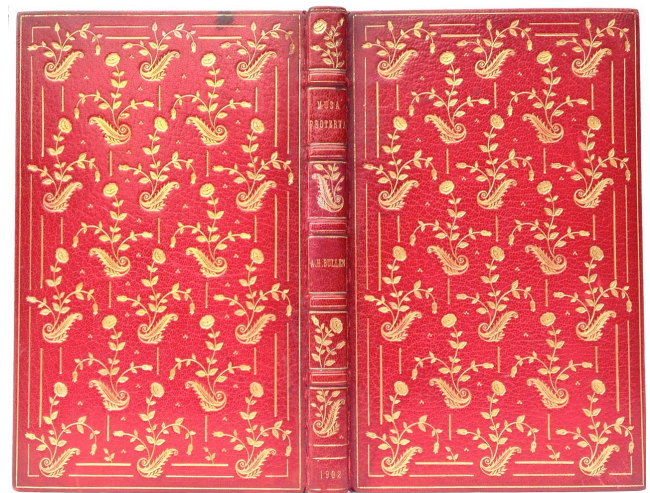


30. [Binding, Fine- Peter Verburg] Ruskin, John. **Sesame and Lilies**. Chicago: A. C. McClurg & Co., 1892. Crushed green morocco binding with bold gilt stylized lilies and sesame blossoms on cover, gilt-ruled and lettered spine, by **Peter Verburg**, noted Chicago binder and pupil of Ellen Gates Starr, eminent Chicago binder. Gilt-stamped pallet on rear dentelle, "P.V., 1905." Verburg bindings are quite scarce. Housed in contemporary calf box (defective). Fine. (#2278) \$3,500

31. [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

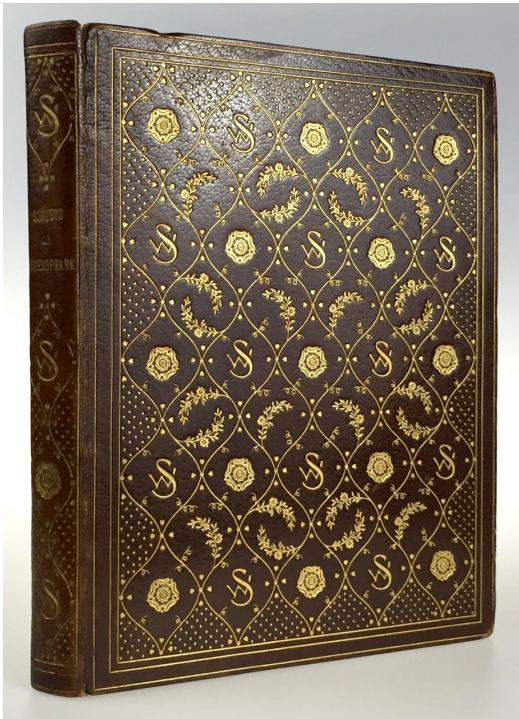
a sincere esteem, but I am not well enough to receive visitors. I return the literature, etc, relating to Nelson and Trafalgar which is interesting..." S. C. Toof set up his printing business in Memphis in 1876. He was later joined by Otto Zahn (1857-1928), the German binder who had worked for Zaehnsdorf 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

32. [Binding, Fine- Thomas Gosden] Walton, Izaak. **The Complete Angler, or, Contemplative Man's Recreation**. London: Samuel Bagster, 1815. Second edition. Superbly bound by the renown bookbinder, publisher, painter and 'compleat angler,' **Thomas Gosden** (1780-1843) in full green straight grain morocco with elegant tooled design including fish, flies, lures and fish baskets on both covers, pine with more intricate and similar motif, all of which Gosden was celebrated; original rose endsheets. The rare Large Paper, Second Edition, with proofs of the many engraved plates and biographical notes inserted by the former owner, Henry Cunliffe (noted collector, 1826-1894, whose bookplate appears on front pastedown). Book also contains the bookplate of John Hely-Hutchinson, also a well-known collector of the period. Illustrated with 50 engravings, including eight full-page copperplate engravings by Audinet after Wale, six by George Greig after John Linnell, plates of tackle, music, etc. AEG. Binding extremely well preserved with minor bumping and wear to corners, margins of spine. An important binding on a rare edition of Walton's 'Angler.' Gosden, only a few years later, published his own 'Complete Angler.' (#2310) \$3,250



33. [Binding, Fine- Zaehnsdorf Exhibition] 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

34. [Binding, Fine- **Rene Kieffer**] Diderot, Denis. **Le Paradoxe sur le Comédien**. Paris: Rene Kieffer, 1926. Superbly bound in full faux leather with intricate gilt pattern of stylized book carousel, book pages and hearts. Decorations throughout by G. Braun. Collection de l'Amour des Livers René Kieffer, Ed. Paris, 1926. Numbered copy 721/1000. This copy with orig. paper binding bound-in. Fine. (#2675) \$650



35. [Binding, Fine- Zaehnsdorf] 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

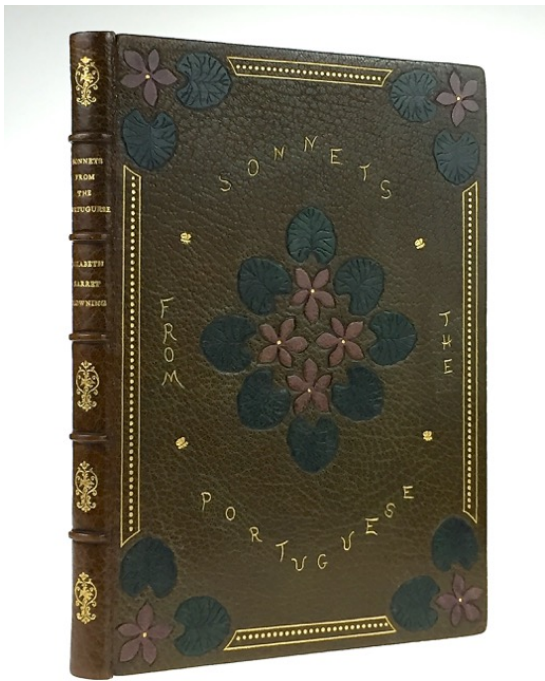
36. Binyon, Laurence [editor and contributor]. **The Garland of New Poetry by Various Writers**. London: Elkin Mathews, 1899. First edition. Original beige paper covered boards with attractive repeating design on cover in black designed by Binyon. Contributors include: Selwyn Image, Laurence Binyon Reginald Balfour and others. Side and bottom edges untrimmed. A near fine copy of a scarce book. \$175

37. [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

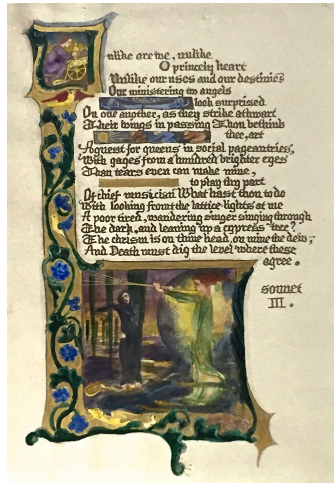
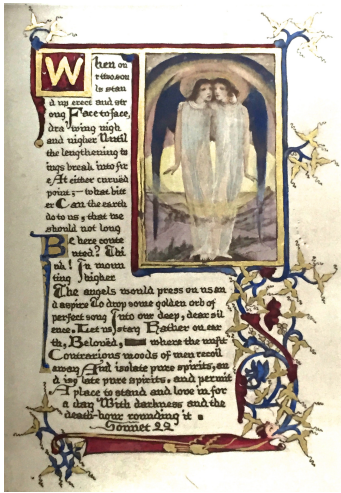
1853. Eleven etchings on steel by E. V. B. 'illustrated in prose and rhyme by M.L.B. and W.M.C. Full-page impressed plates, EVB's magnum opus, these illustrations represent her finest output in book illustration. Rodney Engen describes her as the "only competent woman illustrator, draughtsman to emerge 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

38. Bradley, Will. **Wonderbox Stories**. New York: Century Co., 1916. First edition. Original beige cloth with striking cover design by Will Bradley. Illustrated with full and half-page illustrations and line drawings by **Will Bradley**. A nice tight copy, near fine cover and internally, small stains rear cover. (#2920) \$275

39. 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



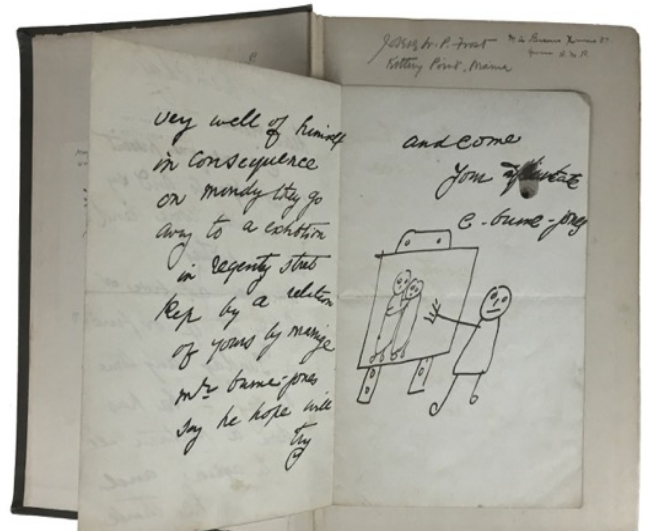
40. Browning, Elizabeth Barrett. **Sonnets from the Portuguese [Hand-illuminated by Maud Alma Thomson, Bound by R. R. Adams]**. Bound in full rich light green crushed morocco with 23 morocco inlays of petal and leaf motif in mauve and dark green on front cover, gilt stippling, ruling and lettering on cover, five raised bands, gilt designs and lettering on spine by **Ralph Randolph Adams of The Adams Bindery**, New York City, circa 1910. Thick dentelles with more inlaid flower/petal motif, large blue crushed morocco doublures, blue silk endsheets. Signed in gilt pallet front dentelle in two places: "The Adams Bindery," and "R.R.A." A thoroughly gorgeous hand-illuminated copy of Browning's *Sonnets* by Maud Alma Thomson, accomplished California artist and artisan who also hand-illuminated another similar (but not as lavish) book by D. G. Rossetti (*House of Life*). This copy represents printed pages from Phoebe Traquair's famous manuscript for this poem, with Thomson's superb hand-illuminated embellishments and additions. Traquair's MS had been published in 1897 by William Hay, Edinburgh, in 150 copies. A fine copy of a wonderful marriage of binding and book arts. (#2904) \$4,250



41. Buchanan, Robert. **Holograph Poem, "The Bit o' Garden," Four Stanzas, 24 Lines, with Two Corrections**. Written in fountain pen by Buchanan on two ruled octavo sheets (in landscape form), his poem, "The Bit o' Garden," with two corrections from what appears to be a last manuscript before submitting poem for publication. The poem appeared in Buchanan's book in 1867, *Wayside Posies*, published by George Routledge. Very good. Scarce. (#2834) \$525

42. [Burne-Jones, Edward]. **The Legend of St. George and the Dragon**. London: Thomas McLean, 1895. First edition. 12mo. 12pp. Original printed wrappers, headpiece design, printed ad back of rear wrapper. A curious and scarce booklet with a two-page explanation entitled, "The Story of St. George," written by Edward Burne-Jones and apparently also appeared in a Gallery showing in a preface to the entry for the painting. Booklet also contains some extracts from poems by William Morris (crediting same). Near fine. Printed on watermarked handmade paper. Extremely scarce. (#2824) \$325

With Burne-Jones ALS Presentation and Sketch



43. Burne-Jones, Georgiana. **Memorials of Edward Burne-Jones**. New York & London: The Macmillan Company, 1906. New Edition, Two Volumes in One. Thick 8vo. Original olive green fine-ribbed cloth, gilt spine. With fabulous three-page letter by Edward Burne-Jones affixed to front free fly containing a **caricature drawing by EBJ**. The letter is written to a "Nora" and appears to be entirely in the guise of young child writing (replete with bad grammar and misspelled words) in the third person; hence the illustration at the end showing a young child (stick figure) pointing to an easel with two stick figures as composition. A wonderful, one-of-a-kind letter by Burne-Jones, written on his "Grange" stationery (49, North End Road, West Kensington, N.W.), undated, but with "Wensday" (sic) at top. Mary Parson Coolidge's Copy, wife of J. Templeton Coolidge, famous Boston tycoon, artist and supporter of the Arts, with her bookplate on front pastedown, and inscribed to her just above ALS: "M. A. Parsons, Xmas, '07/ from R. M. P. Rear hinge cracked, some shelf wear, a very good tight copy of a rare title and with a really stunning ALS and drawing by Edward Burne-Jones tipped in. (#2850) \$3,750

44. Buchanan, Robert. **Saint Abe and his Seven Wives.** London: Strahan & Co., 1872. Publisher's cloth binding. Boards rubbed, edges and joints worn, corners bumped, hinges cracked. Bookplate of W. MacDonald MacKay. Good overall. (#2615) \$150

45. [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

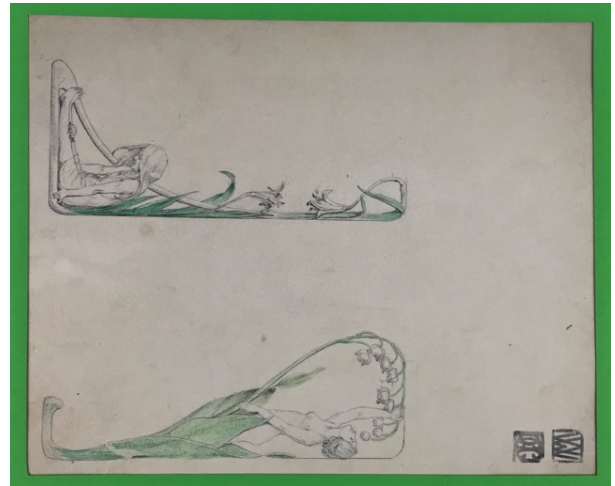
46. [Cruikshank, George] George Clinton. **Memoirs of the Life and Writings of Lord Byron.** London: James Robins and Co., 1827. Quarto. viii, 756 pages and four pages of advertisements at back. Frontispiece portrait of Byron, page of facsimile handwriting, and thirty-eight engraved plates, mostly by **George Cruikshank**, grouped at front of book. Half leather over marbled paper covered boards, five raised bands to spine with gilt title and small designs, upper edge gilt, marbled endpapers. Boards rubbed and scratched, front cover detached; endpapers darkened from leather turn-ins, holograph pencil annotations on verso of front free endpaper and facing blank, occasional smudges, minor stains, or foxing, otherwise in very good condition (#2600) \$175

47. Cruikshank, George. **A Pop-Gun Fired Off by George Cruikshank.** London: W. Kent & Co., [1860]. First edition. 8vo, contemporary 3/4 green morocco, top edges gilt, spine gilt, joints rubbed; original wrappers bound in (bookplate on verso of front wrapper). Very scarce Cruikshank title with woodcut illustrations throughout. Small partially abraded book label on rear pastedown. Front cover detached. Rarely seen with original wrappers. Cohn 186. (#2859) \$650

Carl Otto Czeschka, Wiener Werkstatte, Watercolors

48. Czeschka, Carl Otto. [Wiener Werkstatte] **Two Drawings, partially colored in green.** . [ca. 1900] 7 1/2 x 9" art sheet. Drawings approximately 3" x 5" in in fine pen or brush with portions painted-in with green watercolor. With two famous Wiener Werkstatte ink stamps (general and

personal) lower right. **Carl Otto Czeschka** (1887-1960) was one of the most prominent members of the **Vienna Succession and Workshop** as well as the sales collective founded in 1903 by Josef Hoffmann and Koloman Moser. Here are pictured two girls, one sitting (with a ladybug) and one supine with the Lily of the Valley. A wonderful portrayal of early Secessionist art by one its chief protagonists. Extremely scarce. Fine. (#2877) (see photo below) \$2,250



Item 48 (above). Czeschka, Carl Otto. Original Drawings.

49. Denslow, W. W. **Books to Burn. Original Poster.** [ca. 1898]. 15 7/8 x 12 inches. Superb color poster printed in light green, red and black showing a friar sitting on various Roycroft printed books with a pole into a fire produced by the burning of more books. One of Denslow's earlier jobs was working with the Roycrofters in upstate New York. Founded by Elbert Hubbard, the Roycroft movement was based on the philosophy and tenets of the Arts and Crafts movement and the work of William Morris. One of Denslow's trademarks was to add a seahorse to his signature. Very fine, an amazing survival indeed. Not in Kiehl, not in DFP, Virginia p. 28. (#2870) \$1,750



Inscribed by Dalziel with Presentation

50. [Dalziel, George] [Inscribed by Dalziel]. **Mattie Grey and Other Poems by GD.** London: Printed for Private Distribution, 1873. **Inscribed on the half-title page by writer and famed engraver George Dalziel to English translator and children's author Henry William Dulcken:** "To Dr. H W Dulcken/ With the Authors/ very best regards/ July 2/73." First edition. Octavo. 223 pages. Green cloth with gilt rules, titles, and author's stylized initials "GD" on front cover and spine. Cloth bubbled up from boards, corners bumped, lower left corner of rear board bent, lightly soiled, joints cracking near head and foot of spine, front hinge starting, rear hinge cracked, small holograph pencil annotation on verso of front free endpaper, small binders label on rear pastedown; occasional thumb creases, smudges, or minor soiling; nonetheless in very good condition. (#2617) \$325

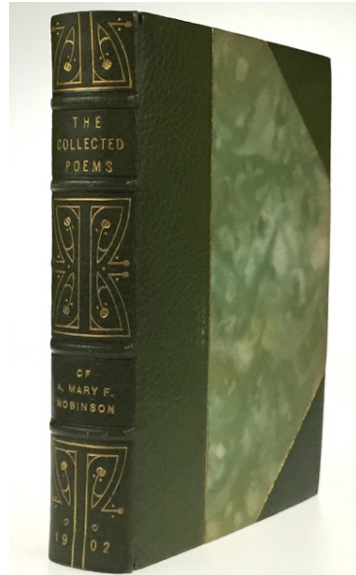
51. Dickens, Charles. **A Christmas Carol, in Prose, Being a Ghost Story of Christmas.** Philadelphia: Carey & Hart, 1844. First American edition. Original dark blue embossed cloth with gilt wreath motif and lettering on spine. The exceedingly scarce first American edition, published only one year after 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 a very rare and desirable Dickens edition. (#2102) \$8,500

52. 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

53. **The Dome: a Quarterly containing Examples of All the Arts.** London: The Unicorn Press, 1897-1898. Five volumes in one edition. 12mo. Illustrated throughout. With information on art, architecture, literature, and music. Pencil notations on front pastedown. Modern half green cloth and leather using the original spine covering with gilt titles. Gilt page edges. Some rubbing and corner bumping. Very good. (#2643) \$175

54. Evans, Sebastian. **Brother Fabian's Manuscript; and Other Poems.** London and Cambridge: Macmillan, 1865. First edition. Octavo. vii, 270 pages. Publisher's green cloth with blind-stamped ruled borders on boards, and gilt title on spine. Bookplate of "John Roxburgh, Jun." on front pastedown. Boards lightly rubbed and soiled, small tears to head of spine,

front joint starting; hinges cracked, holograph pencil book dealer's notes on verso of front free endpaper, light soiling and foxing; otherwise in very good condition. (#2618) \$175



55. [Duclaux] Agnes Mary Frances Robinson. **The Collected Poems, Lyrical and Narrative, of A. Mary F. Robinson [Madame Duclaux].** London: T. Fisher Unwin, 1902. First edition. 303pp. Beautifully bound in three-quarter olive green morocco over green marbled boards (handmade paper), raised bands on spine with superb interlocking stem and blossom patter, marbled endsheets. **Extra-illustrated with two holograph poems** in Robinson's hand and both bearing the author's name at the end, one appearing in the

front ("The Idea,") and the other at the end ("The Cup of Life:"). The latter is purple-stamped by "The Roycrofters," and dated Dec. 12, 1923, East Aurora." As well, at the very end is a small tipped-in engraved card of a winter scene. Robinson was a noted poet and biographer who wrote a rather scholarly work on Emily Bronte. The author was in a long romantic relations with Vernon Lee (Violet Paget) but later married James Darmester in 1887 and finally the French scientist Emile Duclaux. First poem on onion skin or rice paper, the second annotated May 24 and with one correction: the old title, "The Answer" is crossed out and replaced by the new one, the cup of life. TEG, others, uncut. Fine condition and a nice combination of art, aesthetics and poetry. (#2851) \$950

56. Fabri, Marcello. **Six Poèmes Synchroniques.** Paris: J. Povolozky et Cie, 1923. First edition. Small 4to. Original printed card wrappers with superb cover design on front in black, with red lettering, another on rear wrapper in black. **Association Copy: Presented by Fabri to fellow poet: D. J. d' Orbaix** with a four line note on front free fly. Wrapper cover design and 32 superb woodcut illustrations by P. L. Menon. (70pp.) Printed in 275 copies (150), this copy numbered #255. Original or contemporary glassine present. Fragile wrappers loosened at spine, clean and bright internally. Near fine. A most scarce and attractive work. (#2676) \$375



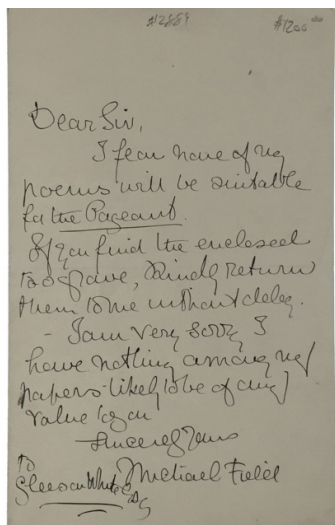
57. [Faithfull, Emily- ALS] **Autograph Letter Signed.** 2pp., front and verso 12mo sheet. 33, Warwick Road, Maida Hill, W. (printed). "May 27, 87" From Emily Faithfull (1835-1895), noted publisher credited for being the first female publisher of a major press (Victoria Press) in England, to Mrs. Wilmot (Lila Eardley, wife of Sir John Eardley, Baronet). "Dear Mrs. Wilmot, Your letter reached me here today... Have you the history of the Studios ??, and would you care to send the picture here to me, if so do and I will see if my friend is still inclined to purchase it for 60 pounds... it might lead to further sales.. etc." Emily Faithfull letters are quite scarce. (#2239) \$450

Signed by Faulkner

58. Faulkner, William. **Idyll in the Desert.** New York: Random House, 1931. First edition. Original marbled paper covered boards with publisher's printed paper label on cover. #137 of 400 Copies, **Signed by Faulkner** in colophon. A fine copy in superb custom made maroon cloth folders and matching slipcase with morocco gilt stamped label. (#2868) \$2,000

59. Field, Eugene. **The Love Affairs of a Bibliomaniac.** New York: Charles Scribner's Sons, 1896. First edition. xiii, 253 pages. Rebound in parchment over boards with ornamental square gilt devices on the boards, five raised spine bands with gilt decorations and leather title labels in compartments, marbled endpapers. Boards soiled and lightly rubbed; damp stains, small paper chips, occasional soiling; otherwise in very good condition. (#2602) \$125

Offered below is a scarce run of first editions by Michael Field (pseudonym of Katharine Harris Bradley and her niece Edith Emma Cooper). Aestheticists strongly influenced by Walter Pater and other Nineties authors, these two poets (and dramatists) were closely associated with Ricketts and Shannon and thus the Vale Press. (See also in this catalog: Items # 306, 307, 312, 314.

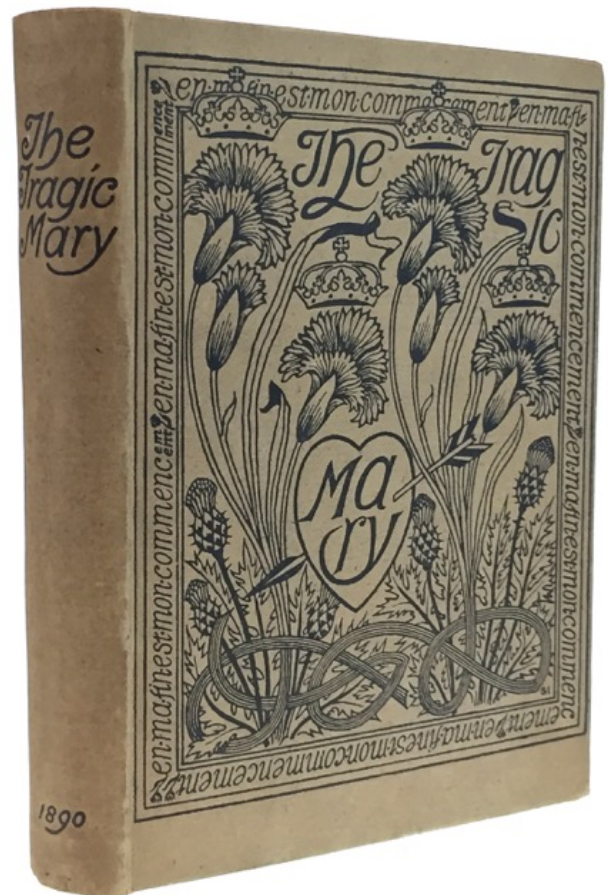


60. Michael Field. **Autograph Letter to famed editor Gleeson White.** One side of folded octavo sheet. To Gleeson White (appears at bottom). "Dear Sir, I fear none of my poems will be suitable for the Pageant. If you find the enclosed too grave, kindly return them to me without delay. I am very sorry I have nothing among my papers likely to be of any value to you, Sincerely Yours, Michael Field."

A nice association, indeed, to the editor of the Studio and later the Pageant. Michael Field letters are very scarce. (#2889) \$1,200

61. Field, Michael. **The Father's Tragedy.** London: George Bell and Sons, [1885]. First edition. 12mo. 312pp. Original vellum over boards, red lettering and device on cover, spine. TEG. A scarce title. Covers somewhat rubbed, near fine. (#2749) \$250

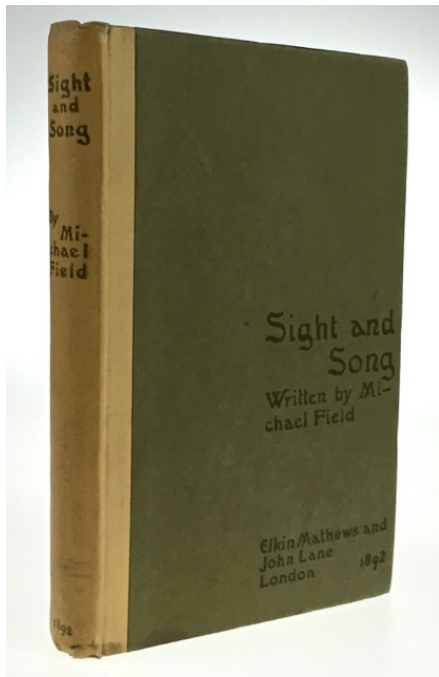
62. Field, Michael. **Canute the Great: The Great Cup of Water.** London: George Bell and Sons, [1887]. First edition. Blue cloth\$ with gilt lettering on spine, pink patterned endpapers. Very good. (#2739) \$225



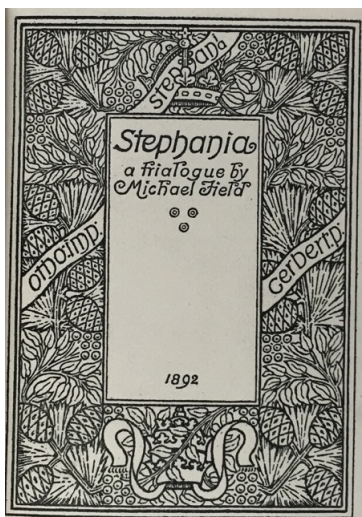
63. Field, Michael. **The Tragic Mary.** London: George Bell and Sons, 1890. First edition. Original beige paper covered boards with famous cover illustration of blossom and vines with innovative lettering motif on both covers by Selwyn Image (signed lower right). 261pp. A book uncommon to find it presentable condition; this copy is fine. A great rarity thus. Housed in attractive folding box with marbled paper covered boards, cloth spine and label on spine. (#2892) \$850

64. Field, Michael. **Underneath the Bough.** London: George Bell and Sons, 1893. First edition. Original beige paper covered boards with gilt designs and lettering, rebounded with beige cloth, stiff green silk endsheets. LARGE PAPER COPY, one of 150 copies printed on handmade laid paper, slightly tinted. PUBLISHER'S LIBRARY COPY, with purple stamp on half-title: "G. Bell & Sons, Ltd., Library copy, Self No. A7 ("A7" penned-in). With two-page publisher's prospectus laid in. Scarce thus. (#2743) \$325

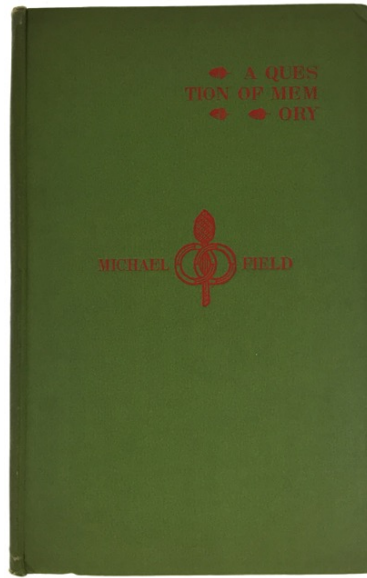
Presentation Copy: Field to Close Friend



65. Field, Michael. **Sight and Song [Presentation Copy]**. London: Elkin Mathews and John Lane, 1892. First edition. 12mo. Beige cloth backed, green paper covered boards, darker green lettering on cover and spine. **Presentation Copy from Michael Field to his close friend Alice Trusted** (Alice Marion Trusted, 1884, 1944) on verso of free fly: "Alice Trusted from Michael Field, May 19, 1892)." 400 copies, 126pp. With clipped article from THE ACADEMY by John Gray ("...[Field's book] is eminently a fascinating little volume; one that will give to many readers a new interest in the examples of pictorial art with which it deals."). Presentation copies by Michael Field are scarce. A fine copy in an attractive folding cloth backed slipcase with marbled paper covered boards, label on spine. (#2742) \$2,250



66. Field, Michael. **Stephanica, A Triologue**. London: Elkin Mathews, 1892. First Edition. Original gray laid paper over boards, vignette design on cover, paper label on spine. Cover, full-page title design and colophon all by Selwyn Image. Mostly unopened. Side and bottom edges untrimmed. 100pp. with four page prospectus at end. As well, this copy has scarce extra paper label tab with two paper labels (uncut). Corners slightly bumped, near fine. A very attractive and rare Nineties title. Housed in attractive folding box with marbled paper covered boards, cloth spine with label. (#2741) \$950



67. Field, Michael. **A Question of Memory A Play in Four Acts**. London: Elkin Mathews, 1893. First printing. Original green smooth cloth with red device and lettering on cover, red lettering on spine. Limited to 120 copies. **THOMAS BIRD MOSHER'S COPY**, with his decorative bookplate affixed to front pastedown (dated 1897 in the plate). Has Elkin Mathews' prospectus at end, dated 1893. A scarce Michael Field title. Housed in nice folding case, green cloth-backed, marbled paper over boards, paper label on spine. Usual faint browning to prelims, near fine and partially unopened. (#2745) \$575

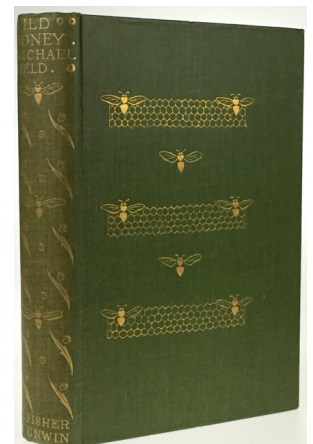
68. Field, Michael. **Noontide Branches**. Oxford: Daniel Press, 1899. First edition. Bound in modern half blue polished calf, gilt spine, attractive marbled paper covered boards. #33 of 150 Copies Only. A fine copy. (#2916) \$250

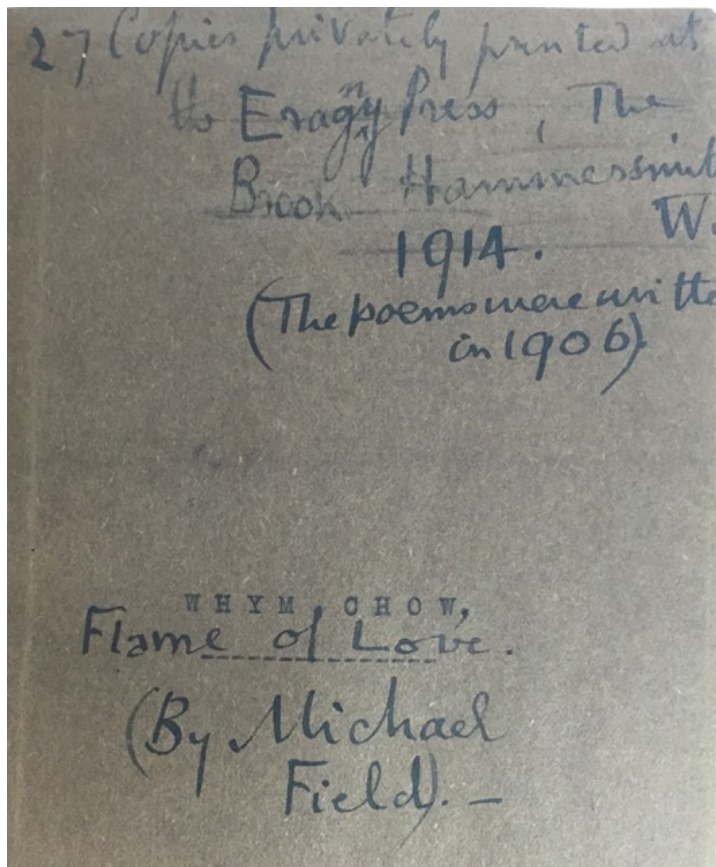
69. Field, Michael. **Poems of Adoration**. London: Sands & Co. (Ballantyne Press), [1912]. First edition. Maroon cloth with gilt stamped design on cover by Charles Ricketts. A scarce Michael field title. No other copies located for sale. Fine. (#2748) \$275

70. Field, Michael. **Mystic Trees**. London: Eveleigh Nash, Printed at Ballantyne Press, [1913]. First edition. Original olive green cloth, superb gilt stamped design on cover by Charles Ricketts. Andrew Bell's copy, signed by him on front free fly (noted academic and collector). Fine. (#2898) \$325

71. Field, Michael. **Dedicated**. London: George Bell and Sons, 1914. First edition. Original green cloth with superb gilt decorated covers and spine by Charles Ricketts. 124pp. Untrimmed and partially unopened. A fine copy of a very scarce Michael Field title. No other copies located for sale. (#2899) \$350

72. Field, Michael. **Wild Honey**. London: T. Fisher Unwin, 1908. First edition. Green cloth with superb gilt bee design on cover and spine. 194pp. Five pages of clipped articles attached to front on Michael Field (including 1908 Bookman, 1914 Athenaeum) by contemporary owner, M.W.F. Cottrill bookplate. TEG. Near fine. (#2747) \$250

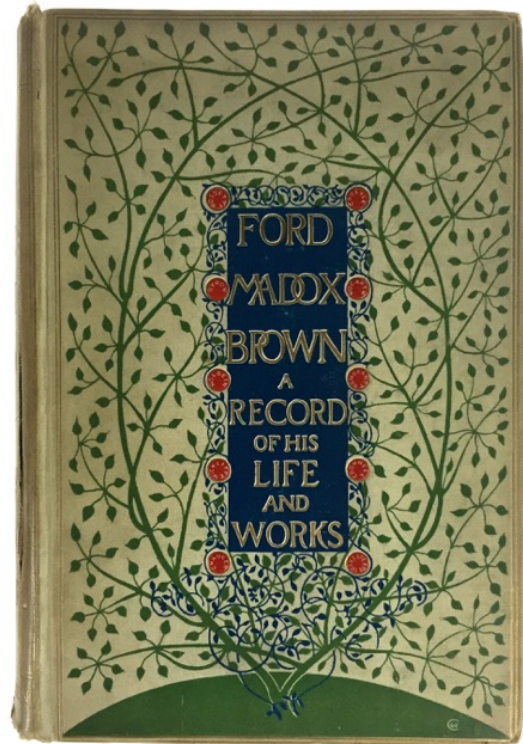




73. Field, Michael. **Whym Chow, Flame of Love. Full Typed Manuscript**, ca. 1915 possibly by the owner Alice Grenfell, who has inscribed the book and dated, 1915. Contemporary full red calf, gilt lettering on spine, 61pp, TEG. Considerable holograph details internally, some by Grenfell, some perhaps in another hand. The typewritten manuscript of Field's famed Whym Chow which was first privately printed in only 27 copies by Eragny Press, but the poem was written earlier in 1906. The contents are bound internally with two brown card wrappers, the first being the title page which has only WHYM CHOW in typewriter script, and the rest being hand-written denoting the Eragny Press title, etc. The next three pages have holograph quotes in what appears another hand (one by Sappho in Greek) as well as a complete poem "By Sturge Moore, To Michael Field. In Memory of Edith Cooper which extends over and around the contents page. 61pp. A very curious and unusual collection by an early admirer of these poems and certainly a noteworthy collection of holograph notes, worthy of further research. Near fine. (#2890) \$525

74. Field, Michael; Mary Sturgeon. **Underneath the Bough; Selection from the Poems of Michael Field**. Three separate volumes. **Underneath the Bough**. London, George Bell, 1898. Revised and Decreased edition. Blue smooth buckram, gilt cover and spine. Covers soiled and worn. A Selection from the **Poems of Michael Field**. London, The Poetry Bookshop, 1923. Printed paper covered boards, slightly discolored, mild browntoning. Sturgeon, Mary. **Michael Field**. London, George Harrap, 1921. Gilt blue cloth, near fine. (#2913) \$150

75. Field, Michael. **Some Letters from Charles Ricketts and Charles Shannon to "Michael Field"** Edinburgh: Triagara Press, 1979. First edition. Cloth-backed paper covered marbled boards. No. 7 of 20 copies on hand-made paper (out of an edition of 145), in collector's case and slipcase. Fine. (#2750) \$150



76. [Ford Madox Brown] **Ford M. Hueffer. Ford Madox Brown. A Record of His Life and Work**. London, New York and Bombay: Longmans, Green and Co., 1896. First edition, 459pp. Heavily illustrated. Title page in red and black. Publisher's cream cloth boards with decorations in gilt, red, green, and blue, **designed by Walter Crane**. Titles to front cover and spine, upper edge gilt. Boards lightly rubbed and soiled, small corner bumps, vertical cloth split along darkened spine, head and foot of spine bumped, small tears, rear joint starting; hinges cracked, free endpapers detached, pages lightly toned, few holograph pencil annotations, occasional foxing; good condition. Quite scarce. (#2599) \$475

Lengthy ALS Attached, to Owner

77. Frost, Robert. **A Boy's Will**. New York: Henry Holt and Company, 1915. Original blue cloth with gilt lettering and ruled box on cover, gilt spine. First edition, first issue with uncorrected "Aind" on p. 14. **With autograph letter from Frost** to the owner of the book, a Mrs. Hopkins, attached to front free endpaper: "Franconia, N.H., February 12, 1916, My dear Mrs. Hopkins: I am sorry but other engagements take me a good way from where you will be entertaining Mr. Masefield on February 26. It is my bad luck not to have met Mr. Masefield an to have just missed meeting him like this several times over. Thank you for your invitation. Sincerely yours, Robert Frost." Inscribed by Hopkins above the insertion and dated 1915. Nice tight copy, hinges intact. (#2871) \$2,250

78. [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. A beautiful book printed in many colors with ornaments arranged by Leonard Baskin. Printed 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

Association Copy: Edmund Gosse to George Meredith

79. Gosse, Edmund [Association Copy Gosse to Meredith]. **INSCRIBED. On Viol and Flute.** London: Kegan Paul, Trench, Trubner & Co., 1890. Early Edition. **Association Copy inscribed by the author Edmund Gosse to George Meredith Esq.** on the front endpaper. Small octavo. [3, blank], [1, author's works], [xii], 212, [2, blank], [1, colophon], [3, blank]. Frontispiece and one additional plate inserted on differing paper stock. Publisher's smooth dark green cloth, spine and front board lettered in gilt, front board stamped in gilt, beveled edges, top edge gilt, rest untrimmed. Boards rubbed, backstrip faintly dulled, corners and spine ends worn, bruise at upper edge of rear board, corners bumped, front board gilt lightly tarnished. Bookplate partially removed, faint tidemark to preliminary pages. Very good. (#2619) \$750

Two States, 24 Plates, Including Scarce Calendar

80. Grasset, Eugene. **Les Mois: Douze Compositions gravées sur bois & imprimées en chromotypographie.** Paris: G. De Malherbe, 1895. First edition. Folio size. Contemporary three-quarter vellum-style boards with handmade marbled paper boards, morocco label on spine as well as gilt designs on spine. **TWO STATES OF THE ILLUSTRATIONS:** 24 chromotyped plates, two for each month in succession. The first being before type with month only printed, and the second after type, designed for the 1896 calendar of the Parisian department store La Belle Jardinière. With original gray wrappers (on thick paper) for the "Imprimeur Edition," by Malherbe, Paris bound front and rear. Sheets measure 17x241 mm; 12 1/2x9 1/2 inches, images are roughly 209x159mm; 8 1/4x6 1/4 inches (plates before letters are printed on the sheets, those with text cut and mounted to sheets). In the early 1890s Grasset began experimenting with a new form of printing called chromotypography, an early form of photolithography invented by his friend, Firmin Gillot. This calendar was printed in "Gillotage," a version of chromotypography where the plates are engraved on wood and printed on vellum. Covers slightly discolored with one small square at bottom left marked from a stamp, spine gilt rubbed, scattered marginal foxing. Overall very good and plates fine. A very nice set, extremely rare thus, with the calendar plates. (#2866) (see photos next column). \$8,500

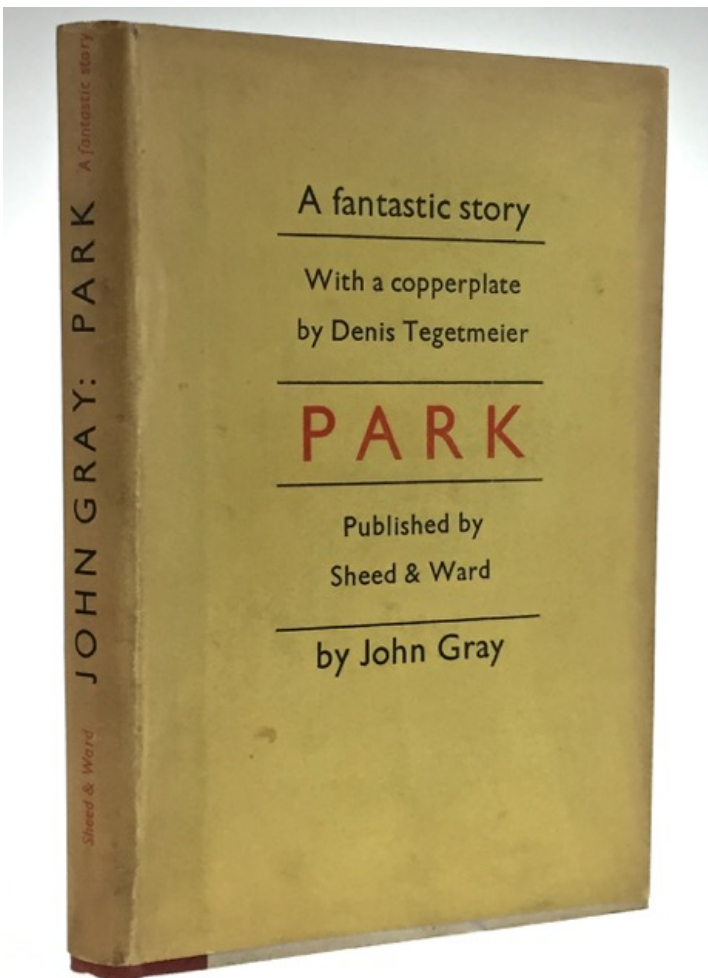


Item 80 (above). Grasset. Les Mois.

81. Grasset, Eugene. **Les Douze Mois de 1889.** Paris: A. Lahure, 1889. First edition. 4to. Original publisher's gilt-lettered brown cloth. Calendar of 12 exquisite color plates by Eugene Grasset for 1889 on card stock mounted on tabs at the spine (as issued). A wonderful and rather scarce calendar by Grasset showcasing his Art Nouveau flair for color and line, predating *Les Mois* by six years. A clear bright and essentially fine copy. (#2269) \$2,500

82. Gray, John. **Autograph Letter Signed.** One page on Gray's St. Peter's stationary, 1932. Printed on top: "5.25.02, Canon Gray, St. Peter's Falcon Avenue, Edinburgh." To an unnamed party... Gray gives time and day of a planned meeting... "I shall be much blessed to see you, Yours very sincerely, John Gray." John Gray was a prominent Aesthetic Period poet, friend of Beardsley and Wilde; see also in this catalog Raffalovich and Vale Press). Letters by Gray are quite scarce. (#2887) \$425

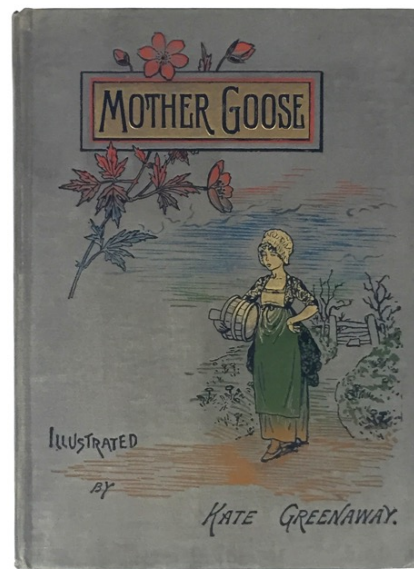
83. Gray, John. **Park: A Fantastic Story.** [London]: Sheed & Ward, 1932. First edition. Original light red cloth spine, paper covered boards. Printed by **Rene Hague & Eric Gill.** In scarce original printed dust wrapper (yellow) with lettering on cover and spine in red and black (as well as front flap). 250 copies. Copperplate etched frontispiece by **Denis Tegetmeier** and decorative colophon at end. 128pp. Fine in near fine dust wrapper. Housed in attractive folding cloth backed case with marbled paper. Extremely rare book, wrapper much more so. (#2886) (see photo next page) \$1,250



Item 83. (previous page) Gray, John. *Park: A Fantastic Story*.

84. Gray, John M. **David Scott, R.S.A. and His Works**. Edinburgh and London: William Blackwood and Sons, 1884. "The edition of the present work is limited to 100 copies on large paper, and 350 copies on small paper, of which this is No. 187." Folio, 45 pages. Illustrated with twenty-seven plates. Publisher's cloth binding with titles in gilt on the front cover and spine. Page edges are lightly soiled. Minor loss at the head and foot of the spine. Front cover shows areas of water staining at the lower edge. Front and rear joint split. Very good. (#2603) \$250

85. Greenaway, Kate. **Mother Goose, or the Old Nursery Rhymes**. London: George Routledge and Co., [1881]. First edition. Bound in original publisher's illustrated gray cloth, **first state in the rare pictorial cloth binding** with no table of contents and no Evans seal added to the recto of the rear endpaper, plus all three textual errors (p.18: "bush"; p.38: numeral upside down; p.47: "boy") in an unrecorded binding. Standard sources describe copies bound in turquoise or pinkish brown cloth, with no grey cloth copies examined. Detroit Public Library 138e; Schuster & Engen 140(1aa). Illustrations throughout after Greenaway, printed in colors from woodblocks by Edmund Evans. Small 8vo, publisher's grey gilt pictorial cloth, slightly rubbed; Estelle Doheny and Louise Ward Watkins bookplates to front pastedown. Near fine. (#2855) (see photo next column) \$2,250

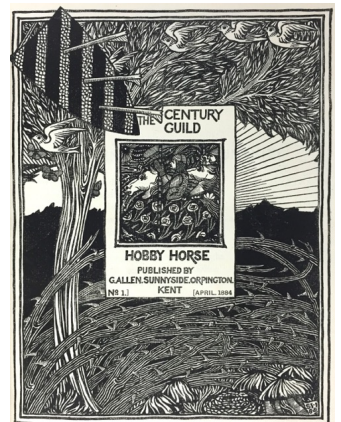


Item 85. Greenaway, Kate. *Mother Goose*

86. [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

87. [Horne, Herbert, Arthur Highgate Mackmurdo, and Selwyn Image, editors]. **The Century Guild Hobby Horse**.

No. 1 & No. 2. London: Kegan Paul, Trench and Co., 1884, 1886, 1887. No. 1. Kent: G. Allen, April 1884. Quarto. 105 pages with 4 page announcement bound in the back. [together with:] *The Century Guild Hobby Horse*. Volume I [bound with:] Volume II. London: Kegan Paul, Trench and Co., 1886 and 1887. Large quarto. 160 numbered pages each. Illustrated woodcuts and engravings. Contributors include Ford Madox Brown, Christina Rossetti, John Ruskin, the late Dante Gabriel Rossetti, William Michael Rossetti, John Ruskin, Oscar Wilde, and many others. Smaller and larger closely matching bindings, quarter leather over textured boards, single gilt rule on covers, gilt titles and designs on spines, upper edges gilt, dark decorative endpapers. Boards rubbed, lightly stained, corners bumped, leather scratched and worn, occasional foxing or minor soiling to pages. Front free endpaper of the No.1 volume coming loose. Otherwise both volumes in very good condition. (#2604) \$950



Offered below is an incomparable collection of **Laurence Housman** first editions, all in impeccable condition and the fruit of a lifetime of acquisition by one discerning collector. Most of these copies have not been on the market in many, many years. A remarkable record of Laurence Housman in word and illustration, one of the most prolific and acclaimed artists and authors of the Aesthetic Period as well as early 20th Century poetry, art and drama. (presented below in chronological order).

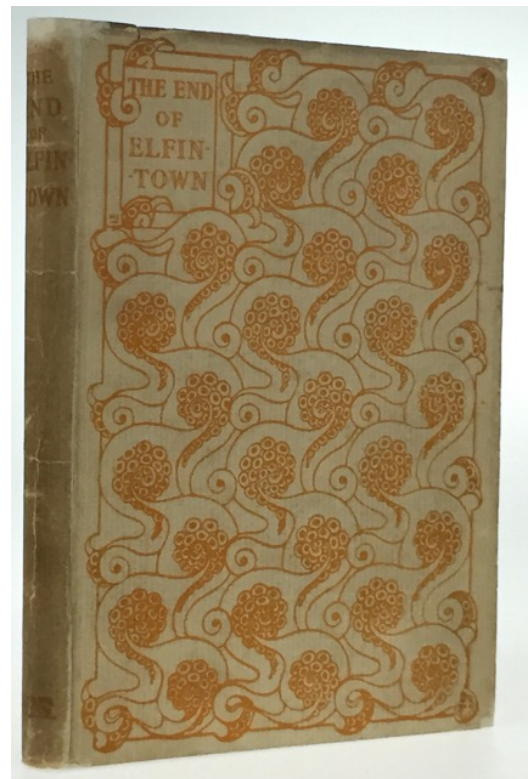


88. Meredith, George. **Jump to Glory Jane**. London: Swan, Sonnenschein and Co., 1892. First edition. Bound in contemporary full fine polished calf with concentric gilt-ruled borders on covers, five raise bands and gilt decorated panels, two morocco labels on spine. Extremely scarce **LARGE PAPER COPY, LIMITED TO 100 COPIES**, original vellum covers with ornate design by Laurence Housman on cover bound-in at end. With "Forty-four designs invented, drawn and written by Lawrence Housman." Eight superb full-page plates printed on thick, smooth card paper, half-page woodcut illustrations throughout by Laurence Housman. A wonderfully attractive and distinctively Nineties book. Binding and book are fine. (#2902) \$2,250

89. Meredith, George. **Jump to Glory Jane**. London: Swann, Sonnenschein, 1892. First printing. Attractively bound by Donnelley, Chicago in full crushed aquamarine morocco with gilt borders surrounding both covers, gilt decorated spine. With binder's ticket attached to front free fly, "This book is bound at the school of apprentices, R. R. Donnelley and Sons," etc. Housman classic illustrations, full-page and in line throughout. Near fine. In blue pictorial paper over boards slipcase. (#2918) \$450

90. Housman, Laurence; Meredith, George. **Jump to Glory Jane; Little Plays of St. Francis; Moonshine & Clover**. Three separate titles. Meredith, George. **Jump to Glory Jane**. London, Swann, Sonnenschein, 1892. First edition. Rebound in modern half maroon morocco, color marbled paper over thick boards. Fine. Housman, Laurence. **Little Plays of St. Francis**. London, Sidgwick & Jackson, 1922. Beige cloth in original brown printed dust wrapper. Fine. Housman, Laurence. **Moonshine & Clover**. London, Jonathon Cape, 1922. First Edition. Blue cloth with white and yellow design and lettering. In original pictorial dust wrapper. Near fine in very good wrapper. (#2915) \$350

Three Fine Separate Titles, In Custom Made Box



91. Housman Rossetti; Barlow; Housman. **Goblin Market** [together with] **The End of Elfin-Town** [together with] **The Were-Wolf**. Offered here are three noteworthy Laurence Housman designed and illustrated books in extremely fine condition put together in a superb handmade box by a discerning collector. 1) Rossetti, Christina. **Goblin Market**. London, Macmillan and Co., 1893. First Edition. Original green cloth with famous ornate gilt-stamped design on both covers, 12 full-page exemplary wood-engraved illustrations and

smaller woodcuts in the text, all by Laurence Housman. Fine. 2) Barlow, Jane. **The End of Elfintown**. London, Macmillan & Co., 1894. First Edition. Original beige cloth with famous gilt interlocking stylized blossom and vine pattern on both covers by Laurence Housman. **IN SCARCE ORIGINAL BEIGE DUST WRAPPER WITH OCHRE-COLORED STAMPED DESIGN APPEARING ON COVER OF BOOK.** Eight full-page illustrations and others in the text by Laurence Housman. Fine. 3) Clemence Housman. **The Were-Wolf**. London, 1896, John Lane and Chicago, Way and Williams. First issue. Original light brown cloth with impressed four-corner leaf design, repeated in gilt on spine. Illustrated title (in light orange) and six full-page illustrations by Laurence Housman. Fine. All three books extremely fine with no signs of wear. A grouping obviously chosen for their impeccable condition. Wrapper for *The End of Elfintown* excessively rare. Housed in superb three-tiered folding box with blue cloth spine and gilt morocco label. (#2906) \$3,250

92. Thompson, Francis. **Poems**. London: Elkin Mathews and John Lane, 1893. First edition. Original gray-brown paper covered boards with famous triangular shaped group of circular dots in gilt on cover and also repeated in linear fashion on spine. Superb frontispiece and illustrated title page, cover design all by Laurence Housman. A fine copy of a book seldom found in nice condition. (#2805) \$750

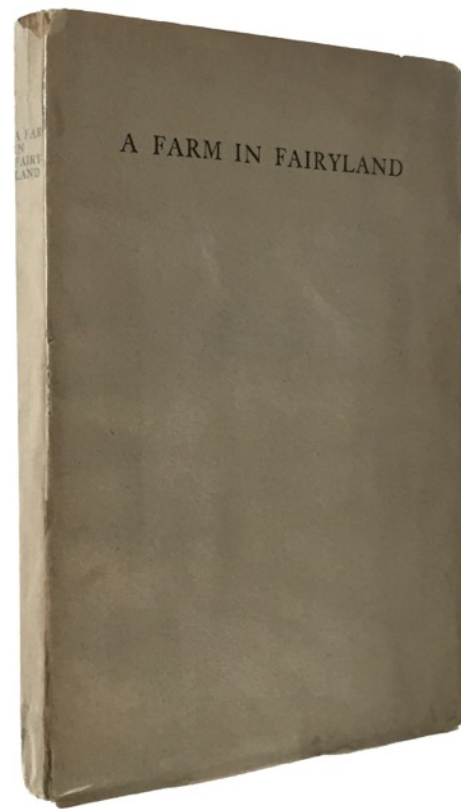
93. Housman, Laurence. **Selections form the Writings of William Blake**. London: Kegan Paul, Trench, Trubner & Co., 1893. First edition. Maroon smooth cloth with gilt lettering and gilt publisher's device on cover, gilt lettering on spine, beveled boards. 259pp. Laurence Housman's first written book, with etched frontispiece, rubricated title-page with publisher's device. Side and bottom edges untrimmed. A fine copy. Scarce thus. (#2794) \$175

94. [Housman, Laurence] Davidson. **A Random Itinerary**. London: Elkin Mathews, 1894. First edition. 12mo. Original buckram cloth with gilt designs on covers, gilt spine. Frontispiece and illustrated title page by Laurence Housman. A fine copy. Scarce in this condition. (#2773) \$175

95. [Housman, Laurence] Hinkson, Katharine Tynan. **Cuckoo Songs**. London: Elkin Mathews and John Lane, 1894. First edition. Original light salmon cloth with superb gilt design on both covers. Illustrated woodcut title-page, cover design by Laurence Housman. Spine gilt faded, else fine unopened copy. With 1894 Elkin Mathews "Belles Lettres" list at end. (#2774) \$325

96. Barlow, Jane. **The End of Elfintown**. London: Macmillan and Co., 1894. First edition. Original light brown cloth with famous repeating gilt design on both covers by Laurence Housman. Title-page and eight full-page plates reminiscent of Aubrey Beardsley, by Laurence Housman. Line drawings in text. Near fine. A classic Nineties title. (#2897) \$575

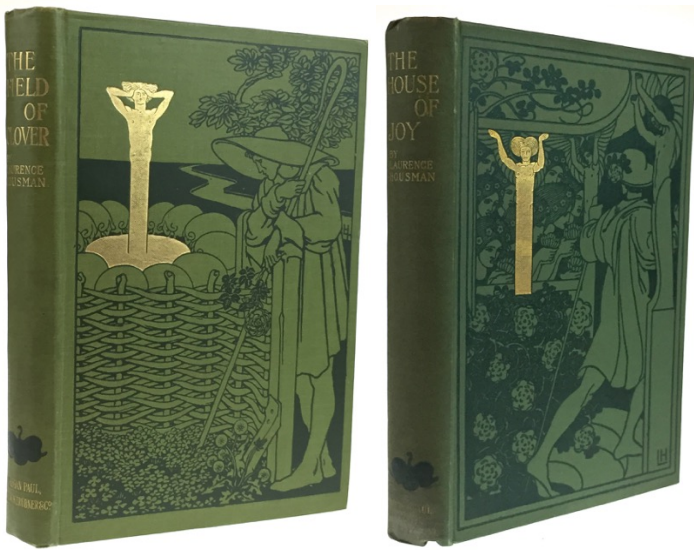
Excessively Rare Large Paper Copy



97. Housman, Laurence. **A Farm in Fairyland**. London: Kegan Paul, Trench, Trubner & Co., 1894. First edition. 4to. LARGE PAPER COPY. Bound in publisher's beige heavy stock wrappers with lettering in black on cover and spine. **LIMITED TO 50 COPIES, ONLY. BUXTON FORMAN'S COPY, WITH HIS BOOKPLATE. #14 of 50 Copies**, Printed on Handmade Paper with the illustrations printed on special plate paper with tissue guards. Exquisite double-spread wood-engraved title-page (and frontis) and twelve additional full-page plates by Laurence Housman. An excessively rare book, the only Large Paper Copy of this important Housman book we have seen in over three decades. A nearly flawless copy with minimal wear to fragile wrappers. Housed in beautiful folding clamshell box with superb marbled paper covered boards, three-quarter light blue cloth, morocco label on spine. A lasting rarity. (#2766) \$2,750

98. Housman, Clemence. **The Were-Wolf**. London and Chicago: John Lane; Way and Williams, 1896. Maroon cloth with cover leaf vignette and lettering. Illustrated title-page in light orange and six full-page illustrations by Laurence Housman. The remainder or second issue binding. Near fine. (#2914) \$275

99. Housman, Laurence. **Green Arras**. London and Chicago: John Lane; Way and Williams, 1896. First edition. Original green cloth with famous design stamped in gold on cover and spine by Laurence Housman. Exquisite double-spread woodcut title page and frontispiece by Housman. John Lane prospectus at end. Near fine. (#2764) \$275



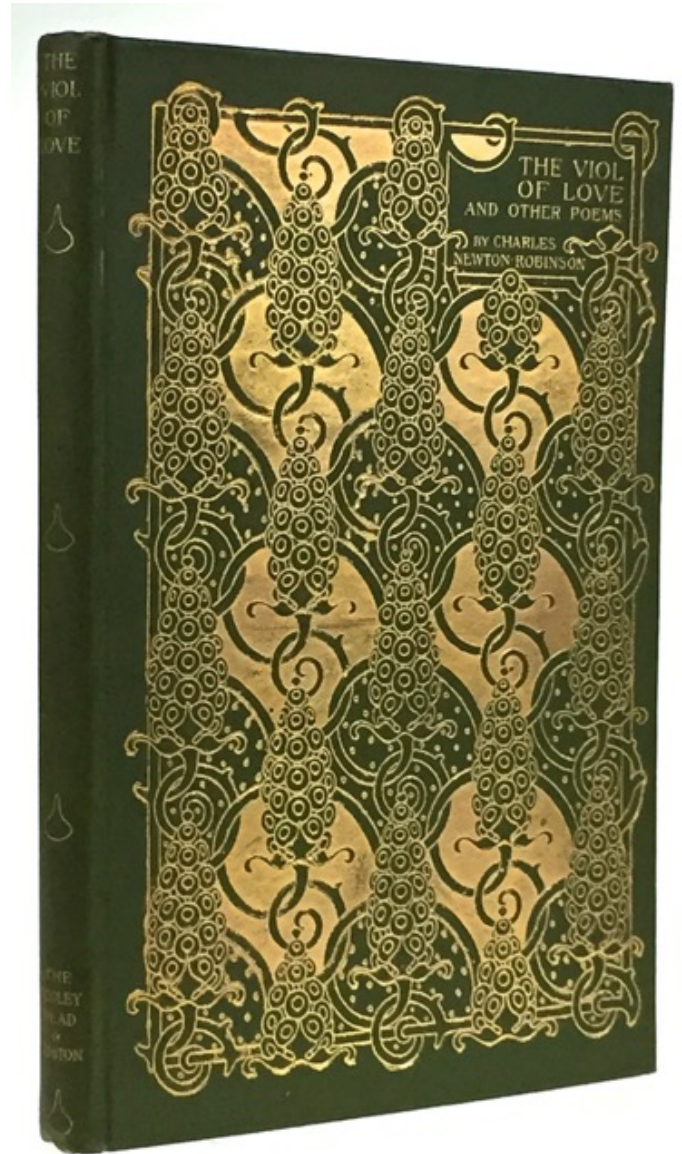
100. Housman, Laurence. **The House of Joy** [together with] **The Field of Clover**. London: Kegan, Paul, Trench, Trubner & Co, 1895, 1898. First editions. Offered here are two fine copies of some of Housman's most endearing and recognizable book covers and illustrations, matched together by the collector's discerning eye and housed in a folding box with superb marbled paper over boards. Two of the finest copies we have ever seen of these books, much more commonly found in less than admirable condition. Replete with superb full-page illustrations by Housman. Scarce indeed. (#2796) \$1,750

101. Housman, Laurence. **Green Arras**. London & Chicago: John Lane; Way and Williams, 1896. First edition. Original green cloth with famous repeating gilt circular leaf design on cover and spine by Laurence Housman. Illustrated endpapers, double-spread woodcut title-page and five full-page plates, initials throughout all by Laurence Housman. A fine copy with front hinge starting. Housed in superb folders with green paper covered boards with morocco label and matching green slipcase. (#2917) \$325

102. Housman, Laurence. **The Were-Wolf (variant cloth)**. London: John Lane, 1896. First edition. Original light green cloth with darker green leaf designs on corners of cover, gilt lettering on cover. The variant binding design. Six full-page plates by Laurence Housman. A Nineties classic. Fine. (#2801) \$375

103. Housman Newton-Robinson; Housman; Thompson. **The Viol of Love [together with] All-Fellows [together with] Sister Songs**. Offered here are three noteworthy Laurence Housman designed and illustrated books in extremely fine condition put together in a superb handmade box by a discerning collector. 1) Charles Newton-Robinson, *The Viol of Love, and Other Poems*. London, John Lane, 1905. First edition. Original green cloth with superb cover gilt design, illustrated title-page and designs throughout by Laurence Housman. Fine. 2) Housman, Laurence. *All-Fellows*. London, John Lane, 1896. First edition. Original brown smooth buckram, gilt design on cover, illustrated title page and full-page frontispiece by Laurence Housman. Fine. 3) Thompson,

Francis. *Sister Songs*. London, John Lane, 1895. First Edition. Original brown smooth buckram with famous 10-leaf gilt pattern in shape of triangle on front cover, illustrated title-page, full-page frontispiece by Laurence Housman. Robert Thomas Moore's Copy (famed collector) with his sailboat bookplate. Fine. All three books extremely fine with no signs of wear. A grouping obviously chosen for its uncanny, impeccable condition. Housed in superb three-tiered folding box with blue cloth spine and gilt morocco label. (#2905) (see photo below) \$2,250



Item 103 (above). Laurence Housman. Viol of Love.

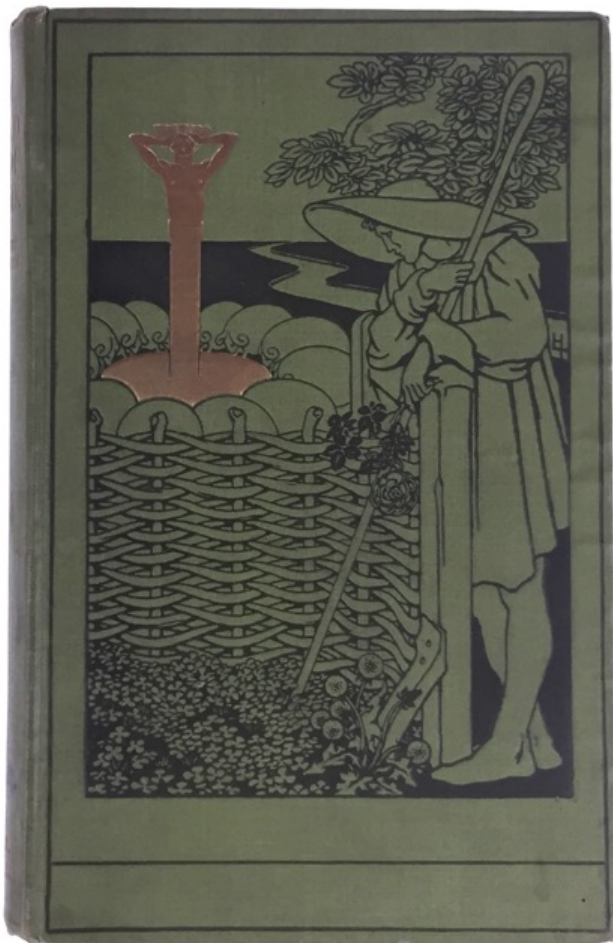
104. Housman, Laurence. **Gods and Their Makers**. London: John Lane, The Bodley Head, 1897. First edition. Original green wove cloth, gilt ruling and lettering cover and spine. 213pp. Belles Lettres prospectus from John Lane at end. Near fine. (#2787) \$150

Presentation Copy

105. Kempis, Thomas A. **Of the Imitation of Christ [Presentation Copy]**. London: Kegan Paul, Trench, Trubner & Co., 1898. First edition thus. 4to. Original limp vellum covers, beveled, gilt lettering on spine. 324 pp. on Arnold and Foster's unbleached handmade paper. Illustrated title-page and illustrations by Laurence Housman, engraved on wood by Miss Clemence Housman. Presentation Copy, on front free fly "To Marion Alexander in friendship from Laurence Housman, May, 1898." Binding somewhat soiled and pulled along a small portion inside cover, else near fine copy of a very scarce Housman title. (#2896) \$950

106. Shelley, Percy Bysshe. **Sensitive Plant**. London: Aldine House, 1898. First edition thus. Original light blue cloth with superb gilt illustrated front cover, gilt lettering on spine. Illustrated title, twelve full-page tissue-guarded plates in Housman's early, Nouveau-style. Fine. (#2804) \$375

Extremely Rare Large Paper



107. Housman, Laurence. **Field of Clover**. London: Kegan, Paul, Trench, Trubner & Co., 1898. First edition. Original green cloth with superb Housman illustrated cover in black with solid gilt figure, gilt spine. The excessively rare **LARGE PAPER COPY**, taller than the trade edition by several inches and wider too, entirely printed on bleached handmade paper with

twelve plates (including title page) printed on Japan Vellum with tissue guards, all by Laurence Housman. A sumptuous and excessively rare Nineties book. A fine copy. Truly a one-of-a-kind offering. (#2768) \$2,250

108. Housman, Laurence. **Spikenard**. London: Grant Richards, 1898. First edition. Brown paper covered boards with attractive gilt repeating design on cover, gilt design and lettering on spine. Title-page printed in red. First issue without publisher's ads. Partially unopened. A fine copy. (#2820) \$250

109. [Housman, Laurence] Holmes, Edmond. **Silence of Love**. London: John Lane, 1899. First edition. Original blue polished buckram with bold gilt repeating design on cover by Laurence Housman. Illustrated woodcut title and initials throughout also by Housman. Near fine copy of a scarce Housman designed book. (#2775) \$225

Presentation Copy with Two-Page Holograph Poem and Text Amendments by Housman

110. Housman, Laurence. **Rue** London: At the Sign of the Unicorn, 1899. First edition. Original dark blue cloth, gilt lettering on cover and spine. **PRESENTATION COPY WITH TWO-PAGE HOLOGRAPH POEM BY LAURENCE HOUSMAN**. Presented to Alfred W. Pollard, famed Shakespeare scholar, bibliographer and editor, on front free fly: "To A. W. Pollard from the Author." Holograph poem in Housman's hand on pp. 70-71 (i.e. blanks), five stanzas of quatrains, "Dear love, when great Love bade us part..." With multiple amendments, corrections and notations in the text (including crossing out lines and replacing with new lines) by Housman. Simon Nowell-Smith's Copy. An important Housman annotated association copy. Near fine. (#2893) \$2,750

111. Housman, Laurence. **An Englishwoman's Love-Letters**. London: John Murray, 1900. First edition. Original full limp vellum with green ribbon ties, gilt design on spine by Laurence Housman. Blue patterned endpapers. A very scarce Housman title. Fine. (#2778) \$250



112. [Housman, Laurence] **Unused Bookplate ("Ex Libris A.W.P. Bookplate)** designed by Laurence Housman with his monogram "LH," of a winged man engulfed in a scroll. "Ex Libris A.W.P. ensurae faciendae praestitis." Fine. In attractive display folder with cutout swinging hinge frame, red cloth, red-brown ribbon. (#2894) \$375

113. Housman, Laurence. **Bethlehem, A Nativity Play.** London: Macmillan, 1902. First edition. Original light green paper covered boards with repeating devices in red on cover. 44pp. A fine copy of the scarce larger format binding than the usual smaller green cloth with gilt devices on cover. (#2781) \$250

114. Housman, Laurence. **The Field of Clover.** New York: John Lane, 1902. First American edition. Illustrated light blue cloth in black and white, cover and spine, first remainder binding. Illustrations throughout by Laurence Housman. Fine. (#2895) \$125

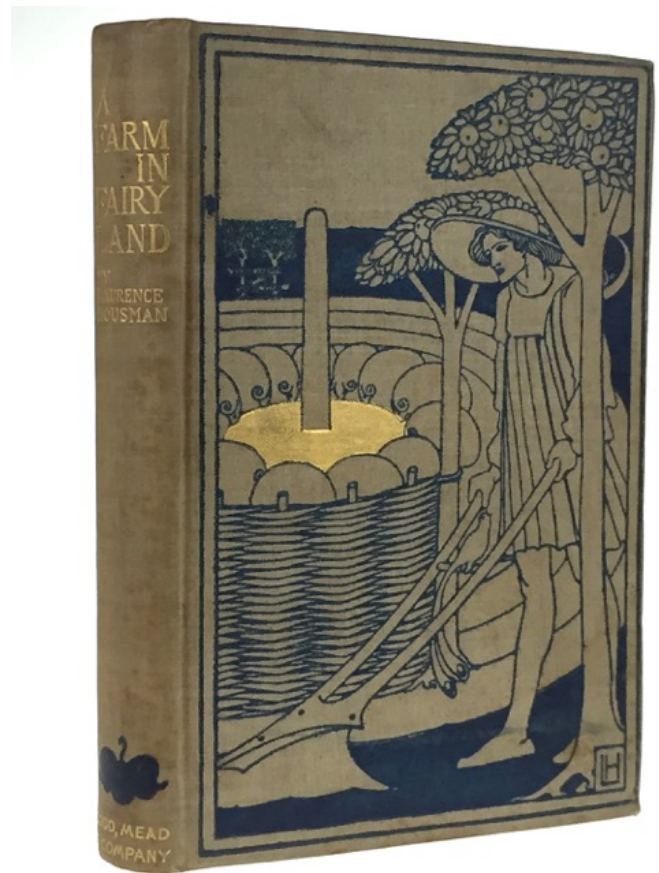
115. Housman, Laurence. **Of Aucassin and Nicolette.** London: John Murray, 1902. First edition thus. 12mo. Grayish cloth, gilt spine. Drawings by Paul Woodroffe engraved by Clemence Housman. Very good. (#2792) \$75

116. Housman, Laurence and Woodroffe, Paul (illustrator). **Of Aucassin and Nicolette.** London: John Murray, 1902. First American edition. 12mo. Original limp vellum, gilt design on spine by Laurence Housman. Illustrations throughout by Paul Woodroffe. A nice copy, usual slight browning to vellum, else near fine. (#2901) \$250



117. Housman, Laurence. **The Blue Moon.** London: John Murray, 1904. Original blue cloth with design by Housman stamped in black on cover, gilt lettering on spine. In original printed blue dust wrapper with same illustration as cover stamped in black. Superb double spread frontispiece and title-page on plate paper by Housman, and eight full page illustrations in the text. Near fine book and wrapper of a difficult title to find in presentable condition and extremely scarce in the original wrapper. (#2769) \$450

Inscribed From Eugene Field to Irving Way



118. Housman, Laurence. **A Farm in Fairyland [Presentation Copy].** New York: Dodd, Mead and Company, 1904. First American edition, using sheets from English edition. Original beige cloth with superb illustration on cover stamped in black with the pool filled in gilt, spine stamped in gilt. **Inscribed by Eugene Field to the famous Chicago publisher Irving Way (Way and Williams)** on front free fly: "To Master Irving Way, from Santa Claus, Dec. 1894." Twelve superb full-page plates by Laurence Housman. Covers slightly browntoned on spine, smudge on back, else very good or better. (#2776) \$950

119. Housman, Laurence. **Cloak of Friendship.** London: John Murray, 1905. First edition. Original brown polished buckram with cover and spine design by Laurence Housman. Rubricated title-page. A fine copy. (#2795) \$125

120. Housman, Laurence. **Mendicant Rhymes.** London: Essex House Press, [1906]. First edition. Original gray paper covered boards, vellum spine gilt. 300 copies on van Gelder paper. Yellow contemporary owner's small bookplate on title page. Very good. (#2765) \$225

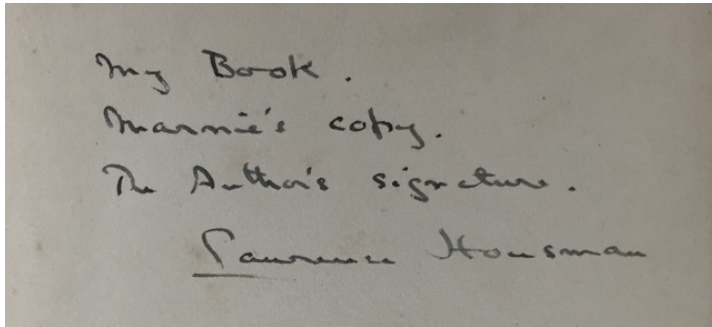
Presentation Copy

121. Housman, Laurence. **The Heart of Peace and Other Poems.** London: William Heinemann, 1918. First edition. Blue cloth with darker blue design and lettering on cover and spine. **Presentation Copy: "Norah Legge in friendship. LH."** Near fine. (#2910) \$275

122. Housman, Laurence. **Dethronements [together with] Angels & Ministers.** London: Jonathon Cape, 1921/1922. First editions. Two separate titles. Similarly bound in original violet cloth backed patterned paper covered boards. Very good. (#2912) \$150

123. Housman, Laurence. **Possession: A Peep-Show in Paradise.** London: Jonathan Cape, 1921. First edition. Cloth backed, patterned paper covered boards. In original printed dust wrapper. #484 of 500 Copies. A fine copy. (#2799) \$125

With Endearing Presentation Inscription



124. Housman, Laurence. **Angels & Ministers.** New York: Harcourt Brace, 1922. First American edition. Blue cloth spine, paper covered boards. **Presentation Copy: "My Book. Marmie's copy. The Author's signature. Laurence Housman."** 150pp. Very good. (#2909) \$325

Presentation with lengthy ALS to Presentee

125. Housman, Laurence. **Dethronements, Imaginary Portraits of Political Characters, Done in Dialogue [Presentation Copy with Long Letter by Housman].** London: Jonathan Cape, 1922. First edition. Original decorated paper covered boards, maroon cloth spine with paper label. 750 Numbered Copies in which instead of the number, Housman has written in, "Presentation." Written on front free fly: "**Norah Legge from the much-assisted author. Nov, 1922.**" Attached opposite the limitation page is a lengthy one-page letter to Legge, "Nov. 16, 1922. Graycot, New Milton, Hants. Dear Norah, I forgot whether I read you any part of these dialogues, or only told you about them..." He talks at length of reviews and hopes she will like books mentioned... "Reviews are fairly kind, but it won't make the splash of 'Angels and Ministers.'" He goes on to talk about Clemence's whereabouts... "not well, but promises to come back nurtured to health next week. Life is jog-trot: I'm working up to a real tackling of my novel "The Family" I think the accompanying adjective will be "Fabulous." Ever yours, Laurence. With publishers limitation tab pasted-in. Near fine. (#2907) \$550

126. Housman, Laurence. **False Premises.** Oxford: Basil Blackwell, 1922. First edition. Original brown patterned paper covered boards. **#109 of 150 Copies, Signed by Housman,** printed on Kelmscott handmade paper. Fine. (#2908) \$150

127. Housman, Laurence. **Echo de Paris, A Study From Life.** London: Jonathan Cape, 1923. First edition. Original cloth backed marbled paper covered boards. **Large Paper Copy, Limited to 250 Numbered and Signed Copies, #CVIV.** In scarce original beige dust wrapper with purple lettering and borders. Wrapper and book are fine. Scarce thus. Housed in superb marbled paper over boards folders and matching slipcase. Scarce thus. (#2786) \$350

Large Paper, Signed by Housman & Woodruffe

128. Housman, Laurence (designer/editor). **Of Aucassin and Nicolette.** London: Chatto & Windus, 1925. First edition. Original holland cloth backed gray paper covered boards with printed paper label on spine. **The rare LARGE PAPER COPY, Number 133 of 160 Copies, Signed by both the illustrator, Paul Woodruffe and the designer, Laurence Housman.** Printed on fine Batchelor's Kelmscott handmade paper. Superb full-page illustrations by Paul Woodruffe, engraved on wood by Clemence Housman. Extremely fine copy. Three former owner bookplates: Lee H. Salisbury, Conchita Battle, and Isabel and Lucien Harding. Housed in attractive matching folders with cloth backing and gray paper slipcase. Morocco gilt label on spine. Extremely scarce in original condition. (#2771) \$1,250

129. Housman, Laurence. **Cornered Poets [together with] Gracious Majesty.** London/New York: Scribner's/Cape, 1929/1942. Two separate titles. **Cornered Poets,** London, Jonathon Cape, First Edition. Original dust wrapper with border design, lettering in red. Fine. **Gracious Majesty,** New York, 1942; maroon cloth, paper label. Color pictorial wrapper, fine. (#2911) \$150

130. Housman, Laurence. **The New Hangman, A Play in One Act.** New York: G. P. Putnam's Sons, 1930. First edition. Original light blue buckram cloth, gilt lettering on cover. #165 of 250 numbered copies, **Signed by Housman.** 23pp. Near fine. (#2798) \$175

131. Housman, Laurence. **Cynthia.** London: Sidgwick & Jackson, 1947. First edition. 4to. Green cloth, paper label on spine. 1 of 500 copies, **signed by Housman** in the colophon. In original scarce printed dust wrapper. Fine in very good wrapper with small piece lacking in flap. (#2784) \$150

132. Humphreys, Henry Noel. **Sentiments and Similes of William Shakespeare.** London: Longman, Brown, Green Longmans and Roberts, 1857. 12mo. [vi], 98 pp. Additional illustrated chromolithograph title page. (8vo) 19x15 cm (71/2x6") original black papier-mâché binding, intricately formed, with central oval portrait of William Shakespeare in terracotta on front cover, rear cover with oval bearing intertwined initials "W.S.", red boards showing through the spaces in the design, black leather spine. A scarce survival of this inherently fragile binding style. In need of some binding repair: lower third of spine perished, three of the four outer corners of the boards have chipped, rear cover detached; good only, yet an extremely rare Humphrey's title. (#2853) \$550



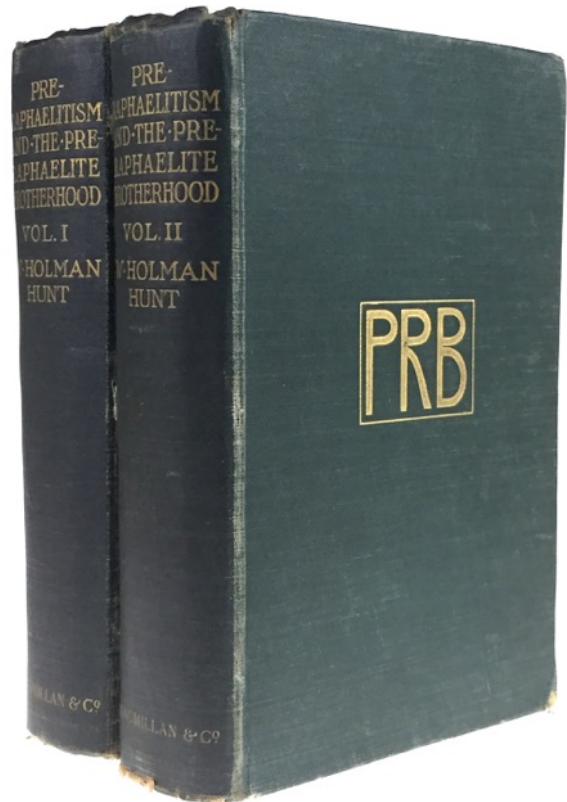
133. Hoytema, Theo van. **Uilengeluk**. Amsterdam: C. M. van Gogh, 1895. First edition. 4to. Original green cloth with 16 exquisite gilt-stamped design of two owls, lettering, on front cover. 20pp. on coated stock, integral at outer edge (i.e. joined as issued), printed on one-side only. Exquisite sepia full-page color illustrations throughout by **Theo van Hoytema**, acclaimed Dutch artist and illustrator. A rare, atypical edition in the olive green smooth woven cloth. Book slightly 'sprung' owing to nature of string ties at signatures (as issued, i.e. not mended), but overall a near fine example of a scarce and sought-after title by van Hoytema. (#2672) \$750

134. [Hunt, William Holman] Coldwell, Charles, B.A. **The Light of the World. Painted by Holman Hunt. A Lyric**. Oxford: C.C., [ca. 1870]. Scarce four-page booklet printed on light blue paper with printed cover showing two decorative devices. A lyrical two-page poem by Charles Coldwell (Brasenose College) comprising Coldwell's impressions of Hunt's renown painting executed 1851-3. Near fine. (#2825) \$175.00

Scarce PRB Work

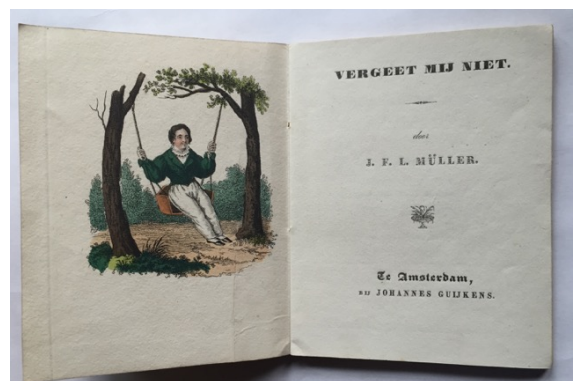
135. Hunt, William Holman. **Pre-Raphaelitism and the Pre-Raphaelite Brotherhood**. London: Macmillan and Co., 1905. First edition. Two octavo volumes. [2], xxviii, 512; xiv, 493 pages. Illustrated. Publisher's dark green cloth, spines lettered

in gilt, facsimile of initials on Millais's "Lorenzo and Isabella" stamped in gilt on front boards, top edges gilt. With 40 superb photogravure plates and other illustrations. Spines leaning, boards rubbed, edges and joints worn, spine ends worn with base of second volume chipped, corners bumped, hinges cracked. (#2644) (see photo below) \$325



136. Joaquin Miller. **Songs of the Sun-Lands**. Boston: Roberts Brothers, 1873. Brown gilt cloth. Dedicated to "The Rossetti's," in the type. Octavo. 212 pages. (#2634) \$125

Items 136-182: Rare and Interesting Dutch Children's Book Collection. Thumbnail photos on next two pages.



137. [Juvenile/illustrated] Muller, J. F. L. **Vergeet Mij Niet**. Amsterdam: Johannes Guijkens, [ca. 1850]. 12mo. Original light blue printed card wrappers. 24pp. printed on high quality paper with eight superb full-page hand-colored plates. Exceptionally fine copy. Scarce. (#2679) \$550



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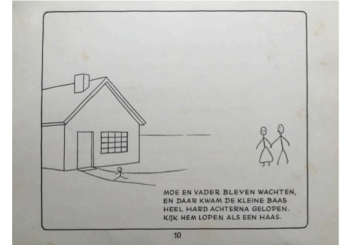
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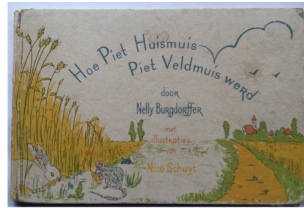
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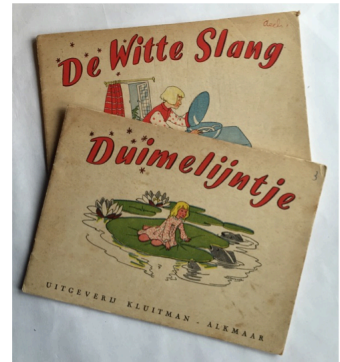
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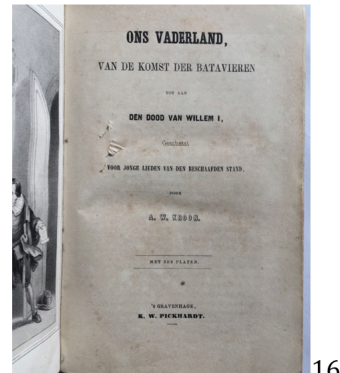
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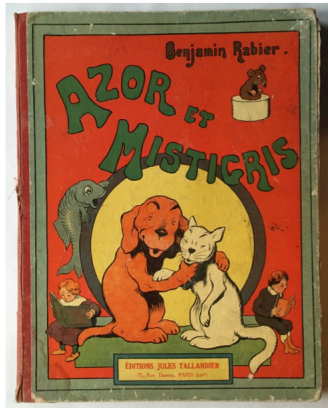
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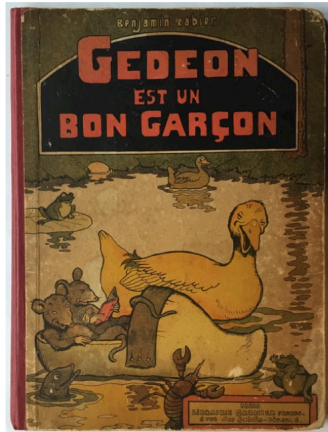
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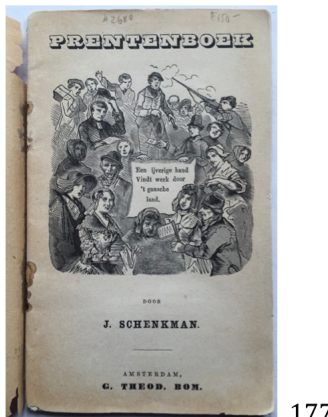
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138. [Juvenile/Illustrated]. **Frits en Frans. Twee Aartsdeugnieten.** Twee Aartsdeugnieten, [ca. 1890]. 4to. Color pictorial glazed paper covered boards, red cloth spine. Printed on thick cardboard pages. Very good. (#2670) \$150



139. [Juvenile/Illustrated] Muller, J. F. L. **De Kluchtige Poes en Het Hondje.** Amsterdam: Johannes Guijken, [1838]. First edition. Oblong 12mo. Original printed laid card laid paper wrappers with hand-colored woodcut illustration on cover. 16 text pp. and 16 one-sided superb hand-colored plates. A scarce and popular early children's book, here provided in near unused condition, a remarkable find with tender spine completely intact with all the lettering untarnished. No blemishes whatsoever. Fine copy. (#2674) \$1,250

140. [Juvenile/Illustrated]. **Amann's Naaizijde in 1000 Kleuren.** Bonningheim: Amann & Sohne, [ca. 1925]. Oblong color pictorial wrappers. Charming little booklet with anthropomorphic children. (#2737) \$95

141. [Juvenile/Illustrated]. **Appel ben je Zuur of Zoet?** Alkmaar: P. Kluitman, [ca. 1898]. Color pictorial chromolithographic cover and chomos throughout. Spine taped, else very good. (#2736) \$125



142. [Juvenile/Illustrated]. **De Deugdzaame Wees.** Amsterdam: Schalekamp, van de Grampel en Bakker, [1841]. Small 8vo. (2), iv, 79, (1) pp. Original gray printed wrappers with border design in black. Title vignette and two full-page wood-engraved plates. Spine worn, else near fine. (#2681) \$225



143. [Juvenile/Illustrated]. **Verhalen uit het Dierenrijk.** Brussels: Brest Van Kempen, 1826. Second edition. Original printed paper covered boards. 223pp. with index at end. Superb hand-colored full-page frontispiece (captioned below illustration) as well as seven similar full-page hand-colored plates throughout, of high quality. Foxing due to acidic paper throughout, still a nice tight copy of an attractive and early hand-colored children's book. (#2685) \$450

144. [Juvenile/Illustrated] -van Tertholen, S. M. **Poesje en Doesje.** Den Haag: G. B. van Goor, [ca. 1950]. Illustrated card wrappers. Coloring book of famous title. Only one light coloring. (#2733) \$125

145. [Juvenile/Illustrated] , Dr. H. **[Struwelpeter] de Smeerpots.** Amsterdam: J. Riemens-Reurslag, [ca. 1900]. Color pictorial paper covered boards. A nice Struwelpeter with color illustrations. Spine somewhat worn, slightly worn. (#2734) \$150

146. [Juvenile/Illustrated] Aardweg, H. P. **Hoe Koning Rosetig. Liesje en de Bloemenschilder.** Hoorn: De Steenuil, [ca. 1930]. Oblong 8vo. Two separate volumes. Color illustrated wrappers. Very attractive set with charming illustrations. (#2714) \$175



147. [Juvenile/Illustrated] Ben, Oom (Bernard Willem Wierink). **Pim's Poppetjes , Een Kijksprookje voor zijn Vriendinnetjes & Vriendjes.** Amsterdam: H. Gerlings, [1898]. First edition. Oblong 8vo. Original color pictorial illustrated paper covered boards front and back), with silk string ties inside spine as issued, red decorated endpapers. Printed on one-side only with double sheets joined at outer edges. Color illustrated lithograph plates every page by **Bernard Willem Wierink**. The rare first edition of this very scarce children's classic. Dutch language classic set in Japan featuring "Pim" who is given a Japanese box containing small animals (dragons, mice, cranes, etc.) which come to life during the night. Extremely scarce and rarely seen complete in its binding without defects. This copy is fine. (#2661) \$950

148. [Juvenile/Illustrated] Beskow, Elsa. **Hansje in't Bessenland.** Bussum: C. A. J. van Dishoeck, [ca 1910]. Color pictorial paper covered boards. Early Dutch reprint of this classic. (#2735) \$125

149. [Juvenile/Illustrated] Biegel, Anne. **Boenie en zyn Baaspo.** Helmond: N. V. Boekdrukker, [ca. 1930]. Oblong 8vo. Cloth backed, color pictorial paper covered boards. Illustrated throughout in block colors by Gerrit de More. Quite nice. (#2721) \$95



150. [Juvenile/Illustrated] Blaauw, Henriette. **Die Vlugge Haasjes.** Alkmaar: Kluitman, [ca. 1910]. Oblong 8vo. Color pictorial boards, half cloth spine. Decorative endpapers. Nicely illustrated by Ernest Koetzer. Some minor tearing, very good. (#2699) \$150

151. [Juvenile/Illustrated] Burgdorffer, Nelly. **Hoe Piet Huismuis Piet Veldmuis Werd.** Amsterdam: L. J. Veen's, [ca. 1930]. Oblong 8vo. Superb color pictorial paper covered boards. Illustrated throughout in color by Nico Schuyt. Very nicely done. (#2696) \$125

152. [Juvenile/Illustrated] Dopheide-Witte, E. **Bloemen Kinderen.** Bussum: C.A.J. van Dishoeck, [1929]. Oblong 8vo. Color pictorial paper covered boards. Nice anthropomorphic color illustrations resembling Ernest Kreidolf, by Erica von Kager. (#2673) \$125



153. [Juvenile/Illustrated] Fabricius, Johan. **Wild Man from the Mountains, and our other titles.** Delft: Oliefabrieken, [ca. 1950]. First edition. Five volumes in printed wraps with color pictorial insert on covers. Oblong quartos. In original folding case with ties. "The Wild Man from the Mountains," and four others. Full-page and smaller illustrations in color in each volume by Fabricius. Fine. Scarce thus. (#2692) \$175

154. [Juvenile/Illustrated] Francken-Coster, M. J. **Vertelversjes.** Utrecht: Van W. de Haan, [ca. 1940]. Oblong printed pictorial wrappers. Illustrations in line throughout by J. G. Gerstenhauer depicting horses in various settings. Very good. (#2725) \$95

155. [Juvenile/Illustrated] Goeverneur, J. J. A. **Reizen en Avonturen van Mijnheer Prikkebeen.** Rotterdam: P. D. Bolle. Oblong 4to. Original color pictorial beige cloth. Illustrated throughout in line. Very good. (#2668) \$125

157. [Juvenile/Illustrated] Ijzerman, Hermien. **Bimbam Belletje.** . Printed textured wrappers. Oblong 12mo. A curious work with no credits of publication and printed text and illustrations to look like a hastily made book. Some hand-colored later. Very good. Unusual. No record found for this title. (#2712) \$125

158. [Juvenile/Illustrated] Kanter, Frans de. **Van Napje in't Tonnetje**. Alkmaar: Gebr. Kluitman, [ca. 1930]. Oblong 8vo. Color pictorial paper covered boards. Cute children's book depicting impish child on adventures. (#2724) \$95

159. [Juvenile/Illustrated] Kijk, M. van. **Plaatjes Kijken, Voorlezen en Zingen**. Den Haag: J. Philip Kruseman, [ca. 1930]. Oblong 8vo. Cloth backed color pictorial paper covered boards. Oddball stick figures designs and illustrations, some colored by child. Red stain on cover. An unusual book. (#2722) \$95



160. [Juvenile/Illustrated] Kleutertjes, Blanke. **Van zwarte Deutertjes**. Gouda: Johan Mulder's, [ca. 1930]. Oblong 8vo. Two separate titles. Printed paper covered boards. Nicely illustrated throughout by van Willy Schermere. Together with, similarly bound, Voor Onze Lieve, Kleine Kleuters, by Annie De Hoog-Nooy. Both very good. (#2667) \$175

161. [Juvenile/Illustrated] Klooster, Angenita. **De Witte Slang. Duimelijntje**. Alkmaar: Kluitman, [ca. 1930]. Two separate books. Oblong 8vo. Color illustrated wrappers. Each illustrated with color tinted drawings. Very good. (#2715) \$95

162. [Juvenile/Illustrated] Kroon, A. W. **On Vaderland**. Den Haag: K. W. Pickhardt, 1850-51. Original gilt spine, later textured boards (probably). 2 vols. in 1 binding. Each vol. with six lithographic plates. (#2683) \$150

163. [Juvenile/Illustrated] La Fontaine. **Fables de La Fontaine**. Paris: Librarie Garneir Freres, [ca. 1930]. Large 4to. Color pictorial paper covered boards, red cloth spine. Illustrated throughout with full-page color plates as well as line drawings. Corners and edges bumped, very good. (#2704) \$150.00



164. [Juvenile/Illustrated] Lise, Tante. **De Inktduiveltjes**. Amsterdam: Van Holkema en Warendorf, [1908]. Oblong 4to. Original color pictorial glazed paper covered boards, red cloth spine. Extremely rare jugendstil-style book with superb near full-page color plates throughout in a style reminiscent of Ernest Kreidolf. No copies located on the net. World Catalog has two. Slightly shaken in the binding, but covers nice and overall very good. (#2701) \$425

165. [Juvenile/Illustrated] Leent, F. H. van. **Eene Buitenpartij**. Haarlam: I. de Haan, [ca. 1900]. 4to. Color pictorial glazed paper covered boards, red cloth spine. With 12 plates by Adrien Marie. Shaky in binding, else good copy. Moralistic rhyming story about two boys who cause all kinds of mischief: a car in the water, a sinking ship and being saved from savages in the nick of time. (#2700) \$150

166. [Juvenile/Illustrated] Lennep, J. van. **Tafereelen uit de Geschiedenis des Vaderlands, to nut van Groot en Klein**. Amsterdam: Gebrs. Koster, 1899. Oblong 8vo, card printed covers, cloth spine. 74pp. 37 innovative full-page illustrations, many jointed, blocked figures (i.e. toys). Some cover wear, slightly shaken. (#2718) \$95

167. [Juvenile/Illustrated] Mariette. **Drie Stoute Konijntjes**. Den Haag: Uitgave Kompas, [ca. 1930]. Oblong 8vo. 16pp. Original color pictorial card wrappers. Extremely charming color illustrations throughout depicting bunnies in all sorts of play and industry. Very good. (#2694) \$95

168. [Juvenile/Illustrated] Mijnheer, van. **De Geschiedenis**. Amsterdam: C. A. Spin & Zoon, 1945. Oblong 12mo. Color pictorial paper covered boards. Color illustrations throughout. Very good. (#2695) \$95

169. [Juvenile/Illustrated] Moinat, Jo. **Voor Zingende Kleintjes**. Zutphen: W. J. Thieme & Cie, [ca. 1920]. Two volumes. Different editions. Oblong 8vo. Illustrated paper covered boards. Music for children. Both very good. (#2732) \$125

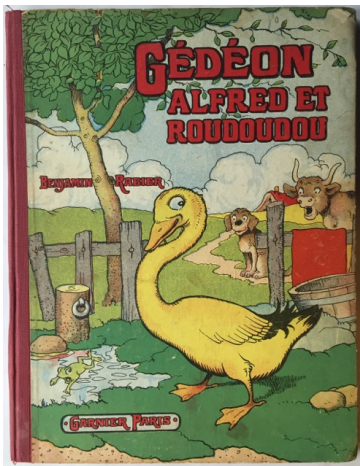


170. [Juvenile/Illustrated] Ortt, Felix. **Sprookjesboeken van Vader Haas**. Haarlem: Azijnfabrikanten, [ca. 1930]. Oblong 8vo. Original cloth backed color pictorial paper covered boards. Nice color illustrations throughout comprising pasted-in plates. Very good. Children's signatures on cover (unobtrusive). Very good. (#2690) \$150

171. [Juvenile/Illustrated] Oud, Jong en. **De Muis of de Gestoorde Nachtrust**. Rotterdam: D. Bolle, 1881. Oblong color illustrated cloth. Silhouettes throughout. Contents loosened in binding. (#2720) \$95

172. [Juvenile/Illustrated] Rabier, Benjamin. **Les Aventures D' Une Souris Verte**. Paris: Editions Garnier Freres, [ca. 1900] Large 4to. Color pictorial paper covered boards. Color illustrations throughout. Scarce. (#2706) \$175

173. [Juvenile/Illustrated] Rabier, Benjamin. **Azor et Mistigris**. Paris: Libr. Jules Tallandier, 1911. Large 4to. Color pictorial paper covered boards, red cloth spine. Full-page color illustrations as well as copious line drawings throughout. Scarce. Spine frayed, coming loose in the binding. (#2707) \$225



174. [Juvenile/Illustrated] Rabier, Benjamin. **Gedeon Alfred et Roudoudou**. Paris: Garnier, 1950. Large 4to. Color pictorial paper covered boards, red cloth spine. Superb color illustrations every page. A delightful children's lapbook. (#2728) (photo left) \$275

175. [Juvenile/Illustrated] Rabier, Benjamin. **Gedeon Est un Bon Garçon**. Paris: Librairie Garnier, [ca. 1938].

Large 4to. Color pictorial paper covered boards, red cloth spine. Some strengthening to hinges. Very well preserved. Full color illustrations throughout. Superb large format children's book. (#2705) \$175

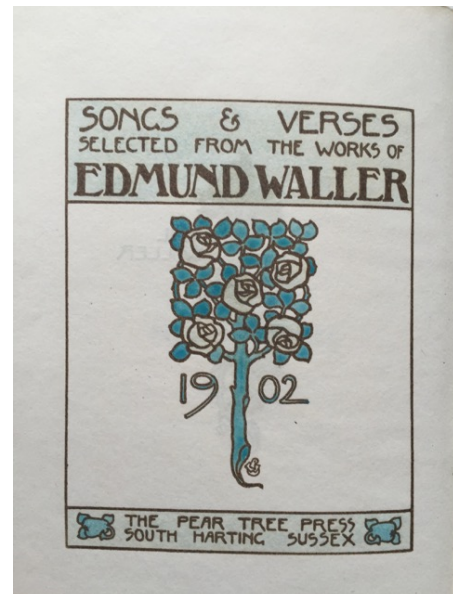
176. [Juvenile/Illustrated] Rinke, Jan. **Sneeuwitje. De Gelaarsde Kat. Roodkapje**. Amsterdam: Vennootschap Letteren en Kunst, [ca. 1915]. 3 vol. in the series. Oblong 8vo. Color pictorial paper covered boards, red cloth spine. Nicely illustrated. Occasional coloring, very good. A charming series. (#2698) \$125

177. [Juvenile/Illustrated] Schenkman, J. **Prentenboek**. Amsterdam: G. Theod. Bom., [ca. 1850]. Small 8vo. 21 pp. Original fragile decorated paper wrappers in red with leaf design. Stapled. 31 rhymes with nearly whole page woodcut illustrations every page. Wrappers frayed and tearing, internally very good. Scarce. (#2680) \$150

178. [Juvenile/Illustrated] Snellen, Agatha. **Klaproosjeen KorenBloempje**. Amsterdam: G. A. J. van Dishoeck, [ca. 1920]. Oblong 8vo. Color pictorial cloth. Superb anthropomorphic color plates reminiscent of Kreidolf. Contents loosened from casing, else very good. (#2719) \$150

179. [Juvenile/Illustrated] Verweij, van Corrie. **Andree Neushoorn**. Ruswuk: V. A. Kramers, [ca. 1930]. Oblong 8vo. Color pictorial glazed paper covered boards, cloth spine. Cunning illustrations in green and black throughout by Van Thea Gregoor. Stain on rear cover. Charming. Very good. (#2723) \$125

25 Copies Only, Hand-Colored, Signed, Pickford Waller



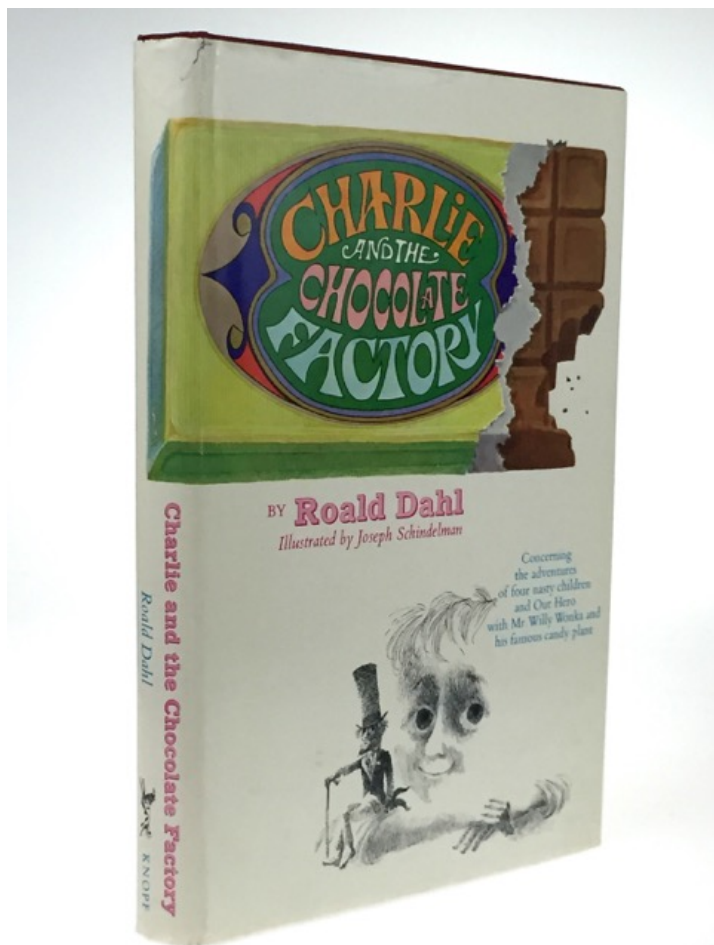
180. [Juvenile/Illustrated] Waller, Edmund. **Some Songs and Verses [25 Copies Only]**. Sout Harting, Sussex: The Pear Tree Press, 1902. First edition. Original holland backed, paper covered boards with pictorial color label on cover. 20 x 15 cm, unpaginated, **hand-coloured illustrations by Pickford Waller under the direction of Pickford Waller** with his monogram in colophon. No. 19 of a very limited edition of 25 copies, signed by Pickford Waller with his monogram in colophon. Endpaper with notes and sticker. That same year another limited edition of 300 appeared. No others copies of this scarce 25 copies edition found. Near fine. (#2677) \$550

181. [Juvenile/Illustrated] Wildvanck, Johanna. **Hansje In't Bessenland**. Bussum: C. A. J. van Dishoeck, [ca. 1930]. Later edition. Oblong 8vo. Color pictorial paper covered boards. Charming and delicately illustrated by Elsa Beskow. Very good. Scarce. (#2693) \$150

182. [Juvenile/Illustrated] Trap, P.W.M. Illustrator. **Letterkorfje. Verhalen voor de Jeugd**. Haarlem: J. J. Van Brederode, [ca. 1850]. N.d. [ca 1850]. viii, 87, (4) pp. Original textured black cloth binding with gilt stamping. Four color lithos by P.W.M. Trap, partly hand-coloured. Library stamp. Back cover discolored. (#2682) \$175

~ End Dutch Children's Books ~

"Love, Roald Dahl"



183. [Juvenile/Illustrated] Dahl, Roald. **Charlie and the Chocolate Factory**. New York: Alfred A. Knopf, 1964. First edition. Original maroon blindstamped cloth, gilt lettering on spine, tan endpapers. First issue with six lines in colophon. With large inserted presentation inscription (on card, pasted-in) by Dahl on half-title: "Love, Roald Dahl." **FINE DUST WRAPPER WITH UNCLIPPED PRICE** (very small tear upper spine of wrapper). Presentation inscription from "Mother and Dad," (to Randy) dated Christmas, 1964 on front endpaper (by an unknown party). Book is near fine with very slight cover wear, internally fine. (#2863) \$5,500

Only Kelmscott Press Title with Hand-Lettered Spine



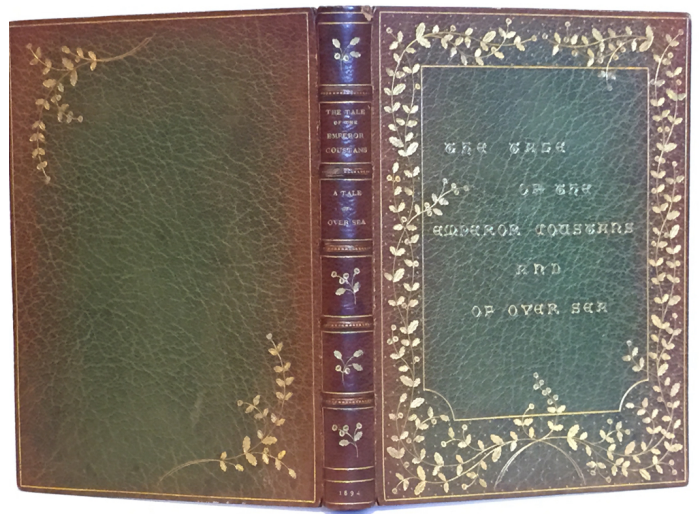
184. [Kelmscott Press] Morris, William. **The Defence of Guenevere and Other Poems**. Hammersmith: The Kelmscott Press, 1892. First edition. Small 4to. Original limp vellum with red-brown ties (one broken) and printed lettering "GUENEVERE" on spine, as issued. Printed in red and black in Golden type. Wood-engraved border and initials designed by Morris, engraved printer's device. Calligraphic title lettered in black ink on spine, light soiling, minor creasing. one of 300 copies from a total edition of 310, the first to be bound in limp vellum, and the only Kelmscott Press edition with a hand-lettered spine title. Peterson A5. (Hammersmith, 1892). A scarce Kelmscott title indeed. (#2852) \$5,500

185. [Kelmscott Press] 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 expositions' 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



186. [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

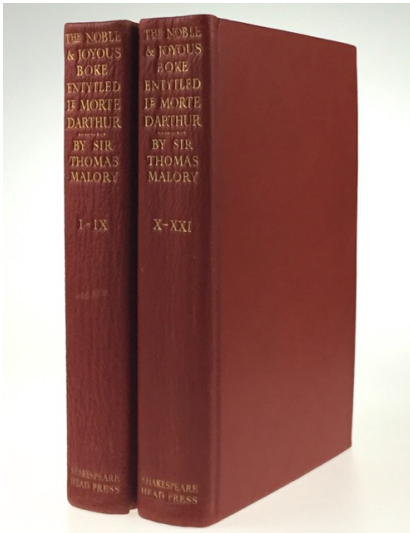
187. [Kelmscott Press] Morris, William (translator). **The Tale of the Emperor Coustans and of Over Sea.** Hammersmith: Kelmscott Press, 1894. First edition. 12mo. Superb full red/maroon crushed morocco binding by **Riviere & Son** with bold gilt floral vignettes on all four corners, both covers, gilt 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, a fine copy of a beautiful book. In felt-lined slipcase. (#1898) \$2,500



188. [Kelmscott Press] 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 **Zehnsdorf**. 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

189. Landor, Walter Savage. **The Works of Walter Savage Landor. In Two Volumes.** London: Edward Moxon, 1846. Two octavo volumes. xxx, 578; ix, 675 pages, both with errata slips. Elaborately blind stamped cloth with gilt titles to spines. Bookplate of "Henry F. Hall, Leigh House, Datchet." on front pastedown of volume one, smaller bookplate of "Henry Hall" upside down on rear pastedown of volume one. Boards rubbed, corners bumped, light soiling, spines and boards faded; volume one joints starting, hinges cracked; volume two front hinge cracking; page creases, foxing; else a nice set. (#2620) \$225

190. Lee, Frederick George. **Lyrics of Light and Life.** London: Pickering & Co., 1878. Second edition, **limited to twenty-four large paper copies signed by the editor, of which this is copy number 7 and is signed by Lee** on the limitation page. Octavo. xi, 171 pages. Poems by John H. Newman, William Alexander, Christina G. Rossetti, Aubrey de Vere, J.C. Earle, and others. Publisher's device on title page, decorated initials, head- and tail-pieces, each page of text with upper and lower ornamental borders. Quarter black leather over red paper covered boards with gilt titles on spine. Boards and spine rubbed, corner bumps, boards color faded, spine crazed, small tear at foot; rear hinge cracked, holograph pencil notes on half-title and facing page and verso of rear free endpaper, occasional spots of foxing; otherwise in very good condition. (#2621) \$250



191. Malory, Thomas. **The Noble and Joyous Boke Entyled Le Morte D'Arthur**. Oxford: Shakespeare Head Press, 1934. First edition thus. Original publisher's full brick red pigskin with bold grain, gilt lettering on spine, superb marbled endpapers. #266 of 370 Copies on handmade paper, top edges gilt, and others untrimmed. Printed in red and black throughout with 22

woodcut illustrations from de Worde's 1498 folio edition, considered the first text illustrations made from engravings. Only a limited number of these were issued in the full red pigskin bindings. With the original four page prospectus printed in red and black as well as an order form, laid-in. A fine set, rarely seen thus. (#2869) \$1,750

Millais to William Michael Rossetti

192. [Millais, John Everett- ALS]. **Autograph Letter Signed to William Michael Rossetti**. 12mo. Two pages, one sheet. n.d. [ca. 1851]. A nice early letter by Millais to William Michael Rossetti mentioning Gabriel and signing using the "PRB" monogram. "My dear Michael, Kind assurance to see my pictures before they go in, how is it that you have not already? Anytime next week I shall be glad to see you. Your PRB John E. Millais, over" [next page]: "PS Come and visit (with your brother Gabriel) here Monday... if that suits your convenience write and let me know the hour." Very good. (#2831) \$1,250

193. [Millais, John Everett]. **The Life and Letters of Sir John Everett Millais. Photogravures**. London: Methuen, 1899. Portfolio of twenty-four photogravures issued to accompany the two volume set of the same title by John Guille Millais. Publisher's portfolio folder with title and design on the front cover, lacking ties. Folder rubbed, creased, toned, and soiled; edge and fold wear, small piece of tape on verso of front cover, holograph pencil on inner flap; plates with light edge wear, minor creases, light dust shadows, occasional smudges or foxing. Otherwise in very good condition. (#2645) \$325

194. [Millais, John Everett]. **The Millais Gallery. A Series of the Most Renowned Works of Millais, Reproduced in Heliotype**. Boston: James R. Osgood and Co., 1878. Folio. 83 pages. Decorated large initials and head-pieces. Frontispiece and twenty-three illustrated plates with tissue guards. Title page and frontispiece detached, few loose plates, lacking front free endpaper. [together with:] (#2646) \$150

195. [Millais, John Everett]. **Twenty-Nine Illustrations by John Everett Millais, R.A. Designed for "The Cornhill Magazine."** London: Smith, Elder & Co., 1867. Quarto. 82 pages. Twenty-nine illustrated plates. Textblock detached

from binding, all pages and plates loosely laid in. Publisher's gilt decorated binding, all edges gilt. Boards rubbed, scratched and soiled; small tears to spines, bumped; foxing, stains, and smudges, edge wear, small tears, minor loss to tissue guards, occasional holograph pencil marks; otherwise in good condition. (#2654) \$150



196. [Millais, John Everett] Leslie, Henry. **Little Songs for Me to Sing**. London: Cassell, Petter & Galpin, [1865]. First edition. Original red-brown cloth (beveled boards) with superb full gilt embossed illustrated cover and spine, original blue-green endpapers, all edges gilt. Millais' classic illustrated book for children containing some of the most endearing woodcut illustrations for children he ever rendered. This is an exemplary copy, really the best of this work we have ever seen. Some very slight fraying to ends of spine, corners rubbed, some uneven signatures; but the gilt is remarkably bright and the hinges are still intact which is rare for this title (heavy covers for the size of the book). The face of each cover and spine are near fine. (#2841) \$425

197. **Morbida, or, Passion Past, and Other Poems**. [Anonymous]. London: Saunders and Otley, 1854. First edition. Octavo. Original blue embossed cloth with gilt design on cover. A very scarce book, cited in Quarterly Review: "The book called 'Morbida'- and which needs no second title- is the production of one who has evidently received his inspiration at second hand. Unable to elaborate it for himself, he freely dilutes some of the finest of English poetry..." And then in the Eclectic Review, "It is sickly and feeble. The author has evidently mistaken his vocation. He might make, as times go, a creditable man in various professions, but Nature, in endowing him with a polished mediocrity, evidently intended him for anything rather than a poet...". 168 pages. (#2657) \$175

From Estelle Doheny to May Morris

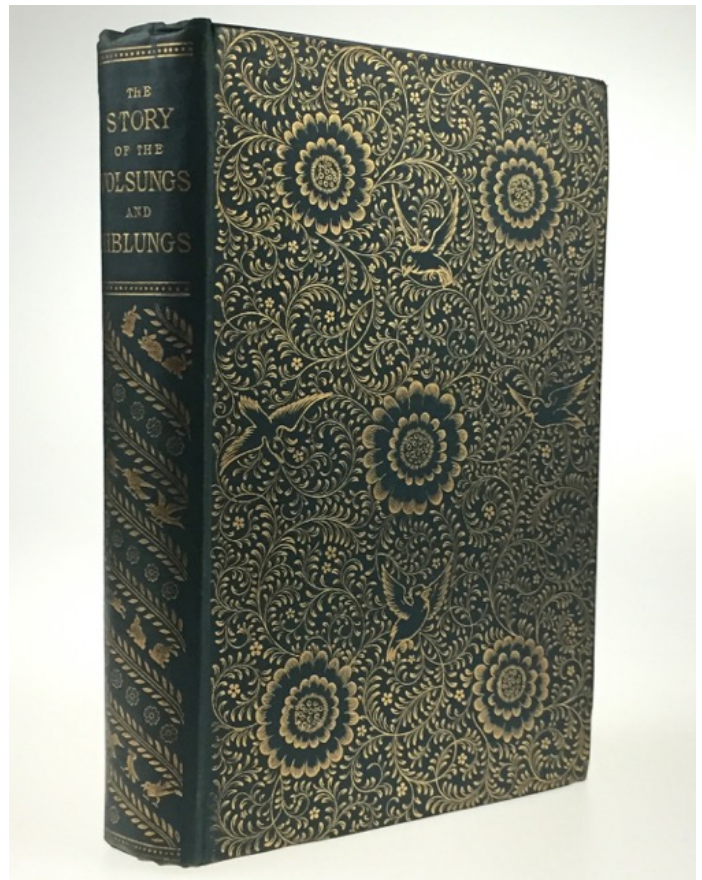
198. [Morris, May- Presentation Copy] Brinton, Anna Cos and Estelle Doheny. **A Pre-Raphaelite Aeneid**. Los Angeles: Ward Ritchie Press, 1934. First edition. #6 of 150 Copies. **PRESENTATION COPY FROM ESTELLE DOHENY TO MAY MORRIS, daughter of William Morris**, only four years prior to her (Morris') 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

199. Morris, William. **The Life and Death of Jason; A Poem**. London: Bell and Daldy, 1867. First edition. Original smooth light brown buckram, paper label on spine (original). 363pp. 1 page ads at end. The copy of Sir Baldwin Leighton, Bar, Baronet, with his bookplate on cover and signed by him on front free fly. Baldwin Leighton (1805-1871) was a fairly prominent Baronet and member of Parliament 1859-1865. Only Morris' second book and first major work of poetry. Very good copy. (#2845) \$225

William Morris' First Book

200. Morris, William. **The Defence of Guenevere and Other Poems**. London: Bell and Daldy, 1858. First edition. Original brown fine-hatched cloth with embossed covers and gilt lettering on spine, original light brown endpapers. Headpieces and vignette designs. 248pp. Printed at Chiswick Press. **Allan F. Vigers Copy**, with his superb Nouveau-style bookplate on front pastedown, designed by himself. "The architect Allan Francis Vigers took a highly individualistic approach to pattern design, informed by his skills as an illuminator... He specialized in intricate florals, composed of a mass of small flower heads, mounted like jewels on white or dark-blue backgrounds. At once naturalistic and highly artificial, his patterns featured typical English garden flowers... simply and accurately depicted, but arranged in consciously artful synchronized formations" (Lesley Jackson, *Twentieth Century Pattern Design*, Princeton, 2002). William Morris' first book and closely allied to the PRB movement. No ads, errata slip present. A superb copy with light sunning to spine, light wear to covers, internally fine, clean and bright. (#2837) \$1,500

201. Morris, William. **Pygmalion and the Image**. New York: R. H. Russell Publisher, 1903. First edition thus. Original smooth-wove beige cloth with gilt designs, lettering and borders on cover. Five full-page black and white tissue-guarded plates by **Edward Burne-Jones**. Covers slightly dusted and soiled, very good. (#2846) \$150



202. Morris, William. **Volsunga Saga: The Story of the Volsungs and Niblungs, With Various Songs from the Elder Edda**. London: F. S. Ellis, 1870. First edition. Original dark green cloth with elaborate gilt-stamped design on both covers and spine. 275pp. A difficult book to find in fine condition, and this copy does not disappoint. Presentation copy: presented to Mrs. Disney Leith from her mother, Mrs. Gordon, July 9, 1870. Disney Leith (Mary Charlotte Julia Leith, 1840-1926) was an author, the daughter of a Baronet, and the first cousin of the poet Algernon Swinburne, with whom she avidly corresponded and later recalled in memoirs. (#2847) \$425

203. Morris, William [M. Hugenholtz, translator]. **Art and Society Lecture. Kunst en Maatschappij**. Amsterdam: A. B. Soep, 1903. Dutch language. 159 pages. Frontispiece of William Morris, publisher's device on title page, decorated initials. Blue cloth, gilt floral border on front cover, gilt titles to front cover and spine, upper edge red. Boards lightly rubbed at extremities, front board scuffed, corners bumped, head and foot of spine bumped; small holograph pencil notes on both free endpapers; otherwise in very good condition. (#2647) \$175

204. [Nineties Periodical] Douglas, Lord Alfred (ed.). **The Spirit Lamp; An Aesthetic, Literary and Critical Magazine**. Oxford: James Thornton, 1893. First edition. Two volumes. Original dark gray wrappers with black lettering on cover consisting of title and contents. Vol. IV, No. I and No. II. A kind of set, often seen paired together, these two numbers packed with important authors and original articles by Oscar Wilde,

Lionel Johnson, H. M. Beerbohm, Pierre Louys, J.A. Symonds, Alfred Douglas, Gleeson White, etc. Wilde's "The Disciple," appears for the first time in No. II. 1-48pp; 49-100pp. Side and bottom edges uncut. A superb, near fine set, rarely seen thus with spine paper still in tact. (#2453) \$1,500

205. North, William. **The Slave of the Lamp. A Posthumous Novel.** New York: H. Long & Brother, 1855. First edition. 12mo. 437 pages, [1, blank], [6, advertisements]. Publisher's red cloth, spine lettered and stamped in gilt, boards decoratively stamped in blind. Binding rubbed and lightly soiled, spine ends and corners worn, corners bumped, joints starting. Preliminary and terminal leaves foxed, endpapers discolored, Essex Institute bookplate. North enjoyed a temporary fame for his literary refutation of Disraeli's "Coningsby." The book was published shortly after the author's suicide. (#2622) \$125



206. [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

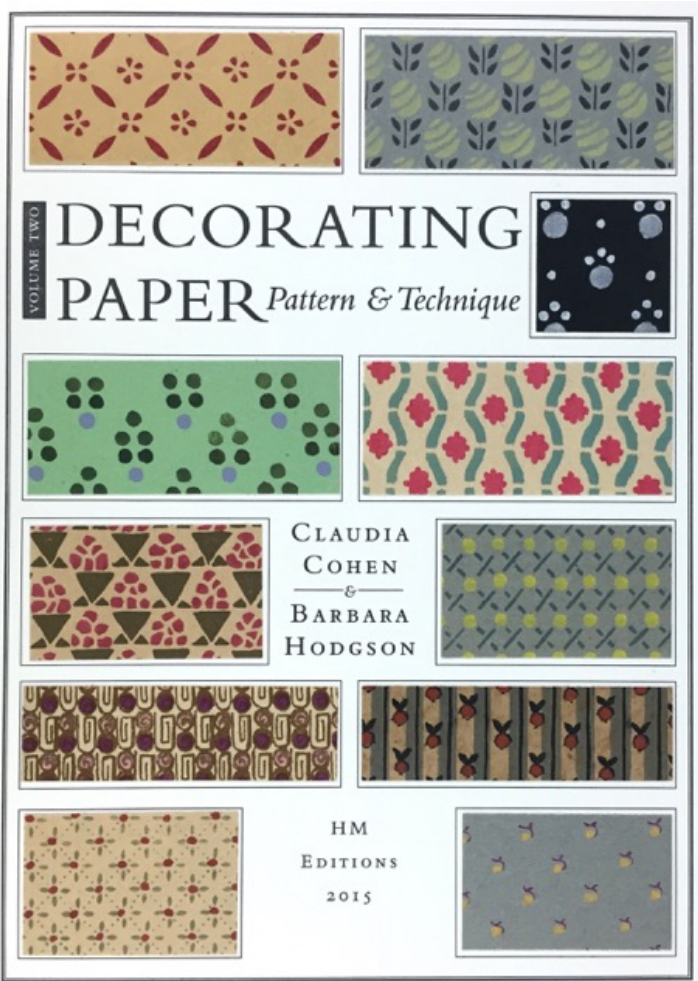
207. Palgrave, Francis T., ed. **The Treasury of Sacred Song.** Oxford: The Clarendon Press, 1889. Limited Large Paper Edition of 585 copies, of which this is copy number 552 and **signed by Palgrave** on the limitation page. 374 pages. Poems by Edmund Spenser, George Herbert, Henry More, Robert

Burns, Christina G. Rossetti, John Sharp, Alfred Lord Tennyson, and many more. Title-page with red decorative border. Quarter vellum over black cloth covered boards with titles in gilt on front covers and spines, extra gilt decorations and publisher's device on spine. Boards lightly scuffed and scratched; nineteenth century holograph inscription and modern pencil book seller's notes on front pastedown, free endpapers browned, deckled edges lightly toned; otherwise a very attractive copy in very good condition. (#2623) \$250

Highpoint in Printing and Bookbinding



208. [Papermaking, Decorating Paper] Hodson, Barbara & Claudia Cohen. **Decorating Papers.** Vancouver, British Columbia: Heavenly Monkey Editions, 2014. First edition. Two Volumes. Large, thick quartos (9.5 x 12.5"). One of Only 30 Copies (the subscription **sold out**), magnificently **bound by Claudia Cohen** in decorated paper over black leather-edged boards with gilt stippling, black leather spine with bold gilt circles and solid 'half-moons,' exquisite marbled paper endsheets, the one closest to text being free (i.e. attached as leaf, but not mounted on paper backing, as issued). Printed on superb Arches mould-made paper in letterpress by David Clifford at Black Stone Press. Designed by Hodgson with expert text and Cohen's phenomenal binding and paper selection, this will doubtless become a landmark in decorating paper design, specimen and printing. This incredible work features about **500 examples of original patterned papers from Europe, Asia and North America. The book includes original samples of marbling, paste decoration, embossing, pulp manipulation, lithography, block and linocut printing, stenciling, and airbrushing from the 19th and 20th centuries, along with contemporary examples (some made especially for this book).** A sampling of Dutch gilt and block-printed papers from the later 1700s to early 1800s are also included. The text (approximately 80 pages) spans two volumes, interspersed with the many samples, and includes descriptions of techniques and history, along with an extensive bibliography. Fine and unused in original large folding blue cloth box with decorated paper-covered spines (4" wide) both inside and out, and morocco gilt label. With publisher's two-page advance prospectus (with examples in color) in original decorated paper envelope. (#2922) (see also photos next page) \$10,500



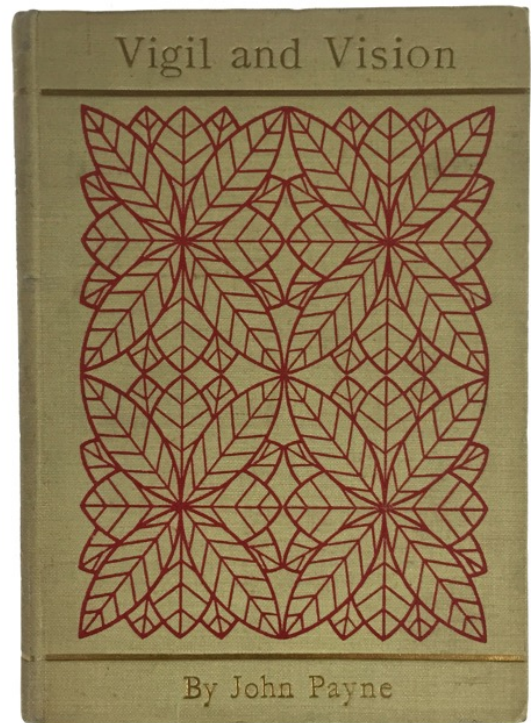
Item 208 (above). Hodson, Cohen. Decorating Papers.

209. Payne, John. **New Poems**. London: Newman and Co., 1880. First edition. viii, 295 pages with [6] and 10 pages of ads and reviews. Author's initials on title page. Publisher's blue cloth stamped with black line cloud designs, gilt moon, and stars. Gilt title on front cover and spine. Binding lightly rubbed, small corner bumps; title page and last page of advertisements browned, occasional foxing mostly on endpapers, else in very good condition. (#2624) \$150

210. Payne, John. **The Poetical Works of John Payne... Definitive Edition in Two Volumes**. London: Privately Printed for the Villon Society, 1902. Limited edition of an unspecified number, of which this copy is unnumbered. Two octavo volumes. viii, 399; viii, 394 pages, unopened smaller sized pages. Tan cloth with gilt leather labels "Payne's Poems" on spines, upper edges gilt. Boards lightly soiled, small corner bumps, spine labels rubbed, gilt upper edges darkened near fore-edge; small holograph pencil "2 vols" on front free endpaper of first volume, deckled edges lightly toned, occasional foxing; otherwise in very good condition. (#2625) \$175

211. Payne, John. **Vigil and Vision. New Sonnets**. London: The Villon Society, 1903. First edition. Limited edition of an unspecified number of copies, of which this copy is unnumbered. Octavo. 117 pages. Few unopened pages.

Publisher's cloth covered boards with intricate design on front cover, gilt titles and rules on front cover and spine, upper edge gilt. Boards lightly soiled, corners and edges bumped; endpapers lightly browned, light edge wear to pages, occasional smudges; else in very good condition. (#2626) (see photo below) \$175



Item 211 (above). Payne. Vigil and Vision.

212. [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

213. Peters, William Theodore. **Posies Out of Rings**. London: John Lane, The Bodley Head, 1896. First edition. Thin 12mo. Attractive Arts and Crafts **binding by Bumpus** consisting of swirling banner with floral embellishments, gilt spine, brown crushed morocco, brown silk moiré endpapers, AEG. A nice Bodley head printing with superb woodcut title-page by Patten Wilson. Slight wear to margins of spine, near fine. (#1929) \$550

Secessionist Jugendstil Rarity



214. Podhajska, Minka. **Mesice**. Prague: Politika, [1919]. First edition. 4to. Original decorated paper covered boards, glassine wrapper. Famed book by **Minka Podhajska featuring 18 woodcuts, including 12 in colors**, tipped to textured paper; publisher's woodcut device on title-page. Contents loose as issued in original printed boards; contemporary Czech bookplate on pastedown. **Number 112 of 200 copies, signed by Podhajska and dated by her (in pencil) 1919.** "Mesice", or, "The Months," features a suite of color woodcuts and six additional black-and-white cuts showing images of the zodiac (two to a sheet). The Viennese born Podhajska was a student at the Kunstgewerbeschule and her work appeared in the movement's well-known journals Ver Sacrum, Hohe Warte, and Die Fläche, as well as designing toys for the Wiener Werkstätte and numerous other graphic works during World War I. She moved to Prague in 1919, the year she created *Mesice*, and was a founding member of the Czech artists' consortium. An exceedingly important and scarce book. A fine copy. (#2880) (see additional historical notes below). \$6,500

Wilhelmina (Minka) Podhajska (1881–1963), famed Viennese designer and illustrator, was a member of the Klimt Group (including Gustav Klimt, Josef Hoffmann, Adolf Böhm, Koloman Moser, and Franz Cižek). Podhajska became the most acclaimed student of Adolf Böhm, a founding member of the Secession, and later WFA (Female Women's Academy), the rebellious offspring that broke away from the Vienna Secession in 1905. "Rejecting the fin-de-siècle's oversaturated civilization, Minka Podhajska tapped two main sources for inspiration: children's drawings and traditional wooden peasant toys (particularly those produced in the Grödnertal in the southern Tyrol and in the Erzgebirge mountains between Saxony and Bohemia). Here, within the context of the avant-garde's fascination with

primitivism, it is important to reiterate that scientific and artistic studies frequently conflated the work of women, children, and folk cultures: positive appraisals of this conflation tended to reveal critics' pro-Secessionist affinities." [From: "An Artist in Every Child—A Child in Every Artist": *Art for the Child at the Kunstschau 1908*, by Megan Brandow-Faller].

215. 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

216. 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



217. [Pre-Raphaelite Interest- Fore-Edge Painting] Tennyson, Alfred Lord. **Poems**. London: Macmillan, 1894. First edition thus. Attractively bound in full crushed maroon morocco with central armorial gilt design on both covers, five raised bands on spine with lettering in Arts and Crafts motif. With a gorgeous fore-edge painting by Martin Frost of "The Creation," by Edward Burne-Jones and a handwritten note by Frost regarding the painting. Book and fore-edge are fine. A truly exquisite Pre-Raphaelite fore-edge painting. (#1952) \$2,250

218. [Pre-Raphaelite Interest] Mourey, Gabriel. **D.G. Rossetti et Les Pre-Raphaelites Anglais**. Paris: Librairie Renouard, Henri Laurens, ca. 1909. First edition. Original paper wrappers with red designs on cover, black lettering. 128pp. Packed full of full-page photographs of paintings by Pre-Raphaelite artists. Near fine. (#2455) \$125

219. [Pre-Raphaelite Interest] Destree, Olivier Georges. **Les Pre-Raphaelites**. 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, a wonderful binding, fine. Most scarce thus. (#2594) \$2,250

220. [Pre-Raphaelite Satire] Crawley, Richard. **Horse and Foot; or Pilgrims to Parnassus.** London: John Camden Hotten, 1868. First edition. Original green cloth, beveled boards, gilt ruled cover and spine. Noted satirical book of verse (and critical commentary in footnote by Crawley decrying the likes of certain Pre-Raphaelite, Aesthetic and Victorian authors, especially Browning, Tennyson, and the PRB greats, Coventry Patmore and Thomas Woolner. This copy is inscribed to his friend, "John Horsfall, from his sincere friend, Richard Crawley," on half-title. Inserted is a three-page ALS from Crawley to Horsfall ("My dear Jackson) responding to a query for an individual in Leeds "... but have every reason to believe that he is the bedfellow in it, and that Sodom and Gomorrah would neither have perished had either continued say two or three like him.... etc." Very good. (#1863) \$750

221. [Pre-Raphaelite Satire] Mallock, W. H. **The New Republic; or Culture, Faith, and Philosophy in an English Country House.** London: Chatto and Windus, 1877. First edition. Two Volumes. Original embossed brown cloth with gilt lettering on spine. Vignette woodcut chapter heading devices. The famous (or infamous) satire on many of the authors of the period including Matthew Arnold and especially Walter Pater, English essayist and Pre-Raphaelite enthusiast, in which he lampoons Pater under the guise of "Mr. Rose": "What, Mr. Rose asks, does successful life consist of? 'Simply,' he answers in Paterian strain, 'in the consciousness of exquisite living.' The warring of endless doubts was wearisome to him. He took 'a profounder and more exquisite pleasure in the colour of a crocus, the pulsations of a chord of music, or a picture of Botticellis." A most scarce book. Spine worn at margins and extremities, corners bumped, slightly cocked. Very good. (#1899) \$425

222. [Pre-Raphaelite Satire] **Art Criticism in Three Hours.** Liverpool: C. Hossfeld, [1869]. First edition. Original printed wrappers, front and back 49pp. Exceedingly scarce and early treatise against Pre-Raphaelitism discussing Rossetti, Holman Hunt, Millais, Ruskin etc. The anonymous author states: "If a host were to give his guests 'the blessed damozel' before dinner, they or those that didn't like it would probably not wait for the repast, but if he has the said 'damozel' on his walls expressed in colours instead of in words, they would gather round it, and according to the stage of their cultivation are either 'reminded of the early master,' or 'filled with enthusiasm for the art of the future,' surprised into eloquent silence or fatuous 'good gracious-es.'" With four full-page humours and satirical plates with multiple line drawings. An exceedingly scarce and very early satire on the Pre-Raphaelites. Near fine. (#1961) \$750

223. [Pre-Raphaelite Satire] Soden, John H. **A Rap at the R. A., A Satire.** London: J. A. Brook & Co., 1875. First edition. Original light green printed wrappers. Exceedingly scarce and important Pre-Raphaelite satire and rant in poem form, quite scathing in nature, in the form of a long poem, by John H. Soden, a prominent painter and critic of the period (Savage Club member). Speaking of the artists in the Royal Academy, and specifically referring to the Pre-Raphaelites, Soden write: "the failures you yourself have counted trash, the old pot-

boiler wrought for needful cash, the student sketch to make a picture vamped... how noble, worthy, generous of heart it sounds, this seeming Brotherhood of Art., simply pretty pictures." And this directed diatribe specifically against the PRB: "Here putrid angels, grimy, green and dank with fleshless figures, feeble, limp and lank... to show Preraphaelite ideas of Heaven: who paint not Nature as they Nature see, but as in their theory it ought to be." Much, much more. An historically significant anti-PRB essay in poetry form. No copies located anywhere. (#2046) \$550

William Bell Scott Original Watercolors



224. [Pre-Raphaelite Original Art- William Bell Scott and David Scott and Alice Boyd] **"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) [With Original Sotheby's Sale Catalog]. \$18,500

Wyndham H. Hughes, Pre-Raphaelite School



225. [Pre-Raphaelite School Painting] Hughes, Wyndham H. **Small oil painting on card stock, "Angels."** 166 x 207 mm [from Studio Charles Eamer Kempe] Superb finely executed **oil painting on card by Wyndham H. Hughes** (1849-1948) and signed WHH in lower left corner. This is from a recently discovered portfolio of original drawings by Wyndham Hope Hughes dating from the late 19th Century to circa 1914. Wyndham Hughes was Principal Designer to the famous Victorian stained glass/church mural designer Charles Eamer Kempe (1837-1907). Victorian stained glass designer and manufacturer, Kempe's studios produced over 4,000 windows and also designs for altars and altar frontals, furniture and furnishings, lichgates and memorials that helped to define a later nineteenth century Anglican style. The list of English cathedrals containing examples of his work includes: Chester, Gloucester, Hereford, Lichfield, Wells, Winchester, York, etc. Many examples of Wyndham H. Hughes work can be found in churches and other buildings around the country including a painted pulpit and murals in All Saints Church, Cambridge (1875) and a stained glass window at St. Giles Church, Coldwaltham, W.Sussex. He is recorded as having lived at Grundisburgh, Suffolk for part of his life and his artistic circle would have included several of the Pre-Raphaelite artists, including Edward Burne-Jones, Ford Madox Brown and William Morris. (#2875) \$2,250

Wyndham H. Hughes, Pre-Raphaelite School



226. [Pre-Raphaelite School Drawing] Hughes, Wyndham H. **Orpheus. Signed Large Conte Drawing.** [Studio Charles Eamer Kempe] 8" x 10 3/4" Wyndham H. Hughes. Superb Pre-Raphaelite **conte (i.e. chalk/crayon) by Wyndham H. Hughes** (unsigned, but from a collection of his work), on art paper. Hughes' painting were used throughout Britain in Churches for stained/painted windows, as well as wall paintings, and was known to have frequented in the circle of Edward Burne-Jones and William Morris. Hughes was one of the most important artists of Kempe's studio ca. 1900. Here, a drawing of the earliest poet Orpheus, decidedly Pre-Raphaelite and certainly a good model for stained glass. Fine. (#2876) \$1,850

William Bell Scott's Copy

227. [Pre-Raphaelite Interest] Parkes, Kington. **The Pre-Raphaelite Movement.** London/ Birmingham: Reeves and Turner; William Downing, 1889. First edition. 12mo. Original cloth backed yellow paper-covered boards with printing and border device on cover. 52pp., 3pp. ads at end. **WILLIAM BELL SCOTT'S COPY, with his signature** and date on front cover (top). Illustrated title page in line by Alan Wright. A very scarce title on the PRB movement. Very good. (#2838) \$550

228. [Pre-Raphaelite Journal] **The Light Blue. A Cambridge University Magazine.** Cambridge: Rivingtons [and] W. Metcalf. 1866-1870. Five volumes in four bindings. Volume one with seven illustrations. Volume Five's original paper cover bound in. A university magazine with serialized prose, poetry, and articles on subjects such as William Blake, Matthew Arnold, Gustave Doré's illustrations, William Makepeace Thackeray, and more. Each volume bound in half calf over pebbled paper covered boards with leather title label on spine. "United University Club" and "John Charrington" book plates on front pastedowns. With seven superb full-page

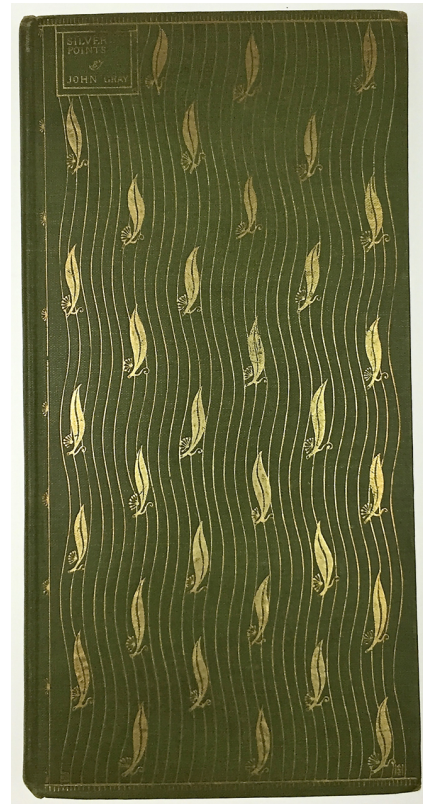
woodcut illustrations (credited in contents but only by title) in volume 1, none in later issues. Boards rubbed and soiled, corners bumped, wear to joints; cracked hinges, holograph annotations on front endpapers, each title page with a small pencil mark and an embossed "United University Club Library" stamp dated "1935," occasional foxing or minor soiling; otherwise internally in very good condition. (#2616) \$275

Two Scarce Raffalovich ALS

I also hope you will come again to Scotland and let me make your acquaintance. I have quite a large box filled with Courtenay's letters. I hope to see Mrs. Rivers and the children this month. One of the girls has been for 8 months under treatment for glandular trouble. I wish WCR were still with us. Did you read and like Saturday Night at the Greyhound? John Hampson came and stayed a few days with me. Regretfully
Andre S. Raffalovich

229. Raffalovich, Marc Andre. **Autograph Letter Signed.** Two pages on octavo sheet stationary, "The Bell Inn, Malmesbury, Wilts," printed in type. "July 31, 1931. Dear Burdett [Osbert Burdett, author], It would have given me the greatest pleasure if you and dear Moray (for whom I have much affectionate regard) had lunched or dined with me- but Canon Gray [i.e. John Gray] and I are here for August. He never wearies of Malmesbury... He went today to Dorchester and Tuesday and I met him in Salisbury. I hope dear Brother is better. I also hope you will come again to Scotland and let me make your acquaintance. I have quite a large box filled with Courtenay's letters. I hope to see Mrs. Rivets and the children this month. One of the girls has been for 8 months under treatment for glandular trouble. I wish WCR were still with us. Did you read and like Saturday Night at the Greyhound? John Hampson came and stayed a few days with me. Regretfully, Andre S. Raffalovich." The Courtenay referred to was John Edward Courtenay Bodley, a fellow undergraduate and friend of Wilde's at Balliol who later was to write maliciously on Wilde. A fascinating and thoroughly salutary letter. (#2879) \$2,500

230. Raffalovich, Marc Andre. **Autograph Letter Signed.** Petersfield, Hants, January 25, 1929. 2pp. on one sheet. On "9 Whitehouse Terrace, Edinburgh" stationary, but actually sent from Petersfield. A fascinating two-page letter to "Mr. Burdett," Osbert Burdett (1885-1936) English author, saying, "I telephoned to Fr. Gray [John Gray] you were pleased to have had 'The Long Road' and he was both pleased and surprised-'greatly interested.' All Blake readers should be beholden to you. I will re-read Yeats: some I saw in the Mercury, some in an American periodical. He was of course much attached to Mabel [Aubrey Beardsley's sister]. Thank you again, Yours Sincerely, Andre S. Raffalovich, Jan 25, 1929." In 1894, Raffalovich started to contribute on the subject of homosexuality (*unisexualité*, as he called it) to the *Archives de l'Anthropologie Criminelle*, a prestigious revue founded in Lyon by Alexandre Lacassagne, a pioneer criminologist and professor of forensic medicine. He soon became recognized as an expert in the field, engaging in correspondence with other researchers throughout Europe. In 1896, under the influence of John Gray, Raffalovich embraced Catholicism and joined the tertiary order of the Dominicans as Brother Sebastian. Raffalovich letters are extremely scarce, and this one packs a lot of familiar names in two pages. (#2878) \$2,250



231. [Ricketts, Charles] Gray, John. **Silverpoints.** London: Elkin Mathews and John Lane, 1893. First edition. Tall octavo. Original green cloth with renowned vertical repeating wavy line and leaf motif on both covers designed by Charles Ricketts. Author's first book, Copy #152 OF 250 Copies on Van Gelder handmade paper. Acclaimed as Ricketts' greatest book design and widely considered one of the high-points in fin-de-siècle book design. A fine copy in superb cloth-backed, folding case with silver lettering on spine. (#2752) \$3,500



232. [Ricketts, Charles] Wilde, Oscar. **The Sphinx**. London: Elkin Mathews and John Lane, 1894. First edition. Original magnificent publisher's full vellum (over boards) binding with the distinctively Nouveau stylized gilt pictorial cover stamped in bold gilt containing two figures and rectilinear borders, etc. epitomizing Byzantine and Japanese motifs. Frontispiece as well as eight exquisite full-page gold-inlaid illustrations and one half-page illustration by **Charles Ricketts**, bright green initials and red-brown lettering throughout. 200 Copies Only. The whole of this ground-breaking book was designed and illustrated by Ricketts. From UCLA Library: "*The Sphinx* is an exquisite piece of work. Unlike other Vale Press books, Ricketts's illustrations in *The Sphinx* were wood engravings causing some to argue, including Ricketts himself, that it was not a real Vale Press book. Ricketts considered the book an entire, integral work from cover and spine through the page layout and sequence. Rather than revive historical imagery, Ricketts devised a motif of closets and interior cabinetry as an order and structure within which to make the improbable idea of a conversation with a sphinx believable. In a daring move, Ricketts left significant portions of the page unfilled to provide volume and architecture of the text and images. Compared with the book design of the Industrial period and the heavily medievalist revivalism present in Morris' Kelmscott books... *The Sphinx*, was a daring leap in transforming book design." A wonderful copy with all gilt clean and bright. Very slight and almost invisible foxing to small corner of endsheets, foxing more prominent on one page internally, slight wrinkling/foxing to another, smudge on rear corner of boards, in all approaching near fine. (#2848) \$7,500

233. Ricketts, Charles. **An Impression for Ricketts' Device for Copeland and Day on Onion Skin Paper**. [ca 1900]. Original fine impression on onion skin: "Copeland & Day LXIX Cornhill Boston." Very stylized Nouveau-style illustration by Charles Ricketts showing woman in flowing dress bending down to pick a flower with large stylized boulders in background. Superb lettering, ruling, etc. by Charles Ricketts. Very scarce. (#2884) \$425

WMR's Copy, Assembled Family Volumes, Signed by Him

234. [Rossetti Family] William Michael Rossetti's Copy. **Bound Collection of Articles about Dante Gabriel Rossetti and Other Book-Related Subjects**. Twenty-three articles bound in one octavo volume. **William Michael Rossetti's Copy, assembled by him (as he did for a number of the family's books and monographs), signed by Rossetti** on front endsheet and holograph "title-page" in his hand, listing 23 separate titles in the contents. Many illustrations. Selected articles from *The Bibliographer. Volume I. January-December, 1902*, *The Bibliographer. Volume II, January 1903*, *Frank Leslie's Popular Monthly, October 1899*, and others. Articles include the two part "Bibliography of the Works of Dante Gabriel Rossetti" by Michael William Rossetti, "A Pre-Raphaelite Mansion" by Theodore Child, "Some Notes on Mosaic Bookbindings" by H.W. Kent, "A Witch-Hunter in the Book-Shops" by George L. Burr, and several more. Recently bound in brown cloth, leather label on spine with titles in gilt: *Miscellanies/ W.M. Rossetti/ DGR Bibliography, etc.* Light stain on upper right corner of front cover; pencil check marks and occasional annotations, few smudges; otherwise in very good condition. (#2606) \$550

Exceedingly Scarce Association Copy, Christina Rossetti to her Brother William Michael Rossetti

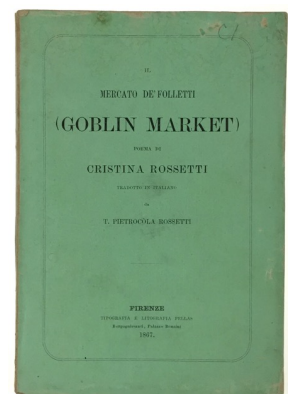
235. Rossetti, Christina-Important Association Copy. **From Christina Rossetti to her Brother, William Michael Rossetti] Annus Domini**. Oxford and London: James Parker & Company, 1874. First edition. Original brown cloth with dark brown ruling on cover, gilt spine. 12mo. 378pp. ASSOCIATION COPY. INSCRIBED ON FRONT FREE ENDSHEET: "**WILLIAM FROM CHRISTINA, 1874.**" AN ENORMOUSLY IMPORTANT ASSOCIATION INSCRIBED BY CHRISTINA ROSSETTI TO HER BROTHER IN THE SAME YEAR OF PUBLICATION. Also, written in pencil below, "H. R. A." i.e. Helen Rossetti Angeli, William Michael's brother. William Michael was the family's chief promoter and was a great encouragement to Christina throughout her life. A remarkable association, of utmost rarity and importance. Book is vanishingly scarce and the family inscription makes this item a highpoint in any Pre-Raphaelite collection. Near fine. (#1972) \$9,500

236. Rossetti, Christina. **Poems**. London: Macmillan and Co., 1890. Original dark green cloth with rectilinear gilt ruling 27 and dots on cover and spine. New and Enlarged Edition with four superb full-page woodcut illustrations by Dante Gabriel Rossetti. Contains "Goblin Market" and "A Pageant," as well as new poems by Christina Rossetti 450pp + two pages ads. Near fine. (#2865) \$325

Two Superb Christina Rossetti ALS

237. [Rossetti, Christina- ALS]. **Autograph Letter Signed.** Two pages on a halved-section of octavo-sized sheet (8" x 5") with original face of the cover envelope. December 31 [no date], but envelope post-marked 1891. To Mrs. Bryant, the wife of William J. Bryant, of which there are several letters from Christina on record to both William and his wife (esp. Bryn Mawr Special Collections, which has six), many regarding financial misfortunes. William Bryant served as literary secretary for Mackenzie Bell, biographer of Christina Rossetti. A fascinating letter, giving a clear picture of Christina's earnest in helping, as well as her resolute and staunch commitment to offer sound advice without further enabling Mrs. Bryant toward future failure. "Dear Mrs. Bryant, Your husband writes me a very painful letter. Pray do your very utmost to earn your won livelihood, which would seem not impossible as you have a trade. Or if work absolutely fails could you not try something different- charring or chasing for instance? or at the very worst, why not go into the House till the bitter winter is over? I feel some right to advise you because I have often helped you. Once more I enclose [underlined] 2/0 (P.S.), and I am sending you separately a blanket and one pair of flannel drawers..." She goes on to instruct Mrs. Bryant how to notify her when she has received everything. Signed with a postscript: "With every good wish, Sincerely yours, Christina G. Rossetti. My own health is causing anxiety just now. Do try to depend upon yourself whilst your Husband is amply cared for- it might seem less difficult." Three folds, very good. A scarce and fascinating look at the heart of Christina, along with her solidarity with women's rights, running against the discourse of the day. (#2830) \$2,500

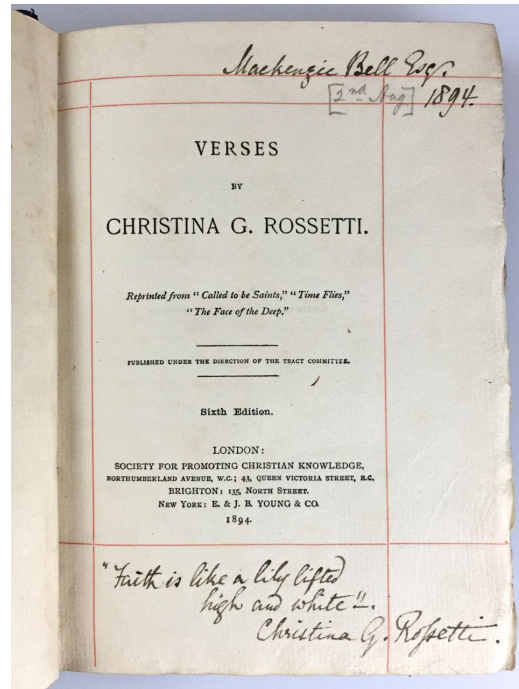
238. Rossetti, Christina- ALS. **Autograph Letter Signed to Alice Boyd.** One page. "56 Easton Square, N.W., Monday 21st December. My dear Miss Boyd, May we hope that you will give us the pleasure of your company to meet a few of our friends at 8 o'clock on the 7th January? Pray favour us if you possibly 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 her visits to Penkill Castle in Scotland. Very good. (#2242) \$1,250



239. Rossetti, Christina. **[Goblin Market] Il Mercato de' Folletti.** Firenze: Tipografia E. Litografia Pellas, 1867. First edition thus. 12mo. 30pp. Original printed light green wrappers. Excessively rare first Italian translation of Christina Rossetti's most famous work. A native of Vasto, Theodorico Pietrola Rossetti (1826-1883), cousin of Christina, produced this, the first Italian translation of *Goblin Market*,

while confessing that he had more of a difficulty in the passage from the English of "some words." Of extreme rarity, no copies online and very few recorded copies in public collections of the first Italian translation of *Goblin Market*. **Helen Rossetti Angeli's Copy** (William Michael Rossetti's daughter), with a three-line inscription on front endsheet: "Helen Rossetti Angeli/ from my beloved Olive's books/ November, 1960." Olive was Helen's sister. A near fine copy. (#2823) \$1,250

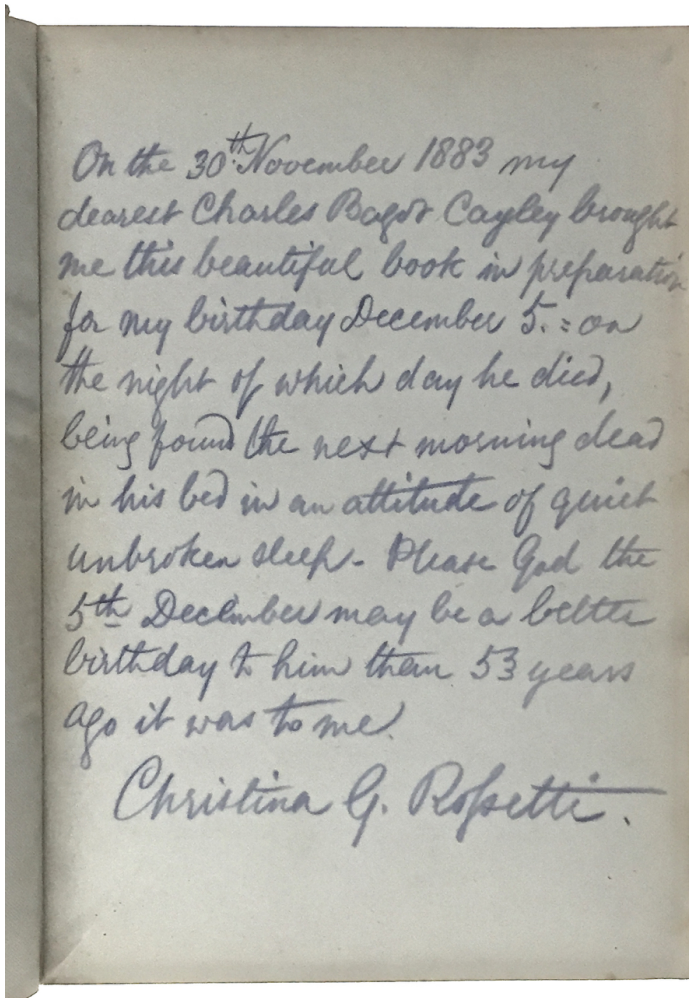
Association Copy: Christina Rossetti to Mackenzie Bell



240. Rossetti, Christina **[Inscribed Association Copy]. Verses.** London: SPCK, 1894. First edition. Original dark blue polished buckram, beveled boards, gilt lettering on cover and spine. **ASSOCIATION COPY: Inscribed by Christina and with a poem 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) \$3,750

241. [Rossetti, Christina] Howitt, Mary. **Midsummer Flowers.** Philadelphia: Lindsay & Blakiston, 1854. First edition. Original brown blindstamped cloth. **The first appearance of Christina Rossetti's two-page poem, "The Trees' Counselling."** One of Christina's earliest appearances in book form (only two preceding as per Maura Ives, "Christina Rossetti, A Descriptive Bibliography"). Ives's comments, "A glance at Christina Rossetti's early appearances in books reveals the wide range of Victorian genres included ..." Very scarce and a very good, tight copy. (#2888) \$275

A Wonderful Lengthy Inscription, Christina Rossetti to Charles Bagot Cayley, Thwarted Lover, From Christina's Books, via William Michael Rossetti



242. Rossetti, Christina [Inscribed by Christina Rossetti to Charles Bagot Cayley] An amazing and fond memorial to Cayley, close friend, ally and confidant, who wanted to marry Rossetti and has just died. **Francoise de Rimini. Charles Yriarte.** Paris: J. Rothschild, 1883. Limited edition of five hundred numbered copies printed on Japon paper, of which this copy is numbered 3. Quarto. 144 pages. Illustrated plates and designs. White leather covered boards with gilt rules, gilt title on spine, gilt dentelles, patterned endpapers, all edges gilt. **Lengthy inscription by Christina Rossetti on the first blank:** "On the 30th November 1883 my/ dearest Charles Bagot Cayley brought/ me this beautiful book in preparation/ for my birthday December 5: on/ the night of which day he died,/ being found the next morning dead/ in his bed in an attitude of quiet/ unbroken sleep. Please God the/ 5th December may be a better/ birthday to him than 53 years/ ago it was to me./ Christina Rossetti." On the verso of the page, facing the half-title is an inscription by her brother: "W.M. Rossetti/ from Christina's books/ 1894." Boards rubbed and lightly soiled, pages lightly toned; else a wonderful association copy in very good condition. From the William E. Fredeman Collection. Charles Bagot Cayley was an

English translator and close friend of Christina and William Rossetti. From Cayley Family website: Charles Bagot Cayley was a linguist and translator. A small volume of his poems, *Psyche's Interludes*, was published in 1857 but did not attract great attention. He was most successful as a translator of Dante's *Divine Comedy*. In the early 1860's he and the poetess Christina Rossetti, Gabriele Rossetti's daughter, fell in love. There were two impediments to their marriage: one was financial, but Christina's brother William Michael Rossetti (a successful civil servant and art critic) offered to give them an allowance. The bigger obstacle was Charles Bagot Cayley's agnosticism: Christina Rossetti was a devout high Anglican and felt she could not marry someone who did not share her religious sympathies. Nonetheless they remained devoted to each other till his death. Several of Christina's poems were about their love, and one - *The Wombat* - was inspired by the Rossettis' nickname for him. He fell in love with Christina Rossetti; however, she would not marry him due to religious differences. He is best known for his work on Dante's *The Divine Comedy*. (#2627) \$4,250

243. Rossetti, Christina. **The Poetical Works of Christina Rossetti.** London: Macmillan, 1904. Original green cloth, gilt spine. 507 pages. Second Printing. Contains informative introduction by William Michael Rossetti explaining source material for poems in the book. Near fine. (#2867) \$150

244. Rossetti, Christina. **Seek and Find; A Double Series of Short Stories of the Benedicite.** London: SPCK, n.d. [1879]. First edition. Blue green smooth woven cloth with designs and ruling on covers in black, gilt lettering cover and spine. Original brown endpapers. 327pp. **Charles Plumtre Johnson's Copy** (author of a noted book on Thackeray in 1888) and with his superb Victorian-style bookplate as yet unresearched, but very similar to the work of Walter Crane. A nice copy of this scarce and early Christina Rossetti title in original binding; hinges in tact, internally clean and bright. The spine has very small separation along seams in a couple areas, some rubbing. Overall very good copy. (#2836) \$1,250

245. Rossetti, Christina. **Speaking Likenesses.** London: Macmillan, 1874. First edition. Original brilliant blue fine-wove cloth with superb gilt-stamped illustration on front cover, lettering on spine, original dark brown endpapers. AEG. 96pp. Twelve exquisite full-page wood engravings by **Arthur Hughes**, amongst his finest work. This a fine copy, one of the nicest we have seen. (#2844) \$750

246. [Rossetti, Christina, etc] A Pre-Raphaelite Parody. **The Light Green. A Superior and High-Class Periodical. No's I & II.** Cambridge: W. Metcalf, 1872. First edition. Two numbers in one volume. Presenting parodies of the Pre-Raphaelite Brotherhood with poems attributed to "Algernon Charles Sin-Burn, "Rosina Christetti", "Alfred Pennysong", etc.. Bound in modern green cloth with gilt titles on spine. As the issues are sixteen pages each, the rest of the volume is blank pages. Some foxing, few small holograph pencil annotations; otherwise in very good condition. (#2658) \$175

Three Superb ALS by Dante Gabriel Rossetti

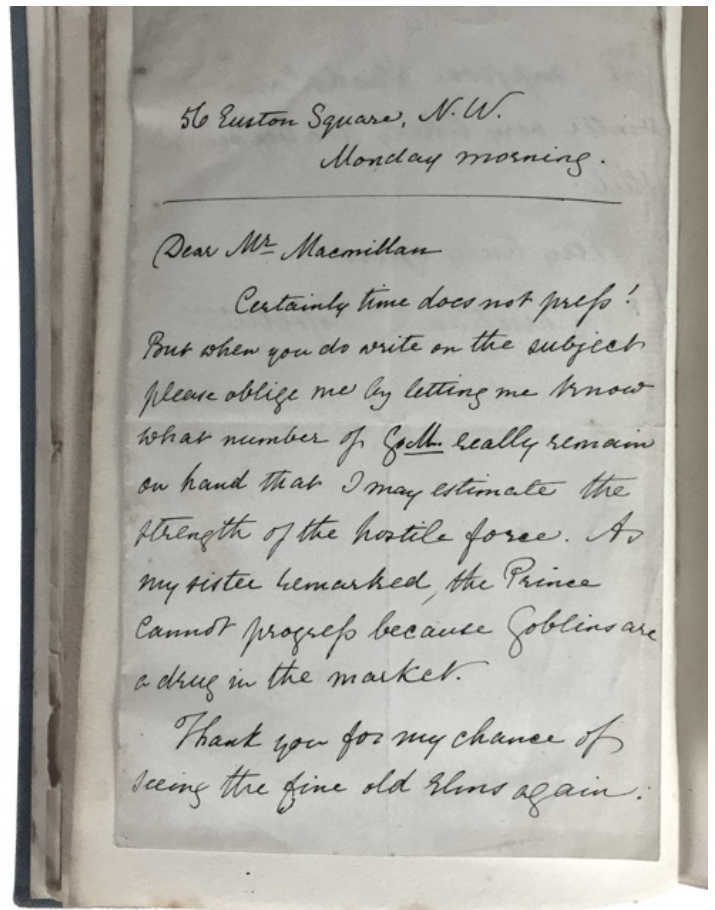
247. Rossetti, Dante Gabriel- ALS. **Autograph Letter Signed.** On Rossetti's engraved monogram-headed stationary "16, Cheyne Walk, Chelsea. Letter dated 3rd February, 1864," one page. To the major art dealer and print publisher Ernest Gambart concerning the sale and commissioning of both paintings and drawings. Rossetti looks forward to discussing future work. "When next I see you, I want to make a proposal as to some work I have in my head..." etc. Rossetti's signature and date on verso in his hand. Fold marks, else very good. (#1250) \$1,250

248. Rossetti, Dante Gabriel- ALS. **Autograph Letter Signed.** 4pp. on folded sheet dated March 31, 1859 (with blindstamped seal) and signed twice by D. G. Rossetti. Blackfriars Bright, Thursday. Interesting and 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." A fascinating letter 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

249. [Rossetti, Dante Gabriel- ALS]. **Autograph Letter to Publisher Ellis.** One 12mo. sheet. n.d. [ca. 1881]. To his publisher Ellis (Frederick Startridge Ellis) of Ellis and White who published, among other books, his *Ballads and Sonnets* in 1881. "Dear Ellis, I wrote to Mr. White a little more than a week ago, saying that I had some idea of deferring part of the *Ballad & Sonnets* [underlined] lot, & that I would write again in about a week. I now find that I shall be deferring it for the present, and that I may perhaps be ?? modeling a portion of the book, of course at my own expense. Yours very truly, D. G. Rossetti." The opposing portion of the octavo leaf (i.e. blank) shorn off at the natural fold. Very good. (#2832) \$1,500

250. 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

Extra-Illustrated with Three ALS by Christina Rossetti, William Michael Rossetti and Holman Hunt



251. [Rossetti, Dante Gabriel] Knight, Joseph. **Life of Dante Gabriel Rossetti.** Light blue cloth with gilt lettering cover and spine. Extra-illustrated edition with signed autograph letters from **Christina Rossetti**, "Dear Mr. Macmillan... please oblige me by letting me know what number of Goblins remain on hand that I may estimate the strength of the hostile force. As my sister remarked, the Prince cannot progress because Goblins are a drug in the market, etc" a play on her book, *Prince's Progress*, undated, two sides; **William Rossetti**, "Dear Sir" and mentioning Gabriel Rossetti's "Versi," dated "12 Feby/5", two sides; and **W. Holman Hunt**, "My dear Tom" dated "July 26, 1802 [?]", mentioning **Brown, Palgrave and Lear**, one side, loose. Perhaps lacking letter from Dante Gabriel Rossetti, as suggested in holograph pencil note on verso of rear free endpaper. Multiple additional plates with mounted illustrations including a nice etching of D. G. Rossetti from an 1864 photograph dated 1890 in the print Octavo. 186 pages with 19 page "Bibliography, and Catalog of Pictures by John P. Anderson." Frontispiece portrait of Rossetti. Binding lightly rubbed and soiled, boards bowed; few holograph pencil annotations, some over-opened pages, fold and edge wear to autograph letters, foxing; otherwise in very good condition with a very nice presentation (#2605) \$2,750



252. 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, printed on handmade paper watermarked "Whatman," 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) \$4,500

253. [Rossetti, William Michael- ALS to Rossetti] Hutchinson, Thomas. **Autograph Letter, Thomas Hutchinson to William Michael Rossetti.** Folded octavo sheet. 3 pages. "Pegswood, Morpeth, Northumberland. 4/5/05." A rather guileless, yet over-indulgent letter by an admirer of Rossetti, asking a very special, if not extremely unusual favor: "I should like to insert a few lines of your handwriting in my copy of your book; and, also, if you indulge in the luxury of one, an example of your bookplate. Need I say more?" A chatty letter introducing his book ("Little Library of a Country Bookworm"), how it got sold

off by Sotheby's, and why he sold the copies ("to send my son to college"), etc. One wonders how the sale of this virtually unrecorded book by a virtually unrecorded author was able to fund a college education, but it makes for good literary drama in the form of a doting ALS. Near fine. (#2833) \$350



254. Rossetti, Dante Gabriel. **The Blessed Damozel [Deluxe Edition: 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 Keynyon Cox, decorative spine gilt blocked, silk-backed endpapers. Superb illustrations in proof throughout by Kenyon Cox printed on thick card paper. Kenyon Cox's "Blessed Damozel" was a landmark in printing and publisher's bookbinding in the U.S. for the period, and served to advance both Cox's career as an artist, as well as further popularize The Pre-Raphaelites to a growing U.S. market. This book is seldom seen in the Deluxe Edition, and our copy, without any foxing either to pages or the thick vellum cover, makes this particular example all the more attractive. (#1856) \$2,500

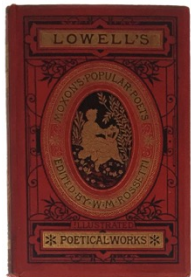
255. Rossetti, Dante Gabriel. **Dante and His Circle.** London: Ellis and White, 1874. Original dark green cloth with rectilinear gilt ruling covers and spine. Revised and Re-arranged Edition. 468 pp. Wear along joints of spine, very good. (#2864) \$325

256. Rossetti, Dante Gabriel. **Poems**. London: F. S. Ellis, 1870. First edition. Original dark green smooth-wove cloth with famous Rossetti gilt design on both covers and spine consisting of bold blocks of petal and trellis motif, original blue floral endpapers. First issue with "27" for "275" on page 275. 282pp. 4pp ads at back. With full binder's ticket "Burn and Co." at rear, as called for. An exemplary copy, fine. Rarely seen thus in the first edition, with very minimal cover wear, both hinges intact and all pages clean and bright. (#2840) \$1,250

257. Rossetti, Helen M. Madox. **Ford Madox Brown**. London: De La More Press, 1902. 12mo. Original blue paper covered boards, printed label on cover. **Presented by Helen Rossetti (Angeli) to Dick Fredeman, Woodstock, 1963**. Photographic portrait frontispiece of Ford Madox Brown and several others inside. Included is a typed note signed to Dick Fredeman explaining an earlier copy of the title (1901) which he had found and sends title-page via Xerox with some additional bibliographic references. Also two Xeroxes of the 1901 vs. 1902 edition are laid in. Covers very slightly watermarked, else very good. (#2843) \$375

William Fredeman's Early Working Copy

258. Rossetti, William Michael. **Bibliography of the Works of Dante Gabriel Rossetti**. London: Ellis, 1905. First edition. Original blue cloth, gilt lettering on spine. William Fredeman's Copy-- not signed, but from his collection and **containing holograph marginalia in his hand throughout**. Fredeman's working checklist for his Dante Gabriel Rossetti holdings, as well as a couple 12mo. sheets containing penciled notes and a typewritten wants list. Binding somewhat loose and one strip of paper tape applied neatly to front preliminary. A nice record of Fredeman's collecting strategy and progress and showing some record of scarcity for some titles at the time. (#2839) \$450



259. Rossetti, William Michael. **Four Volumes of Poetry in Decorative Bindings**. . London: E. Moxon, Son, & Company [and] Ward, Lock, & Co., [1870s]. Four octavos from "Moxon's Popular Poets" series, each edited and with a critical memoir by William Michael Rossetti. Red and green bindings. Publisher's cloth over boards with beveled edges, elaborately embossed in black and gold with oval harpist design

in black and gold for the red volumes and in full color on white background for the green volumes; gilt titles on front cover and on spine, all edges gilt. Included are the works of James Russell Lowell, Byron , Robert Burns with engravings

by John Moyr Smith, and Thomas Hood with engravings by Gustave Dore. Bindings rubbed, edge wear and small corner bumps, spines lightly sunned, small tears and chips at head and foot of spine, inscriptions, occasional holograph annotations, few over-opened and pages, light foxing; otherwise in very good condition. (#2630) \$225

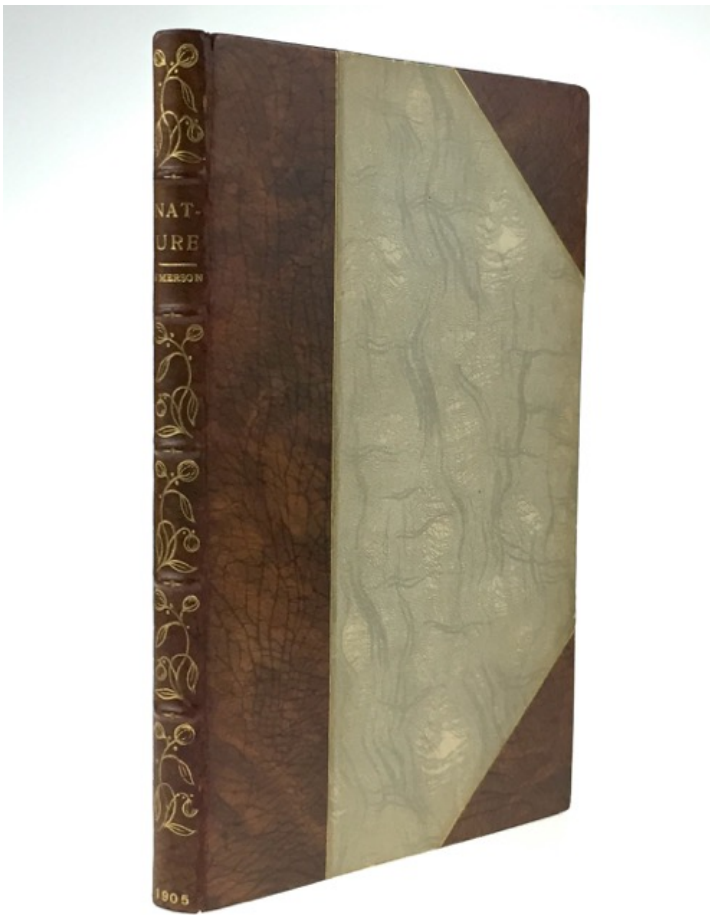
260. [Rossetti, William Michael]. **Four Volumes of Moxon's Standard Poets in Decorative Bindings**. London: Ward, Lock & Co., [n.d.]. Four octavo volumes. Including the *Poetical Works of John Greenleaf Whittier* and the *Poetical Works of William Wordsworth* both edited by William Michael Rossetti; *The Poetical Works of Mrs. Felicia Hemans*, and William Michael Rossetti's *Lives of Famous Poets*. Few plates, illustrated head- and tail-pieces. Matching bindings in different colors, publisher's cloth with flowering vine designs and titles on the front covers and spines. Boards rubbed and lightly soiled, some color fade, corners bumped; minor paper loss, holograph annotations and inscriptions, foxing, soiling, some over-opened pages; otherwise in good condition. (#2629) \$175

261. [Rossetti, Dante Gabriel]. **Catalogue of the Remaining Works of the Painter and Poet Dante Gabriel Rossetti, Deceased**. London: Christie, Manson & Woods, 1883. 8vo. Original printed wrappers, 19pp. + 4 pp. ads at back. 211 items. Scarce. Fine. **Inscribed by Helen Angeli Rossetti** (William Michael Rossetti's daughter) to Dick Fredeman, famed Pre-Raphaelite scholar. (#2828) \$225

262. Rossetti, William Michael. **A Memoir of Shelley, with a Fresh Preface**. London: Richard Clay and Sons, 1886. First edition. Octavo. viii,162 pages. Pages uncut. Both volumes are part of The Shelley Society's Publications series from the same year. Larger and smaller closely matching printed paperboards with titles on front covers and spines. Boards rubbed and soiled, surface paper loss on darkened spines, endpapers browned, occasional foxing, surface paper tear to rear board of *Hellas*, minor paper loss to rear free endpaper of Shelley memoir; else both in good condition. (#2655) \$125

263. [Roycroft Press] Browning, Robert. **Christmas Eve**. East Aurora: Roycroft Press, 1899. First edition thus. Three-quarter light brown levant, marbled boards, ornately gilt spine with raised bands, marbled endpapers. **#30 of 50 Copies Only, printed on Japan Vellum. Hand-illuminated by Annie McMillan**. In original folding clamshell box. Superb color illumined title page and initials throughout. A gorgeous production. Fine copy in working but worn felt-lined box. (#2094) \$2,250

264. [Roycroft Press] Dickens, Charles. **A Christmas Carol in Prose Being a Ghost Story of Yule-Tide**. East Aurora: The Roycroft Shop, 1902. First edition thus. Superb three-quarter burgundy crushed morocco with attractive spine design by Louis Kinder (signed, "Roycroft" inner front dentelle). One of 100 Copies on Japan Vellum. Title-page and tailpieces by Samuel Warner. Fine. (#2856) \$1,750



265. [Roycroft Press] Emerson, Ralph Waldo. **Nature**. East Aurora: The Roycroft Shop, 1905. First edition thus. Original three quarter black-grained polished calf, marbled boards. No. 70 of 100 Copies on Japan Vellum. The second of Dard Hunter's major book designs. Slight wear along front hinge of outer spine, else near fine. Scarce. (#2858). \$1,250

266. [Roycroft Press] Emerson, Ralph Waldo. **Self-Reliance**. East Aurora: Roycroft Press, 1902. First edition thus. Three-quarter aquamarine levant, marbled boards, ornately gilt spine with raised bands, marbled endpapers. **#30 of 100 Copies Only, printed on Japan Vellum. Hand-illuminated by Elsie Whitney.** In original felt-lined clamshell box with publisher's printed label. A fine copy, box very good with stain. (#2095) \$2,250

267. [Roycroft Press] Hubbard, Elbert. **The City of Tagaste**. East Aurora: Roycrofters, [1900]. First edition. 4to. Original publishers three-quarter red-brown crushed morocco, marbled boards and matching endpapers, rebacked with original spine laid down. **No 1 of 50 Copies, Specially hand-illuminated on Imperial Japan Vellum, signed by the illuminator, Edith Andrews as well as Hubbard and signed by Hubbard with the following epithet: "Art is the expression of man's joy in his work, Fra Elbertus, Oct. 19th, 1901."** A fascinating copy, of some note being Copy #1. (#2857) \$1,250

268. Ruskin, John. **Complete Bibliography of the Writings in Prose and Verse of John Ruskin, LL.D;** [bound with:] **The Illustrations to the Bibliography of the Writings of John Ruskin**. London: For Subscribers Only, 1893. A Limited Edition of John Ruskin's Bibliography, Together with the Even Scarcer Set of Illustrations. First edition, limited to 250 unnumbered copies (illustrations limited to only 100 unnumbered copies). Bound from the original wrappers. Two volumes. The illustrations have been bound in throughout the text as issued by the instructions to the binder. The original wrappers for the illustrations as well as for part 1 (the bibliography was issued in 18 monthly parts, the 19th part being the illustrations) are bound in the end of volume two. Quarto. xxvii, 329 pages; xi, 263 pages. Later half morocco over decorative cloth. Spines sunned. A fine set. (#2609) \$375

269. [Ruskin, John] Richard Herne Shepherd. **The Bibliography of Ruskin. A Bibliographical List Arranged in Chronological Order of the Published Writings in Prose and Verse of John Ruskin M.A. from 1834 to the Present Time (October 1878)**. [London], [1878]. Octavo. viii, 48 pages. Two inhabited head-pieces. Grey paper wrappers with title in black between decorative upper and lower borders. Fragile wrappers with paper loss, edge tears, creases and soiling, spine paper gone, signatures exposed; small holograph pencil marks on half-title and verso of rear cover; light toning, occasional foxing, smudges, edge wear with small tears, and creases to pages; otherwise internally in very good condition. (#2607) \$275

270. [Scott, David, R.S.A. and W.B. Scott] Bunyan, John. **The Pilgrim's Progress**. London: T. Nelson and Sons, 1887. First edition thus. 8vo. Original bright blue beveled cloth with bold gilt illustration on cover, lettering cover and spine. 408 pages. Sixty illustrations by David Scott (48) and W.B. Scott (12). TEG. A striking copy, fine. (#2659) \$175

271. Scott, William Bell. **Memoir of David Scott, R.S.A. Containing His Journal in Italy, Notes on Art and Other Papers**. Edinburgh: Adam & Charles Black, 1850. First edition. Octavo. [iii]-vi, 443 page, Frontispiece and engraved title with five additional illustrations at rear (one single plate, three double plate, one folding plate). Publisher's brown cloth, spine lettered in gilt, boards ruled in blind. Boards very slightly bowed, extremities worn. Near fine. (#2610) \$175

272. Scott, William Bell. **A Poet's Harvest Home. Being One Hundred Short Poems. With an Aftermath**. London: Elkin Mathews & John Lane, 1893. Second edition. Twelvemo. [2], xii, 194 pages. Publisher's light brown cloth, backstrip lettered in gilt, top edge gilt, other untrimmed. Boards rubbed with light soiling, backstrip faded, very gentle spine lean, corners bumped, endpapers discolored, faint musty smell. Very good. (#2635) \$150

273. Scott, William Bell. **The Year of the World; a philosophical poem on "Redemption from the Fall."** [Presentation Copy] Scarce issue with five superb plates by W.B. Scott. 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. (#1232) \$2,250

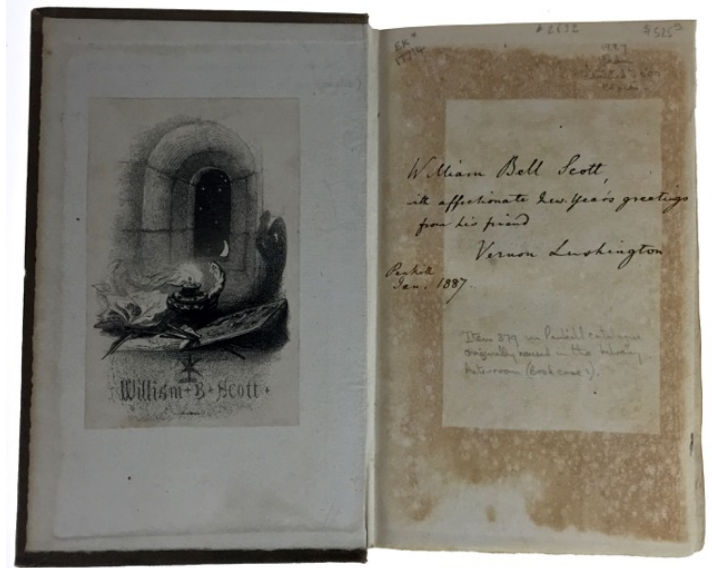
274. Scott, William Bell [Inscribed by W.B. Scott]. **Memoir of David Scott, R.S.A.. Containing His Journal in Italy, Notes on Art and Other Papers.** Edinburgh: Adam & Charles Black, 1850. **Inscribed on the verso of the front free endpaper:** "Edward Dowden/ affectionately from his friend/ WBS. April 1884." First edition. vi, 443 pages. Frontispiece portrait of David Scott, engraved title page "Vignette - Adam and Eve," and five other engravings by William B. Scott, three of which fold out. Brown cloth over boards with blind stamped rules on covers and gilt title and rules on spine. Binding rubbed at extremities, corners bumped, joints starting; rear hinge cracked, endpapers discolored, small holograph pencil page numbers near list of illustrations, foxing mostly to front and rear pages, including title page, occasional small stains; otherwise in very good condition. (#2611) \$325

275. [Scott, William Bell and David Scott] Bunyan, John. **The Pilgrim's Progress.** London: Al Fullarton & Co., [ca. 1850's]. Quarto. xlviii, 147 pages. Frontispiece engraved portrait of author by R. Young, engraved title page illustration by W.B. Scott, and forty full page illustrations by David Scott, etched by William B. Scott. Half red leather over cloth covered boards with gilt rules, dentelles, five raised spine bands with gilt title and decorations in compartments, all edges gilt. Binding rubbed, scratched, and stained, joints cracking; hinges cracked, holograph pencil book dealer's notes on verso of front free endpaper, few plates coming loose; otherwise in very good condition. (#2633) \$250

William Bell Scott's Copy, Annotated by Him

276. [Scott, William Bell]. **Catalogue of the Household Furniture, Valuable Oil Paintings, Water-Color Drawings, Etchings, Engravings, Autographs, China, Etc. of W. B. Scott, Esq. who is leaving Newcastle... November.. 1863.** Newcastle-Upon-Tyne: Office of the Daily Journal, 1863. 16pp. Printed wrappers. 110 pages. **William Bell Scott's Copy, inscribed by him and fully annotated throughout in his hand, showing prices realized , balance brought forward, as well as a few marginalia such as: "Portfolio & Sundries," "Battle of the Huns," and "Scrapbook."** Includes original paintings, drawings etc. by William Bell Scott, David Scott (W.B. Scott's brother), Simeon Solomon (fetching 18 pounds, among the highest price), and, interestingly, one of Scott's paintings, "Standing Screen of Four Leaves," which obtained the highest hammer price of 21 pounds. A scarce survival, and one with significant information probably not obtainable anywhere else. Near fine. (#2826) \$550

Stellar PRB Association Copy: Vernon Lushington to William Bell Scott, Penkill, 1887



277. [Scott, William Bell- His Copy] Bullen, A. H., editor. **Lyrics from the Song-Books of the Elizabethan Age. [Association Copy].** London: John C. Nimmo, 1887. William Bell Scott's illustrated bookplate on front pastedown with holograph ink gift inscription on front free endpaper by Lushington: "**William Bell Scott,/ with affectionate New Year's greetings/ from his friend/ Vernon Lushington/ Penkill/ Jan. 1887,**" i.e., likely presented to Scott on a visit to his [Scott's] retreat/home (i.e. Alice Boyd's Penkill Castle). Limited edition of five hundred copies, of which this is copy number "148". Octavo. xx, 200 pages. Lushington was strongly associated with the Pre-Raphaelites and was the first to introduce Edward Burne-Jones to Dante Gabriel Rossetti in 1856 in his Cambridge College rooms. Title page in red and black. Cloth covered boards with beveled edges and gilt titles to spine, upper edge gilt. Boards lightly rubbed, small corner bumps; endpapers browned, small holograph pencil notations on endpapers, few lightly over-opened pages, occasional foxing and smudges; otherwise in very good condition. With a notation written in pencil denoting this title sold in the famous Penkill Castle sale, Item #379. (#2632) \$850

William Bell Scott's Copy, Prices Realized by Him

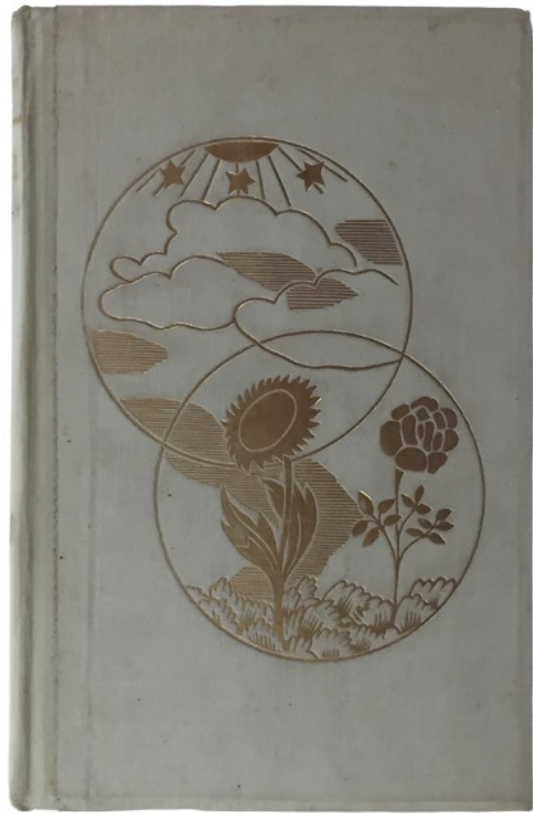
278. [Scott, William Bell]. **A Catalogue of the Household Furniture Including Carpets, Bedsteads... Bookcases, Antiques, Oil Paintings by Fuseli, Peter von Bronckhorst and Thomas Bewick... Etc.** London: G. A. Wilkinson, 1889. 18pp. Printed Wrappers. **William Bell Scott's Copy, with prices realized and balance brought forward in Scott's hand as well as a header inscription by Scott on cover, "Catalogue of furniture, China and Pottery, Wine, etc. having sold the Lease [crossed-out words] of the dear old house Bellevue."** Near fine. (#2827) \$375

He promised to look in on Sunday.
 but there is no depending on
 him. Do you know where
 the new penny weekly can be
 procured I've not seen it yet.
 I hope you are not seriously
 indisposed Jackson gave us
 a graphic description of the
 burning of your country house
 & the plucky way in which
 your boy swamped your first
 editions. Do not fail us
 you are very truly
 Chas. H. Shannon.

279. Shannon, Charles. **Autograph Letter Signed.** The Vale, Chelsea, [1890-97]. Two pages. Written by Charles Shannon, artist, engraver, and co-founder of the Vale Press with Charles Ricketts, to **Lawrence Grant White** of the Royal Society of Painters-Etchers, a chatty letter mentioning, "Jackson" (Frances Ernest Jackson, a master in the revival of artistic lithography). "Dear White, We were awfully disappointed to receive your post card. I called at the Painter Etchers at about 4:30 but found you out..." Mentions he does not quite understand a certain item he [White] included into the galley. Re: Jackson, "I think Jackson is coming- He called in this morning at 12:30 and found us at breakfast. He promised to look in on Sunday, but there is no depending on him." He goes on to query White about the new Penny Weekly and closes with comments on White's recent house fire: "I hope you are not seriously indisposed. Jackson gave us a graphic description of the burning of your country house and the plucky way in which your boy swamped your first editions-Do not fail us, Yours Very Truly, Chas. H. Shannon." Near fine. Shannon letters are quite scarce. (#2885) \$1,500

Association Copy: William Sharp to William Bell Scott

280. Sharp, William. **Romantic Ballads and Poems of Phantasy.** London: Printed for the Author by Walter Scott, 1888. First edition. Original full beige parchment over boards, red and black stamped lettering on cover. ASSOCIATION COPY, INSCRIBED BY SHARP TO WILLIAM BELL SCOTT, PRE-RAPHAELITE PAINTER AND POET: (on front free fly: "William Bell Scott with the kindest regards and friendliest remembrance of the Author." 87pp. Top edges trimmed, others uncut. Rubricated half-title and title page. Excessively scarce and early Sharp title, no copies found at time of writing. Slight wear to fragile parchment covers, endsheets browntoned. A near fine copy of a superb association, bringing together a significant author, critic and poet of the 19th Century (Sharp) with one of the most prominent espousers and advocates of Pre-Raphaelite art and poetry, William Bell Scott- probably D.G. Rossetti's closest confidant and friend. (#2411) \$1,250

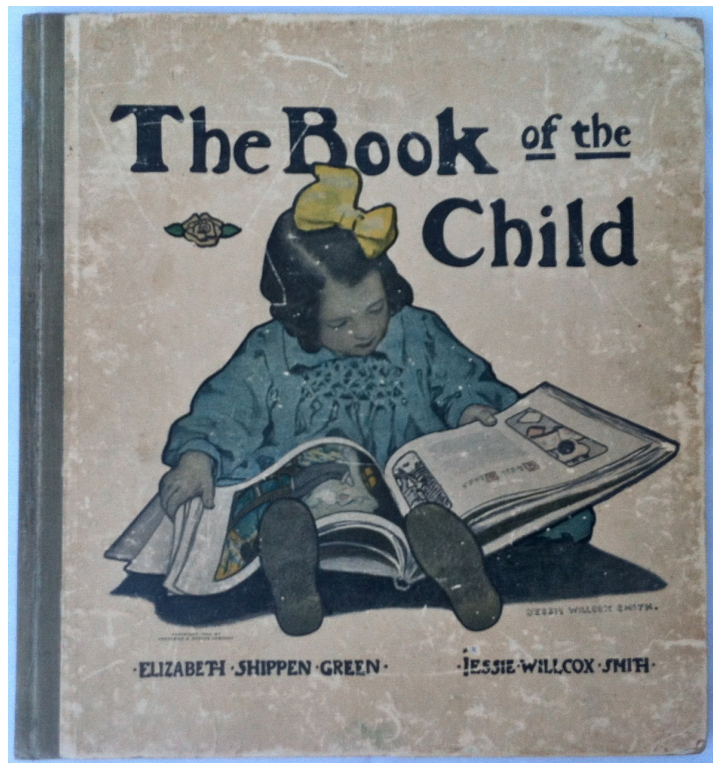


281. Shelley, Percy Bysshe [Harry Buxton Forman, editor]. **The Poetical Works of Percy Bysshe Shelley.** In Four Volumes ; [together with:] the 1882 **Supplement to Library Editions of 1876-7.** London: Reeves and Turner, 1876-7. Four octavos. vii, 438; x, 476; xix, 573 pages, several unopened pages. Three frontispieces and four illustrations. Volumes II and III have holograph pen inscription of the front free endpaper: "With the Publisher's Compliments." [together with] the *1882 Supplement to Library Editions of 1876-7.* Octavo. cxicv, pages 577-606 with two paged catalog at the end. Unopened pages. Holograph pencil gift inscription to Professor Fredeman on verso of front endpaper of the Supplement, with his own small pencil notes on facing blank. All four volumes of the regular edition are bound in the publisher's blue cloth covered beveled boards, the Supplement is bound in quarter vellum over white cloth covered beveled boards, upper edge gilt, decorative endpapers and inscribed to Dick Fredeman, "To Dick, the rarest of rare books, a gift from Robin, in appreciation of a fabulously interesting lecture at our B. M. [i.e. British Museum] , 15 March, 1994." Each of the four volumes in the regular edition has the gilt flower and sun circle device on its front cover, gilt bird and butterfly devices on the back cover, and gilt titles on the spine commonly thought to be by Dante Gabriel Rossetti, according to Fredeman, but most probably appropriated for the book by Buxton Forman. The Supplement has same design, but boldly stamped in gilt on brilliant white cloth. Boards on regular edition well-rubbed, covers stained, and soiled, corners bumped, spines sunned, small tears with minor loss at head and foot of spine; hinges cracked, foxing present internally, few small holograph pencil marks, occasional foxing or smudges; the supplement about fine; rarely found together as a set. (#2637) \$2,250

282. Shelley, Percy Bysshe [Thomas J. Wise, editor]. **Hellas a Lyrical Drama**. London: Reeves and Turner, 1886. Limited to three hundred copies. Octavo. lviii, 60 pages with a seven page catalog at the back. Illustrated bookplate of "J.A. Fuller Maitland" on front pastedown together with a type-written analysis of who might have designed the Pre-Raphaelite bookplate. (#2636) \$175

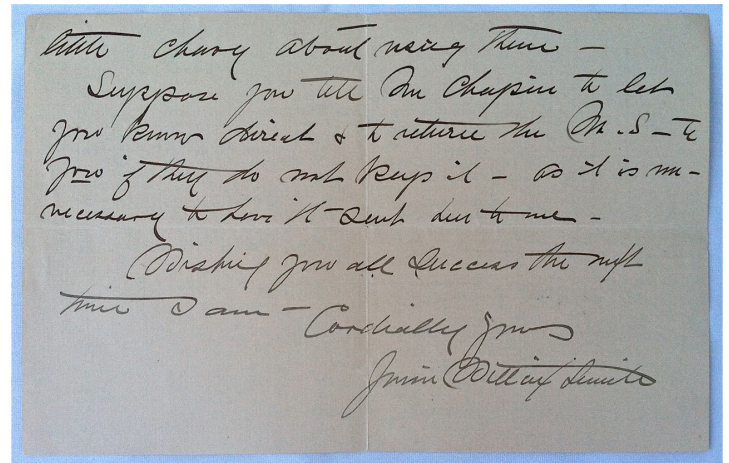
283. [Shields, Frederic, Inscribed] Caine, Hall. **The Chapel of the Ascension. Its Story and Scheme [Association Copy]**. London: Elliot Stock, 1902. Fourth edition, association copy **inscribed by Shields to Hall Caine** on the front wrapper, "With Frederic Shields love, to Hall Caine." With publisher's single-leaf advertisement laid in. Publisher's perfect binding in original printed wrappers with yapp edges, page edges untrimmed. Wrappers rubbed, backstrip and edges dulled, spine ends tattered with some paper loss, light marginal creasing, hinges cracked. Good. (#2648) \$375

284. Shields, Frederick. **Illustrations to Bunyan's Pilgrim's Progress**. London: Simpkin, Marshall and Co., 1864. First edition. Folio. Original pebbled brown cloth, gilt lettering on cover. Over twenty full-page woodcut illustrations by Shields, prominent Pre-Raphaelite artist. This is a very rare title, none seen on internet at time of writing. Corners bumped, some wear. (#2044) \$650



285. [Smith, Jessie Willcox - Magnum Opus] Humphrey, Mabel. **The Book of the Child**. New York: Frederick A. Stokes Company, 1902. First edition. Large squarish folio. Original color tinted paper covered boards, beige cloth spine. Cover insert on front and back by Smith, seven full page color plates, three by Jessie Willcox Smith and four by Elizabeth Shippen Green. Six headpiece drawings in orange and black by Smith,

six by Green. First and only edition (except for an English edition of lesser quality printed after this release) of what is universally considered Smith's greatest book, both in size and color and composition, produced in collaboration with Elizabeth Shippen Green at the starting point of both artist's graphic art prowess. The book is noteworthy on many accounts. It was the largest 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



286. Smith, Jessie Willcox- ALS. **Autograph Letter Signed**. Four pages. "Cogslea," Mar. 26th. n.d. (ca. 1915). Interesting letter to Mrs. Ingersoll, likely 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." Anna Alice Chapin wrote several fairy books which Smith illustrated. 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

"Hunt's Outrageous Attacks"

287. Stephens, Frederic George. **Autograph Letter Signed (with Signed Pamphlet by Stephens sent with letter)**. Two pages on folded mourning stationary. "9 Hammersmith Terrace. London W. 19-2-06" written at top, to Whitworth

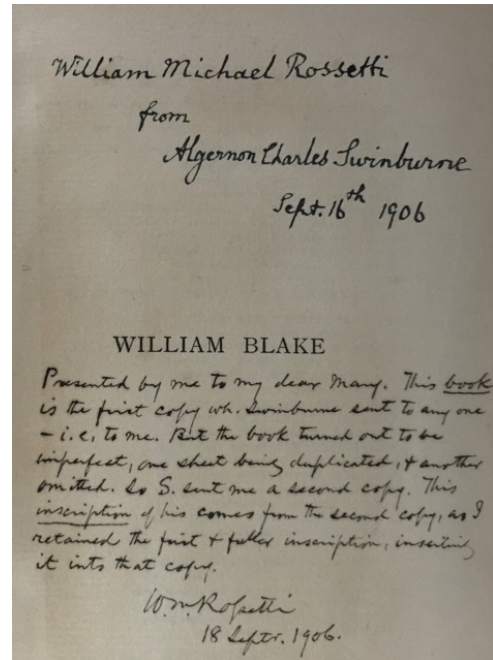
Wallis (1855-1927), the first director of the Birmingham Museum who received knighthood in 1912. "Dear Mr. Wallis, I'm sending you a copy of my protest against Mr. Holman Hunt's outrageous attacks. I have partly explained what has been the cause of my delay in reply... it will give me great pleasure to show you and Mr. Holliday what drawings I have here, the most important of which is Rossetti's 'Hesterna Rosa.'" The four-page quarto-size 'pamphlet' is inscribed by Stephens and dated at top, with a small note at end. An interesting uproar had occurred over Hunt's published autobiography in which Hunt put forward "grave charges against me [Stephens] regarding the grossest of which I trust you will... allow me to plead" [in text]. An unfortunate split between Hunt and Stephens, former close friends and associates in the PRB, had begun years earlier in Hunt's criticisms of the Royal Academy to which Stephens was closely allied. Near fine. (#2237) \$1,250



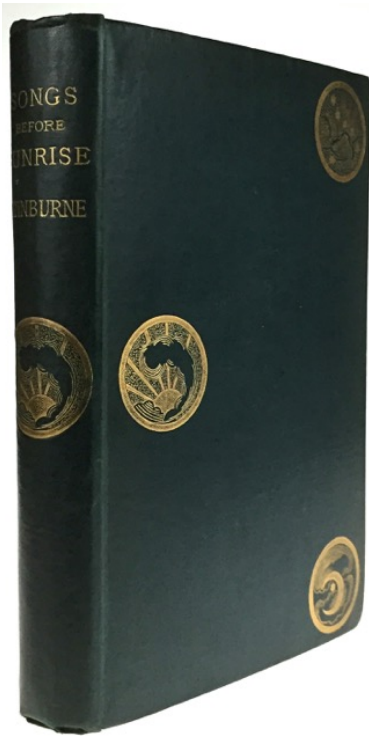
288. [Smith, Jessie Willcox. Rarity]. **Bryn Mawr College Calendar for 1902.** Bryn Mawr: Bryn Mawr College Students' Association, 1901. First edition. Oblong quarto. Exceedingly scarce original printed Bryn Mawr College Calendar comprising THIRTEEN FULL-PAGE THREE-COLOR ILLUSTRATIONS BY JESSIE WILLCOX SMITH, ELIZABETH SHIPPEN GREEN AND ELLEN WETHERALD AHRENS. Measuring 14 x 7.5 inches, this calendar was printed by the Beck Engraving Company later printed many of Smith's books,

including all by David McKay. Original printed wrappers with cover illustration by Elizabeth Shippen Green, calendars calligraphed by the three artists with decorative initials, six full-page colored illustrations by Jessie Willcox Smith, six full-page colored illustrations by Elizabeth Shippen Green and one full-page colored illustration by Ellen Wetherald Ahrens. These illustrations were commissioned especially for this illustrious calendar by the Bryn Mawr College Students' Association and are the first and only appearances of these images anywhere in print. The concept was pre-dated by an earlier calendar (the year before) 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. Some very minor chipping to paper, original ties still present, an amazing survival. (#1196) \$2,250

From Algernon Swinburne to William Michael Rossetti!



289. [Swinburne and William Michael Rossetti Association Copy] Rossetti, William Michael (His Copy). **William Blake. A Critical Essay.** London: 1906, Chatto & Windus. **Half-title page inserted before frontispiece with inscription from SWINBURNE:** "William Michael Rossetti/ from/ Algernon Charles Swinburne/ Sept. 16th 1906". Beneath which is notated by Rossetti: "Presented by me to my dear Mary. This book/ is the first copy wh. Swinburne sent to any one/ -i.e. to me. But the book turned out to be/ imperfect, one sheet being duplicated, + another/ omitted. So S. sent me a second copy. This/ inscription of his comes from the second copy, as I/ retained the first + fuller inscription, inserting/ it into that copy./ W.M. Rossetti/ 18 Sept. 1906." Octavo. x, 340 pages. Imperfect, as per Rossetti's note. Frontispiece portrait of Blake, title page in red and black. Publisher's black cloth with gilt title on spine, upper edge gilt. Boards rubbed and lightly soiled, spine sun faded, joints starting, small loss of cloth on rear joint near head of spine, half-title with inscription inserted with tape along the gutter, pages lightly toned, occasional foxing; otherwise in very good condition. (#2649) \$2,500



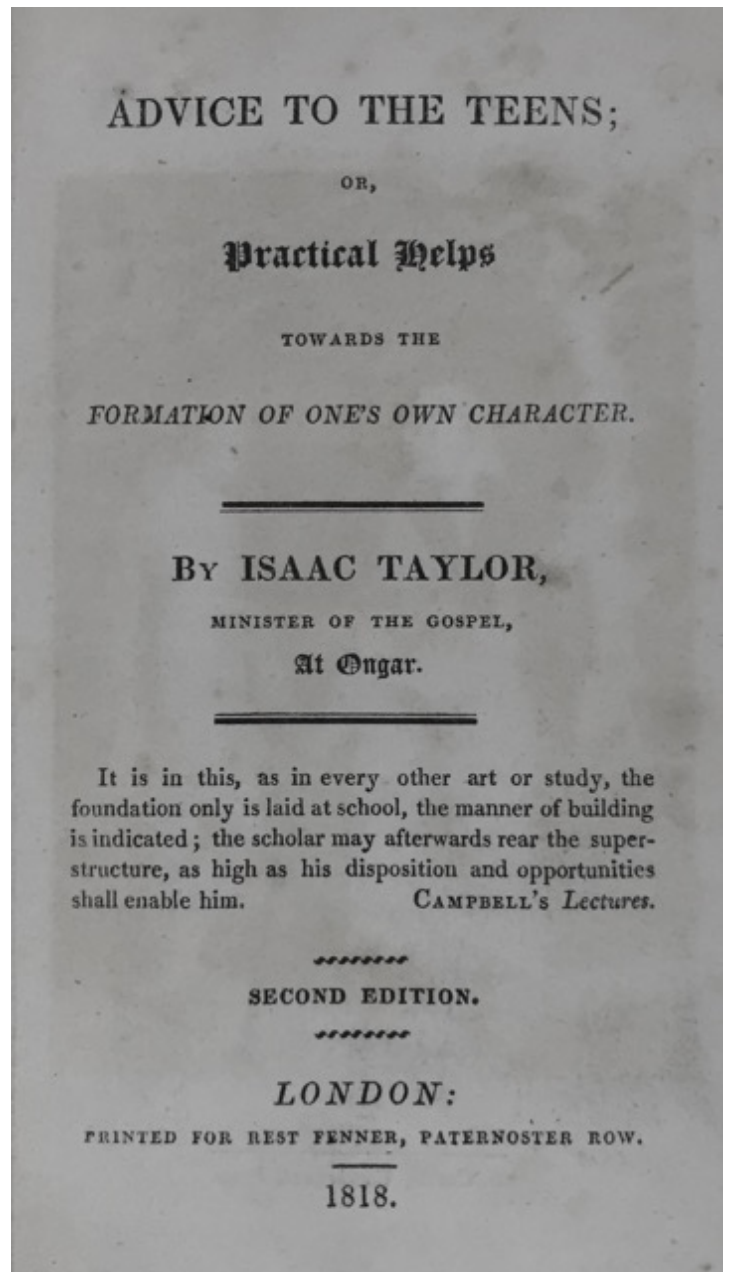
290. Swinburne, Charles Algernon. **Songs Before Sunrise**. London: F. S. Ellis, 1871. First edition. Octavo. viii, 287 pages. First issue with no imprint on [288]. Green cloth with seven gold circular designs by Dante Gabriel Rossetti of the moon, stars, and sunrise. Gilt title on the spine. Decorative bookplate of "LHB" on front pastedown: "Studies serve for Delight/ for Ornament & for Ability." Ink ownership stamp of "H.D. Barclay" on upper right corner of title page. Boards lightly warped, minor cloth bubbles up from boards; few small holograph pencil corrections to text and notations on endpapers,

minor page creases, occasional foxing or minor soiling, otherwise in very good condition (#2641) \$250

291. Swinburne, Algernon Charles. **Songs Before Sunrise**. London: Florence Press by Chatto and Windus, 1909. Limited hand-made paper edition of 650 copies, of which this is copy number 57. Quarto. ix, 209 pages. Large red first initials. Illustrated bookplate of Pamela Charteris on front pastedown and holograph pen gift inscription on blue "Warwick Castle" letterhead mounted on front free endpaper: "*With Daisy's best/love*". Quarter cloth over paper covered boards with title labels to front cover and spine, reading ribbon, upper edge gilt. Boards faded, rubbed and soiled, spine cloth rubbed, creased, and soiled; endpapers and adjacent pages foxed and browned, small holograph pencil number "16" on front pastedown, occasional minor spots of foxing; otherwise a very good copy in a worn binding. (#2640) \$175

292. Swinburne, Algernon Charles **Poems and Ballads**. London: John Camden Hotten, 1866. Second edition. (per T.J. Wise, *Ashley Library Vol. VI*, page 60). Octavo. Eight pages of advertisements bound in front, viii, 344 pages. Dedicated to Edward Burne-Jones. Green cloth beveled boards with blind stamped rules on covers and titles in gilt on spine. Boards lightly rubbed, minor soiling, spine crease at head; rear hinge cracked, pencil annotations on endpapers, some foxing, occasional creases, very good condition. (#2639) \$225

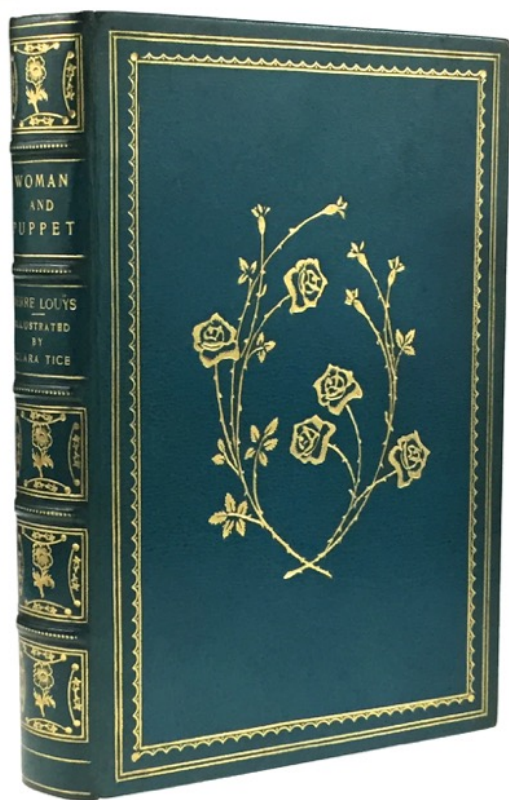
293. Symons, Arthur. **Dante Gabriel Rossetti** [English and French editions, 2 separate volumes]. London and Paris: International Art Publishing Company, [1910]. English and French-language limited editions, **each one of 100 copies printed on handmade paper**. Two folio volumes. Publisher's parchment binding, front boards lettered and stamped in black. Boards rubbed and slightly soiled, edges lightly worn, corners softly bumped. Very good overall. (#2612) \$325



294. Taylor, Isaac. **Advice to Teens; or, Practical Helps**. London: Rest Fenner, 1818. First edition. Contemporary three-quarter polished black calf, marbled boards and endpapers. 194pp. Engraved frontispiece, "Well Do I Remember..." Anne C. Morrel, well-known collector's copy with her bookplate. With nice contemporary presentation inscription last page "Louisa H. A. Jones, from her dear papa, Christmas..." Calf rubbed, occasional wear. (#2861) \$450

295. Tennyson, Alfred. **The Princess [together with] Maud**. London: Edward Moxon & Co., 1864. 12mo. Two separate volumes, bound identically in full wavy red calf with ornate gilt border design and central "Arms" design on both covers. Early editions. Arms of John Jackson, bishop of Lincoln 1953-1869. Friend of Pre-Raphaelites whom Woolner memorialized at his funeral. Attractive 19th Century bindings. Some edgewear, very good. (#2860) \$375

35 Copies, Extra-Illustrated, Hand-colored, Inscribed



296. [Tice, Clara] Louys, Pierre. **Woman and Puppet**. Privately Printed for the Pierre Louys Society, 1927. First edition. Sumptuously bound in full turquoise crushed morocco with exquisite gilt cover and spine designs of rose blossoms, vine and thorn and rose hip motif, rectilinear gilt ruling and embellishments both covers and spine. Deluxe Edition, Limited to Only 35 Copies (none of which were for sale), printed on handmade paper and extra-illustrated with **five original dry-point etching by Clara Tice, colored by hand**. **PRESENTATION COPY: Inscribed by Tice opposite half-title: "To A. S. Hartridge, Lover of beautiful books. Clara Tice."** This along with ten color plates in the text including frontispiece, which is highlighted and hand-signed by Tice. Very fine. Scarce thus. (#2874) \$2,750

Offered below is an exemplary Vale Press Collection including the two scarce "Pre-Vale" publications. All of these are in fine condition, some the best copies we have ever seen, the fruit of many years from one discerning collector. Ordered below in chronological order (see also Item #23)

297. [Pre-Vale Press] Charles Ricketts and Charles Shannon [Longus, Geo. Thornley]. **Daphnis and Chloe**. London: Ballantyne Press, Sold by Elkin Mathews, 1893. First edition thus. Large 4to. Original olive green cloth, gilt lettering on spine. One of 210 copies. The first of three pre-Vale Press books, **Daphnis and Chloe** represents **Charles Ricketts and Charles Shannon** first and arguably their best book design and illustration. With spacious margins, expressive and

symbolist woodcut illustration and dense, Morrisian block text, this book made a huge splash in the Nineties resurgence of excellence in the book arts. The book took an entire year to put together and stands a cornerstone of fin-de-siècle book design. Side and bottom edges, untrimmed. A fine copy of an extremely scarce and important early Ricketts' book. Very few copies have come to market in past decade. Housed in superb maroon cloth backed paper covered boards folding box with paper label on spine. (#2883) (see photo below) \$3,750



Item 287 (above). [Pre-Vale] Daphnis and Chloe.

298. [Pre-Vale Press] Marlowe, Christopher and George Chapman. **Hero and Leander**. London: Ballantyne Press and Sold by Elkin Mathews, 1893. Original exquisite full vellum boards with famous gilt stamped design by **Charles Ricketts** on both covers and spine. 220 Copies. Side and bottom edges untrimmed. One of the three "Pre-Vale" books, **Hero and Leander** is one of the truly distinctive Nineties books, meshing illustration and binding. Superb full-page frontispiece and six half-page woodcut illustrations, woodcut initials and colophon device at end, **by Ricketts and Shannon**. Original prospectus predating the book laid-in, which calls for only four illustrations and 150 copies. Covers are clean and bright, rarely seen thus. Inside fine with very light brown-stippling always seen in this book (printed on acidic paper). Housed in superb handmade marbled paper covered folding box with three components, cloth spine with cloth label, fine. (#2808) (see photo below) \$2,750

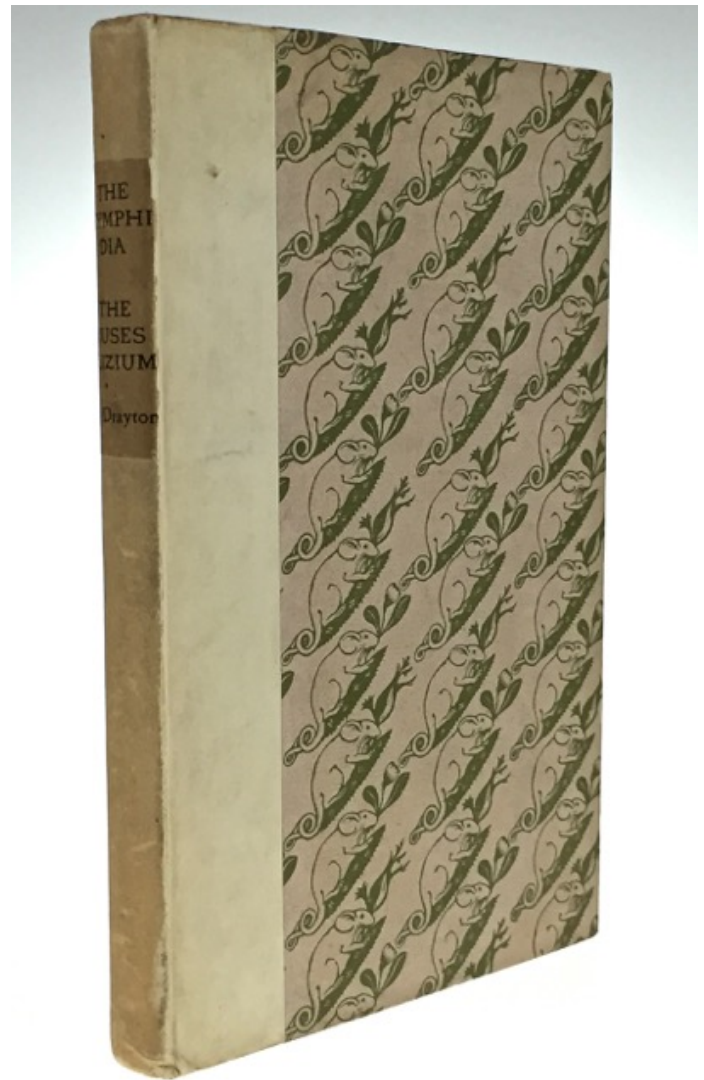


Item 298 (above). [Pre-Vale Press] *Hero and Leander*

299. [Vale Press] Gray, John. **Spiritual Poems.** London: Hacon & Ricketts, 1896. First edition. Original paper covered boards with printed paper labels on cover and spine. Frontispiece, title-page and small flower device throughout by Charles Ricketts, ONE OF 210 copies. A fine copy, scarce. Housed in folding marbled paper covered box, cloth spine with morocco label. (#2753) \$1,250

300. [Vale Press] Gray, John (ed.). **The Poems of John Suckling.** London: Hacon & Ricketts, 1896. First edition. **Bound in full crushed brown morocco with concentric gilt lines, circular gilt dots on spine, by G. P. Putnam Sons** with their gilt pallet signature on front dentelle. Superb full-page leaf pattern borders, initials throughout by Charles Ricketts. Original patterned paper that covered boards (by Ricketts) is bound-in at front. Front cover neatly detached, else near fine. (#2919) \$325

301. [Vale Press] W.S. **Epicurus, Leontion and Ternissa.** London: Hacon & Ricketts, [1896]. Original patterned paper covered boards by Charles Ricketts. One of 210 copies, wood-engraved border by Ricketts in red, bookplate of William S. Argent. Fine. One of earliest Vale Press titles. (#2756) \$325



302. [Vale Press] Drayton, Michael. **Nymphidia and the Muses Elizium.** London: Hacon & Ricketts, 1896. First edition. Original paper covered boards with wonderful repeating design of mice with sprigs in green on both covers, white paper spine, paper label on spine. Exquisite double-spread illustrated title page, decorated throughout by Charles Ricketts. With original order form. Fine. Attractive cloth folding case with green cloth label. A scarce Vale Press title. Fine. (#2881) \$1,500

303. [Vale Press] Milton, John. **Early Poems.** London: Hacon & Ricketts, [1896]. First edition. 4to. Original beige cloth with gilt cloth label on spine. The first Vale Press book. Superb full-page frontispiece, initials throughout by Charles Ricketts. 310 Copies. Very slight foxing to covers, else near fine. Very scarce. In superb folding case with marbled paper covered boards, green cloth spine with label. (#2882) \$1,750

304. [Vale Press] Henry. **Poems and Sonnets.** London: Hacon & Ricketts, 1897. First edition. Original maroon patterned paper covered boards, gray paper spine with printed label. One of 210 copies, wood-engraved borders including full-page illustrated title and initials throughout by Charles Ricketts. Near fine. (#2761) \$325

305. [Vale Press] Vaughan, H. **Sacred Poems**. London: Hacon & Ricketts, 1897. First edition. Original gray paper covered boards, paper labels on cover and spine. Double-spread title-page and frontispiece, initials and decorated throughout by Charles Ricketts. 210 copies. Laid-in order form for the book. An early Vale Press title. Fine. (#2760) \$325

306. [Vale Press] Field, Michael. **Fair Rosamund**. London: Hacon & Ricketts, 1897. First edition. Original patterned light green, red and beige paper covered boards, gray paper and printed label on spine. Full page illustrated vine patterns and initials throughout by Ricketts. Near fine. (#2816) \$275



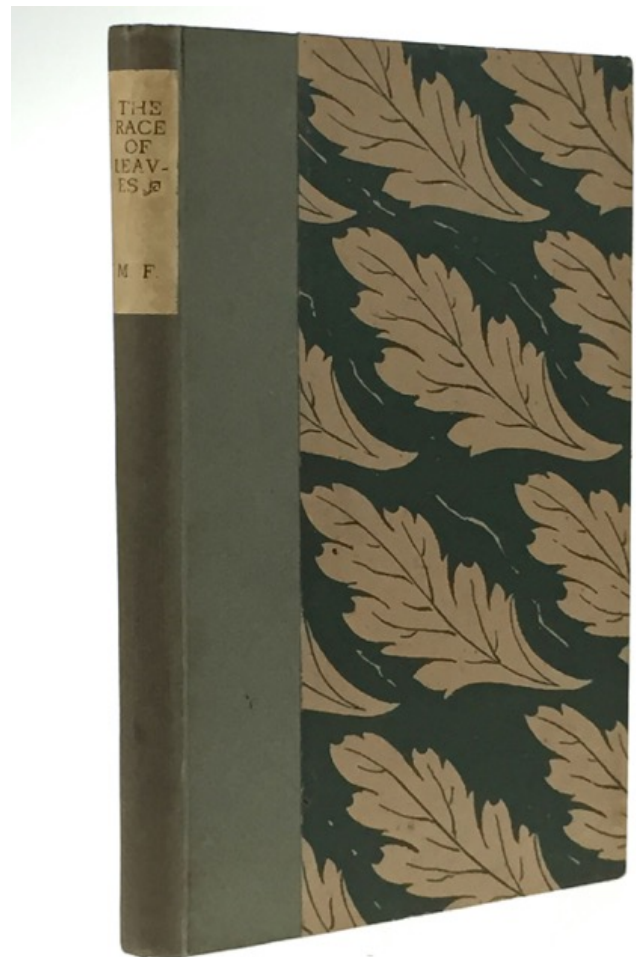
307. [Vale Press] Field, Michael. **The World at Auction**. London: Hacon & Ricketts, 1898. First edition. Original gray and dark green pictorial printed boards with superb peacock design on both covers by Charles Ricketts, gray paper covered spine with printed paper label. 210pp. Side and bottom edges untrimmed. Full-page illustrated title-page, rubricated and border designs throughout by Ricketts. A fine copy. Partially unopened. Quite scarce Vale title. (#2817) \$950

308. [Vale Press] Chatterton, Thomas. **The Rowley Poems of Thomas Chatterton**. London: Hacon & Ricketts, 1898. First edition. 2 volumes. 8vo. Original color pictorial (green and red-brown) illustrated paper over boards. 210 copies on paper, wood-engraved borders ornate initials by Charles Ricketts throughout, [Ransom Vale 17], old description laid-down to front free endpaper. A fine copy. In superb folding marbled paper over boards folding case with split levels, separated by board, pictorial label on cover and spine. (#2762) \$450

309. [Vale Press] Rossetti, Dante Gabriel. **Hand and Soul**. London: Hacon & Ricketts, 1899. First edition thus. Original gray paper covered boards, printed paper labels on cover and spine. Printed on handmade laid paper, decorated throughout superb border design, initials and flourishes by Charles Ricketts. Extremely fine copy. One-of-a-kind condition for this classic Vale Press title. Blue cloth slipcase. (#2812) \$950

310. [Vale Press] Tennyson, Alfred. **In Memoriam**. London: Hacon & Ricketts, 1900. First edition. Original beige linen cloth, spine lettered in gilt. Decorative title pages, borders by Charles Ricketts. An attractive, near fine copy with faintest discoloring of spine. Housed in superb paper covered slipcase with cloth-backed folders. (#2814) \$375

311. [Vale Press] Tennyson, Alfred. **Lyric Poems**. London: Hacon & Ricketts, 1900. First edition thus. Beige smooth cloth, gilt lettering on spine. 320 copies. Full-page decorative title-page, initials and flourishes throughout by Charles Ricketts. Near fine. Housed in superb marbled paper covered boards slipcase with matching cloth folders. (#2891) \$325



312. [Vale Press] Field, Michael. **Race of Leaves**. London: Hacon & Ricketts, 1901. First edition. Original green pictorial paper covered boards with attractive leaf design on both covers by Charles Ricketts. Exquisite full-page illustrated title-pages in each volume by Ricketts. Fine. Scarce thus. (#2818) \$550

313. [Vale Press] Browne, Thomas. **Religio Medici and Other Essays**. London: Hacon & Ricketts, 1902. First edition thus. Folio size. Holland backed gray paper-covered boards with paper labels on cover and spine. Large woodcut Kelmscott-style grape design border and fully designed by Charles Ricketts. 310 copies on handmade paper. Brownstone speckling as often seen with this title; otherwise a fine copy. (#2763) \$250

314. [Vale Press] Field, Michael. **Julia Domina**. London: Hacon & Ricketts, 1903. First edition. Original beige boards with green peacock design, gray paper-covered spine with label. 240 copies. Superb full-page frontispiece and decorated throughout by Charles Ricketts. A fine copy. Housed in marbled paper slipcase with morocco label on spine and matching green cloth folders. (#2819) \$325

Three Superb Vale Press in Custom Box



315. [Vale Press] Rossetti, Dante Gabriel; Arnold, Matthew; Fitzgerald, Edward, trans. **The Blessed Damozel; Empedocles on Etna; Rubaiyat of Omar Khayyam**. London: Hacon & Ricketts. Offered here is a set of three Vale Press books, uniformly housed in the same box, all designed with woodcut borders, illustrations and flourished by Charles Ricketts. All three are in fine condition. **The Blessed Damozel**, 1898, oblong 12mo with exquisite pictorial paper covered boards consisting of famous repeating angel design along with announcement. **Empedocles on Etna, A Dramatic Poem**, 1896. **Rubaiyat of Omar Khayyam**, 1901. A splendid group which we are offering as its last collector assembled, in green cloth board folders and matching slipcase with morocco label. (#2811) \$2,750

316. Vonnegut Jr., Kurt. **Breakfast of Champions**. [New York]: Delacorte Press/ Seymour Lawrence, [1973]. First edition. Original bright orange cloth with gilt lettering on cover and spine, black lettering on spine. In original color pictorial dust wrapper. "First Printing - 1973," stated on copyright page. Owner's signature and date, May, 1973. Near fine book in near fine dust wrapper. (#2862) \$550

317. [Wise Printing] Rossetti, Dante Gabriel. **The Ballad of Jan Van Hunks**. London: Printed for Private Circulation Only [T. J. Wise], 1912. Original printed wrappers. 19pp. A fine copy of a scarce Wise printing. (#2829) \$350

Wise's Scarce Ashley Library Set of 11 Volumes



318. [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

319. 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

320. Wordsworth, Coleridge, Moore, Bryant, Crabbe, Howitt, etc. **Passages from Modern English Poets**. London: William Tegg, 1876. First edition. Quarto. Original publisher's blindstamped cloth with gilt designs on cover and spine. Illustrated with 47 lithograph etchings (on 45 pages) by artists from the Junior Etching Club including **John Everett Millais, J. Whistler, John Tenniel**, Walter Severn, Viscount Bury, M.J. Lawless, Henry Moore, C. Rossiter and many more. A.E.G. Printed on thick card stock. An exceedingly fresh copy with minimal wear to covers, internally clean and bright with only occasional very minor foxing. Near fine copy of a scarce Pre-Raphaelite work seldom found in this condition. (#990) \$850