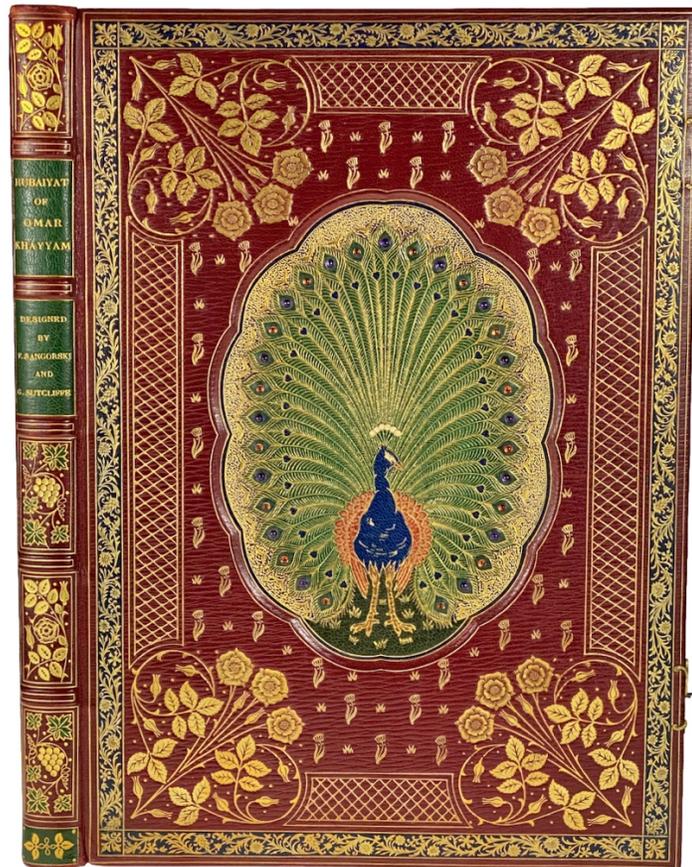


NUDELMAN RARE BOOKS

CATALOG 49



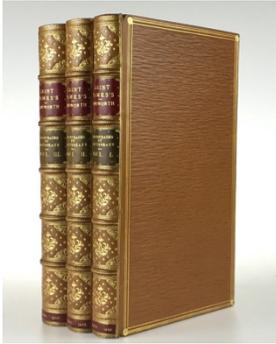
Item 18. RUBIYAT. Sangorski and Sutcliffe
Peacock Jeweled Binding

Nudelman Rare Books

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

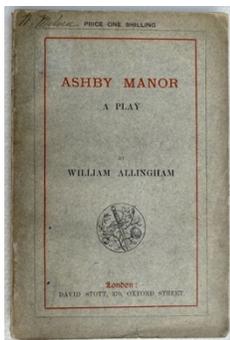
info@nudelmanbooks.com





1. [Ainsworth, William Harrison] Allingham, William. **Saint James's: or, The Court of Queen Anne**. London: John Mortimer, 1844. First edition. Three volumes. Exquisitely bound in full wavy grain morocco by Bickers & Son, gilt ruled edges and devices at corners both covers, spine elaborately gilt with two morocco labels, gilt decorated dentelles. A total of nine superb illustrations by George Cruikshank, three in each volume. TEG. Each volume with the bookplate of Sir Charles Philip Huntington, 3rd Baronet. Fine copy. (3041) \$1,250.00

2. [Allingham, William- Extremely Scarce] Allingham, William. **Evil May-Day**. London: David Stott with Longman's & Co. Cancel, [1883]. First edition. Original gray paper card wrappers printed in red and black with circular design on cover. Contains the cancel tab pasted over the original David Stott imprint, to "Longmans & Co., Paternoster Row," on both front cover wrapper as well as on title-page. Per Colbeck, "indicating that the publication had been transferred," just after the press run. Very scarce. (4054) \$350.00



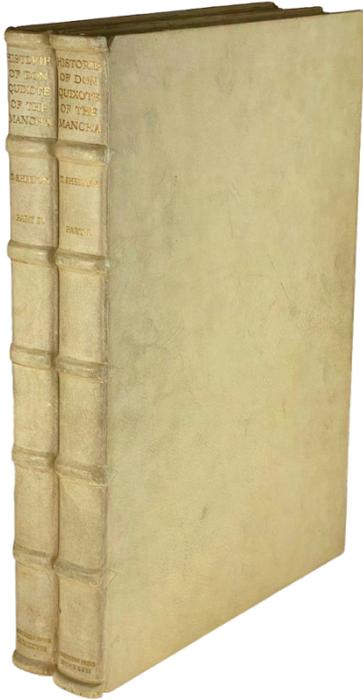
3. [Allingham, William- Without Publisher's Cancel] Allingham, William **Ashby Manor, A Play**. London: David Stott, [1883]. First edition. Original gray paper card wrappers printed in red and black with circular design on cover. Without the cancel tab pasted over the original David Stott imprint in nearly all copies, to "Longmans & Co., Paternoster Row," on both front cover wrapper as well as on title-page, per Colbeck, "indicating that the publication had been transferred," just after the press run. The only copy we have noted without the Longmans cancel on cover and title-page. Extremely scarce. (4055) \$450.00

4. [Architecture- Scarce 18th Century Edition] Vignole, Jacques Barozzio De **Regles des Cinq Ordres D'Architecture**. Paris: Chez Jean, Rue de Beauvais, ca. 1775. Scarce and early edition of what has been called "one of the most successful architectural textbooks ever written," originally produced by Jacques Barozzio de Vignole in 1562. Our copy beautifully preserved in a contemporary brown tree-calf binding with leather label on spine which has gilt lettering and ornaments. Original pagination with superb contemporary inscription on front fly (6 lines) dated 1813. Complete, with the 58 individually numbered etched plates superbly illustrating various aspects of five orders of architecture, namely: Tuscan, Doric, Ionic, Corinthian, and composite. All plates clean and bright with very minimal foxing on just a few pages, but at the perimeter (minimal). A near fine copy of a wonderfully illustrated classic. With manuscript inscription dated 1813. Pencil inscription at base of etched frontispiece stating, "1735," however this was printed more likely 1770-1780. Housed in clamshell cloth case. (6213) \$1,250.00



5. [Architecture] Beauclair, R and M.I. Gradl **Documents d'Architecture Moderne: Ensembles et Details, Formes, Matériaux, Couleurs**. Paris: H. Laurens Editeur, 1902. Folio. 12 1/2 x 10 inches. Original publisher's linen beige cloth folders stamped with green design and orange lettering, original silk ties (3). 90 (of 98) exquisite lithographic plates (54) in multi-colors, some with gold overprinting and offset printing (22), depicting modern architecture of the period, as well as reflecting the mainstream Art Nouveau stylism of the period. Contributions by Voysey, Haiger, Billing, Halmhuber, Saarinen, Eitel, Averbek, and many more. Seldom found in the publisher's issue folders. Folder covers slightly soiled, base of folder's spine absent, very good internally. (6181) \$1,500.00

Ashendene Press- Don Quixote, Original Publisher's Full Pigskin Binding, Fine



6. [Ashendene Press- Don Quixote, Scarce Original Publisher's Full Pigskin Binding] Cervantes Saavedra, Miguel de **The History of the Valorous and Wittie Knight-Errant Don Quixote of the Mancha**. Chelsea: Ashendene Press, 1927-28. First Edition. Two volumes. Folio (17 x 12 inches). Extremely scarce in the Ashendene full pigskin binding which Ashendene procured W. H. Smith to expertly bind (signed on rear lower dentelle of volume two in gilt pallet: "Bound by W. H. Smith and Son"). An impressive binding with five large raised bands extending slightly onto covers forming a triangle, six large raised bands and two extending out at top and bottom, six panels, two of which contain gilt-stamped lettering. Printed in Ptolemy type, designed for its first use by Emery Walker, in black and red, double column, shoulder notes in red, chapter headings in red beneath chapter numbers in black, two three-quarter page borders, 18-line and smaller initial capitals or opening words in a stylized black-on-white leaf and tendril pattern, designed by Louise Powell and cut on wood by W. M. Quick and G. H. Ford. All edges untrimmed. One of 255 copies, this in the original pigskin binding (Hornby 36). An aesthetic masterpiece. In fine condition. Very scarce. (6220) \$9,500.00

7. [Austen, Jane] Austen, Jane. **Mansfield Park. A Novel**. London, Edinburgh, Dublin: Printed by Spottiswoode and Shaw for] Richard Bentley, New Burlington Street. Bell & Bradfute; Cumming and Ferguson. Green smooth buckram with dark green goatskin label on spine, gilt lettering, bound by Birdsall & Son. of Northampton. An early reprint of the edition of 1833 (Gilson D3). Bentley also published an edition

in 1837. A few spots and small stains, but a very good, tight copy. Signature of Eileen Langford, and with John Jordan's book label (no.685). (4519) \$1,250.00

8. [Austen, Jane- Clarendon Press] **Lady Susan**. Oxford: Clarendon Press, 1925. First Edition Thus. Original cloth-backed gray paper covered boards, printed paper label on spine. Spare label attached at rear. A few pages roughly opened, endsheets tone, near fine. (6216) \$150.00

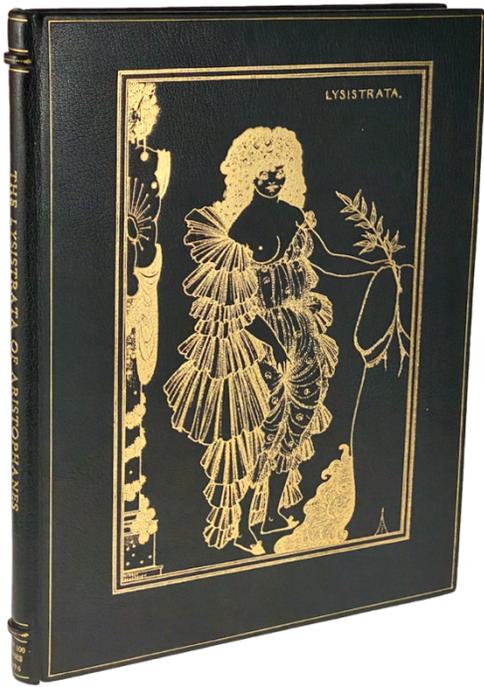
9. [Austen, Jane- Clarendon Press] **Two Chapters of Persuasion**. Oxford: Clarendon Press, 1926. First Edition Thus. Original publisher's beige cloth-backed gray paper-covered boards, printed paper label on spine. One of 250 copies printed on handmade paper. With the full 32-page facsimile of Austen manuscript for chapters 10 and 11 mounted onto tabs in front. Fine. Scarce thus. (6215) \$250.00

10. [Austen, John- Illus., A Fine Copy] Longus. Thornley, George (transl.). **Daphnis & Chloe**. London: Geoffrey Bles, 1925. First Edition Thus. Thick 4to. Original publisher's white cloth with gilt-stamped emblems on cover and spine. Beautifully illustrated with full-page color plates and decorations throughout by John Austen. A fine copy. Scarcely found thus. (6158) \$450.00

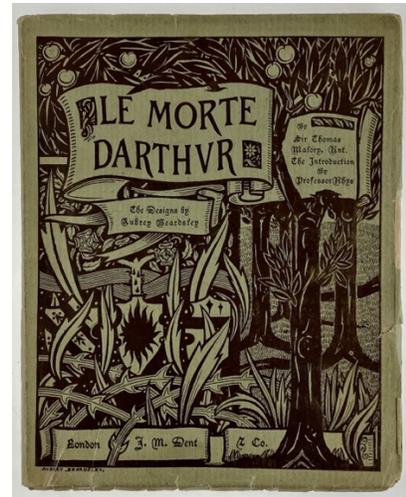
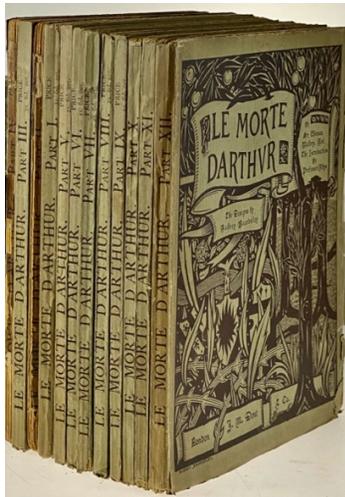
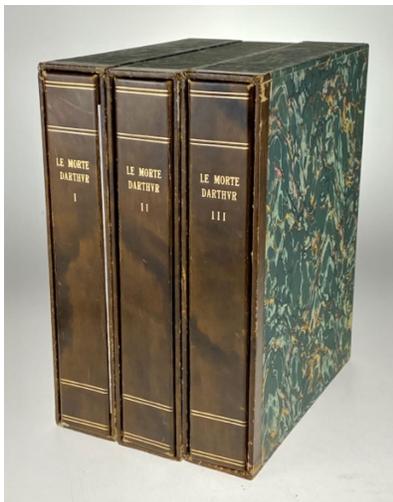
11. [Aesop's Fables] Baudoin, Jean. **Les fables D'Esop Phrygien**. Amsterdam: D'Estienne Roger, 1701. 12mo. 19th Century marbled boards (rubbed), later calf spine (sl. wear to extr.), marbled endpapers contemporary with boards. 473pp. followed by six pages of Table [of Contents], ending with half-page advertisement. Exceedingly scarce Aesop title, with exquisite full-page copper-engraved frontispiece, title printed in red and black with device, and 147 half-page copper-engraved text illustrations throughout, as per P. van der Borch. 473 S. From the Aesop Fables collection by the French scholar, Jean Baudoin; the small-format etchings carry on a much-celebrated woodcut history for the Fables ... As early as 1593, these woodcut templates had been processed into a cycle of etchings, and the work of Pieter van der Borch, which is used again here in Baudoin's presentation of the tales, containing 117 fables. A preserved copy, amazingly bright with no significant wear internally. "The life of Aesop" (30 Texcupfer, p. 11-93). (3790) \$2,750.00



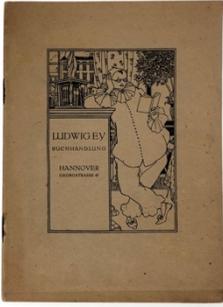
Aubrey Beardsley's Lysistrata in Exquisite Sangorski and Sutcliffe Full Morocco Binding



12. [Beardsley, Aubrey- First Edition in Gorgeous, Deluxe Binding by Sangorski & Sutcliffe] Aristophanes. **The Lysistrata of Aristophanes.** London: [Leonard Smithers], 1896. First Edition. Large quarto. Stunningly bound by Sangorski & Sutcliffe in full black morocco with striking and large gilt-stamped pictorial cover reproducing the frontispiece illustration by Aubrey Beardsley. Limited to 100 copies for private distribution. This is copy, "No. 21," written in manuscript, on page vi. Frontispiece, and seven plates printed on Japon paper, by Beardsley. The pictorial cover is surrounded by two double filet gilt-ruled lines, and one gilt-ruled line borders the cover (as on back cover), with the front cover being taken up almost entirely with a boldly gilt stamped design from the book's frontispiece illustration by Beardsley. The spine is smooth over the covers, with two large raised bands containing gilt stippling, gilt lettering along the horizontal axis, and limitation/date on bottom. Gilt inner dentelles, with the binder's gilt signed name at front, bottom: "Sangorski & Sutcliffe." The binding is a recent deluxe rendering, and possibly designed and finished by John Goss of Sangorski and Sutcliffe, as the band decoration is his style. Bookplate of Mr. Pollitt, designed by Beardsley, on front fly, just before half-title. Herbert J. Pollitt became friends with Beardsley late in the artist's life. Ironically, in a proof of the bookplate, Beardsley writes, "This could be better." Fine condition. A magnificent marriage of one of Beardsley's greatest works, with fine binding. Binding and book are in fine condition. (6120) \$9,500.00



13. [Beardsley, Aubrey- In Twelve Individual Numbers] Malory, Sir Thomas. **Le Morte D'Arthur: The Birth, Life, and Acts of King Arthur...** London: J. M. Dent, 1893. First Edition Thus. 4to. Twelve original parts. In original printed pictorial green wrappers. Woodcut illustrations as plates, illustrations and decorations throughout by Aubrey Beardsley, one his most celebrated group of illustrations to appear in book form. 1500 copies were printed, seldom seen as a complete set of individual numbers in the original wrappers. Numbers 2 and 4 with spines darkened and chipped including some loss, overall age toning and edge wear to wrappers; contents generally quite clean; housed in three separate quarter calf folders within matching slipcases. Malory's reworking of existing tales about King Arthur, Guinevere, Lancelot, Merlin and the Knights of the Round Table. A truly remarkable set, Beardsley's output amounted to 360 full and double-page drawings, borders, chapter headings, and ornaments of detailed illustration, and a net total of over 1,000 decorations. (6177) \$7,500.00



14. **[Beardsley Interest]** Hans Kaiser. **Lidwigey. Buchhandlung.** Hannover : Druck von A. Molling, 1919. First edition. Original pictorial paper covered boards with superb cover illustration by Aubrey Beardsley. Full-page frontispiece illustration, also Beardsley. Bookseller's catalog (Hans Kaiser), Germany, printed in German. 24pp. Near fine. Scarce. (4546) \$275.00

15. **[Beddington, Maud]** Beddington, Maud. **Triolets & Other Songs.** London: Privately printed by Truslove & Hanson, [ca 1913]. First edition.

Original beige wrappers, color printed frontispiece of Pre-Raphaelite style painting and line drawing at end by Maud Bennington [1895-1922], British painter. Her paintings, later on, were exhibited in same galleries at Rossetti's, Bennington was a great admirer of the Pre-Raphaelites as well as collector, donating to Tate Gallery and other institutions. Scarce and sought-after Pre-Raphaelite circle. No copies located on the marketplace. Fine. (4125) \$450.00

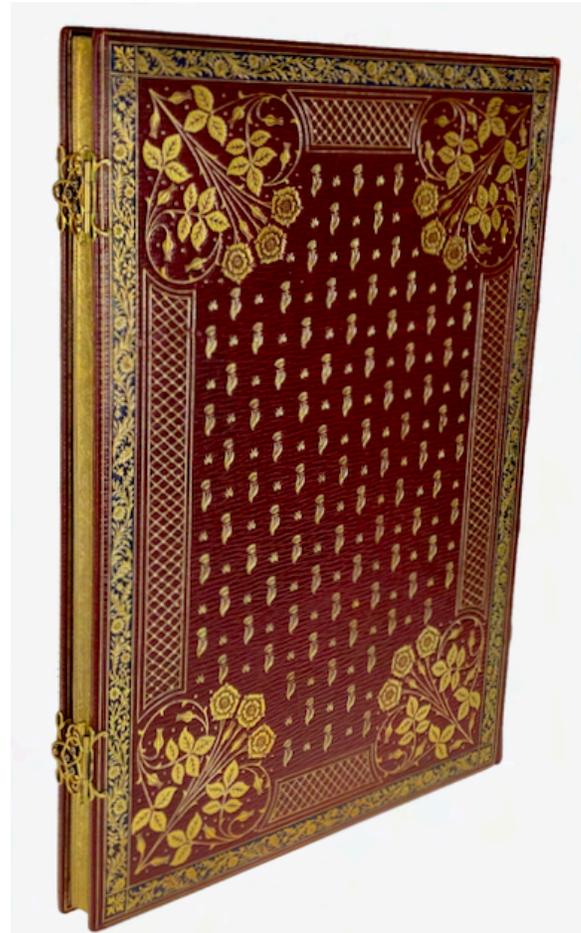
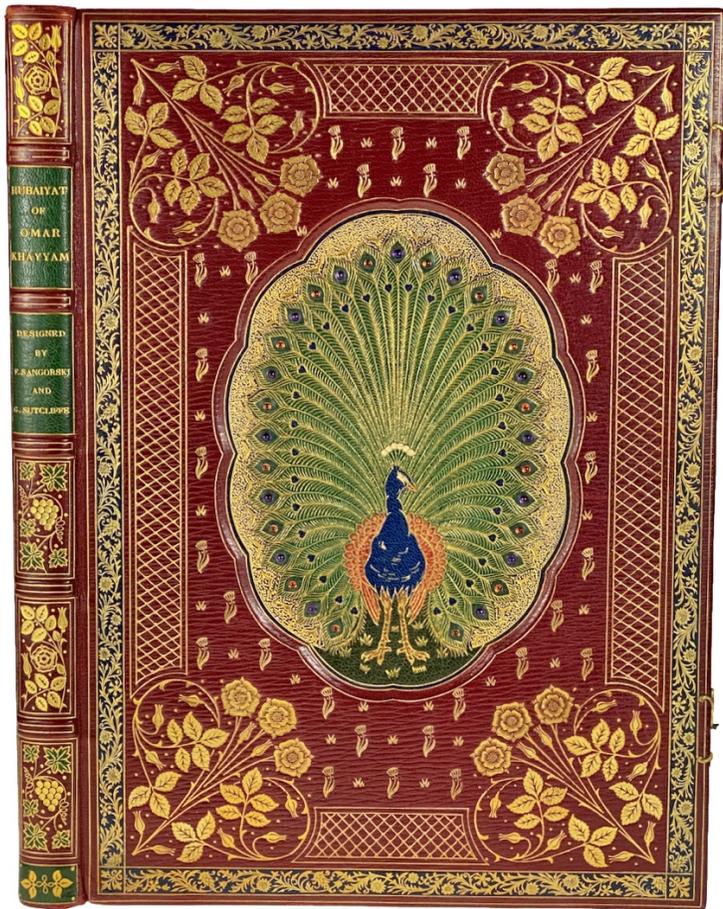


16. **[Beresford, James]** **The Miseries of Human Life; or The Groans [and Last Groans] of Samuel Sensitive, and Timothy Testy...** London: Printed for William Miller by J. Ballantyne, 1807. 2 vol., three-quarter polished brown calf, marbled boards. Ninth edition of vol.1, third edition vol.2, 2 folding stipple-engraved frontispieces by Edward Scriven after Beresford (short tears repaired). woodcut illustrations. All edges stippled red. Near fine. (3868) \$375.00



17. **[Binding, Fine- Exquisite Inlaid Binding by Thomas W. Best, Co-Owner of the Harcourt Bindery, ca 1919]** Fitzgerald, Edward. **Rubaiyat of Omar Khayyam.** New York: The Hubbell Publishing Company, [1900]. First Edition thus. Intricate signed inlaid binding by Thomas W. Best, co-owner of the Harcourt Bindery, with his stamp-signature top left of free fly. Full, rich dark green crushed morocco heavily gilt stamped in near all-over stipple and vine work, with a gorgeous central diamond-shaped design with a blossom in the center, on both covers and spine, including red inlaid nailhead ornaments. The doublures richly inlaid with many morocco colored inlays (light brown and green) forming a pleasing panel of design work, and with the front containing the following in gilt: "To Uncle Perry, to Commemorate His Visit to Newton Centre, Mass, 1919, Kathleen and Junior." Rich silk moiré endleaves. Illustrated with color plates by Gilbert James. Signed with stamp top left free flyleaf. A gorgeous binding, extremely scarce Thomas Best binding of this quality. Near fine with slight nick top of spine. (6223) \$3,500.00

*Stunning Jeweled Peacock Binding on Rubaiyat, by Sangorski and Sutcliffe
With 31 Amethysts and Citrines, 10 Copies Only*



18. [Binding, Fine- Sangorski and Sutcliffe Masterpiece Peacock Jeweled Binding] Omar Khayyam. London: A. C. Benson, [1910]. Quarto (12 ½ x 8 ¾ inches). Magnificent jeweled peacock binding by Sangorski and Sutcliffe in full straight-grained red morocco featuring a central oval recessed panel of dark green morocco with a peacock taking up over half of the front cover. The peacock's body is inlaid in light green, blue, white and brown morocco, with tail feathers fully outspread over green morocco inlays, and intricately tooled in gilt as they splay outward, **with inlaid blue hearts and set at the very end with 31 amethysts and citrines**. Both covers with heavy gilt rose and grass motif, including rose bouquet cornerpieces and blue morocco gilt inlaid borders. Spine gilt in six compartments, lettering, gilt-decorated floral and grape onlay panels. Turn-ins gilt, full blue morocco doublures, blue moire silk flyleaves. With two superb brass clasps set with three jewels each (one of the six is chipped). **No. 3 of only 10 copies, specially bound by Sangorski and Sutcliffe, with "an original unpublished watercolor composition by E. Geddes, illustrating Quatrain XIII with an illuminated border by Sangorski and Sutcliffe and painted on vellum especially for this copy."** With the gilt binders' signature in the rear turn-in: "Bound by Sangorski & Sutcliffe, London." All edges superbly and masterfully goffered with all-over scrolling vine and blossom pattern with stippling. Fine condition. One of the most beautiful bindings we have ever had the pleasure to own, and arguably a perfect model Sangorski and Sutcliffe binding, typifying the very finest craft in bookbinding over the past century and more, in the revival of book arts and bookbinding, worldwide. (6246) \$85,000.00



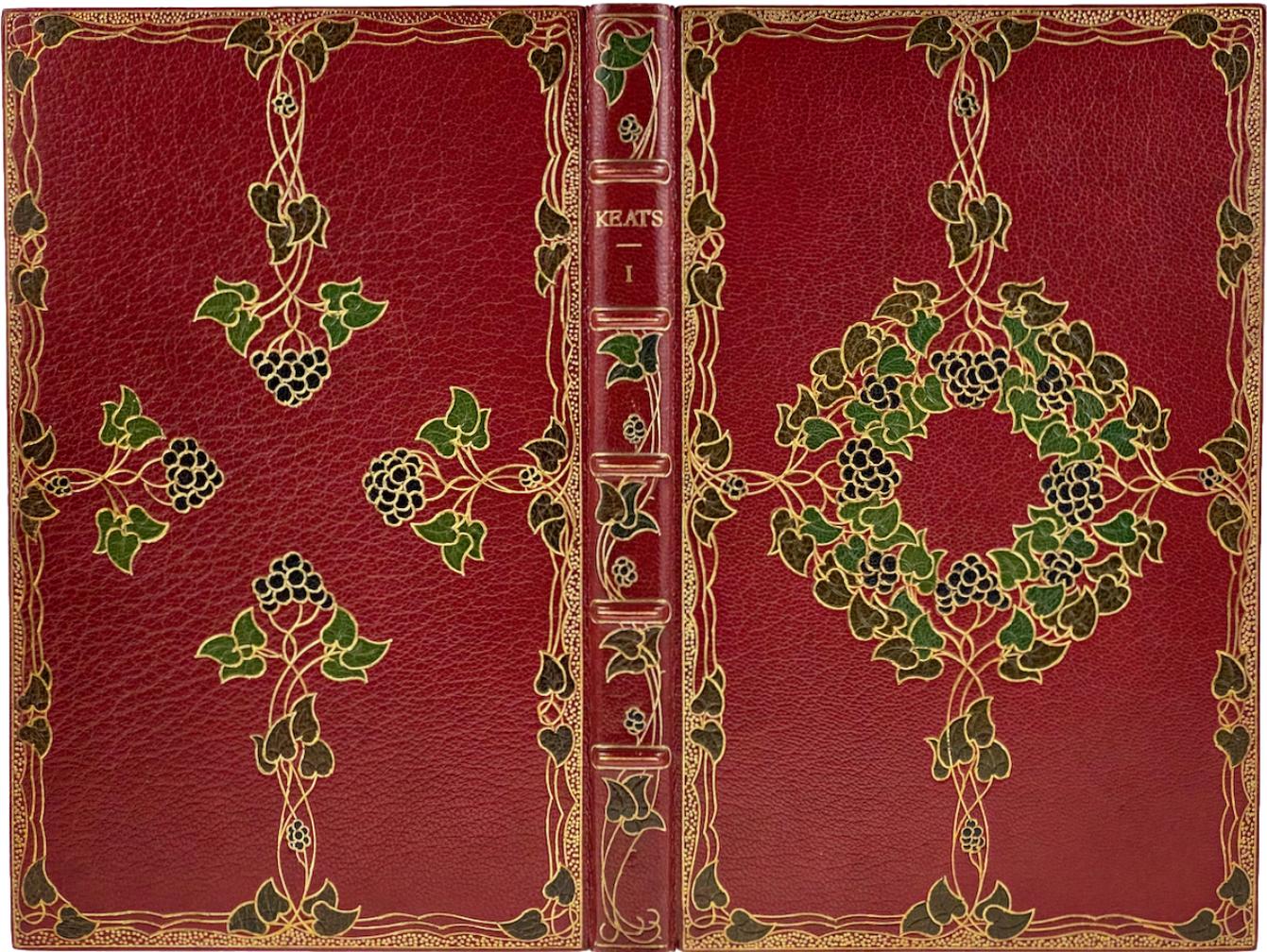
Masterful Illuminated Manuscript on Vellum by Alberto Sangorski on Wordsworth Title



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



Two Volume De Sauty Masterpiece with Over 250 Individual Inlaid Morocco Pieces



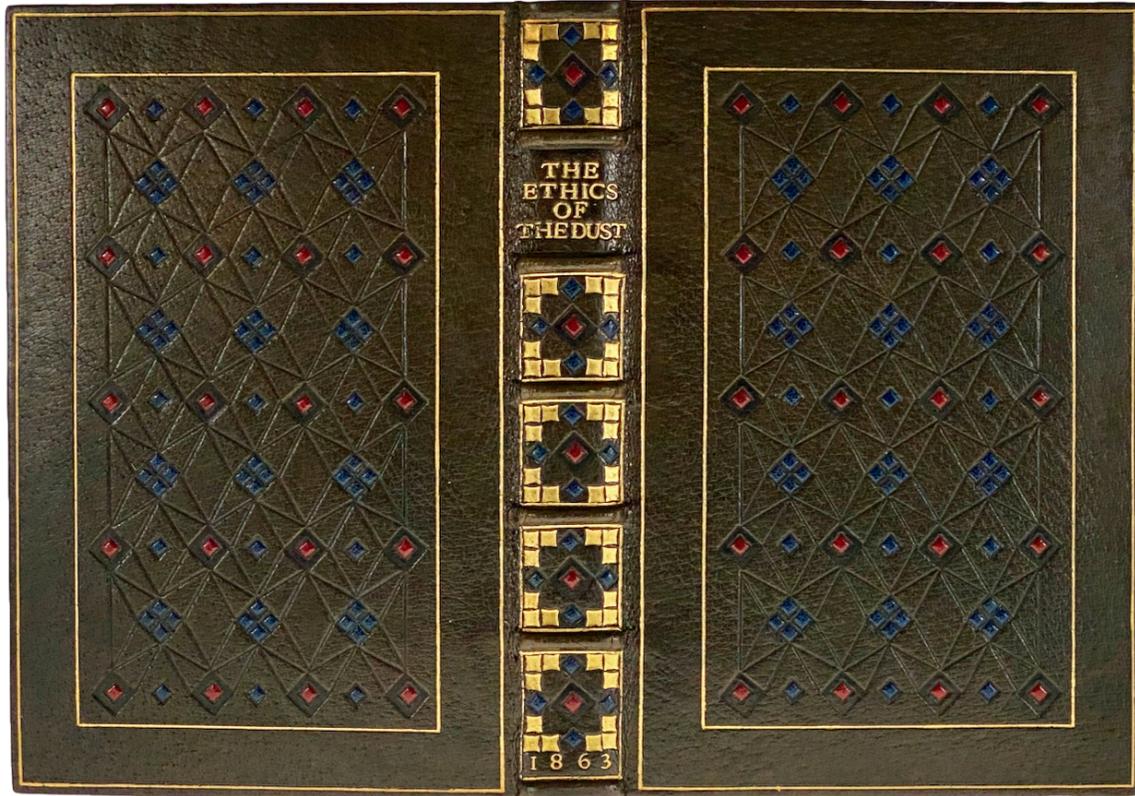
20. [Binding, Fine- Stunning Elaborately Inlaid Binding DE SAUTY] Keats, John. **Poems**. London: Vale Press, 1898. First Edition Thus. **Two volumes**. Fine Condition. An utterly magnificent, elaborately inlaid binding (both covers and spine) by the renowned English (and later American) bookbinder,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

Exquisite Mary Bulkley Binding, Student of Ellen Gates Starr



21. [Binding, Fine- Magnificent and Early Binding by Mary E. Bulkley, Who Trained under Ellen Gates Starr, and Active Women's Suffragist] Clanvowe, Sir Thomas. *The Flore and the Leafe*. Hammersmith: Kelmscott Press, 1896. First Edition Thus. Wonderfully bound in full dark green crushed morocco with a stunning all-over boldly gilt-stamped floral design on both covers and spine by Mary Ezit Bulkley, an accomplished bookbinder who learned the trade studying and working under the esteemed Ellen Gates Starr in Chicago at the Hull House, in the late 1880's. AEG. A fine copy. Dark green morocco with repeating pattern of central blossoms surround at the circumference by stem and leaf pattering, each cover bearing 23 of these floral design motifs, and four additional designs (one at each corner), each with attractive large gilt nailhead designs, double fillet gilt ruling, etc. The spine is intricately adorned with five out of the six panels containing gilt vine work, in a very pleasing, Arts & Crafts style. Dentelles with triple gilt fillet ruling, and with a nailhead design at each corner. Bulkley has signed her binding in gilt pallet on the rear dentelle (bottom): M.E.B., 1902. Fine condition. Bindings by Mary Bulkley (1856-1947) are extremely scarce, and she showed remarkable expertise early on, with this example coming from perhaps her best period, produced in the same year in which she served as a bookbinding juror for bindings submitted from around the world for the St. Louis World's Fair. In an article for "The Book Lover," Bulkley expresses her regard for T. J. Cobden-Sanderson (and other English binders); the flowers on the covers are not stamp tools, but were created petal by petal around a circllet, giving them a charming and realistic variation in shape. Bulkley was a confident artist and business woman, opening her own bindery in 1905 (three years after the date of producing this binding) in St. Louis, under the name, "The Hillside Bindery." Auction records on Bulkley are scant, but RBH has one on another Kelmscott title, with binding signed 1911, and another selling in 1917 under the "Hillside Bindery" signature. Bulkley was a fascinating figure, much in the ilk of Helen Gates Starr, and she devoted much of her life to women suffrage issues, joining and organizing suffrage leagues and fighting for women's rights in the early 1900's. As a member of the St. Louis Equal Suffrage League, she helped gather 14,000 signatures for a key suffrage amendment (1914), and was known for her wry sense of humor and provocative tone. Fine condition. In an exquisite handmade quarter morocco clamshell box, with handmade marbled paper and brilliant gold sides. (6210) \$8,500.00

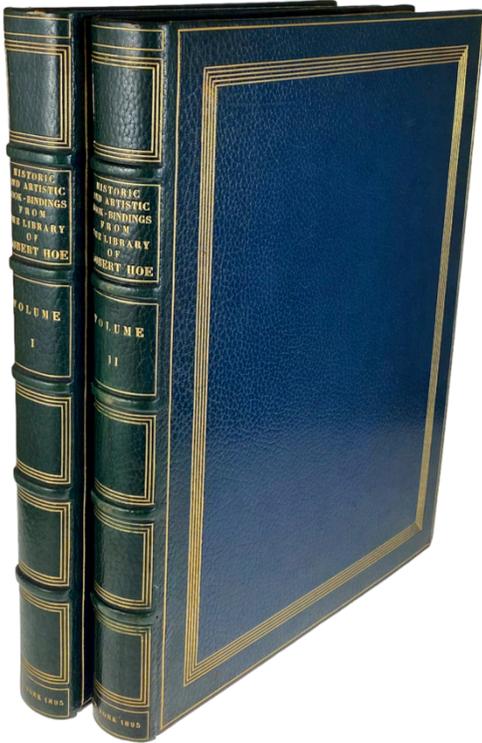
Beautifully Bound by Ellen Gates Starr



22. [Binding, Fine- Magnificent, with 211 Inlaid Pieces, Bound by Ellen Gates Starr, Master Bookbinder, Co-founder of Hull House and Social Reformer] Ruskin, John. *The Ethics of the Dust*. London: Smith, Elder and Co., 1867. First Edition. A wonderful binding by the eminent bookbinder, Ellen Gates Starr, with 211 individual inlaid morocco triangular pieces of two colors, red and blue (166 on both covers, 25 on spine, 20 on the dentelles. Bound in full dark brown crushed pigskin with exquisite all-over inlaid design on both covers containing a double-ruled gilt fillet border, and an impressive center panel design taking up most of the space, with an intricate interwoven blindstamped line design, and 83 inlaid and alternating red and blue inlaid morocco triangular pieces aesthetically positioned. Similar inlaid patterning to spine and dentelles, but the spine (with five raised bands) also containing bold gilt-blocked squares numbering 12 per panel (making a total of 60). Signed by Gates on the rear lower dentelle, "E.G.S. 1911." All edges gilt, on the rough. With decorative bookplate on front paste down. Of particular interest as it relates to this binding is the importance of *The Ethics of the Dust* to Starr, Jane Addams, and the founding of Hull House. In *The Education of Jane Addams*, Victoria Brown writes: "Three months before sailing home, Jane included a three-point paragraph that stands out from all her European correspondence as the single hint that she might have begun thinking about how to translate her artistic ideal into some sort of tangible action. ... She announced to Ellen, first, that she thought 'every town and city in America' out to have copies of great European masterpieces... and took a rather haughty issue with the charge that 'art is so selfishly occupied with her own perfection that she has no desire to teach or improve.' It was perhaps less than plan, as it was point of view. At the very least, Jane's outburst represented an embrace of John Ruskin's essays in *Ethics of the Dust*, which she read while traveling... This was solid ideological ground that Jane and Ellen could share." Later, in a letter back to Addams, Starr writes: "...Miss Harrington instigated me to read *Ethics of the Dust*; that is to read it now. I shall read every word Ruskin ever wrote in the course of my life... I am deeply obliged to her for hastening my perusal of such a delightful book." (The Selected Papers of Jane Addams, Vol. 2: Venturing into Usefulness).

A stunning, simply elegant binding by Ellen Starr Gates, master bookbinder who studied under T. J. Cobden-Sanderson in the early 1890's and subsequently established a bookbindery class, as well as an Arts and Crafts business school. A highly skilled bookbinder, also Starr co-founded with Jane Addams in 1889 the renowned Hull House, a settlement house in Chicago, in order to serve recently-arrived European immigrants. By 1911, Hull House had expanded to 13 buildings, and became the standard bearer for the movement to serve immigrants and other disadvantaged individuals. FINE CONDITION, housed in a custom made, morocco folding box. Fine bindings such as this one by Starr are diligently sought after, and exceedingly scarce. (6130) \$8,500.00

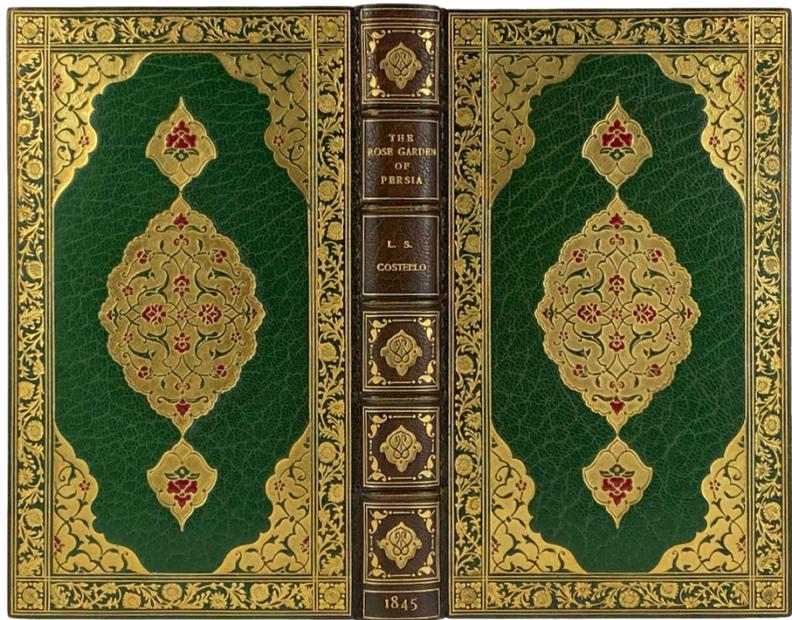
The Vickery Copy, Bound by The Booklovers Shop, Signed by Club Binders



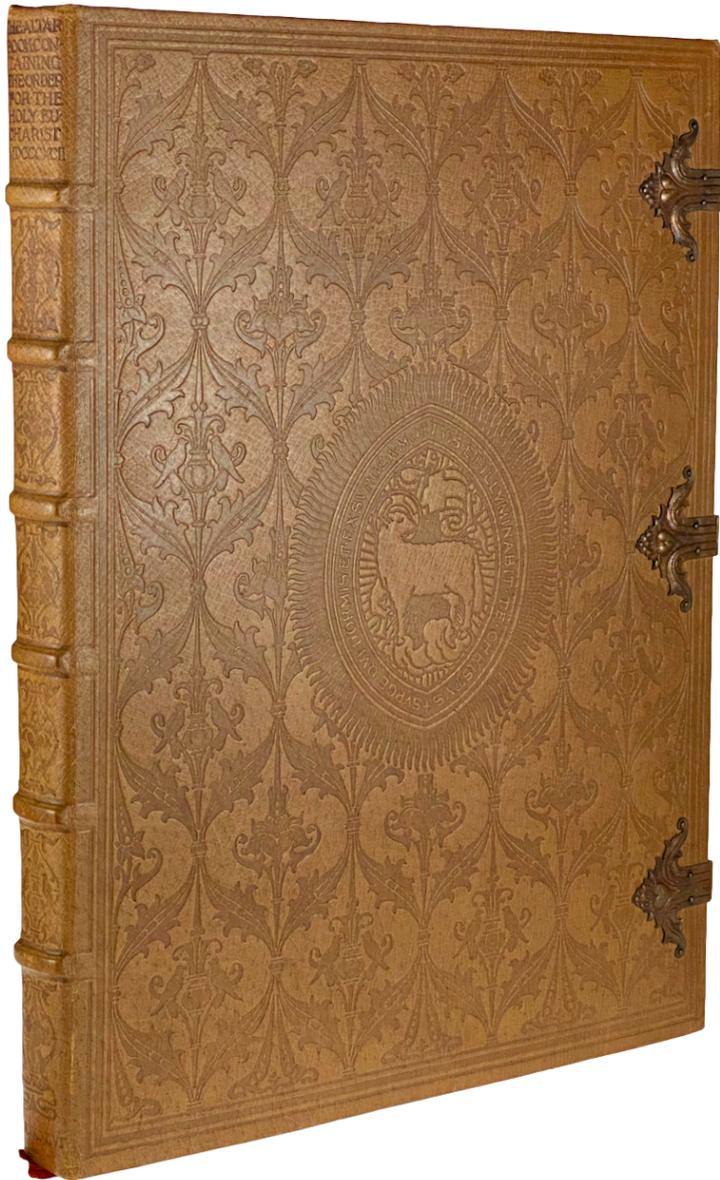
23. [Binding, Fine- Booklovers Shop: Striking and Important Binding by The Booklovers Shop, Signed Hardy, Maillard & Pilon, The Vickery Copy] [Hoe, Robert]. **One Hundred and Seventy-Six Historic and Artistic Book-Bindings Dating from the Fifteenth Century to the Present... From the Library of Robert Hoe.** New York: Dodd, Mead and Company; The Devinne Press, 1895. First Edition. Two Volumes. Folio. 14 ½ x 11 ¾ inches. Sumptuously bound by The Booklover’s Shop, namely: Henry Hardy, Leon Maillard and Gaston Pilon (signed in gilt pallet on rear dentelle), who continued the Club Bindery from 1909-1917, the last four years taking up the name “Booklovers Shop,” and bankrolled by the ample funds of bibliophile and judge, Willis Vickery. This is a highly executed and beautifully bound set (two thick volumes), of one of the most famous rare book collections in modern times, the Library of Robert Hoe, bound in full rich navy blue crushed morocco with five gilt stamped fillet borders extending around the perimeter (one on outer edge, and four grouped together about an inch from the edges. Spine with five large raised bands, with six gilt bordered compartments, the second with gilt lettering, and the bottom with place and date. The inner dentelles are similarly designed with quadruple fillet gilt ruling, and vellum doublures. Both volumes with Willis Vickery’s noted woodcut book mark affixed to front pastedown. Signed at bottom, front dentelle, in gilt pallet: “The Booklovers Shop Cleveland.” One of only 200 copies printed, on Imperial Japanese Vellum, with 178 truly remarkable plates, the etching expertly crafted by F. Raubicheck, the lithographs by Prang and Julius Bien, and the artotypes by Edward Bierstadt. This very book

(and binding by the Booklovers Shop) sold at the renowned Willis Vickery sale during the Depression Era (1933) for \$52.50! An incomparable item, with exquisite full-page reproductions of bindings on nearly every page, some in vibrant color. Both volumes are in fine condition. (6137) \$5,500.00

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



The Altar Book: Bertram Goodhue Masterpiece, Full Pigskin Binding, Very Fine Condition



25. [Binding, Fine- Merrymount Press Magnum Opus, In Stunning Full Pigskin Binding Designed by Goodhue, In Fine Condition] Goodhue, Bertram Grosvenor **The Altar Book: Containing the Order for the Celebration of the Holy Eucharist According to the Use of the American Church.** Boston: Merrymount Press, [1896]. First Edition. Folio. 15 x 11 ½ inches. THE FINEST COPY IMAGINABLE. Exquisitely bound in full brown pigskin, designed by Goodhue, who also executed the decorative woodcut borders and initials, and designed the book type. An exquisite full pigskin binding with an incredibly accomplished and bold embossed design by Goodhue consisting of an all-over repeating ornament and bird pattern adjacent to a flowing leaf and vine pattern, the central portion being taken up with an oval seal of a lamb, and other ornamental devices... this design repeated on both covers, and spine with bold six large raised bands, and seven embossed panels. The boards come together with three large expertly forged brass connecting clasps, fully workable and in perfect condition. There is a wide silk ribbon page marker (red brown), top edges red, others uncut. The design element in the binding by Goodhue is perfectly conceived for the book as a whole, drawing amply on the influence received from William Morris and the Arts & Crafts movement. A pinnacle book and design production, “The Altar Book” stands on equal ground with any of the very finest individual book productions of the period. It was a real coup for D. B. Updike at the Merrymount Press, who commissioned the renowned and highly accomplished Bertram Grosvenor Goodhue, a celebrated architect whose designs early on extended well beyond architecture, and who developed into a skillful book and type designer. A FINE COPY. With seven wonderful full-page wood engravings from designs by the popular Robert Anning Bell. Updike’s stipulations were that the

book should be as fine a piece of work as he could make it, and that while strictly conforming to the text of those parts of the Book of Common Prayer containing the altar services, it should yet fall in line with missals of an older period. “The results of the Brown-Updike collaboration were spectacular. The Altar Book is a masterpiece of late nineteenth-century printing inspired by medieval precedent. As designer of The Altar Book, Updike coordinated a group of artists on both sides of the Atlantic, including the American architect and book designer Bertram Grosvenor Goodhue (1869-1924), who created the bindings, borders and initial letters; and British artists Charles William Sherborn (1831-1912), engraver of escutcheons. Sir John Stainer (1840-1912), plainsong composer, and Robert Anning Bell (1863-1933), illustrator. Such collaborations exemplify what John Ruskin called for in his writings earlier in the century (Hauck, “Beaupre Antiphonary,” 79). Ruskin’s belief that art well done reflected the delight of the artist in his work may have inspired Updike and Brown; in any case, Ruskin’s and Morris’s writings had been so thoroughly absorbed by 1893 that one could say, with George Parker Winship, that the Englishmen and Updike were of such like minds that they came to similar conclusions.” From Victorian Web. A book with little to no public bookselling commerce in many years, and no copies available on the internet as per this writing. A FINE COPY, without a doubt the finest copy to appear on the public market in many decades. Housed in a marvelous folding brown linen cloth book case, with gilt morocco label on spine. (6138) \$7,500.00

Exquisite Curtis Walter Mosaic Inlaid Binding, With Presentation Note

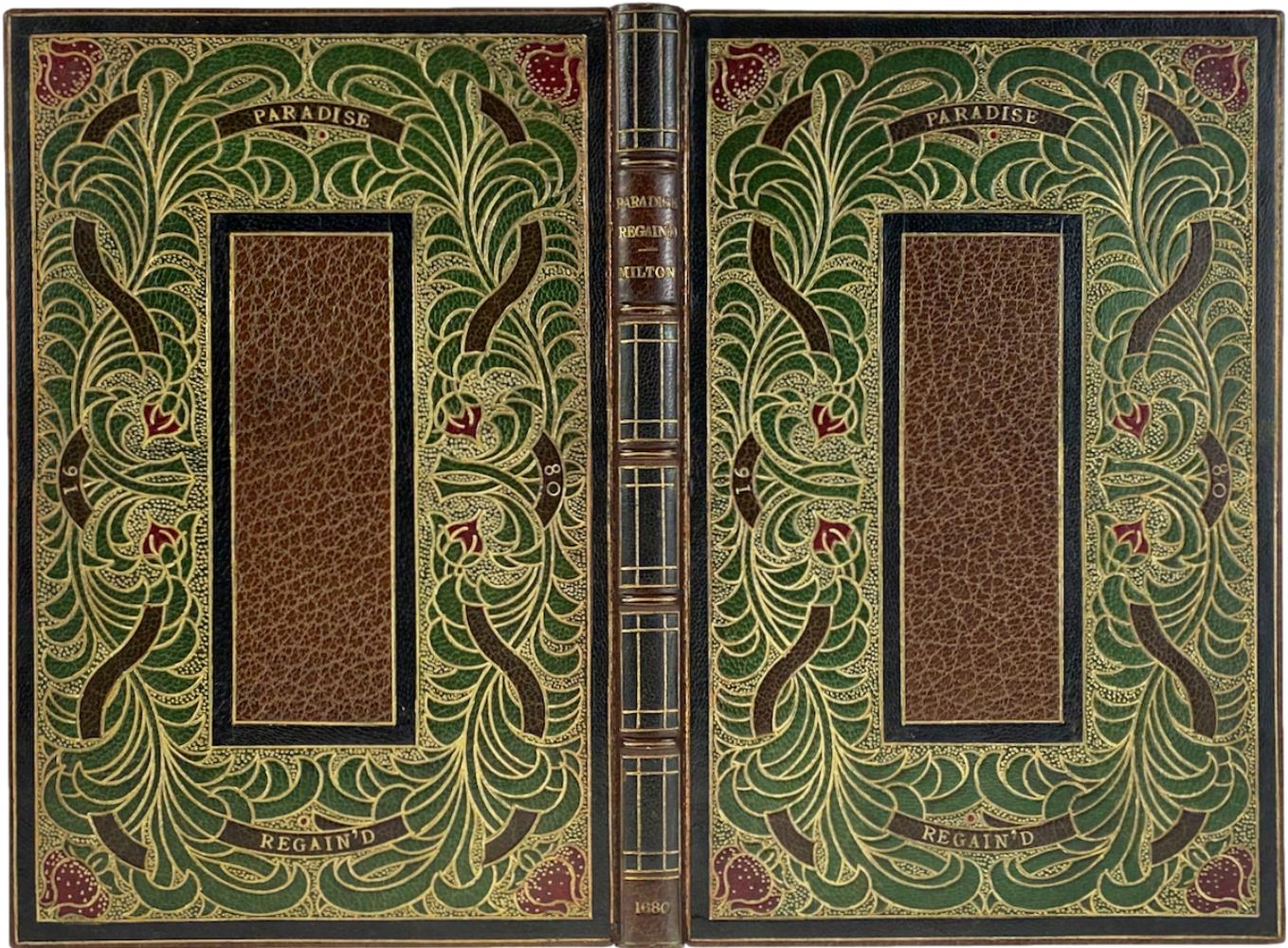


26. [Binding, Fine- Stunning Curtis Walters Mosaic Binding, Among His Finest Seen] Orcutt, William Dana. **In Quest of the Perfect Book.** Boston: Little, Brown & Co., 1926. First Edition. 9 x 6 ½ inches. A stellar mosaic binding by Curtis Walters (Signed gilt pallet, “Bound by C. Walters” on rear dentelle) with intricate and an astonishingly high number of inlaid mosaic design, comprising an overlapping and juxtaposed design element in a mosaic pattern on both covers and three panels of the spine. The artistry and accomplish of this master binder are seldom better exemplified than this binding, which in every manner, including design, coloration, finish work and more, all point to greatness. And even better the binding is in extremely fine condition, with absolutely no signs wear, owing to its preservation in a morocco-backed marbled paper folder chemise, fitting perfectly into its matching slipcase. Full blue crushed morocco doublures, quadruple gilt fillet ruling to dentelles, with two-color inlaid between, silk blue moiré endsheets. With a Presentation Note on the publisher’s paper in card, “With the Compliments of the Author” and signed by William Dana Orcutt. We can add no more than to say, any admirer of true greatness in fine bookbinding or book arts would be humbled to own such a binding. (6135) \$8,500.00



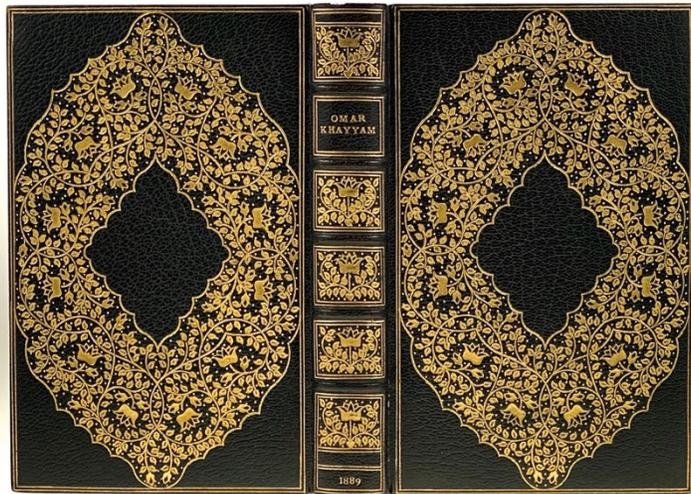
27. [Binding- Design: Walters, Curtis- Original Study Design for Binding] Original Maquette for Hamlet. This is the original mosaic pattern maquette for the Walter’s magnificent and groundbreaking mosaic binding on Shakespeare’s, “The Tragedy of Hamlet, Prince of Denmark,” which was published in 1933. The intricate interlocking design, executed by Walters on a single sheet of light brown art paper (5 x 8 inches), has been impressed in, and then some areas have been colored in light red, light blue and darker blue. Walters has signed the piece at the top, “CW,” and “Hamlet,” and on the verso (which has a few pencil additions) is also inscribed at top, “Hamlet, 1938.” The renowned American bookbinder, Curtis Walters, began bookbinding in about 1900, heavily influenced by George D. Smith, and late studied with Matthews, the Club Bindery, and Stikeman. He conceived his innovative mosaic binding techniques early on, but perfected them much later in his career. Many of his bindings appear in the famous Henry W. Poor Collection and Sale. Original studies for binding designs by famous bookbinders are vanishingly scarce. (3770) \$2,250.00

Inlaid De Sauty Binding on Milton 1680 Second Edition Paradise Regain'd

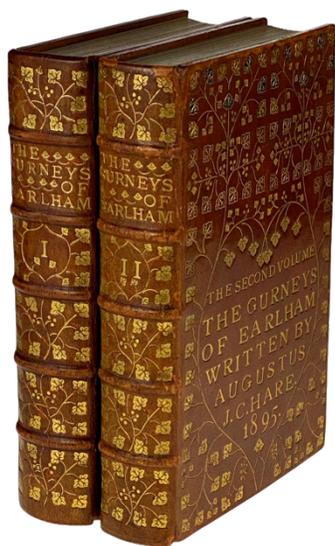


28. [Binding, Fine- De Sauty, Alfred] Milton, Milton, John. **Paradise Regain'd. A Poem. In IV Books. To Which is Added Samson Agonistes.** 12mo. 6 ½ x 4 ½ inches. London: John Starkey, 1860. Second Edition. A beautiful De Sauty binding on the true Second Edition of Milton's renowned "sequel." In contrast to "Paradise Lost," which was more ornate in style and decorative in its verse, "Paradise Regained" is carried out in a simpler style, reducing poetic devices such as simile and deploying a simpler syntax. Bound in rich late 19th Century brown levant completely covered with a green morocco inlay background on both covers, and with gilt stippling and leafy foliage with red morocco inlay buds and brown morocco stems. There are black morocco inlay borders and a central panel of brown levant within a black inlay frame. Spine with six compartments, black inlays in five compartments with geometric gilt fillets, gilt-titling. Signed in gilt by De Sauty. This is an exquisite binding on a historically significant book, with a wonderful provenance, coming from the famous Howard T. Goodwin Sale, known as the collector of the "rarest books and the most sumptuous editions of the works of favorite author," and was considered the "finest collection of books ever offered at public sale at that time. Of De Sauty, Sarah Prideaux notes "...his work is of considerable merit. His inlays are distinguished for the taste shown in the association of colours, and his finishing has some of the brilliant qualities of the French school, seen particularly in the finely studded (i.e. pointelle) tooling of which he seems particularly fond." (6217) \$4,750.00

29. **[Binding, Fine- Alfred De Sauty]** McCarthy, Justin Huntly (translator). **Rubaiyat of Omar Khayyam**. London: David Nutt, 1889. Exquisitely bound by Alfred De Sauty (signed in gilt pallet on front turn-in), in dark crushed blue morocco with a magnificent all-over gilt tooled design taking up most of the front cover, and repeated on the back cover consisting of a large cartouche of intertwining leafy stems and flowers outlined by gouges. The spine divided into six panels by raised bands and gilt compartments, lettered in the second and dated at the foot, the others with leafy stems and flowers, the edges of the boards and turn-ins tooled with gilt fillets, plain endleaves, gilt edges. Bookplate of William F. Gable on the front pastedown. Measures approx. 4.5" x 6.75." A fine copy with light rubbing to top and bottom of front hinge and a very small chip to top edge of spine. Some small chips to endpapers. One of only 60 copies of the large paper edition of this book, printed at the Chiswick Press. A stunning De Sauty binding indeed. (5802) \$2,750.00

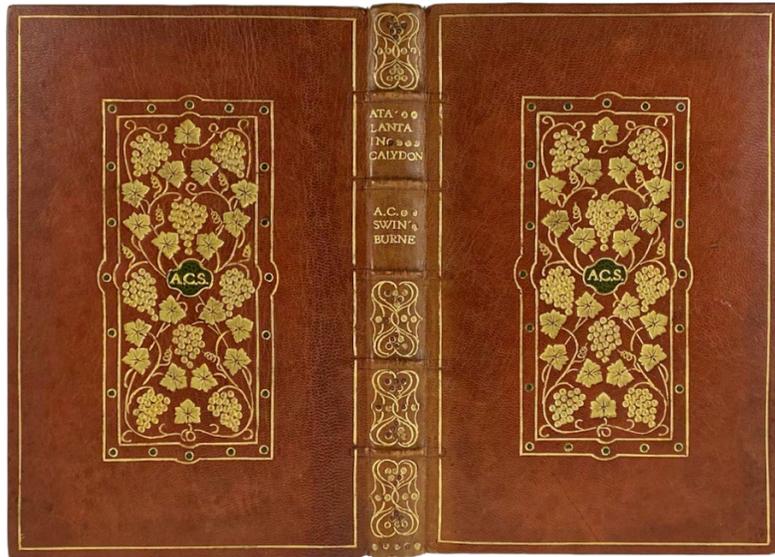


30. **[Binding, Fine- Arts & Crafts]** Douglas, Lord Alfred. **Sonnets by Lord Alfred Douglas**. London: The Academy Publishing Company, 1909. Second edition. 8 x 6 inches. Expertly bound (unsigned) in elegant Arts & Crafts style in royal blue crushed morocco with an artful series of four series of gilt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



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

32. **[Binding, Fine- Arts & Crafts]** Rossetti, Dante Gabriel. **The Blessed Damozel**. London: R. Grant and Son, 1903. First Edition. Tall 12mo. 7 x 3 ½ inches. Superbly bound in an Arts & Crafts binding by an unknown binder, though the initials *KOH* are written at the bottom of the front fly in a position not normally taken for ownership inscriptions and possibly denoting the initials of the binder. Bound in elegant brown crushed morocco with a very smooth surface, the cover decorated with six concentric onlaid circular stylized petal designs, interlaced with 36 small onlaid leaves, spine with horizontal gilt lettering. A scarce book, not found on the internet at the time of writing. AEG. Attractive and austere woodcut decorations, by Joseph W. Simpson. Fine. (6126) \$650.00

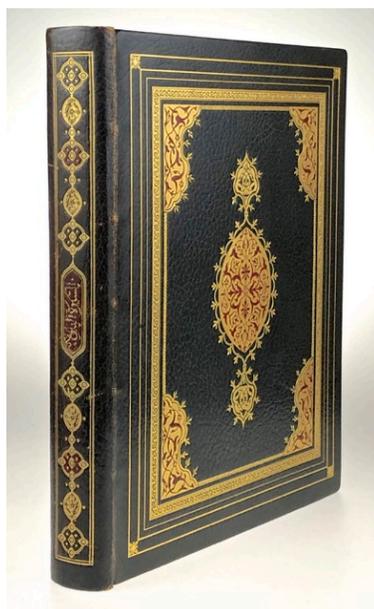
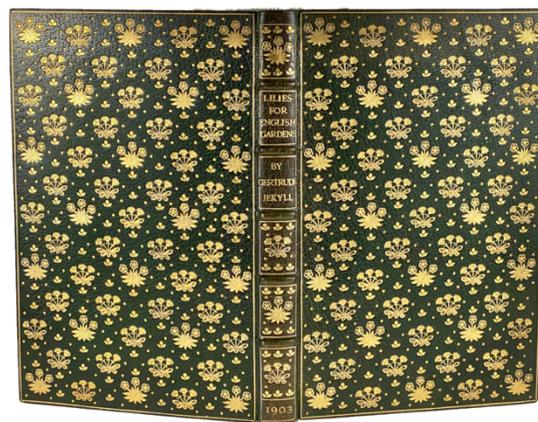


33. [Binding, Fine- Arts and Crafts] Swinburne, Algernon Charles. *Atalanta in Calydon*. London: Chatto & Windus, 1901. First edition thus. Superb full brown crushed morocco Arts and Crafts binding, quite possibly the work of the Guild of Women Binders, though not signed. Attractive grape and leaf gilt pattern on cover with circular inlays of green morocco in concentric rectangular gilt-ruled box on both covers, spine with five raised bands and gilt designs on four compartments. 98pp with publisher's woodcut at end. Printed on fine laid paper, all edges gilt. Very minor browntoning only to first sheets, else fine. (2145) \$1,850.00



34. [Binding, Fine- Bound by William Worsfold] Khaayam, Omar [Fitzgerald, trans. *The Rubaiyat of Omar Khaayam*. London: Macmillan & Co., 1897. Beautifully bound by William Worsfold, (1856-1929) in a distinctly Art Nouveau style. Full rich crushed green cloth with tulip, leaf and vine design on all four corners of both covers, single file ruled border, spine with five raised bands and with intricate all-over stippling design on five out six panels, carrying over the tulip design on the covers. Marbled endpapers with superb dentelles also carrying the same gilt-stamped design motif as covers, and signed on the front dentelle at bottom, "Bound by Worsfold." A successful bookbinder in Soho, Worsfold's bookbinding dates back to 1889, where he set up shop in Soho at Frith Street, following in the path of his family tradition, which dates back to 1803 in London. A gorgeous binding, in fine condition, with very minor toning variations and one small almost unnoticeable nick on rear cover. (6119) \$2,250.00

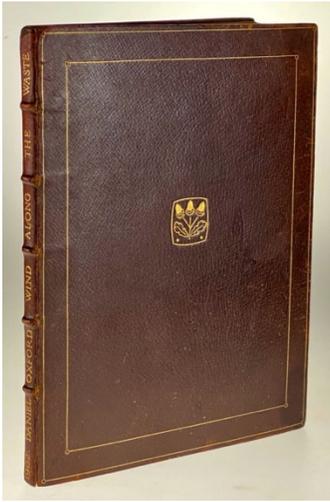
35. **[Binding, Fine- Douglas Cockerell Design on W. H. Smith Bindery]** Jekyll, Gertrude. **Lilies for English Gardens.** London: Published by "Country Life," George Newnes, 1903. Second edition. 6 x 9 inches. Wonderfully bound at W. H. Smith Bindery (with their WHS monogram on gilt pallet on rear dentelle), under the direction and tutelage of Douglas Cockerell in full crushed dark green morocco with all-over gilt triple blossom motif comprising extensive flower decoration, with stems and leaves, on both covers and spine, wide dentelles with triple gilt filet ruling. Plates and illustrations. AEG. With 1949 inscription on front fly, minor foxing, a fine copy. (5059) \$2,500.00



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

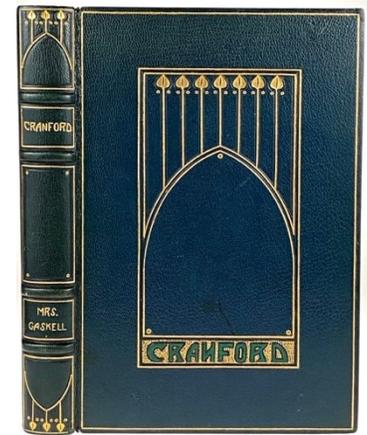
37. **[Binding, Fine- Guild of Women Binders, Florence de Rheims]** **Picturesque Westminster.** Being a collection of sketches illustrating historic landmarks and places of interest in the ancient city of Westminster. London: Carl Hentschel, 1902. Superbly bound in full brown Niger with exquisite and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

38. **[Binding, Fine- Knickerbocker Press]** Phillips, Stephen. **Ulysses, A Drama in a Prologue & Three Acts.** NY & London: Macmillan Company, 1902. First edition. Attractively bound by the The Knickerbocker Press, at G.P. Putnam & Sons, with both credits given in pallets at front and rear dentelles, consisting of fine crushed olive green morocco with central Art Nouveau stylized stem, leaf and flower design, on both covers, two fillet gilt concentric rules on borders each cover, and the spine with five raised bands, each with large gilt dot, and four panels with superb Nouveau style blossom/leaf motif, with gilt dots. Scarce, this being copy #10 of only 100 Copies Printed, on Japan Vellum. Book is fine, with usual slight fading to upper covers and spine. (4500) \$2,250.00



39. **[Binding, Fine- Katherine Adams]** Wedgwood, Ethel. **Wind Along the Waste.** Oxford: Daniel Press, 1902. First Edition. Scarce and desirable pairing of Daniel Press and Katherine Adams, one of the foremost British bookbinders of the early 20th Century. Adams, who bound many important works with great skill and aesthetic craft, was a resident of the Women's Guild of Art and a fellow of the Royal Society of Arts, and was commissioned to bind works for the royal family, and examples of her work are in the British Library and Bodleian Library. Bound in full brown morocco with double fillet gilt ruled borders containing small circles at the corners, and a central gilt design of three acorns, spine with raised bands and gilt lettering. With Adams' characteristic binding signature in gilt pallet on rear dentelle, containing stylized flower separating the initials. Gilt dentelles, AEG. Joints and edges very slightly rubbed, expertly rebacked. This is #58 of only 130 copies printed of this scarce and seldom seen Daniel Press title. Housed in superb folding quarter red morroco (gilt) and cloth clamshell box by Sean E. Richards, with rich purple felt lining (6064) \$2,750.00

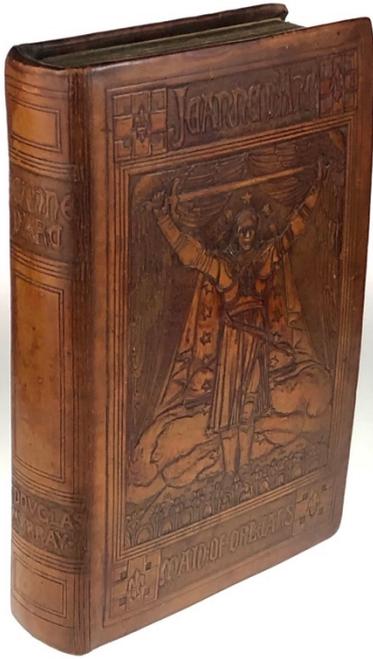
40. **[Binding, Fine- Leonard Schwartz, at the Monastery Hill Bindery]** Gaskell, Mrs **Cranford.** London: Macmillan and Company, 1891. 4to. Large Paper Edition. Superbly bound by Lorenz Schwartz, one of the premier designers and finishers in America in the early 1900's, working with Otto Zahn, S.C. Toof, Roycrofters, and Monastery Hill Binderies. The thick binding measures 10 1/2 x 7 3/4 inches and is signed by The Monastery Hill Bindery on the rear lower turn-in, and again by Schwartz with his characteristic "LS" monogram 1/4 of the way up the spine on left. Bound in full navy morocco with "cathedral-esque" design on the front cover made up of vertical lines, ringlets, and the signature Schwartz heart tool. At the bottom of the design space, "CRANFORD" is spelled out with inlaid turquoise morocco, filled in with all-over gilt stippling. Spine with four raised bands and title (hand-gouged) in second compartment; corresponding "cathedral" tooling with leaf, fillet, gouge, and ringlet in first and fifth compartments; middle compartment ruled with ringlets at corners; author's name (also hand-gouged) in fourth compartment. T.E. G. Wide double gilt-ruled dentelles with gilt leaf at each corner, and framing bright turquoise silk moire endpapers. Some light rubbing (primarily to bottom edges), and small spots to front cover. The Large Paper Copy, with illustrations throughout by Hugh Thomson. Fine. (4788) \$3,850.00



Stunning Binding by Ralph Randolph Adams



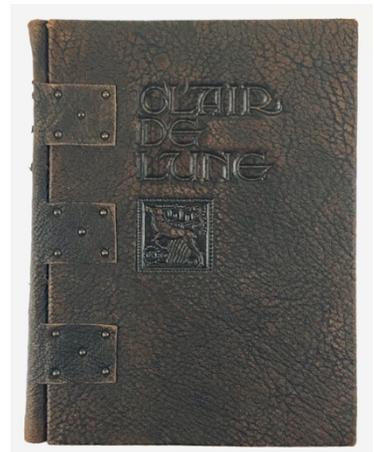
41. **[Binding, Fine- Adams, R. R.]** Carlyle, Thomas [Samuel Arthur Jones, ed **Collectanea.** Canton: The Kirgate Press, 1903. First edition. 4to. Superb and intensely ornate decorative and inlaid binding by Ralph Randolph Adams, an innovative binder in the early 1900's who revitalized the Viennese inlay or mosaic technique in fine binding. ONE OF ONLY 15 COPIES ON IMPERIAL JAPAN PAPER. Adams is known for his wonderful bindings commissioned by such luminaries as Henry W. Poor and J. Pierpont Morgan. TEG, others uncut. Bound in full brown morocco; the front cover is nearly completely filled with ornate leaf and stylized floral design press in the leather, inlaid black petals arranged in groups with gilt stamped internal designs and inlaid black petals, similar designs on back cover and spine From "Brush and Pencil," 1904: "Randolph Adams, whose magnificent bindings in Viennese inlay have become so well-known of late... producing wonderful mosaic designs in leather, surpassing anything of the sort hitherto attempted by either ancient or modern binders, and his bindings are in the collections of many well-known connoisseurs." Near fine. (1883) \$2,750.00



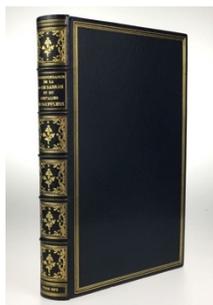
42. [Binding, Fine- Mary G. Gibson, Stunning Modeled Leather] Murray, T. Douglas (editor). **Jeanne d'Arc: Maid of Orleans, Deliverer of France.** London: William Heinemann, 1902. Exquisitely bound in full dark brown modeled calf by Mary G. Gibson (Mary Gwennlian Gibson, 1888-1966), an accomplished and innovative British bookbinder in the early 1900's who exhibited at fine art shows such as the Royal Academy and the Royal Birmingham Society. 4to. Bound in full fine polished calf featuring a striking image of a caped Joan of Arc holding a sword in outstretched arms, flanked by wings and stars, and standing in a field of flowers, produced in relief with the modeled leather binding design technique, rediscovered, redeveloped and remastered by a number of Turn of the Century binders in England. The design also features title and fleur-de-lis accents at top and bottom of front cover, title and author to spine, and coat of arms to rear cover. Silk endpapers, with binder's name gouged into upper dentelle, "M. G. Gibson," in what appears to be hand-tooled. With illustrations and a map. Measures approx. 6.75" x 9.75". Some staining and scratches to covers (more prominent on rear), and rather heavy foxing owing to high acid content of paper. Bumping to corners, light rubbing, some scratches to back cover, and front cover slightly bowed inward. Browning to inner leather hinges. But overall a very nice and well-preserved binding by Gibson. Extremely scarce thus.

Mary Gwennlian Gibson (1888-1966) exhibited her modeled leather bindings in the National Competition of Schools of Art in both 1910 and 1911, as well as in the 1926 Arts & Crafts Exhibition Society exhibition. A leather case and prayer book from the 1910 National Competition, both done in a similar style to this volume, received special mention by "The International Studio" as "the most interesting thing in the group of book covers..." In addition, Gibson "taught leatherwork, needlework and bookbinding at Wolverhampton School of Art but was also a painter in oils, exhibiting at the Royal Academy of Arts during the 1940s and 1950s. She was also a frequent exhibitor at the Royal Birmingham Society of Artists (elected a member in 1953) and Wolverhampton Society of Artists. Gibson was a friend and colleague of the sculptor Robert Jackson Emerson and was one of the group of artists who met at his studio in Castle Street, Wolverhampton" (Mapping the Practice and Profession of Sculpture in Britain and Ireland 1851-1951). (4696) \$2,500.00

43. [Binding, Fine- Mottled Calf Binding] West, Michael. **Clare de Lune and other Troubadour Romances.** London: George G. Harrap & Co. at The Cheylesmore Press, 1913. First Edition Thus. Bound in full mottled calf binding with boldly embossed title and square emblem of deer, with over-extending panels (three), each with five studs on the face of each cover. Illustrated throughout by the famed artist Eveyn Paul, with full page color illustrations, as well as line drawings. This appears to be a deluxe edition, with several of the illustrations being highlighted in gold and silver, and perhaps a presentation binding to a subscriber, or commissioned by a collector. The front hinge is weakened and could do with some expert strengthening, owing to the fragile way the binding was constructed and attached to the book block. Certainly, a unique presentation. (6159) \$650.00

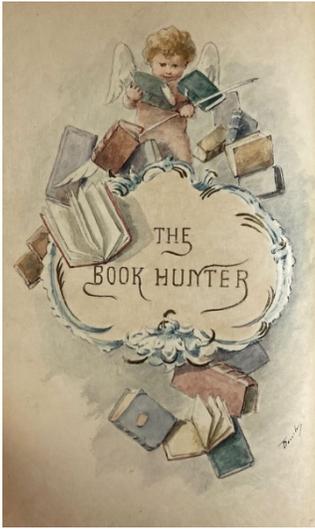


44. [Binding, Fine- Noulhac, with Signed Photo in Studio] **Inédite de la Comtesse de Sabran et du Chevalier de Boufflers, 1778-1788.** Paris: E. Plon, 1875. Deuxieme Edition. Attractively bound by Noulhac in full black crushed morocco in Jansenist style, however, with lavish and bold gilt-blocked spine containing six designs between each raised band, elaborately gilt dentelles, marbled endpapers on heavy stock. Included is a separate photograph (6 x 4") of Noulhac and his wife, in his studio in Paris, a rare and signed original photo by both Noulhac and wife (imprinted on mounting paper, "Stanislas, Paris"). Book with etched frontispiece, all edges gilt. Noulhac, 1866-1931, according to Alastair Duncan in *Art Nouveau and Art Deco Bookbinding*: "A superlative craftsman,



Noulhac specialized initially in plain leather bindings (reliures jansénistes) and copies of 18th-century bindings. By 1900 he had begun to incorporate modest floral emblems into the dentilled fillet borders on his covers..." thus placing this binding most likely Turn of the Century. Book and photograph are fine. Scarce thus. (3585) \$2,250.00

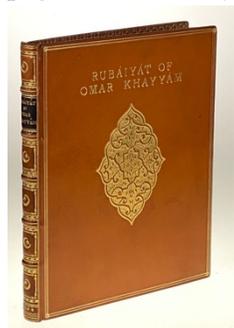
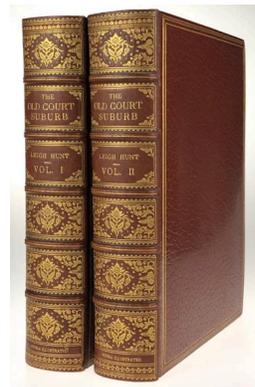




45. **[Binding, Fine- Riviere, Extra-Illustrated with 11 Beautiful Watercolors]** Burton, John Hill. **The Book-Hunter, etc.** Edinburgh: William Blackwood, 1862. 4 ¾ x 7 inches. Bound by Riviere in attractive russet brown crushed morocco with multiple fillet and dotted borders forming parallel rectilinear frames on both covers, and with similar design motif on spine. Title within decorative border, decorative head & tailpieces and initials. **A superbly extra- illustrated copy, with 11 beautifully executed watercolors, full-page and in the margins, by Frédéric Bourdin, highly finished, with excellent detail and composition.** Gilt ruled dentures with dark green end papers. Top edge gilt. Bookplate of Sir Herbert Leon, who was a Liberal MP and the main figure in the development of Bletchley Park. “Bourdin illustrated books between 1911 and 1921 for several publishers. Other illustrated editions include works by Balzac (1911), Moreau (1919), and Guerrazzi (1921). Extra-illustrations was a sideline for him. He apparently made watercolors for an edition of Octave Mirbeau’s *Le Journal d’une femme de chambre*, and also tried his hand at extra-illustrating, or ‘illuminating’, English literary works, such as Alfred Tennyson’s *Maud* (1855), and Edwin Arnold’s *The Light of Asia* (1879). From Paul Capelleveen:

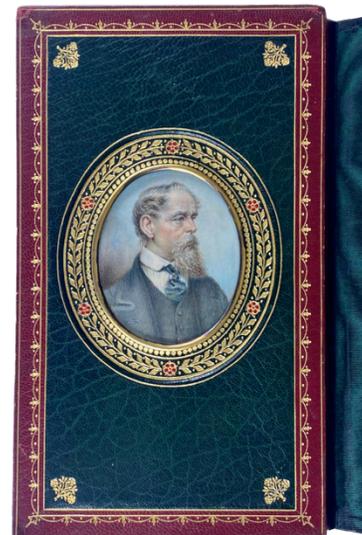
These books have different English provenances, suggesting that Bourdin was asked by English dealers to add illustrations in water color. Almost no record of his life has survived, it seems, and most dictionaries of engravers and artists do not mention him. The 1999 edition of Bénézit (*Dictionnaire critique*) mentions three works illustrated by Bourdin, but when and where he was born or died is not known. His sober and cerebral work was influenced by the post-impressionists. Near fine. (6127) \$2,250.00

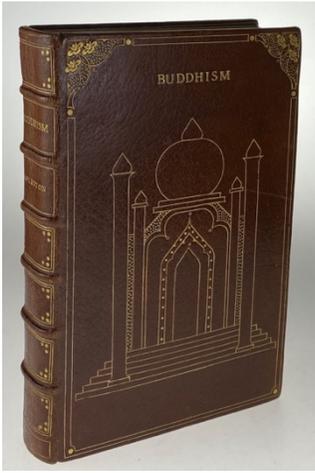
46. **[Binding, Fine- Riviere: Edmund Sullivan and others, Signed by Illustrators, EXTRA-ILLUSTRATED]** Sullivan, Edmund, etc. **The Old Court Suburb: or Memorials of Kensington Regal, Critical & Anecdotal.** London: Freemantle & Co., (1902). First edition. Two thick volumes. Sumptuously bound in full crushed tan morocco with three fillet gilt borders on both covers, spine with five raised bands and elaborate gilt tooled design to four compartments, elaborate gilt dentelles. The Large Paper Edition, Limited to 150 Numbered Copies (this #15), and **SIGNED BY EACH OF THE THREE ILLUSTRATORS: Edmund Sullivan, Herbert Railton, and C. A. Shepperson.** With 55 credited illustrations. Extra-Illustrated with numerous expertly mounted and pasted to whole page sheets. A very attractive and professional production. (4359) \$2,500.00



47. **[Binding, Fine- Sangorski & Sutcliffe]** Fitzgerald, Edward (transl). **Rubaiyat of Omar Khayyam.** 12mo. London: A. C. Black, Ltd., 1922. Attractively bound by Sangorski & Sutcliffe in full polished tan calf with bold central interlocking scroll and leaf design, double fillet gilt ruling, spine ornately tooled morocco insert (black) and star/moon devices. Turn-ins intricately gilt-stamped, attractive decorated endpapers. All edges gilt. A lovely edition of Rubaiyat with fine color illustrations by Gilbert James. (5818) \$550.00

48. **[Binding, Fine- Sangorski & Sutcliffe]** Dickens, Charles. **The Posthumous Papers of the Pickwick Club.** London: Chapman and Hall, 1837. First edition. Exquisitely bound in full crimson morocco with highly decorative gilt designs and green morocco onlays on cover and spine, gilt designs on back cover by Sangorski & Sutcliffe including alternating gilt busts of Samuel Pickwick and Sam Weller which recur in the spine panels. **WITH SUPERB ORIGINAL WATERCOLOR OVAL WATERCOLOR PORTRAIT OF DICKENS inset to inside upper cover,** mounted with brass edges, ornate gilt and morocco onlay borders, full morocco doublures and silk-free endpapers. A wonderful and truly imaginative binding. iii]-xiv, [2], 609 pp. Lacking half-title. With 43 engraved plates by Robert Seymour and H.K. Browne. Some scattered light foxing, some fraying to f.f.e.p., wear to margins of spine, expertly rebacked. Housed in a wonderful handmade folding cloth clamshell box with marbled paper interior and gilt red crushed morocco spine with five raised bands and three gilt ornaments by Sean Richards. (2938) \$4,200.00



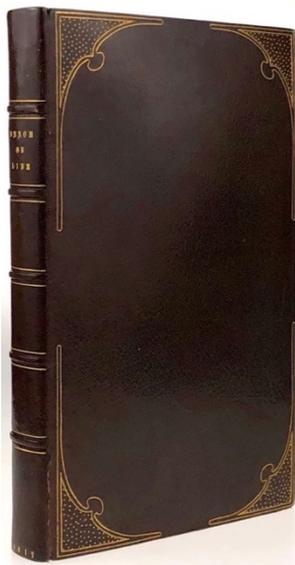
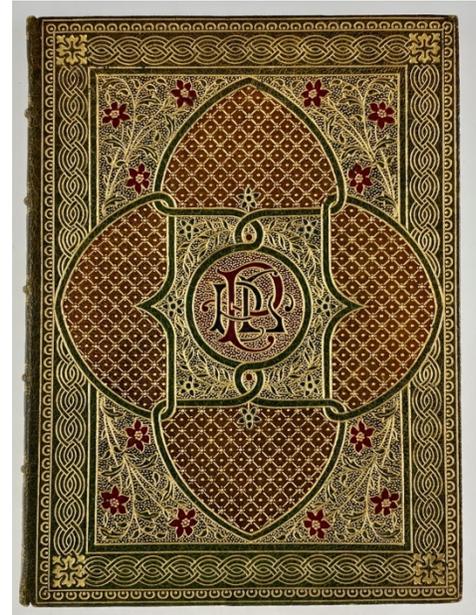


49. [Binding, Fine- Striking Unsigned Binding] Copleston, Reginald Stephen. **Buddhism, Primitive and Present in Magadha and Ceylon.** London: Longmans, Green & Co., 1908. Second Edition. Thick 8vo, 301pp, publ. advert at back. Bound in sumptuous crushed brown morocco with striking gilt stamped design on both covers of a Buddhist temple, double-ruled borders with flourished stippled designs at the two upper covers, gilt dot patterns extensively on spine, Double ruled lines to dentelles with corner floral pieces. The binding is unsigned, but undoubtedly by master binder. Occasional very light scuffing, else near fine. (6103) \$950.00

50. [Binding, Fine- Stunning Inlaid Binding- Illuminated Manuscript] Strong, G. E. **“To Percy L. Pewtress Esq., Organist at Lee Chapel...”** Np, 1922. Superbly bound by G.E. Strong Lee, an illuminated manuscript in the form of an address finely executed on vellum in two full colorful pages with expert illumination, painting and gilt: ‘To Percy L. Pewtress Esq., Organist at Lee Chapel, [Blackheath, London], 1883-1922, from the

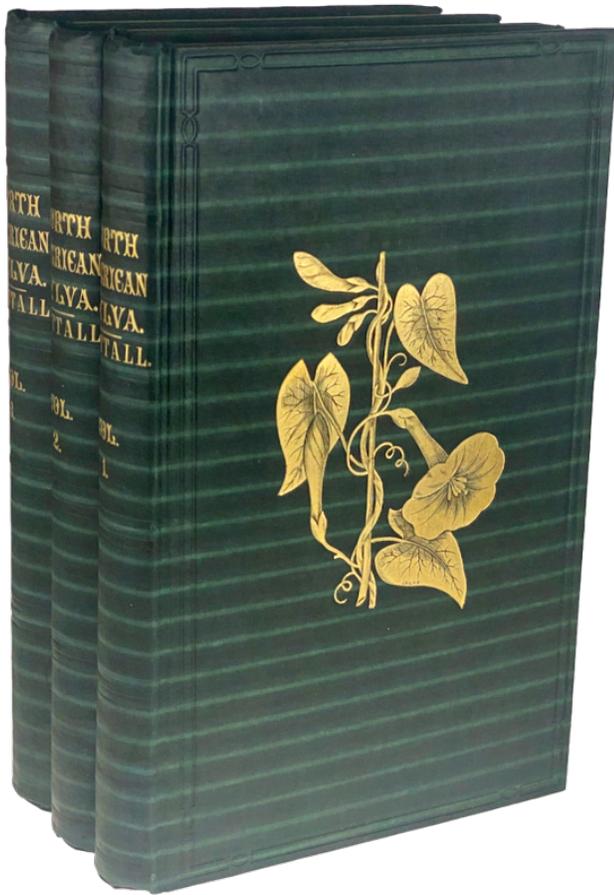


Congregation, April 1922,” Finely bound in full green morocco by “G.E. Strong, Lee, S.E.,” with front cover elaborately tooled and richly gilt, with four onlaid brown panels, flower heads in red and blue and with central monogram ‘P.L.P.’ The rear cover with decorative gilt-paneled border, spine with five raised bands and fleur-de-lys motifs, marbled endpapers with inner dentelles gilt, the upper cover. Slim 8vo. (205 x 150 mm) A very fine example of illumination and tooled binding by a seemingly unrecognized bookbinder from southeast London. (6063) \$4,850.00



51. [Binding, Fine- The Hampstead Bindery] Combe, William. **The Dance of Life, a Poem by the Author of ‘Doctor Syntax.** London: R. Ackermann, 1817. First edition. 4to. Bound in full dark crushed brown morocco by The Hampstead Bindery, with superb stippled corner gilt decorations to upper and lower covers. Gilt lettering to spine and gilt ruling at bands. Very wide gilt-ruled turn-ins surrounding a vellum doublure panel, as well as vellum endpaper with gilt stamped bells at each corner. Twenty-six hand-colored aquatint plates (including the frontispiece and engraved title). Measures approx. 6.25” x 10.” Some light rubbing to edges, bumping to bottom corners, and a few minor scratches to back cover, near fine. Paper backing to vellum free endpapers wrinkled (as is standard for Hampstead/GoWB bindings with this treatment). The Hampstead Bindery, founded by Frank Karslake, who later founded the Guild of Women Binders, in January, 1898, as an adjunct to his bookshop in Charing Cross Road. The bindery soon gained momentum and notoriety, employing such luminaries as Alfred de Sauty, Slavoldelli, Samule Tout and others. (4534) \$2,250.00

Gorgeous Large Format Striped Binding on “North American Sylva” Triple Decker, 1853

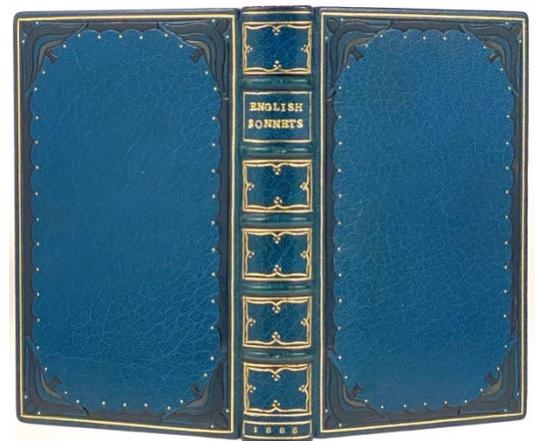


52. [Binding, Fine- Stunning Striped Binding, Triple Decker, on Important Botanical Study of the Forest Trees in the US and Canada] Nuttall, Thomas. **The North American Sylva; A Description of the Forest Trees of the United States, Canada and Nova Scotia...** Philadelphia: Robert P. Smith, 1853. Quarto. Three volumes. 10 x 6 ¾ inches. One of the greatest examples of a striped binding we have ever seen, the binding in fine condition, and produced in small number for this classic color plate treatise. A classic work, discussing and depicting the sylva (tree growth specific to an area) in particular areas of the US and Canada, and especially the Rocky Mountains, where American expansion Westward in the mid 19th Century had brought to light many new botanical discoveries, and herewith pictured in over 100 hand-colored lithographic plates. The bindings are expertly wrought with a fine woven dark green cloth that has lighter green horizontal lines every quarter inch, creating the celebrated “striped binding,” which came into vogue briefly in the mid-1800, then disappeared. With a wonderful central bold heavily gilt depiction of a morning glory on a vine in bloom; the same image is blind-stamped onto the rear cover, and both covers have double-border embossed line design. Spine gilt lettering. This three-volume set was initially produced in the 1850’s together with Michaux’s work, but they stand alone as an independent unit describing the sylva and “not described in the work of F. Andrew Michaux,” containing, “All the forest trees discovered in the Rocky Mountains, the territory of Oregon, down to the shores of the Pacific, and into the

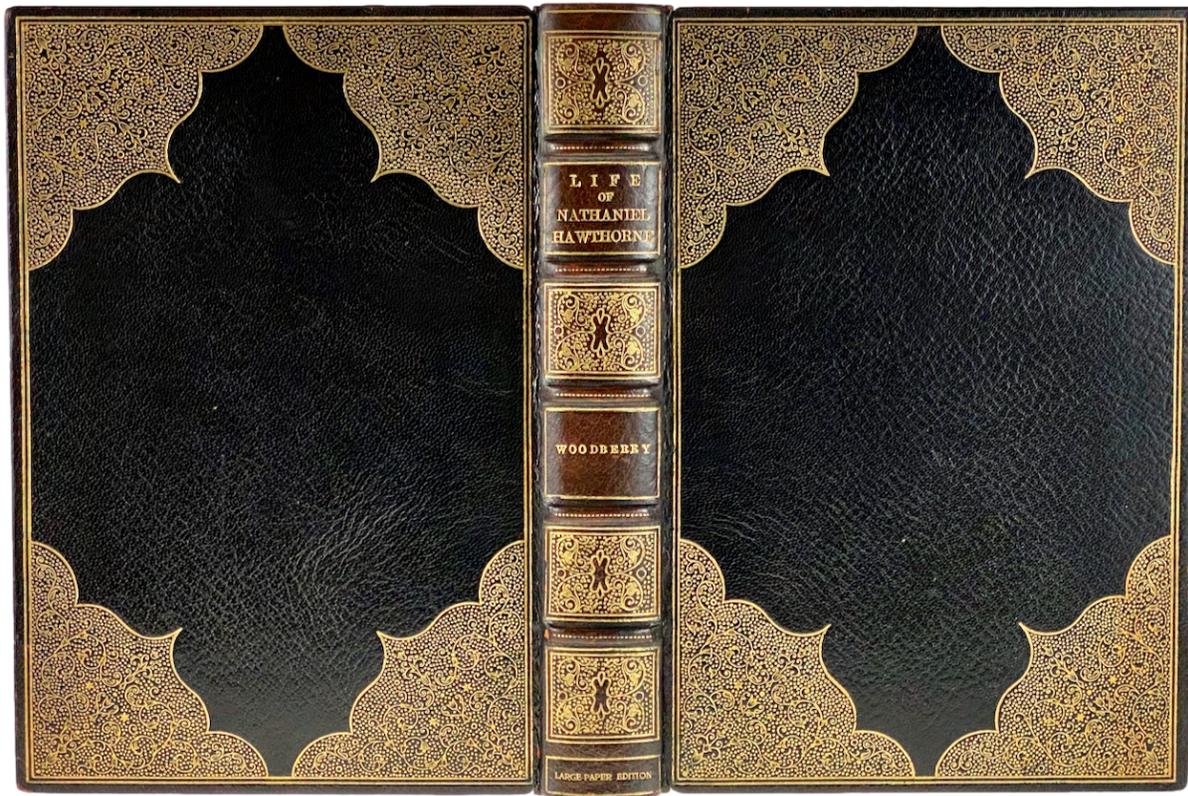
confines of California, as well as in various parts of the United States.” Though the book states 121 plates, there are actually 131. “Few American color plate books had such lasting popularity as this classic work on American trees, or as tangled a publication history.... In 1856 a fire destroyed the premises of the publisher of the joint edition. The Michaux copper plate were saved, but the Nuttall stones were evidently lost, and the later joint editions used new stones” - Reese. Large striped bindings are fascinating, and fine examples of bindings are rare. AEG. Some water incursion lines spreading down, not causing warping; occasional foxing. Text block mostly clean and bright, plates are not affected. (6121) \$7,500.00

53. [Binding, Fine- Unsigned, Author’s Copy, with Correction] Waddington, Samuel (ed.). **English Sonnets. By Poets of the Past.**

London: George Bell and Sons, 1888. Second edition. 8vo. (6 ½ x 4 inches). Bound in exquisite full dark blue morocco with attractive decorative black and grey onlaid designs at perimeter of both covers, with gilt dots and a single gilt ruled border. Spine with raised bands and compartments lettered, ruled and decorated in gilt. Superb wide dentelles with elaborate gilt decorated design, full crushed tan morocco doublures with matching endpapers also in morocco. All edges gilt. The Author’s Own Copy, with a word in one of Keats’s poem corrected in ink and initialed ‘S. W. 1921’ in the margin. A fine copy, in a beautiful fine leather binding. The book is housed in a superb custom two-piece slip case (slightly scuffed), with felt lining in the lower part where the book slides into a blue leather entry case within a brown morocco faux book and when the top is placed on the whole case, resembles a full morocco bound volume with raised bands and blind tooled ruled lines and lettering. A truly beautiful and finely executed deluxe leather binding. Unsigned, but certainly the work of a master bookbinder. (4855) \$2,250.00



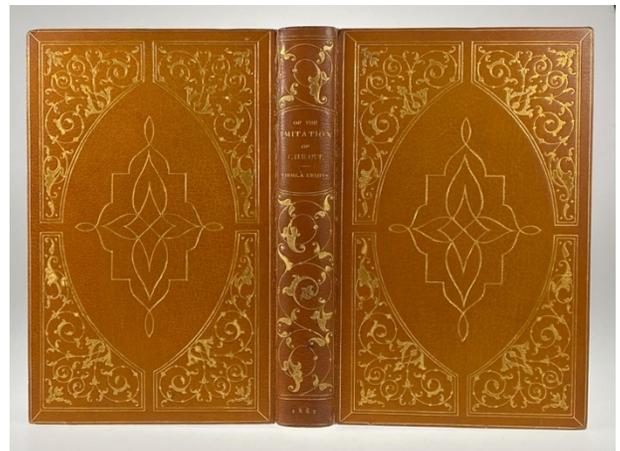
Exquisite Unsigned Binding, Though Likely Averill Cole



54. [Binding, Fine- Unsigned, Likely Averill Cole] Woodberry, George E. **Life of Nathaniel Hawthorne**. Boston: Houghton Mifflin and Company, The Riverside Press, 1902. Magnificent full black crushed morocco binding likely by L. Averill Cole, a prominent binder at Houghton Mifflin's Riverside Press during the period just after this book was published and distinguished by her exquisite stippled tooled bindings. This copy coming directly from a long-time employee of Houghton Mifflin who built a collection of books bound and produced at Riverside Press. A superb binding with copious stippling and winding bands, floral components and blossom motifs, both covers and spine. Magnificent full red crushed morocco doublures with lavish gilt stippled and floral patterns, wavy silk endpapers. The Large Paper Copy, Numbered 600 Copies. TEG, Near fine. A gorgeous binding, perhaps the work of one of the greatest of American women binders, Averill Cole. (2143) \$2,750.00

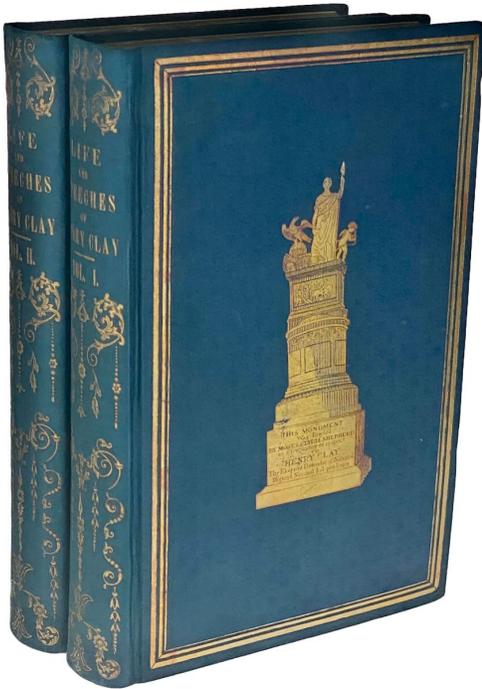
55. [Binding, Fine- Zaehnsdorf Exhibition Binding- 50 Copies Only] Kempis, Thomas A. **Of the Imitation of Christ**. London:

Kegan Paul, Trench, Trubner & Co., 1898. First edition thus. Attractively bound in full russet brown morocco by Zaehnsdorf, with designs on both cover and similar motif on spine. Covers with four curved panels containing gilt fleurons connected by gouges, surrounding an arabesque design to the center of the boards. Spine with swirls of gilt tooling, interspersed and terminating in gilt designs. Gilt-tooled turn-ins with smaller fleurons, surrounding a burgundy doublure, tooled with gouges and fillets. Watered silk flyleaves, with dual gilt rules and small floral tools in each corner. Limited to 50 copies on large paper, of which this is #39, and signed by the printer. Printed at the Chiswick Press. Tissue-covered frontispiece. Binder's name in gilt on the front doublure, with their "exhibition quality" stamp in gilt on the rear silk flyleaf. Measures approx. 5.5" x 8".



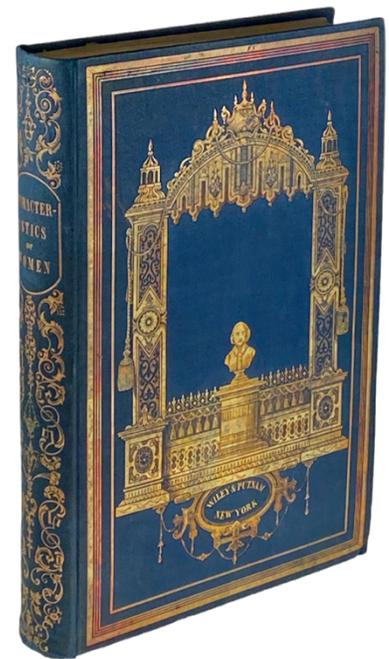
Some light rubbing to edges and joints (no cracks, hinges sound). Corners bumped. (6060) \$850.00

Extremely Scarce Early Cloth Bindings by B. Bradley of Boston, Fine Condition

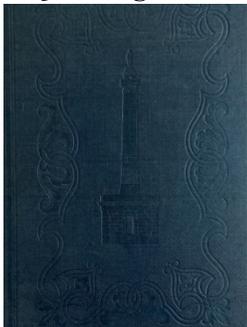


56. [Binding, Cloth- B. Bradley of Boston, 1844 Stellar Large Quarto, Two Volumes, Fine Condition] Mallory, Daniel. **The Life and Speeches of the Hon. Henry Clay.** New York: Robert P. Bixby & Co., 1844. First Edition. 4to. (9 ½ x 6 ½ inches). Two Volumes. 605pp; 600pp. Stunning early cloth binding by the acclaimed B. Bradley Binders of Boston, one of the first bookbinders in the U.S. to successfully produce fine gilt-stamped cloth bindings with aesthetically compelling designs. The history is rich and multifaceted for this bindery, founded by Benjamin Bradley. Full rich royal blue cloth with striking central monument design in the center, all-over embossed design in relief, wide triple filet gilt stamped borders, on front and back covers. Signed by binder in embossed seal, front free fly: "B. Bradley/Binders/Boston. Spine with attractive gilt-stamped stylized floral designs comprising most of the space, gilt lettering. AEG. Engraved title-page illustration and full-page engraved frontispiece, in each volume. Foxing only to preliminaries and a few pages at the very end, as nearly always seen. The condition of these bindings is truly amazing. Both volumes in fine condition, with virtually no sign of wear to the cloth, though over 175 years old, the covers and spines on both volumes look as if it was just produced, even to the careful eye. These large early quarto bindings by B. Bradley are extremely scarce, and even more so, considering the condition. Bookplates. (6114) \$2,750.00

57. [Binding, Cloth- B. Bradley of Boston, 1844, Fine Condition] James, Mrs. [Anna]. **Characteristics of Women, Moral, Poetical, and Historical.** New York: Wiley & Putnam, 1847. Second Edition. 4to. 10 ¾ x 7 ¼ inches. A gorgeous and early cloth binding by the renowned bookbinder, "B. Bradley of Boston," with their embossed seal front free fly, "From Bradley," with picture of book. Beautiful blue cloth binding with elaborate and boldly stamped gilt design of an ornate facade with statue, ornaments and design work, surrounded by four thick gilt stamped ruled borders, on both covers. Spine with all-over gilt strapwork blossom design, lettering. With twelve full-page exquisite engravings. AEG. Binding near fine, and internally clean and bright with minimal foxing. Extremely rare and desirable in this condition. With concurrent signature of first owner, dated 1847. (6115) \$1,850.00

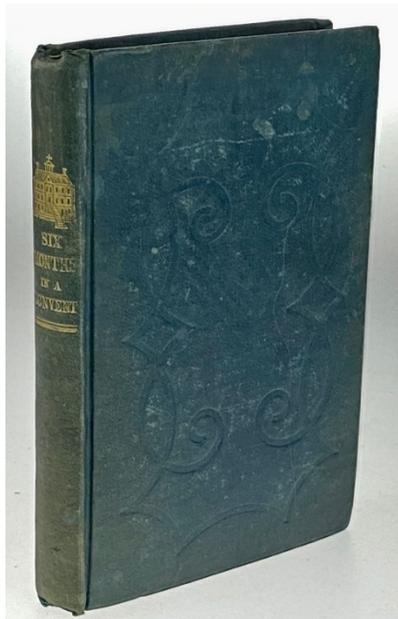


58. [Binding, Cloth- B. Bradley of Boston, 1839 Stellar Large Quarto, Near Fine Condition] Sparks, Jared. **The Life of George Washington.** Boston: Ferdinand Andrews, 1839. First Edition. 4to. 10 x 6 ¾ inches. 562pp. 340pp. A superb early cloth binding by the renowned bookbinders, B. Bradley of Boston consisting of an intricate embossed cover design including a central monument which is embossed in lower relief, on both covers. Spine with sword and treasure chest design at bottom, lettering inside ruled borders at top. Binding in near fine condition with the only fault being a slight discoloration due to oxidation at the top of the front cover. Superb frontispiece engravings, and others in the text. Minimal foxing. An exemplary copy of a very scarce and early B. Bradley cloth binding, signed by binder in embossed seal, front free fly: "B. Bradley/Binders/Boston." (6116) \$1,500.00



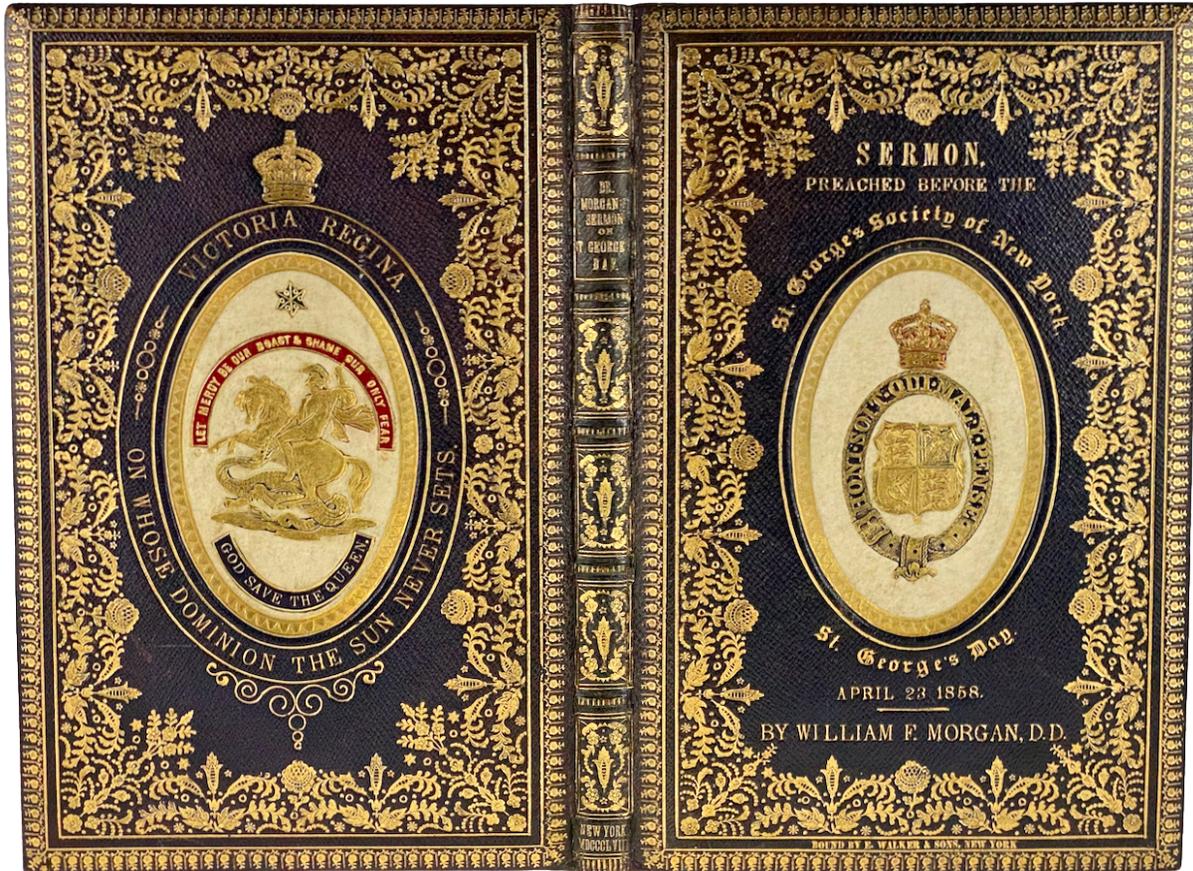


59. [Binding, Cloth- B. Bradley of Boston, 1842, Near Fine Condition] **The Rose of Sharon**. Boston: A. Tomplins and B. B. Mussey, 1842. 12mo. Bound by B. Bradley of Boston (with embossed binder's signature front free fly) in black textured cloth with all-over bold gilt-stamped design on both covers and spine comprising a starburst motif with large areas gilt blocking forming the background of vines stylized flowers, etc. Quite an amazing design, more so when one considers the difficulty to achieve the gilt-stamping, and to have it nearly perfectly preserved for 180 years! Illustrated with exemplary engraved plates throughout. AEG. Near fine. (6117) \$950.00

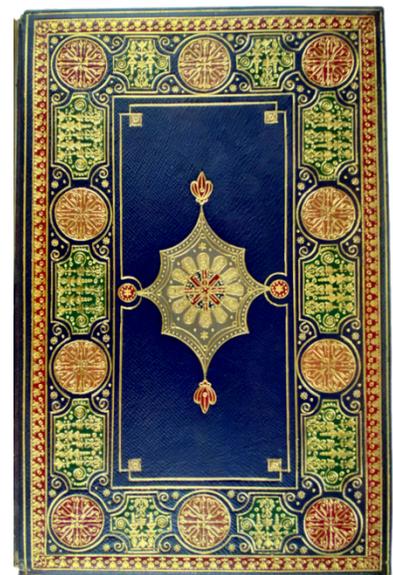


60. [Binding, Cloth- B. Bradley of Boston, 1835] Reed, Rebecca Theresa. **Six Months in a Convent**. Boston: Russell, Odiorne & Metcalf, 1835. First Edition. 12mo. Original publisher's blue-green embossed cloth, gilt design and lettering on spine. Early cloth embossed design by B. Bradley of Boston, a firm whose company took off exponentially after the issuance of this book, in part owing to the controversial nature of the book, dealing with the fire at a convent started by a mob of rabble rousers. As a consequence of the sales expansion, Bradley had to hire many extra employees to produce the bindings, which had four principal variants. This one, with B. Bradley signed at the base of each cover. As well, it was one of the earliest books to have gilt-stamped illustration (convent on spine) having an actual reference to the book itself (a convent), in this case, appearing on the spine. Lacks front free fly. Very scarce. (6150) \$325.00

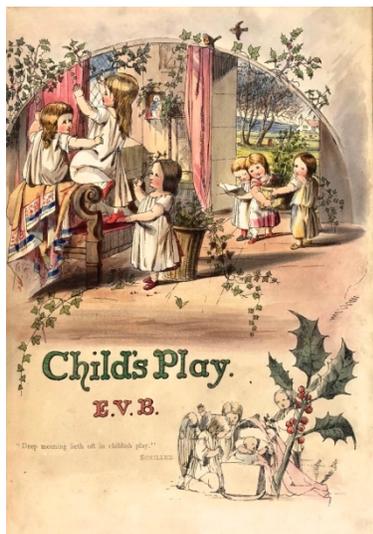
Expertly Bound by Edward Walker for Queen Victoria with Stunning Detail and Goffered Edges



61. [Binding, Fine- Walker-, Edward, Bound For Queen Victoria] Morgan, William Ferdinand. **Sermon Preached Before the St. George Society in New York on St. George's Day.** New York: Printed for St. George's Society by John F. Trow, 1858. First edition. Stunning Exhibition Binding made for Queen Victoria by Edward Walker (The New York Bindery) executed mid-Nineteenth Century (ca. 1859). With binder's signature in gilt on front cover, middle bottom, "Bound by E. Walker and Sons, New York." A dazzling binding richly decorated in gilt on covers and spine with matching oval vellum insets containing gilt and morocco onlay decorations depicting St. George slaying the dragon, motto, shield and crown. Magnificent full-size doublures with heavy gilt and multi-color morocco onlays, gilt-ruled vellum free endpapers. Superb and richly gilt gauffered edges, on all three edges centered with "V.R." for Victoria Regina, and with ornate embossed designs. Edward Walker, noted expatriate bookbinder who settled in New York City, was especially known for his lavish heavily gilt-tooled morocco bindings. This is perhaps among the finest he ever produced. 28pp., taking up about a third of the sheets, the remaining of which remain blank, as issued and bound, to expand the width of the book for the custom binding. Near fine. With 19th Century printed bookseller ("New Begins Bookshop" remarks tipped on to prelim. (2276) \$4,500.00

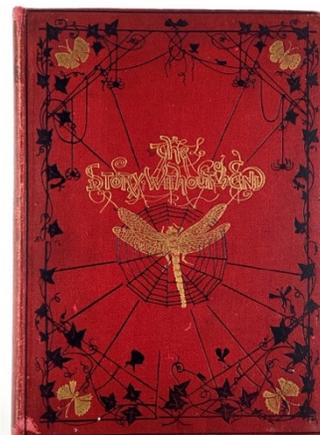


62. [Bookplates] Bowdoin, W. G. **The Rise of the Book Plate**. New York: A. Wessels Co., 1901. First Edition. Red cloth-backed paper covered boards with cover lettering in bold gilt. Bookplate treatise, dealing with the “rise of the bookplate; being and exemplification of the art, signified by various book-plates, from its earliest to its most recent practice...” Very good copy. (6144) \$95.00

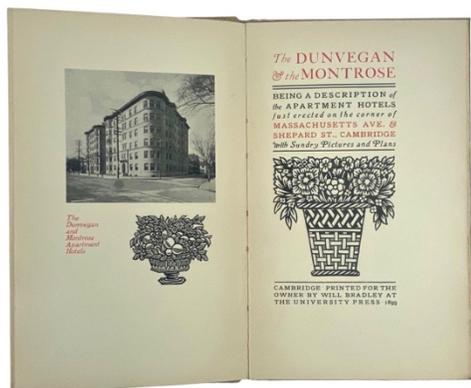


63. [Boyle, Eleanor Vere] **Child's Play**. London: Addey & Co., 1853. Second edition. 4to. Half morocco, black cloth, spine gilt. Additional pictorial hand-colored title page, and 16 hand-colored plates by E.V.B. incorporating nursery rhyme texts, this is the artist's first book, and initially published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

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

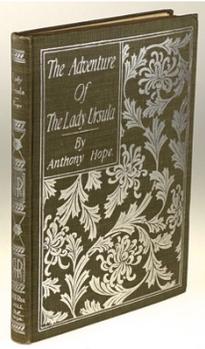


65. [Boyle, Mary Louisa] Boyle, Mary Louisa. **Woodland Gossip**. London: Thomas McLean, 1864. First edition. Original green cloth with superb gilt illustrated cover and spine. ASSOCIATION COPY: Inscribed on front pastedown, “Mrs. E.V. Boyle from M.L.B., 1865.” Thus, presented from the author to her cousin and famed illustrator Eleanor V. Boyle. Three of the photographic illustrations (of which there are six, mounted sepia) are of illustrations by Eleanor Vere Boyle. AEG. A near fine copy of an extremely scarce and important book, made even more alluring by the presentation inscription. (2168) \$1,250.00



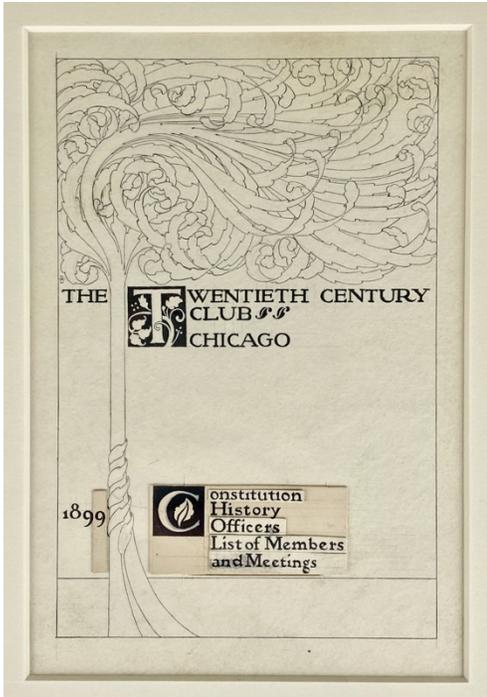
66. [Bradley, Will H.] **The Dunvegan & Montrose, Being a Description of the Apartment Hotels just erected...** Cambridge: Printed by Will Bradley at the University Press, 1899. First edition. 12mo. Original light gray illustrated paper covered boards in red and black, buckram spine. A very scarce early Bradley printing, with his cover designs, layouts and vignettes throughout. This is the scarce “prospectus” for apartment buildings in Cambridge, an elusive Will Bradley title. Years ago, there were buildings advertised through books published to sell or rent apartments like Rockefeller Center. This particular book was produced to sell apartments in the two buildings in Cambridge which form the title to the book. Will Bradley produced and designed the book at the University Press in 1899 and it was privately printed for the owner of the properties. Not in the Bambace bibliography and not seen

more than once or twice in the past 40 years. No copies located in the marketplace. (4866) \$650.00



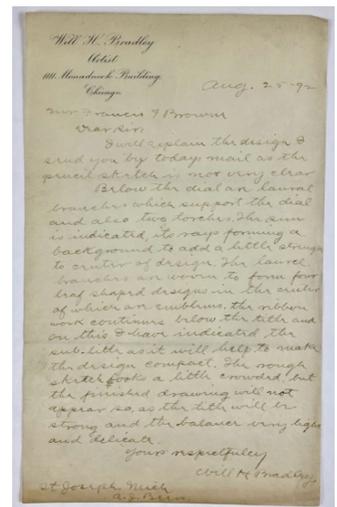
67. [Bradley, Will- Scarce] **The Adventure of the Lady Ursula.** New York: Printed for R. H. Russell by Redfield Brothers, 1898. First edition. Original gray cloth with striking bold silver design and lettering by Will Bradley consisting of large stylized flowing leaf and blossom design on both covers and spine. Design and layout also presumed to be by Bradley. A truly fine copy, the former property of a noted Will Bradley collector. Bambace A38 (4957) \$250.00

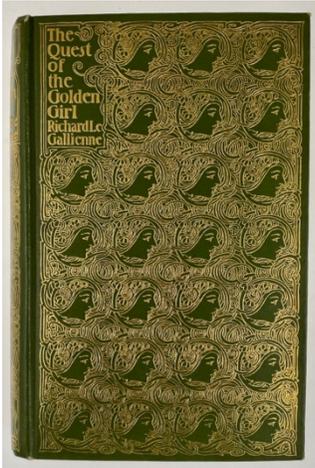
68. [Bradley, Will- Fine Copy] **Blackmore, R.D. Fringilla, or Tales in Verse.** Cleveland: The Burrows Brothers, 1895. First edition. Original Holland backed paper covered boards with superb cover illustration by Will Bradley. Double spread title and frontispiece and ten wonderful plates, decorative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



69. [Bradley, Will- Scarce and Superb Original Pen and Ink Drawing] **Original Pen and Ink Drawing for the Twentieth Century Club.** Offered here is a wonderful pen and ink drawing and paste-up for the title-page of an 1899 pamphlet (or booklet) for the Twentieth Century Club, in Chicago. Matted and framed under glass, image size: 7 x 5 inches. "The origins of Chicago's Twentieth Century Club lay in the belief that the creation of a cultural and literary club composed of members from the city's best families could help Chicago overcome its reputation for coarseness. Spearheaded by Mrs. George R. Genevieve Jones Grant of Prairie Avenue and several of her friends, the club was organized to replicate similar organizations in New York and elsewhere. Potential members were nominated and vetted before they were offered membership. The club suffered from open tensions over control the club and the nature of its cultural and social activities. This page from Jones's father Fernando's scrapbook provides a sense of the club's mission, the social struggles of the rapidly growing city, and the elite's consciousness about the city's reputation compared to that of its chief rival, New York." - clipping from a scrapbook ca. 1900. With two sets of overlays in card added by Bradley at the bottom to affect the proper spacing of the lettering, which reads: "1899/ Constitution/ History/ Officers/ List of Members/ and Meetings." Fine. (6196) \$1,850.00

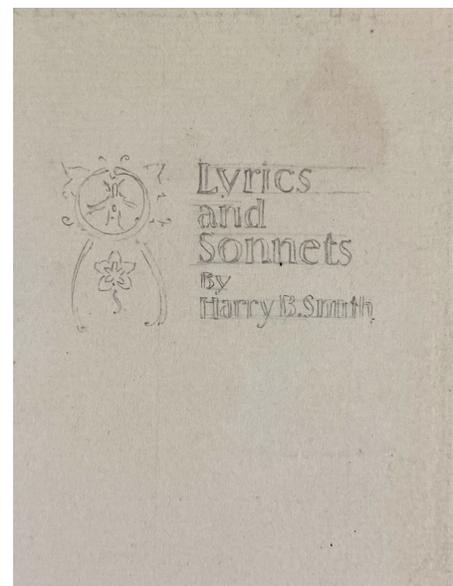
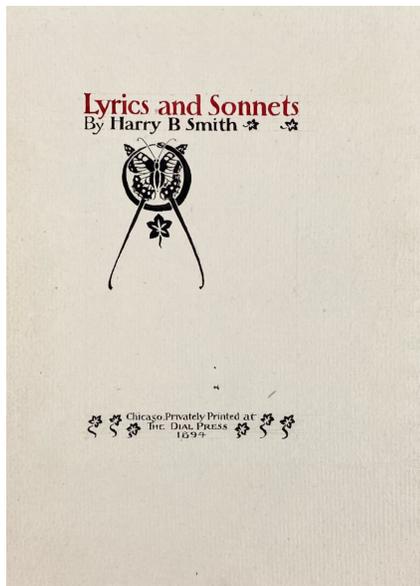
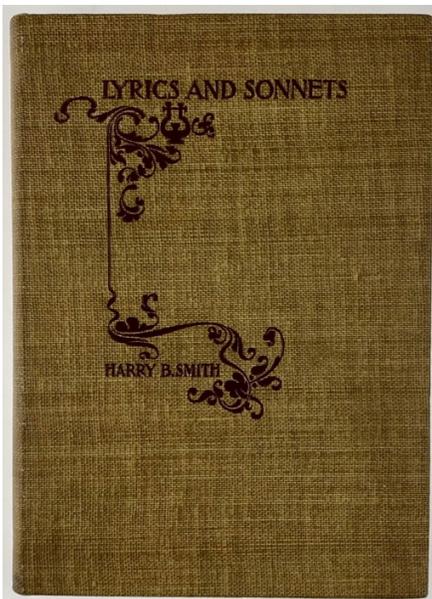
70. [Bradley, Will- Superb ALS to Frances Browne Describing Proposed Art] **Autograph Letter Signed to Frances F. Browne, Noted Editor, Literary Critic and Editor of the Dial Magazine.** One large page, 9 x 5 1/2 inches. Superb and early autograph letter signed by famed American artist and illustrator Will Bradley to Frances F. Browne, a noted editor and literary critic with whom Bradley would work closely with, over the years. Written on Bradley's stationary, printed at top left: "Will H. Bradley/Artist/1111 Monadnock Building/Chicago." The letter is almost entirely taken up with design and description of his art: "Aug 25, -92. Mr. Frances F. Browne, Dear Sir: I will explain the design & send you by today's mail, as the pencil sketch is not very clear. Below the dial are laurel branches which support the dial and also two torches. The sun is indicated, its rays forming a background to add a little strength to center of design. The laurel branches are woven to form four leaf shaped designs in the center of which are emblems, the ribbon work continues below the title and on this I have indicated the subtitle as it will help to make the design compact. The rough sketch looks a little crowded, but the finished drawing will not appear so, as the title will be strong..." Very good, with slight browning to bottom, crease marks barely visible to face of letter. Early Will Bradley letters are scarce, especially with association. (6136) \$1,250.00



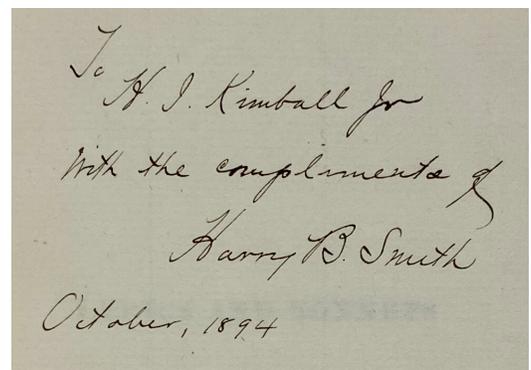


71. [Bradley, Will] Le Gallienne, Richard. **The Quest of the Golden Girl**. London and New York: John Lane: The Bodley Head, 1897. Original publisher's green cloth with celebrated Cover and spine design by Will Bradley, featuring an all-over repeating motif of the face of a woman with stylized hair as a design element. A later printing [1896 was first], notwithstanding, probably the finest copy we have ever seen of this iconic cover, with both hinges intact, the contents perfectly clean and bright, and virtually no signs of wear to the covers. (6157) \$175.00

Two Original Designs for Will Bradley Book; Book is Inscribed to Kimball, of Stone and Kimball

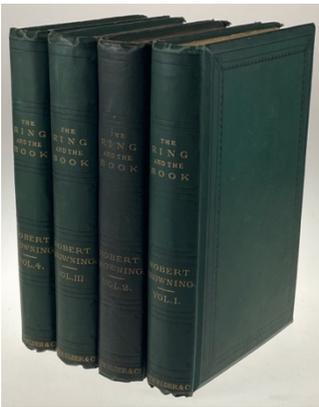


72. [Bradley, Will- Original Drawing Designs (2) for This Book Together with the Presentation Copy from the Author] Smith, Harry B. [Bradley, Will]. **Lyrics and Sonnets**. Chicago: The Dial Press, 1894. First edition. Offered here are two original drawings as possible designs for the title page of this book, together with the original and inscribed first edition book for which the final Bradley illustrative designs were used (SEE NEXT ENTRY FOR RELATED ITEM). The book in original publisher's polished light brown buckram. Presentation Copy, from the Author, Harry Smith, to H. I. Kimball, cofounder of the famed Stone and Kimball Press, in Chicago: "To H. I. Kimball Jr., with the compliments of Harry B. Smith, October, 1894. Together with two drawings by Will Bradley, who designed the final art for the title page, printed in red and black. The putative drawings by Bradley are: 1) a finely executed title page with a wonderful interpretive design of a butterfly with two long appendages extending downward, lettering of title in red, design work (blossoms) surrounding press and date at bottom, all in black ink, on folded 12mo sheet laid paper. The second is a smaller pencil rendering of the design in more cursory representation. Book is near fine, with brown stamped cover design, most likely by Bradley, as well. Extremely scarce and desirable Will Bradley conceptual design for a title page. (SEE RELATED ITEM BELOW) (5046) \$2,850.00



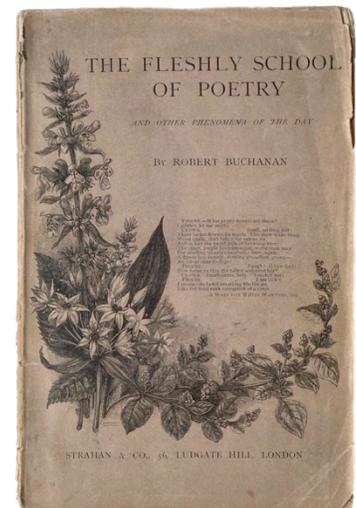
Three ALS Describing Bradley's Proposed Drawings, to F.G. Browne of Dial Press

73. **[Bradley, Will] Three Autograph Letters Delineating Communication with F.G. Browne of "The Dial Press," Concerning a Proposed Title Page.** Offered here are three ALS by Will Bradley, in 1894, to "The Dial," a Chicago publisher, and specifically to F. G. Browne, who was in charge of business interest for the company, concerning proposed sketches he was working on for Harry B. Smith's book, "Lyrics and Sonnets," which was published by The Dial Press later that year. Three ALS, on ruled paper: 1) "Mr. F. G. Browne: 'The Dial' Chicago. Dear Sir: Please consign to the waste basket, the sketches I sent Saturday. have had better luck since sending them. and will call with finished drawing at about 10 to-morrow A.M. Yours resp. Will H. Bradley, Geneva Apr. 9-94." 2) "Mr. F. G. Browne, Chicago. Dear Sir: Your postal arrived this morning. will send or ring sketches so you will get thru to-morrow A.M. Hope circumstances will permit of Mr. Smith waiting to see them. Yours resp. Will H. Bradley. Geneva, Apr. 6.94." 3) "Dear Mr. Browne, Enclosed are two rough sketches. This work has been a blank with me as I have spoiled everything I have undertaken. I let your work go until to-day hoping my luck would change but it hasn't, will come in and see you next week. Yours resp. Will H. Bradley. Geneva apr 7 9r." A fascinatingly self-effacing series of letters by Bradley, written very early in his luminous and successful career as book designer and illustrator. In fact, Bradley had only provided art for four books prior to Smith's "Lyrics and Sonnets," and the stress of not coming up with adequate designs was obviously causing stress. The letters are near fine, written on, interestingly, cheap ruled paper. Most scarce grouping, two of the proposed sketches are in our possession, listed in other cataloged entries. **(SEE RELATED ITEM ABOVE).** (6197) \$1,250.00

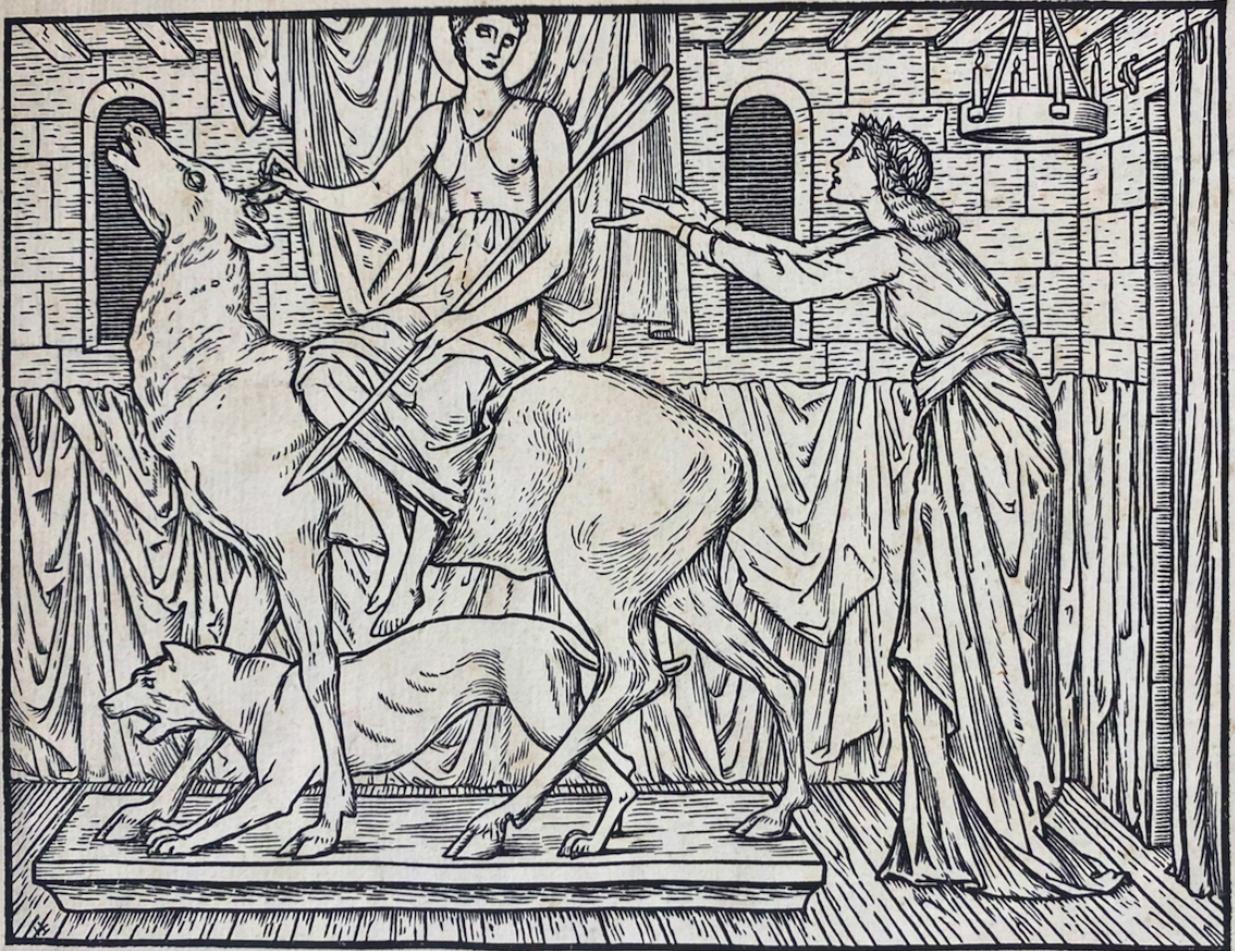


74. **[Browning, Robert] Browning, Robert. The Ring and the Book.** London: Smith, Elder, and Co., 1868-1869. First Edition. Publisher's dark green cloth over beveled boards gilt and stamped in black (spines darkened, some light wear vol. IV with some light chipping to spine ends); slipcase holding all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

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

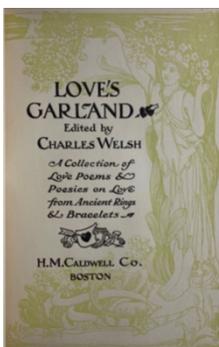


76. **[Burne-Jones, Edward] Burne-Jones, Edward. The Legend of St. George and the Dragon.** London: Thomas McLean, 1895. First edition. 12mo. 12pp. Original printed wrappers, headpiece design. A curious booklet with a two-page explanation entitled, "The Story of St. George," written by Edward Burne-Jones 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) \$325.00

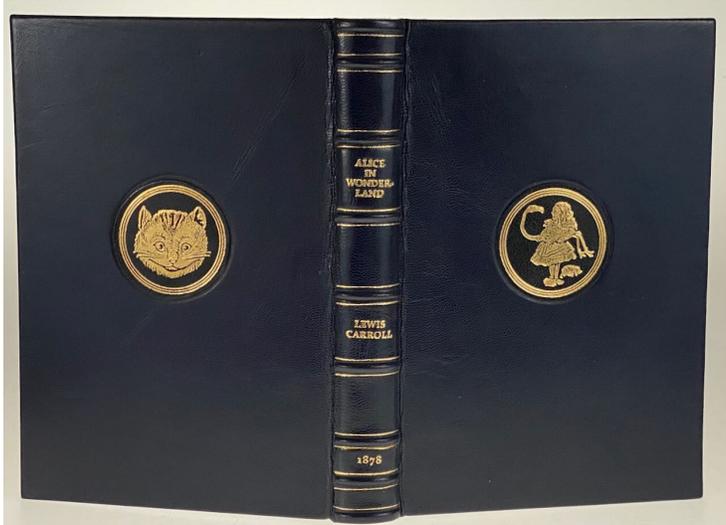


77. [Burne-Jones, Edward- Proof Impression] Burne-Jones, Edward. **Proof Impression for the Kelmscott Chaucer woodcut illustration by Burne-Jones, "The Knight's Tale."** 1896. 7 x 8 ½ inches. A printing proof impression of the wood engravings from Morris' Chaucer, for "The Knight's Tale," designed by Victorian artist Edward Burne-Jones, and transferred to wood block by Robert Catterson-Smith, and then engraved by William Harcourt Hopper. \. A (rare) proof impression for the "Knight's Tale" in the Morris/Kelmscott "Chaucer." (6206) \$1,250.00

78. [Byron, George Gordon Noel] Byron, George Gordon Noel. **Hours of Idleness, A Series of Poems, Original and Translated.** Newark: S. and J. Ridge, 1807. First Edition, Later Printing. Finely bound in full dark brown crushed morocco with gilt ruled borders, three-dot motif in corners, five wrap-around embossed strapwork devices connecting five raised bands which have gilt ruled borders. A fine copy of the rare first edition with later issue points. (937) \$1,250.00



79. [Caldwell Scarce Printing- Only Copy Located] Welsh, Charles (ed.). **Love's Garland; A Collection of Love Poems & Poesies on Love from Ancient Rings & Bracelets.** Boston: H. M. Caldwell Co, 1905. First Edition. Original crimson suede with embossed frame and gilt lettering on cover. In original embossed maroon box with paper label on spine. Exquisite tinted Pre-Raphaelite frontispiece illustration, printed light green illustration design on every page, with some repetition. Book near fine. We could not locate another similar copy at the time of writing. Beautiful. (6133) \$375.00



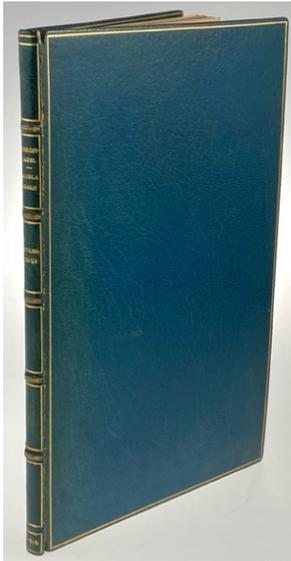
80. [Carroll, Lewis- Superb Double-Fore-edge painting] Carroll, Lewis. **Alice in Wonderland**. London: Macmillan and Co., 1878. Early printing. Beautifully bound in modern smooth black calf with extra-gilt circular vignettes on both covers: front cover with Alice with Dodo, and rear cover pictures Cheshire Cat. Hand-marbled endpapers. Fabulous double upright fore-edge paintings showing Alice with the pig, Alice stretched, the tea party, Mock Turtle and Gryphon, Tweedledum Tweedledee, and the angry Duchess, all hidden in 23ct gold. Monogrammed by Martin Frost, with his authenticity ticket. Illustrated with exquisite Tenniel illustrations throughout. hand marbled endpapers. In attractive black cloth and felt-lined bookcase, with three morocco gilt labels on spine. Foxing to some pages and a small hole, otherwise in very good condition. (6170) \$2,500.00



81. [Children's Book Complete Manuscript Mock-up With Eleven Superb Full-Size Quarto Watercolor Illustrations] Nye, Tom. **"De Brug Naar Elfenland."** Oblong quarto (13 x 10 inches). Color pictorial original watercolor illustration on card paper. An exceptionally beautiful and expertly illustrated original manuscript children's book executed by the artist probably in the 1930's with full-size original watercolor title-page and ten full-size original watercolor illustrations accompanying and associated with the text, which is marvelously written out by hand, including vignettes and page numbering in red. To our knowledge, the book was never published, and we are unaware of the artist who produced this wonderful children's lap book. Near fine. Most scarce thus. Housed in a superb dark gray cloth slipcase with matching overlapping cloth folders lined with very attractive handmade paper, by Sean E. Richards. (3275) \$3,250.00

82. [Children's- Radford, Dollie- Scarce and Enchanting De La More Press] Radford, Dollie. **The Young Gardeners' Kalendar**. London: De La More Press, 1904. First edition. 6 ½ x 10 inches. Beige buckram with cover illustration stamped in green and bold gilt lettering, Frontispiece and twelve illustrations by L.E. Wright in the manner of Walter Crane. Dollie Radford managed to unite the two opposite directions of the Pre-Raphaelite movement, pursuing the direction of a conservative and aesthetic art's sake ideology, which led to the Decadence of the fin-de-siecle poets. And she pursued the direction of a radical politics associated with the communal discourse of an Arts and Crafts ideology, which led to the socialism of William Morris and the feminism of the New Woman poets" (David Latham). Some soiling and foxing to covers, gift inscription to half title. A beautiful example of arts & crafts illustration and printing. (5050) \$750.00



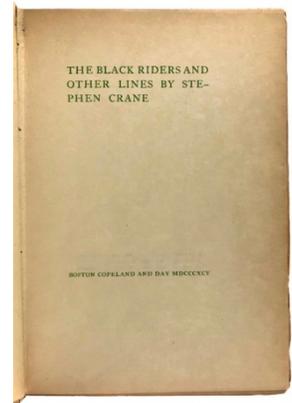


83. [Coleridge, Samuel Taylor- First Edition, Bound by Sangorski and Sutcliffe] Coleridge, Samuel Taylor. **Christabel: Kubla Kahn, A Vision; The Pains of Sleep.** London: John Murray, 1816. First Edition. Thin 8vo. Superbly bound in attractive full teal crushed levant with gilt ruling on edges of covers, spine with five raised bands and gilt ruled panels and stippled design work on bands, lettering and date, edges of boards with single gilt filet ruling, stamp-signed by Sangorski & Sutcliffe on front dentelle. FIRST EDITION, containing the first printings of three of Coleridge's most celebrated poems. Half-title, no ads. Paul Francis Webster's copy (1907-1984), American lyricist (with his morocco bookplate). Also bookplate of Alfred Perlman, noted bibliophile and collector. Coleridge began writing "Christabel" as early as 1803. Coleridge composed "Kubla Khan" one night after he experienced an opium-influenced dream in 1797, but he was unable to complete it in the original plan, being interrupted by "a person from Porlock," causing him to forget the lines. He would read the poem periodically to the Wordsworths, Lord Byron, and other friends, and in April 1816, Byron persuaded him to publish the visionary Kubla Khan and Christabel. Fine copy of a wonderful presentation and certainly an historically significant book in every way. (6076) \$6,250.00

84. [Coleridge, Samuel Taylor- Scarce First Edition, Original Boards, Re-backed] Coleridge, Samuel Taylor **Sibylline Leaves: A Collection of Poems.** London: Rest Fenner, for S. Curtis, Printer, 1817. First edition. 8vo., 6 x 9 inches, 303pp. Original drab boards, re-backed with new endpapers, printed paper label on spine. Extremely scarce Coleridge title containing the first appearance of "The Rime of the Ancient Mariner" to appear under Coleridge's name, and with an additional stanza on page 15. As well, the collection includes for the first time "The Nightingale," "Dejection: An Ode," and "France: An Ode." With the original half-title and two-page errata (often not found). With a very early, small bookplate ("Libertas Suprema, etc.) and a "Rugby School Library Hodgson Bequest, Section Poetry." accession label, both affixed to front pastedown. A clean, very good copy. Very scarce. (5095) \$2,500.00

85. [Collins, Wilkie] Collins, Wilkie **Man and Wife.** New York: Harper & Brothers, 1870. First American edition. Original brown cloth, gilt spine. July ads (earliest). Sl. stain endpapers, foxing, overall clean and tight gilt on spine bright. The first American issue has become quite scarce. (993) \$175.00

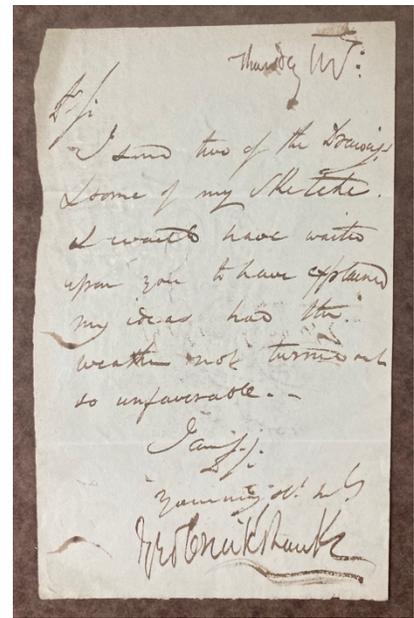
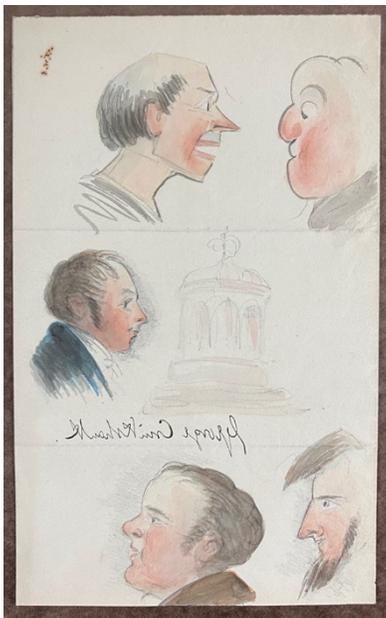
86. [Copeland and Day Rarity- 50 Copies, Stephen Crane] Crane, Stephen. **The Black Riders.** Boston: Copeland and Day, 1895. First edition. Original cream paper covered boards, printed paper label to spine. Printed entirely in pale green ink. 76pp. Crane's second book, the exceedingly scarce deluxe issue, ONE OF 50 COPIES, ON JAPAN VELLUM. This was the author's first collection of poetry, and the first book to be published under his name. ABPC and Rare Book Hub trace only two copies at auction in the last 25 years. Vincent Starrett, in his Bibliography of Crane says that 'The Black Riders' on Japan vellum is the most difficult item to find. Of the 50 copies printed, probably not more than half of them are still in existence. "Kraus 20a. Near fine. (4651) \$3,250.00



87. [Cornish Brothers- 75 Copies, Signed by Illustrator and Author] Hayes, Alfred. **The Vale of Arden.** Birmingham: Cornish Brothers, 1897. First edition. Large folio size. Original Vellum backed green smooth cloth with gilt vellum label on cover. 21 pages of poetry, with portrait frontispiece and 6 other tissue-guarded plates, verse on leaves between plates in red, SIGNED by both Alfred Hayes (author) and Oliver Baker (illustrator) on limitation page. Limited Edition of 75 copies, this being 50. Near fine, with occasional wear, internally clean with well-protected plates. An attractive work, Cornish Brothers imprints are quite rare. (3804) \$425.00



A Group of 23 Sketches Assembled by One Collector and Nicely Displayed in 22 Stock Folders



94.

88. [Cruikshank, George, and Isaac Cruikshank- 23 ORIGINAL SKETCHES] Cruikshank, George, and Isaac Cruikshank. **A Group of 23 Sketches Assembled by One Collector and Nicely Displayed in 22 stock folders and house in luxurious 20th Century chemise and slipcase.** Folio. Offered here is a wonderful collection 23 sketches by two generations of the Cruikshank family, Isaac (father) and son, George Cruikshank: CRUIKSHANK, ISAAC. 1764-1811; AND GEORGE CRUIKSHANK. 1792-1878. Sketches are in various media, mostly pencil or ink with occasional color, including a profile image of a man by Isaac Cruikshank, c.1790s; a sketch of a rattlesnake by Isaac with an ink and watercolor image of a foundering ship by George on the verso; 2 full-page 4to leaves covered in multiple sketches in pencil; 2 similar leaves in 8vo; a graphite and colored pencil sketch of an illustration identified as the drawing for “The Marble Count” for 94Kit Bam’s Adventure, by Mary Cowden Clarke (1849), 115 x 85 mm; 5 profile caricatures in watercolor on the verso of a letter; various other small sketches and studies, some on letters and envelopes, one on a calling card of a Mrs. Rhoades. There are several sketches with ink signatures of George Cruikshank. Condition varies, many with stains, creases, and adhesive residue. Put together by one collector and presented in an attractive way, each sketch contained in 22 card stock folders with typed descriptions, and housed in a superb 20th century green cloth chemise and slipcase, with fine green crushed morocco wide spine containing bold gilt lettering. Although George Cruikshank is the best known of the family, his father Isaac was also a celebrated caricaturist from the “golden age” of British caricature — a contemporary of James Gillray and Thomas Rowlandson. George’s brother, Isaac Robert Cruikshank was also an illustrator and caricaturist. (5856) \$8,500.00

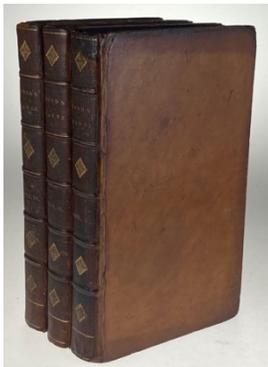
89. [Cruikshank, George] Cruikshank, George. **The Englishman’s Mentor. The Picture of the Palais Royal.** London: Printed for William Hone, 1819. First edition. 12mo, 6 x 4 inches. Scarce original publisher’s light green cloth with publisher’s paper label on spine (worn). Featuring a wonderful frontispiece hand-colored etched fold-out by GEORGE CRUIKSHANK, opening up a full 16 inches (6.5 x 5.5 inches) and titled, “Picture of the Palais Royal- Paris.” This scarce work describes the Royal Palace, located to the north of the Louvre. Curiously, despite its name, the palace was built as a residence for Cardinal Richelieu and not for the Royal Family. Per the subtitle, descriptions abound concerning: “spectacles, gaming rooms, coffee houses, restaurateurs, courtesans, filles, and other remarkable objects in that high change of the fashionable dissipation and vice of Paris.”. Covers sl. soiled, margins of spine with tears, Hinges tight and fairly clean and bright. A scarce Cruikshank title, made more desirable in its original state. [Cohn 274] (5826) \$1,750.00



34

90. [Daniel, Henry M.] **His Majesty's Valiants: Being a Short Account of Valiant Deeds Accomplished by the King's and Queen's Ships of that Name Between the Years 1759 and 1922.** 4 x 6 inches. n.p. Printed by Henry M. Daniel [Execudabat Henricus Danielus nauta], 1923. First edition thus. Bound in vellum with gilt title to spine. The scarce first volume under the direction of Henry Daniel's (Daniel Press) nephew. The Press is the same as that on which his uncle and father collaborated at Frome, and on which in 1887 the former, Dr. Henry Daniel of Oxford, printed "The Garland of Rachel." Title page printed in black, red, blue, and gold, with charming initials--set in landscapes--throughout. Though no limitation is noted, it was likely quite small; just 5 copies noted in OCLC. Some spotting to vellum covers. The Grolier club provides: "This small book, produced by Henry Daniel's nephew, Henry Martin Daniel was made on the same table press used by Daniel and his brothers at Frome.' Emily Daniel was dismissive of the venture and sought to distance it from the 'real' Daniel Press. Henry M. Daniel abandoned his printing activities five years later" (6061) \$1,100.00

"The First of Its Kind," Divine Comedy in English, 1802



91. [Dante- "The First of Its Kind," The Rare First Complete Divine Comedy in English] DANTE. (Boyd, Henry, translator). **The Divina Commedia... Consisting of the Inferno--Purgatorio--and Paradiso.** London: A. Strahan for T. Cadell and W. Davies, 1802. First Edition of the first English Translation. Three volumes. Octavo, contemporary full brown calf, spines with elaborate gilt-decorations, raised bands. This is the scarce first English translation of the whole Divina Commedia of Dante. In 1785, Boyd, the translator, had published his translation of the Inferno alone, "the first of its kind." And now, in this edition, we find, as well, preliminary essays and notes to each of the three books, for Inferno, as well as Purgatorio and Paradiso. Light foxing to interiors, particularly the title page of Volume 1, joints repaired at an early date, usual wear and toning due to age. An important edition, bringing Dante into the English and to the speaking world, after the book had seen its reputation suffering a decline in

the previous century. Housed in a gorgeous green cloth folding case with superb crushed morocco (matching green) spine extending over to the boards, with three ornate designs, gilt ruling and letter, and the books housed internally in four-sided folders. A nicely preserved copy with foxing present, though not extensive. (6118) \$5,500.00

Watercolor (ca. 1889) Painted by F. Holland Day in Paris Researching Balzac



92. [Day, F. Holland- Original Watercolor by One of the Leading American Late Nineteenth Century Photographer] Day, F. Holland. **Original Watercolor Commemorating F. Holland Day Paris Stay While Working on Balzac.** Paris: ca 1889. 11 ½ x 9 inches. Circa 1889, Day became intrigued with the French author Balzac, and during a trip to Paris painted three watercolors while he was researching Balzac and making connections with other artists and authors. As well, he photographed these houses, and some of those original prints still turn up on the market. This is a wonderful watercolor painting of a house which probably captured his eye based on its whimsical architecture, as well as the placard affixed to the front, which reads,

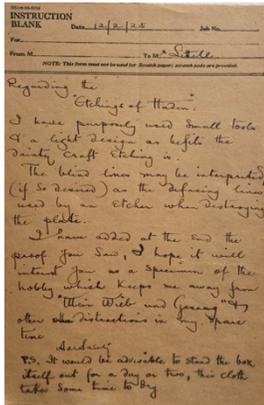
"Defense D'Afficher," a phrase coined in the 1700's which basically means, "do not post any advertisements here." wonderful watercolor executed by F. Holland Day An avid publisher, book collector, and photographer, F. Holland Day was a dedicated aesthete and well-known figure in turn-of-the-century Boston. He was one of the earliest advocates of Pictorial photography in America and, like Alfred Stieglitz (with whom he corresponded until they had a serious disagreement around 1902), he tirelessly wrote articles, mounted exhibitions, and encouraged like-minded photographers who supported the medium's artistic potential. Fine condition. Matted in a glass frame with a smaller window which hides the bottom inch or so unpainted area. A rare and historically significant watercolor painting by this polyglot of photography, book publishing and art. (6249) \$4,250.00

One of 21 Copies, Printed on Real Vellum

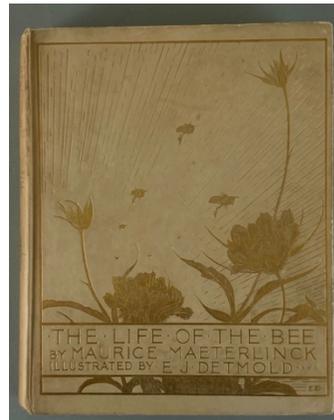
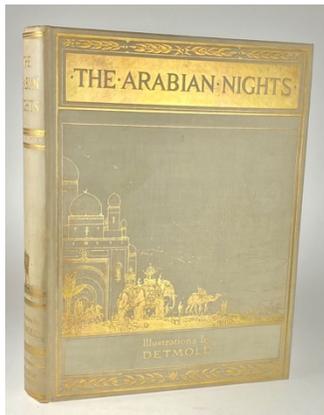


93. [De La More Press- 21 Copies, Printed on Real Vellum] Browne, Thomas. **On Dreams**. London: Alexander Moring at the De La More Press, [1920]. First edition. Publisher's binding of quarter brown morocco with gilt title and Cockerell marbled paper. Plain endpapers. One of 21 copies printed on vellum, of which this is #10 (written in holograph on verso of title page. Frontispiece and borders by I. de B. Lockyer. 14 pages. Gift inscription from Bumpus Books on ffe. Measures 5.25" x 7.75". Some light rubbing to leather. (4352) \$650.00

94. [De La More Press] Rossetti, Dante Gabriel. **Hand and Soul**. London: De La More Press, 1902. First edition thus. 16mo. Original publisher's soft leather (green) over boards with superb gilt blocked design on both covers consisting of repeating book and leaf pattern with stippled geometric borders. Rubricated title page. 36pp. Corners, top of spine very slightwear, else near fine. Scarce. (4008) \$275.00

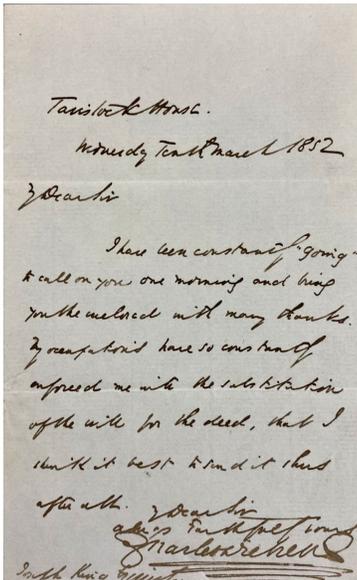


95. [De Sauty, Alfred- Fabulous ALS Explaining Reasons for His Binding Design] **Autograph Letter Signed by de Sauty, "Regarding the "Etchings of Haden," Explaining his Designs for the Binding**. Offered here is a fabulous autograph letter signed by Alfred de Sauty, one of the greatest American binders in the early 1900's, explaining a design for his binding to a Mr. Little. We once had this very binding, on a large folio-sized book, and we still the etchings which were originally laid into the book, along with this ALS, though when the book came to us about 10 years ago, it did not have this letter. Written by de Sauty in December, 1925 on a sheet of thin paper with printed header, "Instruction Blank," etc, and dated 12/2/25. "Regarding the "Etchings of Haden." I have purposely used small tools & a light design as befits the dainty craft etching... The blind lines may be interpreted, (if so desired) as the defacing lines used by an Etcher when destroying the plate. I have added at the end of the proof... I hope it will interest you as a specimen of the hobby which keeps me away from [gives German name] & other distractions in my spare time. A. de Sauty. PS It would be advisable to stand the box itself out for a day or two, this cloth takes some time to dry." Very good with three fine paper tape pieces to strengthen, but the cover is fully readable. A scarce glimpse into the inner workings of this master binder. (5852) \$475.00



96. [Detmold, E. J.] **Arabian Nights, Tales from the Thousand and One Nights**. London: Hodder & Stoughton, [1924]. First Edition. 4to. Publisher's finely gilt illustrated front cover and spine. 12 superb tipped-in tissue guarded color plates by Detmold. A fine copy. (6247) \$625.00

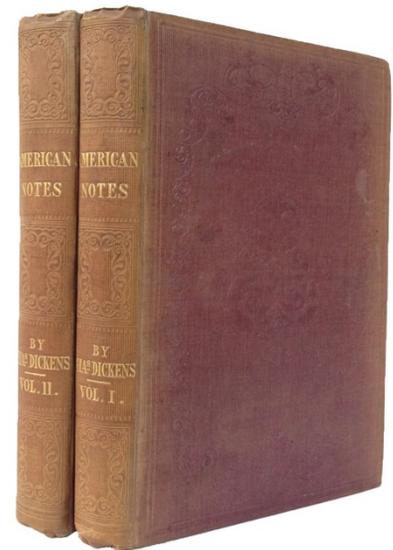
97. [Detmold, Edward] Maeterlinck, Maurice. **The Life of the Bee**. London: George Allen & Company, 1911. First English Edition. 2 volumes. 4to. Original publisher's full parchment over boards, with ornate pictorial design and lettering stamped in gold, gilt spine, design of bee on pastedowns. 13 wonderful colored plates by Edward J. Detmold. odd marks and abrasion from removal of price sticker, and spine a little tanned. Name and details and small modern bookplate to front pastedown, which has a little minor bubbling at lower margin. One tiny insect hole to rear board. VG minus. First UK Detmold ed. Scarce. (6176) \$550.00



98. [Dickens, Charles- ALS] **Autograph Letter Signed by Charles Dickens to Schoolmaster Joseph Charles King.** 1852. 1 page, 8vo, with integral blank; horizontal folds. Autograph Letter Signed, from Dickens to schoolmaster Joseph Charles King, sending an unspecified document [not present; probably a check in payment of services rendered]. "Tavistock House" [London], 10 March 1852. "I have been constantly 'going' to call on you one morning and bring you the enclosed with many thanks. My occupations have so constantly enforced me with the substitution of the will for the deed, that I think it best to send it thus after all." Joseph Charles King (1794-1854) was the schoolmaster who tutored Dickens's sons, Charley (1847-49) and Walter (1849-51), in preparation for public school. (6203) \$2,250.00

99. [Dickens, Charles- Trial Binding] **The Chimes: A Goblin Story.** London: Chapman & Hall, 1845. First edition. Bound in plain dark green pebbled cloth and plain endpapers, speckled edges, in what appears to be a trial binding. First State, preliminary advertisement for Christmas Carol, half-title, engraved frontispiece and additional title, thirteen illustrations. Ink name on letterpress title, some light soiling. Scarce thus. (3340) \$1,250.00

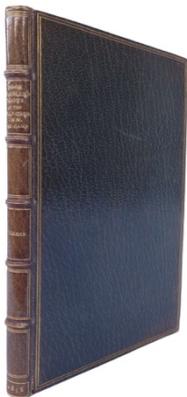
100. [Dickens, Charles] **American Notes for General Circulation.** London: Chapman & Hall, 1842. Second edition. Two volumes. Original light brown fine-grained cloth with elaborate blindstamped design on both covers and spine, gilt lettering on spine, smooth yellow endsheets. 308pp; 306pp; 6-page publisher's prospectus at end. A superb copy in original cloth with slight sunning, else fine with cloth clean and crisp, gilt on covers bright, and all hinges fully intact. Scarce thus. (2230) \$1,750.00



101. [Dickens, Charles] **Hard Times.** London: Bradbury & Evans, 1854. First edition. Original fine-ribbed olive-green cloth with blindstamped design on covers and spine. with "Price 5/- at base of spine. Has p. 244 (versus 44), textual corrections such as those occurring on page 12. A very good, tight and unsophisticated copy with both hinges completely intact. (2157) \$950.00

102. [Dickens, Charles] Edward Caswall. **Sketches of Young Ladies.** London: Chapman & Hall, 1837. First edition. Three quarter contemporary calf. Rare first edition featuring six full-page illustrations by Phiz. Together with the same title, Sixth Edition, Bound also in three quarter calf. Both very good, tight copies with some wear and browntoning. (2160) \$1,750.00

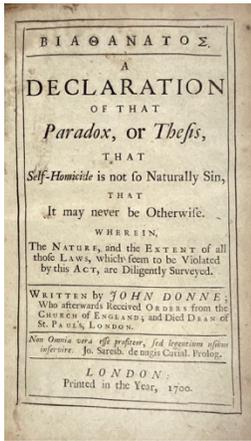
103. [Dickens, Charles] **The Cricket on the Hearth: A Fairy Tale of Home.** London: Bradbury and Evans, 1846. First edition. An unrecorded binding, apparently a trial issue bound in plain red pebbled cloth, speckled edges. Half-title, bound without engraved title, frontispiece or advertisement, ink name to title and front fly-leaf, pale plain endpapers. An unusual and uncited variant. Scarce. (3341) \$950.00



104. [Dickens, Charles] **The Poor Traveller: Boots at the Holly-Tree Inn.** London: Bradbury & Evans, 1858. First edition. Superb full green crushed morocco with gilt edge ruling and lettering with multiple ruled compartments, more ornate gilt designs on dentelles by Zaehnsdorf [signed, "Bound by Zaehnsdorf 1896" in publisher's stamped letters, bottom verso of front endsheet]. Original bright green printed wrappers bound in place, i.e. entire book bound together as a unit. A superb early Zaehnsdorf binding in near fine condition; contents near fine. (2161) \$1,750.00



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



106. [Donne, John- 1700] **Biathanatos: A Declaration of that Paradox, or Thesis, that Self-Homicide is not so Naturally Sin.** London: [no publisher given], 1700. Second edition. 8vo (7 ½ x 5 inches). Modern quarter tan calf, attractive marbled boards. Title-page printed within double rule border. (A few minor marginal repairs, some browning or spotting.) The second edition of Donne’s controversial justification of suicide, first published by his son in 1644. A unique treatise, published posthumously and against the author’s wishes by his son in which Donne discusses with wonderful subtlety and learning the question whether under any conceivable circumstances suicide might be excusable. ESTC R32816; Wing D-1860. Provenance: Collegii Sti Augustini apud Cantuarienses Liber (armorial bookplate with pencil note indicating the book’s sale); Hamilton Tyler (bookplate and signature). (5829) \$1,850.00

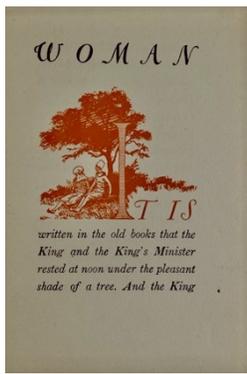
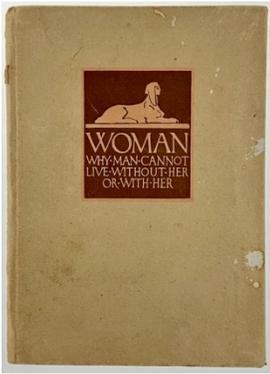
107. [Doxey, William- **The Lark, Both 1895-1897**] Burgess, Gelett, William Doxey, etc **The Lark.** San Francisco: William Doxey, 1896, 1897. Two volumes. Superb original publisher’s decorated and illustrated cloth with graphic cover designs. A pivotal and highly popular Turn of the Century magazine, here collected by the publishers into a two-volume set, issued chronologically 1896 and 1897 with many of the authors of the day represented, not the least of which is Gelett Burgess and his famous “The Purple Cow,” appearing in the first volume. A remarkably well-preserved set, near fine with very minimal cover wear, and the fragile contents printed on acid paper is very well kept. With the bookplate of E. Lawrence Dudley (1879-1947), writer, known for “Voltaire “(1933). Scarce thus. (6146) \$950.00



108. [Doyle, Richard- **ALS to Locker-Lampson**] **Autograph Letter Signed from Richard Doyle to F. Locker-Lampson About the Passing of Charles Bagot Cayley, Friend of Christina Rossetti.** One-page autograph letter signed by Richard Doyle (1824-1883), undated, but circa 1883 (see below), and mentioning Millais and Holman Hunt (see below), noted artist and illustrator of the Victorian period, to Frederick Locker-Lampson, English poet and bibliophile best known for the numerous editions of “London Lyrics,” which appeared between 1857 and 1909. “May 10. My dear Locker, many thanks for the portrait of poor Cayley [Charles Bagot Cayley, poet and English linguist and translator of Dante, but best known for his long-term and close relationship with Christina Rossetti] for whom I had a real regard and whose acquaintance I remember making as far back as the year ‘51 just after his winning the medal for the best poem of the year at Edinburgh. I don’t know who of late were his chief friends here. Millais certainly was one. Ld Houghton, also I think Holman Hunt very likely, but I am not sure. Yrs. Sincerely, Richard Doyle.” Very good condition, with crease marks on folded sheet, on his Atheneum embossed stationary, as well original embossed envelope with “F. Locker, Esq.” in Doyle’s hand. (6205) \$550.00

109. [Dryden, John] **Absalom and Achitophel, A Poem.** London: H. Hills, 1708. First Edition. Early edition of the 1681 published poem by John Dryden in contemporary gray paper wrappers (with cover notation dating to 1908). 24pp. With contemporary manuscript notation on title page: “by Mr. John Dryden.” Front cover and attending first blank leaf detached, otherwise very good. Scarce thus. (6095) \$165.00

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



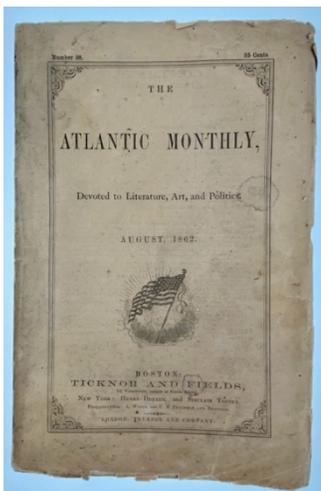
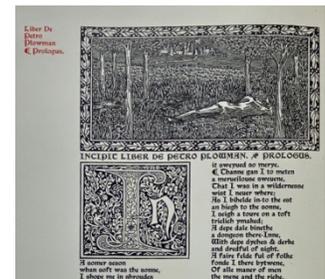
111. [Dwiggins, W. A.- Littlebook Press Rarity] **Woman: Why Man Cannot Live without Her—Or with Her.** Boston: The Littlebook Press, 1914. First Edition. 12mo. 12pp. Beige paper covered boards with pictorial cover illustration of a sphinx, lettering. Full double-page spread title page two figures in dance, lettering. Printed in black with ochre-colored vignettes including an illustrated scene under a large tree on first page of text (initial letter design), some large calligraphic lettering, and the imprint of the “Littlebook Press” all designed by W.A. Dwiggins. Some rubbing to edges and small white spots to boards. A very scarce Dwiggins title, with this splendid description provided by Paul Shaw Letter Design: “The first professionally drawn archer by Dwiggins appears as the imprint of The Littlebook Press at the end of *Woman: Why Man Cannot Live without*

Her—Or with Her (Boston: The Littlebook Press, 1914). The book’s text, ostensibly ‘from the Sanskrit,’- was probably written by Brad Stephens (1878–1964), creator of The Littlebook Press, an imprint that apparently existed solely to publish his holiday projects. Stephens is credited with having done the typesetting for the book and the printing was carried out by The Heintzemann Press. Along with the imprint Dwiggins designed the cover, title page, some calligraphy, and an illustrated initial letter for *Woman*. TSTL means ‘The Sky is the Limit.’” Three holdings OCLC. (6129) \$750.00

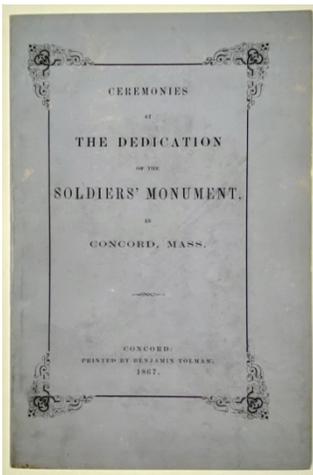


112. [Elston Press Rarity- Helen O’Kane] Longus [Angell Daye, transl]. **Daphne and Chloe Excellent Describing the Weight of Affection, the Simplicitie of Love, the Purport of Honest Meaning...** New Rochelle: Elston Press, 1904. First Edition Thus. 4to. Full publisher’s limp vellum over flexible boards, gilt lettering to spine, green silk ties (intact), beveled edges. One of the press’ more attractive works, with four exquisite woodcut illustrations as headpieces to the four chapters, red decorative initials, all by Helen M. O’Kane. 160 copies only, this copy, unopened and fine and preserved in a gold-wrapped card slipcase, thus preventing any warping of the fragile full vellum boards. With the bookplate of Richard Miriam Rosenberg. Scarce thus. (6164) \$850.00

113. [Elston Press] Langland, William. **The Vision of William Concerning Piers, the Plowman.** New Rochelle: H. M. Okane, The Elston Press, 1901. First Edition. 4to. Original publisher’s holland-backed, gray paper covered boards, printed paper label on spine, side and bottom edges untrimmed. Only 210 copies printed in red and black on English Kelmscott handmade paper bearing the “Hammer and Anvil” watermark. Eight superb woodcut illustrations as half-page chapter headings, including eight large ornate woodcuts initials, by Helen M. Okane. (6180) \$950.00

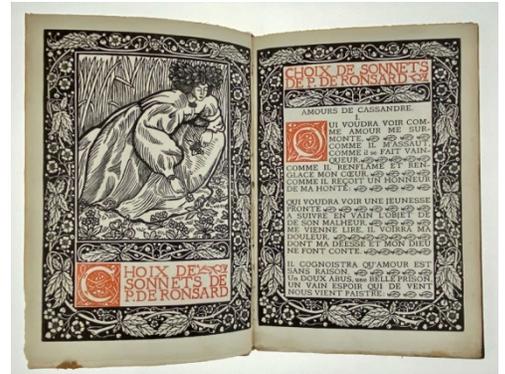


114. [Emerson- Thoreau, Henry David, **The First Printing of Emerson’s Eulogy of Thoreau**] Emerson, Ralph Waldo. **The Atlantic Monthly, August, 1862.** Boston: Ticknor and Fields, 1862. First Edition. Octavo (25cm) Original publisher’s printed beige paper wrappers, featuring “Thoreau” [in] *The Atlantic Monthly*, Devoted to Literature, Art, and Politics [Vol. X, No. LVIII, August 1862]. The scarce first appearance in print of Emerson’s eulogy for Thoreau (pp. 239-249), which is an expanded version of the eulogy given at his funeral. This amounted to the first biographical account of Thoreau, becoming enormously influential in the positive reception of Thoreau as a literary giant. The eulogy was subsequently reprinted the next year in the edition of Thoreau’s *Excursions* (1863), edited by Emerson, and in the standard Houghton Mifflin “Walden Edition” of Thoreau’s works (1906). MYERSON E160. [129]-256,[4]pp; 4pp of ads at rear, and ads to wrappers. Minor external dusting, but generally fine condition. Most scarce thus. (6194) \$350.00



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

116. [Eragny Press] Ronsard, Pierre de. **Choix de Sonnets.** London: Eragny Press, 1902. First Edition. Original publisher's decorated paper covered boards with wonderful blossom pattern, gilt lettering on cover. Frontispiece woodcut illustration and decorated title page, both in orange and black, initials throughout and large colophon woodcut at end, all by Lucien Pissarro. Limited to 226 copies, of which 200 were for sale. A near fine copy with minor wear and sunning to spine, two small brown spots, internally fine with absolutely no foxing. (6166) \$850.00

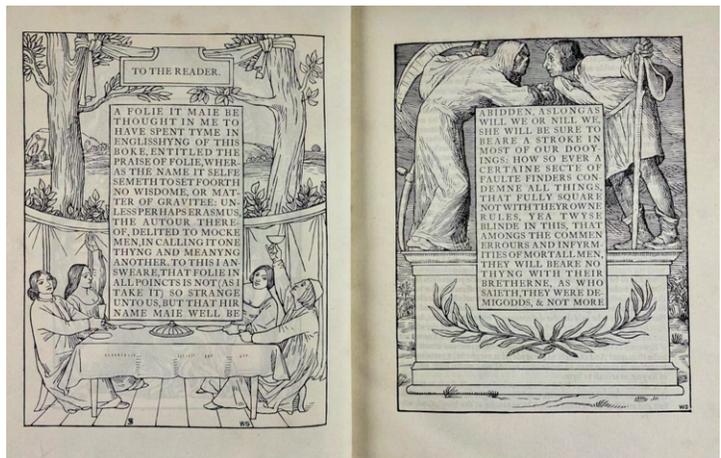


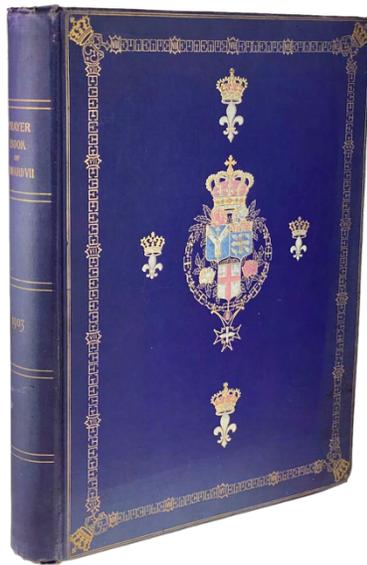
117. [Eragny Press] Falubert, Gustave. **La Legende de Saint Julien L'Hospitalier.** London: The Eragny Press, 1900. First Edition Thus. Original publisher's quarter buckram, gray paper covered boards with printed paper label on cover. Full-page frontispiece, decorated title and colophon all designed in woodcut by Lucien Pissarro, engraved by Esther Pissarro. Very good with corners bumped, slight browning to boards, head and foot of spine with minor wear, two small brown paper photo mounts front free fly. (6151) \$450.00



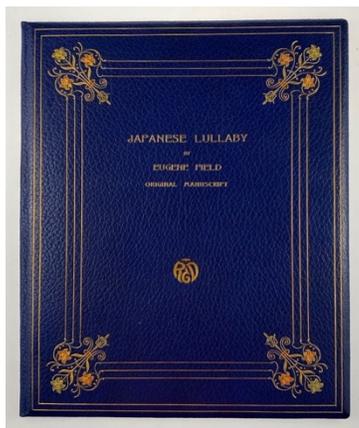
118. [Essex House Press] Erasmus [Sir Thomas Chaloner, trans; Janet Ashbee, ed.]. **In Praise of Folie. Moriae Encomium.** London: Essex House Press, 1901. 4to. Original publisher's parchment-backed, decorated paper covered boards with beveled edges, superb repeating "clown" design to both covers in light brown and orange over beige background, gilt lettering to spine. Limited Edition of 250 Numbered Copies, this is copy #70, in manuscript. Wonderfully decorated throughout with woodcut illustrations, including full-page frontispiece and large ornament illustrated border

designs by William Strang and cut by Bernard Sleigh. One of the more illustrative Essex House titles, seldom found in fine condition. Our copy free from foxing and no warping to covers, light and even soiling to covers as often found, spine somewhat darkened, hinges intact except for one very small tear. Near fine internally. Scarce. (6139) \$475.00



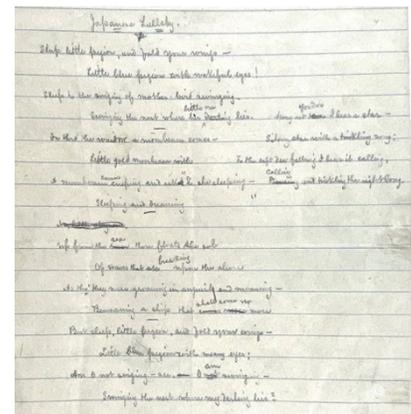


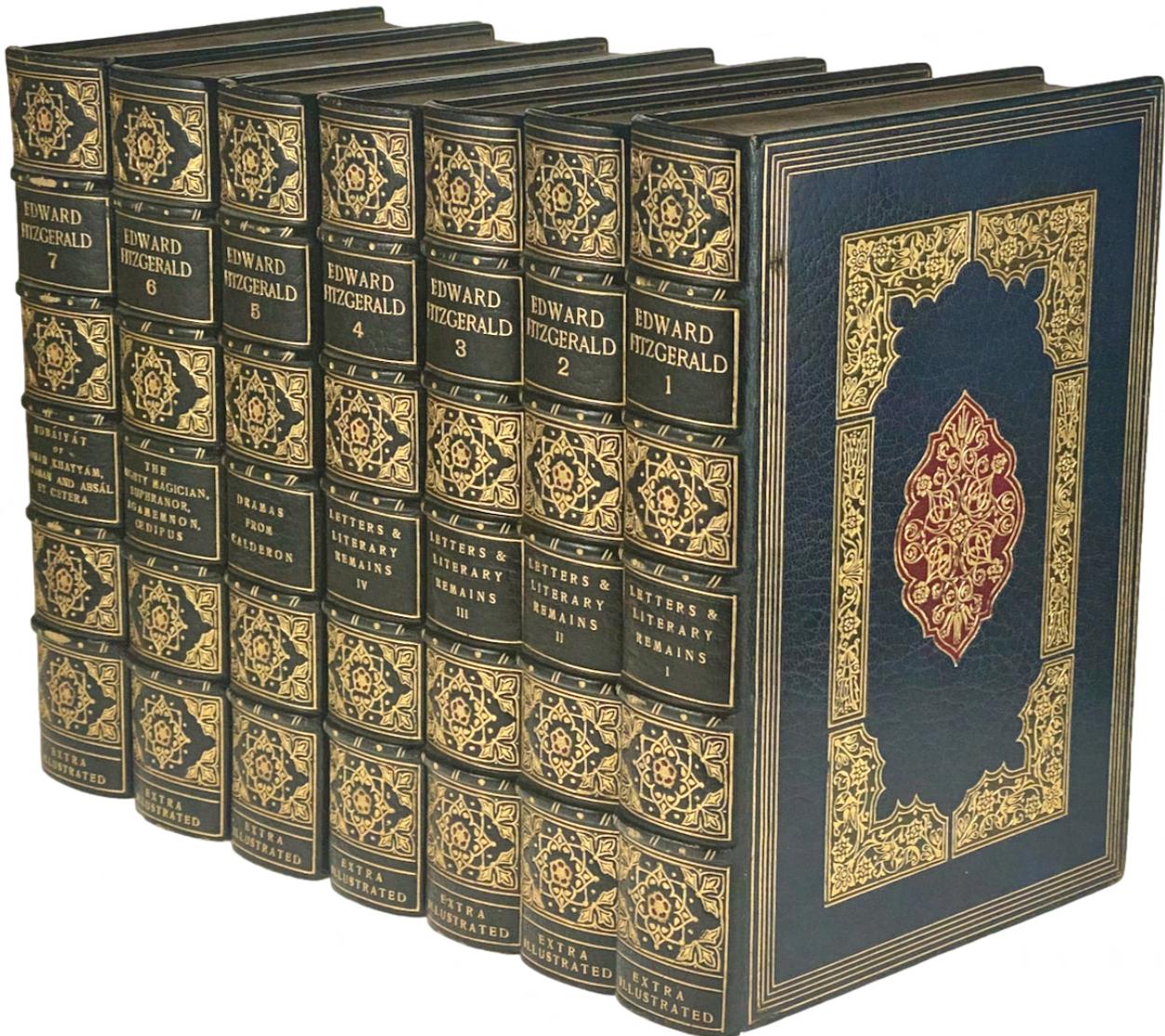
119. [Essex House Press- American Printing, Scarce] Ashbee, C. R. **The Prayer Book of Edward VII.** Norwood, Massachusetts: Plimpton Press for M. Walter Dunne, 1903. First American Edition. Large folio, 14 ½ x 11 inches. 386pp. Publisher's original violet cloth with ornate gilt designed cover with crown and rose design motif stamped in light blue, pink and white, on front cover. Pastedowns and flies with embossed design on patterned heavy blue paper, top edges gilt, others untrimmed. Printed in red and black type by C.R. Ashbee, as well as woodcut full double spread title page, headpieces, initials, etc., all by Ashbee. The scarce first American issue, which was authorized by Essex House Press and licensed for publication in America to M. Walter Dunne, New York publisher, whose bindery also designed this binding. Catterson-Smith (who worked with the Kelmscott Press) assisted in the preparation of a few of the block which were cut by W. H. Hooper (also of Kelmscott fame), as well as Clemence Housman. A spectacular Ashbee printing. Slight soiling to covers, brilliant internally, a near fine copy of a book seldom found in presentable condition owing to its size and popularity over the years. (6182) \$750.00



120. [Field, Eugene- Original Manuscript, First Holograph Draft of Poem, Monastery Hill Bindery] **First Manuscript of Poem, "Japanese Lullaby."** Holograph poem manuscript by Eugene Field of "Japanese Lullaby" (25 lines), with corrections and deletions, on two pages. Folio. 14 x 12 inches. Wonderfully bound (circa 1910) in full blue crushed morocco by the famed Monastery Hill Bindery, featuring superb gilt rulings and clusters of floral bouquets and inlaid red petals at all four corners on both covers, wide gilt dentelles and gorgeous silk moiré blue doublures. In a royal blue two-part morocco slipcase, with gilt spine. This is the original holograph of the popular poem by Eugene Field ("The Children's Poet," 1850-1895), written by him in pencil (ca. 1889) on lined paper, with underlines and corrections. 95% of the poem is as it appears in the published version (see below), but fascinating additions and deletions reveal the thought process of the poet. On the verso is a handwritten note by the author's wife: "This is the original draft of The Japanese Lullaby written by my husband - Eugene Field." Julia S. Field (Mrs. Eugene Field) Jan 8th 1920. "Above this, is a wry limerick written, as well, in pencil, as follows: "A handsome and lively, tho' nice body/ Is the son of my friend, Mrs. Peabody/ And it gives her great joy/ That her son is a boy,/ And not an absurd little She-body." The poem was originally published in "A Little Book of Western Verse," NY, Charles Scribner's Sons, 1890. With interesting additions bound-in:

1. A portrait etching of the poet by W. H. W. Bicknell on handmade China paper. 2. The printed version of the poem (page 114 f., From Field's "Little Book of Western Verses"). 3. The musical setting of the poem, by Jean B. Stimpson, being the print of the version for piano (Boston, Thompson, 1906, 5 p.,) with original pictorial printed cover. An especially beautiful and expertly bound ensemble of the original manuscript, the setting of one of the most famous poems of the American poet. Fine. (4800) \$4,500.00





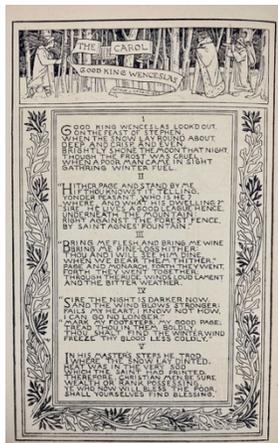
121. **[Fine Binding- Adams Bindery, Deluxe 7 Volumes, Full Morocco, Extra-Illustrated]** Fitzgerald, Edward. **Letters & Literary Remains of Edward Fitzgerald.** London: Macmillan & Co., 1902. First Edition Thus. 7 volumes. Sumptuously bound in full blue crushed morocco with bold and ornate gilt design work over light brown and red onlays on both covers and spine, ornate gilt detailing to dentelles, striking royal blue silk moiré doublures and free endsheets. The set is fully extra-illustrated with about 100 fine engraved illustrations as separate plates, all opposite pertinent items in the text. Fine with very occasional rubbing. (6122) \$1,750.00

122. **[Flint, W. Russell]** Roenau, Ernst. **Idyllen, Des Klassischen Altertums.** Wien: Artur Wolf, 1921. First Edition. Folio size, 13 x 10 inches. Original quarter black calf (gilt lettering) with gilt paper covered boards, mottled dying made to look like handmade paper, concentric rectilinear gilt ruling. Numbered copy from a limited edition. Twenty superb tipped-in color plates by W. RUSSELL FLINT. A fine copy. Scarcely seen thus. (6184) \$325.00

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

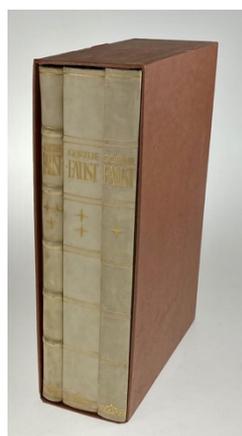
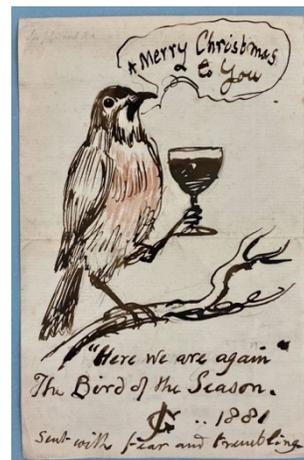
124. **[Garden]** Angier, Belle Sumner. **The Garden Book of California.** San Francisco and New York: Paul Elder and Company, 1906. First Edition. Publisher's light green decorated cloth. Green endpapers. Decorations by Spencer Wright, and illustrated with photographs dealing with many aspects of growing plants in California. Cover somewhat faded, very good. (6168) \$150.00

125. **[Garden]** Haines, Jennie Day **Ye Gardeyne Boke.** San Francisco: Paul Elder & Co., 1906. First Edition. Publisher's green textured cloth with design on cover and spine stamped in black and gold. Delicately illustrated with illustration and design work by Spencer Wright. (6162) \$95.00



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

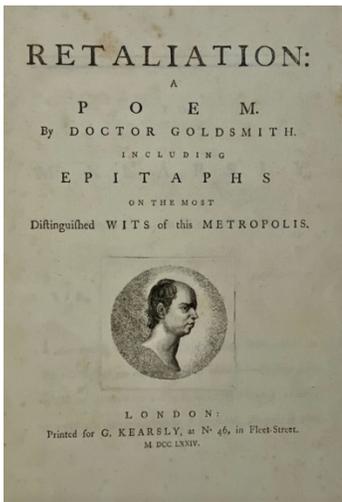
127. **[Gilbert, John- Pen and Ink Christmas Card]** **Original Hand-colored Pen and Ink Christmas Card by John Gilbert.** 1881. One page, 7 x 4 1/2 inches. An original pen and ink Christmas card depicting a robin hold a glass of wine, lightly hand-colored in red. "Here we are again, The Bird of the Season," JG.. 1881. Sent- with fear and trembling. Gilbert, noted English artist, illustrator and engraver, gained the nicknamed, "the Scott of Painting," designed an impressive number of wood-engravings (over 2000) for the London Journal, and produced illustrations for dozens of books by noted poets of the day. Crease marks. (6204) \$325.00



128. **[Goethe, Johann Wolfgang von- Ernst Ludwig Presse, Bound by Ernst Rehbein]** **Faust, The tragedy part one. The second part of the tragedy. The Tragedy's Original Form.** Darmstadt: Ernst Ludwig Press, 1922-1924. First Edition Thus. Quartos. Three volumes in slipcase. Original full gilt vellum (1924), and two original half vellum (1922, 1923) volumes, one superb full vellum with five raised bands, gilt ruling to covers, gilt decorated spines, and denoted in pencil on front pastedown: "Hand-bound by Ernst Rehbein, DA" [i.e.Darmstadt]. Printed by the . Printed in colophon in the full vellum volume: "Printed by the Ernst Ludwig Press in Darmstadt. The last volume of the Faust Edition, undertaken by Kleukens Presse in Frankfurt am Main. The names Moritz Baron von Bethmann and Hans von Passavant are to be added in acclaim in the same honorific way as to the two previously printed parts... The original form of the tragedy and the supplement were issued in June 1924. The paper was donated

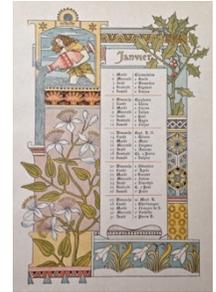
by Moritz von Bethmann and Hans Passavant. Typeface from Antiqua by Christian Heinrich Kleukens. "A typeface specially edited by the printer for the press, and printed in red and black— countering the rapidly spreading ostentation of luxury printing, and the raw typography of garish illustration effects." (cf. Schauer I, 68) Covers of full vellum (1924 volume) slightly soiled, near fine; other two volumes fine. Housed in nicely fitting brown slipcase. Complete copies of all three parts, with superb original bindings by Ernst Rehbein. Scarce. (6175) \$2,500.00



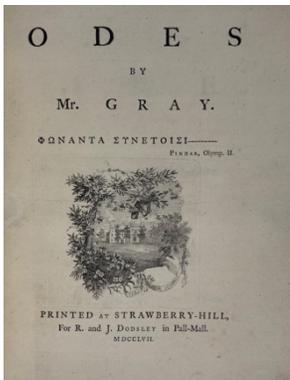


129. [Goldsmith, Oliver] **Retaliation: A Poem Including Epitaphs on the Most Distinguished Wits of this Metropolis.** London: G. Kearsly, 1774. First Edition. 4to. Bound in 19th Century quarter crushed brown morocco with marbled paper covered boards, by THE CLUB BINDERY. Half title present, title-page with woodcut portrait engraving, 16pp. The first issue, WITHOUT “Explanatory Notes & Observations,” which was added in the second issue. There are two blank leaves at the end from the original printing, and the book was “bulked” with another 13 leaves Michallet laid paper for the binding. With the bookplate of Edwin B. Holden, book collector and early member of the Grolier Club. A very nice copy with rubbing to spine bands and extremities. This was Goldsmith’s last poem, a series of satirical portraits of various literary contemporaries. (6219) \$850.00

130. [Grasset, Eugene] **Les Douze Mois de 1889.** Paris: A. Lahure, 1889. First edition. 4to. Original publisher’s gilt-lettered brown cloth. Calendar in book form 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) \$2,500.00



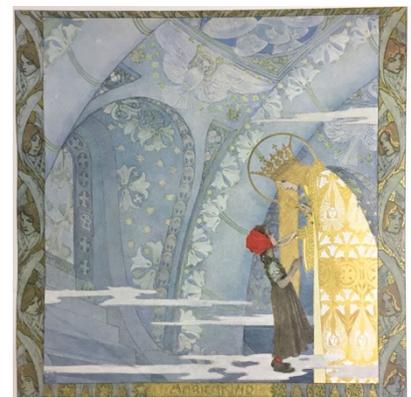
131. [Gray, John] **Park: A Fantastic Story.** [London]: Sheed & Ward, 1932. First edition. Original light red cloth spine, paper covered boards. Printed by Rene Hague & Erick Gill. In scarce original printed dust wrapper (yellow) with lettering on cover and spine in red and black (as well as front flap). 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) \$1,250.00



132. [Gray, Thomas- First Issue- Riviere Binding] **Odes.** Strawberry-Hill: R. and J. Dodsley, 1757. First Edition. 4to. Bound in fine 19th Century full tan polished calf, two raised bands with brown morocco lettering-piece on wide center panel on spine, gilt stamped designs on top and bottom panels of spine, attractive gilt stamped dentelles, bright turquoise endsheets (original to binding), stamp-signed by Riviere. Half-title; engraved device on title-page. FIRST EDITION, FIRST ISSUE, with “Ilissus” on p.8 and the comma after “Swarm” on p.16. The first book printed at Horace Walpole’s Strawberry-Hill Press. Cover levant and clean fresh, wear along spine margin, small discreet repair to inner blank margin of the first few leaves, barely noticeable). Quite a nice presentation indeed. (6078) \$2,250.00

133. [Gray, Thomas] **Poems By Mr. Gray.** London: J. Murray, 1786. A New Edition. Original or contemporary red way grain calf with gilt spine, marbled endpapers. Engraved title page with publisher’s cypher monogram, engraved frontispiece and six additional superb engraved plates with captions and dates impressed in plates. A beautiful production. A.E.G. Slight corner wear, spine rubbed, near fine copy internally with only minimal soiling and very occasional light foxing. (988) \$450.00

134. [Grimm, J & W] Fulda, V. Ludwig. **Grimm’s Marchen.** Wien: M. Munk, ca. 1915. Square quarto. Original publisher’s card wrappers with cover stamped lettering for title. Heinrich Lefler’s and Joseph Urban’s celebrated full-page color illustrations (twelve, full-page), some heightened in wonderful bright gold. Lengthy inscription opposite titlepage. Near fine copy, with the gold highlights as bright as we have ever seen, and tight registration on the plates. (3792) \$950.00



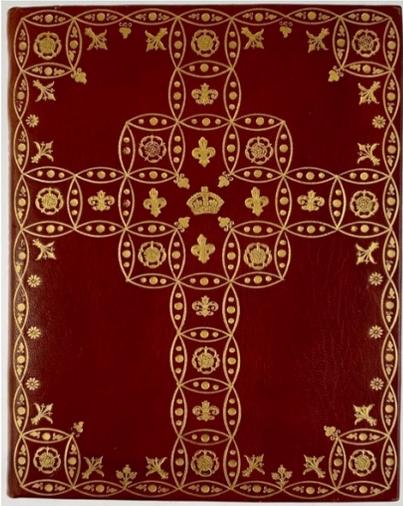


Grolier Club- Complete Author Series Medals

135. [Grolier Club- Complete Author Series Medals] All Five Bronze Medals of the Literature Series: Hawthorne, Lowell, Poe, Longfellow and Emerson, 1892-1911. Offered here is a very scarce complete collection of the renowned GROlier CLUB METALS, a set of five large brass medals honoring famous American writers, which were commissioned by the Grolier Club and produced from 1892-1911. Most of the approximately 300 printers' medals in the Grolier Club Library were donated to the Club in the early part of the last century by Samuel Putnam Avery (1822-1904), Edwin B. Holden (1861-1906), and other members. The majority were created to commemorate typographers and printers, and the collection includes spectacular medals of literary figures as well, which are extremely well-made and sought after. Complete collections of all five from this series are quite rare indeed. The medals are in fine condition.

Nathaniel Hawthorne by Ringel Dillzach (1892); James Russell Lowell by Charles Calverley (1895); Edgar Allen Poe by Edith Woodman Burroughs (1909); Henry Wadsworth Longfellow by John Flanagan (1911); Ralph Waldo Emerson by Victor D. Brenner (1911). Descriptions: 1) Hawthorne, Nathaniel. Executed in 1892 by the French-Alsatian sculptor Jean-Désiré Ringel d'Illzach (1847-1916). Much of his work was inspired by music, including a series of nine allegorical statues representing the symphonies of Beethoven. 17.7 cm diameter. 2) Lowell, James Russell. Executed in 1895 by Charles Calverley who became well-known for carving medallions or bas-reliefs, and produced more than 250 busts, medallions, tablets, and statues, most notably of Presidents Washington and Garfield, and 19th century literary masters. Imprinted "Copyrighted 1896" on the back. 17.2 cm diameter. 3) Poe, Edgar Allen. Executed in 1909 by Edith Woodman Burroughs. In 1907, Burroughs won the Shaw Memorial Prize front the National Academy of Design and later in Paris came under the influence of Maillol, producing two fountains for the 1915 Panama-Pacific International Exposition. 17.4 cm diameter. 4) Longfellow, Henry Wadsworth. Executed by John Flanagan in 1911, widely known for his statuary and plaquettes but recognized foremost for his designs of coinage and commemorative medals. Among his best-known designs are the obverse and reverse of the United States quarter dollar featuring the profile of George Washington, a coin that has been in continuous circulation with some modifications since 1932. The maker's name, GRIFFOUL FOUNDERS, is inscribed on the back. 18.5 x 14.5 cm, rectangle. 5) Emerson, Ralph Waldo. Executed by Victor D. Brenner, American sculptor, engraver, and medalist known famously as the designer of the United States Lincoln Center. 18.4 cm, diameter. Together, five Grolier Club commemorative Medals, The Literary Series, Complete. (6192) \$3,250.00

136. **[Grolier Club- Bound by School of Apprentices at R.R. Donnelley]** Anthony, AVS; Timothy Cole, and Elbridge Kingsley. **Wood-Engraving; Three Essays; With a List of American Books Illustrated with Woodcuts.** New York: The Grolier Club, 1916. First edition. Bound in full burgundy morocco by the School of Apprentices at R.R. Donnelley & Sons (with printed binders tab at front), gilt ruled covers and decorated spine. Wide dentelles with five close parallel gilt-ruled lines, edges of morocco boards with gilt dots. Limited to 260 copies. Essays include: Mr. Anthony's "An Art That Is Passing Away," "The Analogy Between Wood-engraving and Painting", by Cole, and "Memories of Wood-engraving," by Elbridge. Also featuring American books illustrated with woodcuts which were exhibited at the Grolier Club in the previous year. Loosely inserted is an original Grolier Club admission card for this exhibit, featuring an engraving by Robert Hoskin. (4857) \$450.00



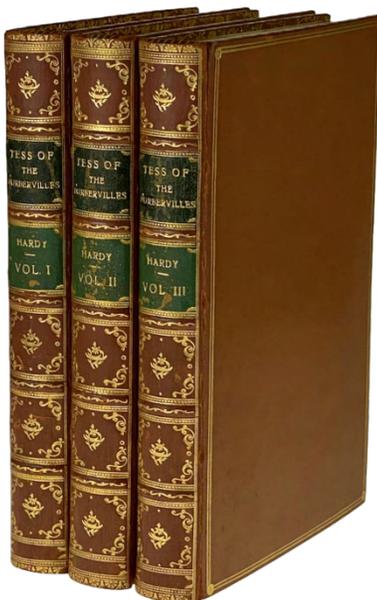
To Dorothy & Carroll

Our worst between us and the starry quest,
 Our best between us and the jungle night,
 We are not ever wholly damned or blest,
 We are not ever wholly wrong or right:
 Divinity that makes poor dust so proud
 Is lightning leaping from a sombre cloud,
 Leaving the long gloom deeper for its light-

affectionately
 HAB

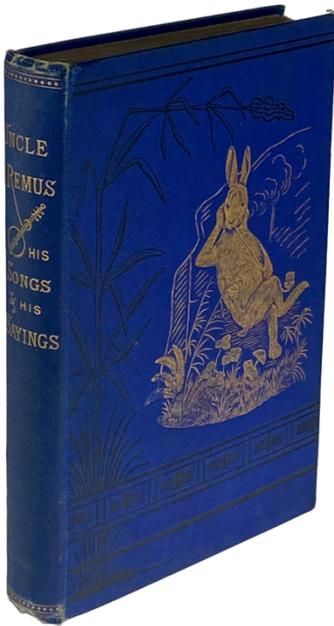


137. **[Haberly, Loyd- 48 Copies Only, Lengthy Inscription, Bound by Haberly]** **Midgetina and the Scapegoat; Written, Illustrated, Printed and Bound by Loyd Haberly.** St. Louis: Haberly, 1943. Finely bound by Haberly in full red-brown calf with Haberly's all-over ornate and pleasing stylized gilt work which has become quite recognizable. Limited to only 48 copies. Beautifully patterned green endpapers. This copy is inscribed by Haberly in the form of a poem, on the leaf before title page: "To Dorothy & Carroll, Our worst between us and the starry quest, Our Best Between us and jungle night, We are not ever wholly damned or blest. We are not ever wholly wrong or right: Divinity that makes poor dust so proud Is lightning leaping from a sombre cloud, Leaving the long gloom deeper for its light- affectionately, HAB." Written in fountain pen. Fine condition. Scarce thus. (6222) \$1,500.00



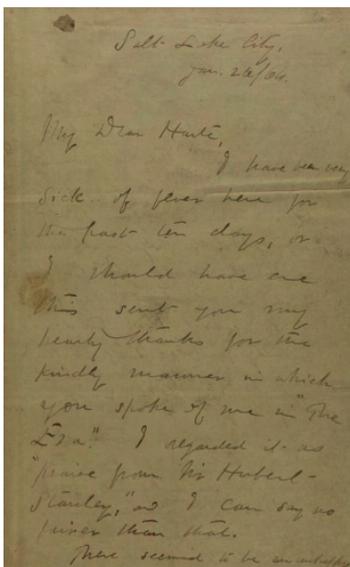
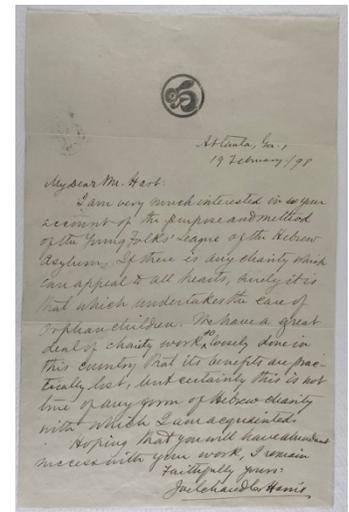
138. **[Hardy, Thomas] Tess of the D'Urbervilles.** London: James R. Osgood, McIlvaine and Co., 1891. First Edition. 3 volumes. Full contemporary polished tan cloth with double fillet gilt borders on both covers, ending in the corners with floral medallion, side edges with a gilt stamped design, two for panels on spine with morocco labels, gilt design work on the others. **FIRST EDITION, FIRST IMPRESSION** OF Thomas Hardy's most acclaimed work. Half titles present, volumes 2 & 3 with final blanks, and volume 2 with initial blank. Original covers bound in at the end. TEG. With first impression issue points: Volume I: p.[iv] "1891" present; p.[v] "have it said"; p.45 "her skin is/as sumple"; p.[264] final full-stop present; Volume II: p.[iv] "1891" present; p.58 "Valasquez"; p.155 "seampstress"; p.199 "XXV"; and p.234 "it's husband's"; Volume III: p.[vi] "1891" present; p.14 line endings comprise "towards", "but", "On", "al-", "hitherto" and "a", and p.112 "are ye doing"; p.160 line endings comprise "than", "deviations", "domesticity,", "vale", "curve.", "light" and "was"; p.198 "summit of the road"; p.252 line endings comprise "and", "foul", "bear" and "And", p.270 "sisters-in-law"; p.275 "piteously"; p.277 no page number present, and p.[278] no final full-stop. A lovely copy, near fine with slight wear along the outer joints, labels slightly scuffed. (6172) \$5,500.00

Uncle Remus First Issue, Near Fine Copy, With Superb Autograph Letter Laid-in



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

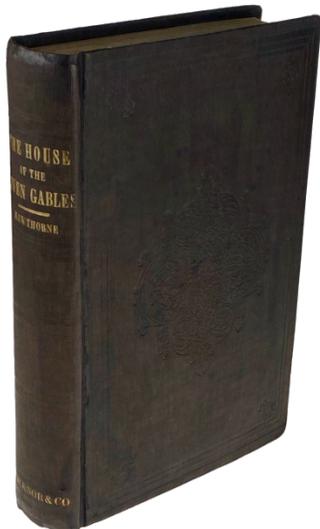
surely it is that which undertakes the ease of orphan children. We have a great deal of charity work so closely done in this country that its benefits are practically lost, but certainly this is not true of any form of Hebrew charity with which I am acquainted...” Signed, “Faithfully yours: Joel Chandler Harris.” Book is near fine with slight wear to extremities of spine, a very small nick to front free fly, rear hinge cracked along the seam, but clean and bright internally, and a completely unsophisticated copy. Scarce thus, especially with this fine letter showing Harris’ empathy for orphans. With the bookplates of Sam Bancroft, industrialist and renowned Pre-Raphaelite collector, as well as the gold embellished bookplate of John Stuart Groves, another prominent rare book collector of the 1900’s. Housed in a superb teal-colored quarter crushed morocco and felt-lined case, with gilt lettering on spine. (6125) \$11,500.00



140. [Harte, Brett & Artemus Ward- With important Four-Page Letter from Ward to Harte, with Proof of Article by Harte] Ward, Artemus [Charles Farrar Browne], and ALS from Ward to Brett Harte. Seitz, Don C. Artemus Ward. New York: Harpers, 1919. Three-quarter morocco, red cloth. A fascinating bounty of manuscript with a provocative story are packed into this book concerning humorists Artemus Ward and Brett Harte, both icons of mid to late 19th Century American humor. Included in the assemblage by an unknown person, is a wonderful four-page to Brett Harte from Artemus Ward (mounted), describing in detail his feelings regarding his groundbreaking visit the West Coast, newspaper biases, as well as Harte knocking on “death’s door,” with an unknown illness, possibly tuberculosis, which led to his death only a few years later. As well, the biography explains in detail the circumstances and goings on of his travels and performances, and even quotes parts of the letter, as well as eluding to Harte’s complimentary article published in the newspaper, “The Era,” for which Ward thanks him. As well, a long proof sheet (original) of that very article is attached opposite the half-title, with corrections by Brett Harte! Following is, in part, the letter from Ward to Harte, Artemus Ward writing from San Francisco to Brett Harte: “Salt Lake City, Jan. 26/’64. My Dear Harte, I have been very sick... of fever here for the past ten days, or I should have else this sent you [CONTINUED ON NEXT PAGE]

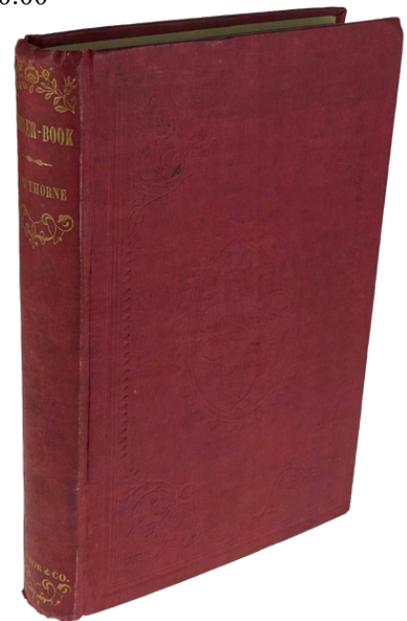
Artemus Ward, With Superb ALS to Brett Harte- Continued

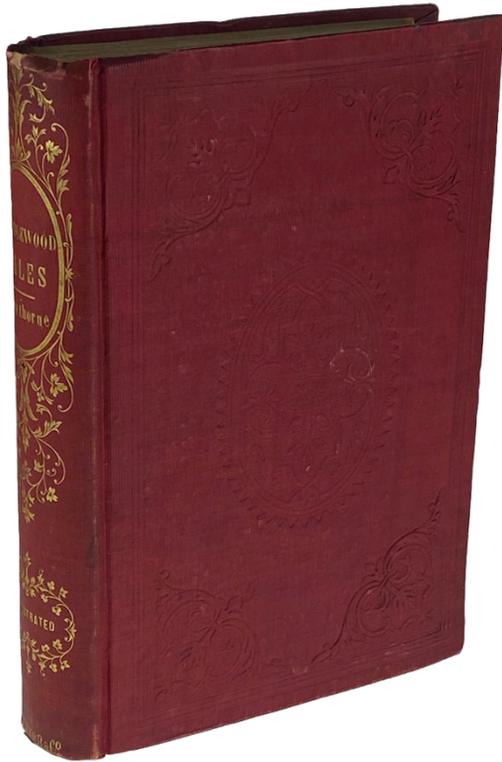
my hearty thanks for the kindly manner in which you spoke of me in “The Era.” There seemed to be an unhappy impression among the editors in the interior that I was a highway robber, and they pursued me with un-pleasant energy. But the respectable papers all treated me kindly except the Bulletin, which is a good paper, its chief weakness being that it mistakes itself for the New York Evening Post, which is a glaring error. My march through Nevada Territory was in the main a triumphant one. The Virginia Union, however, abused me in a long editorial in which it was said I was a mercenary clown,” which is no doubt a very strong extrapolation, although I do not precisely know what it means. I was taken very, very ill of fever upon my arrival here, and was dragged down to death’s door. But- I happily now almost well again. My Mormon friends were exceedingly kind to me. A Mormon woman- may God in heaven bless her!- nursed me all through as tenderly and kindly as my own mother could have done. I do not regret my visit to the Pacific. I made, I am sure, many excellent friends there...” [three of four pages]. Regarding the item Harte wrote in favor of Ward, appearing in the Golden Era of December 27, 1863, [and appearing herewith in the proof], in part: “Artemus Ward is not the greatest American humorist, nor does he himself profess to be, but he deserves the credit of combining qualities which make him the representative of a kind of humor that has more of a national characteristic than the higher and more artistic standard. His strength does not lie simply in grotesque spelling — that is a mechanical trick suggested by his education as a printer — and those who have gone to hear him in this expectation have been properly punished — but it is the humor of audacious exaggeration — of perfect lawlessness; a humor that belongs to the country of boundless prairies, limitless rivers, and stupendous cataracts. In this respect Mr. Ward is the American humorist par excellence, and His Book is the essence of that fun which overlies the surface of our national life, which is met in the stage, rail-car, canal- and flat-boat...” A wonderful peek at the broad connection Artemus Ward made with America, his closes friends (including Mark Twain) and assembled here in one place. Book with wear, letter with preservative paper tape applied years ago. (6123) \$2,750.00



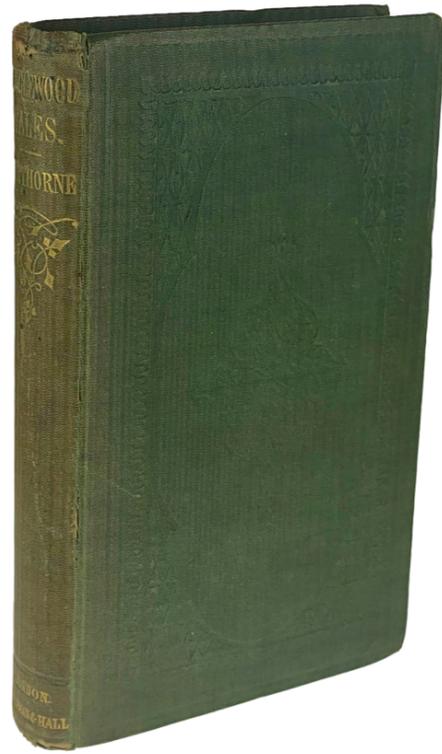
141. [Hawthorne, Nathaniel- All First Issue Points] **The House of the Seven Gables.** Boston: Ticknor, Reed, and Fields, 1851. First Edition, First Printing. Original publisher’s brown embossed cloth, gilt lettering on spine, re-backed with original spine. One of 1690 copies, printed in April, 1851,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

142. [Hawthorne, Nathaniel- Fine Copy] **A Wonder-Book for Girls and Boys.** Boston: Ticknor, Reed, and Fields, 1852. First Edition. Original publisher’s red cloth with attractive embossed design work on both covers, gilt lettering and design on spine. A stunning, fine copy with bright covers and untarnished gilt to spines, hinges entirely intact, and clean and tight internally with no foxing. Browning opposite a small rectangular remnant of former owner at front, very slight rubbing to extremities of spine, corners minimally bumped. One of the nicest copies one could hope to find of a Hawthorne classic, featuring early stories undertaken as hack-work and published in periodicals. Owner signature, dated 1852. Housed in folding cloth chemise and matching quarter crimson morocco (gilt) cloth slipcase. (6111) \$4,250.00





First American Issue

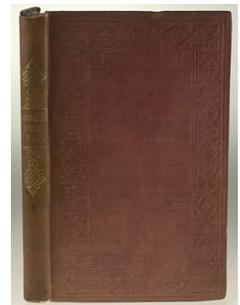


First English Issue

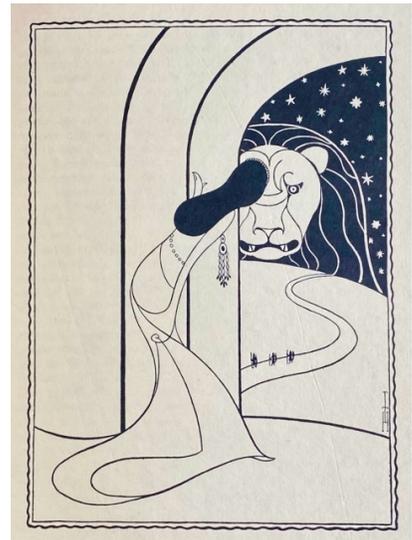
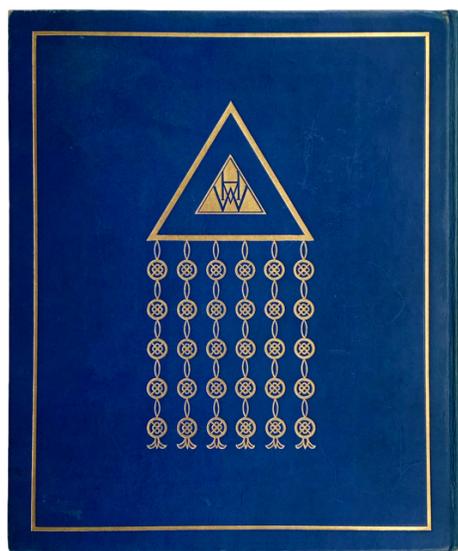
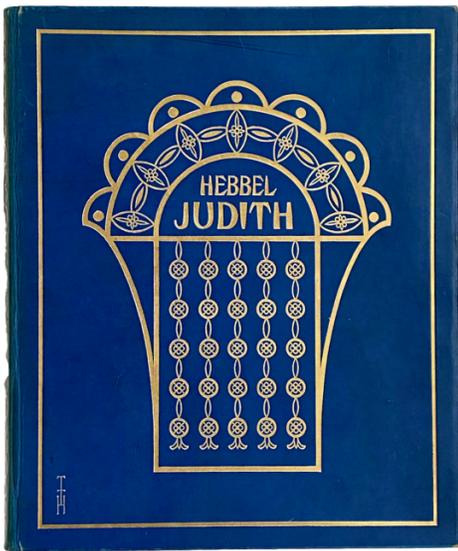
143. [Hawthorne, Nathaniel- Unusually Fine First American Issue] **Tanglewood Tales, For Girls and Boys; Being a Second Wonder-Book.** Boston: Ticknor, Reed, and Fields, 1853. First Edition. Original red embossed cloth, gilt design and lettering on spine. First Printing with only “Boston Stereotype Foundry”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

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

145. [Hawthorne, Nathaniel] **The Snow-Image.** London: Henry G. Bohn, 1851. First Edition. Original light brown embossed cloth, gilt design and lettering on spine. A very good copy with slight cracking to extremities of spine, slightly sunned to spine, else clean and tight internally. (6107) \$275.00

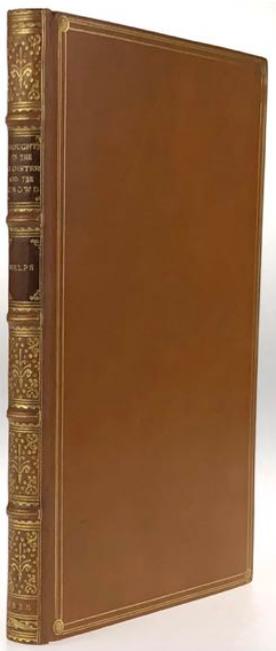


146. [Hearn, Lafcadio] **Lotos.** Frankfurt: Rutten & Loening, 1922. Original publisher’s pictorial parchment with super cover design stamped in black and gold, spine similarly detailed. 304 pp. Printed on pulp paper, pirated most likely, a German printing, with illustrated double title, twelve illustrated subtitles and illustrations as well as numerous vignettes and illustrated endpapers by Emil Orlik. Very good copy, well-preserved, considering paper used. (6214) \$125.00



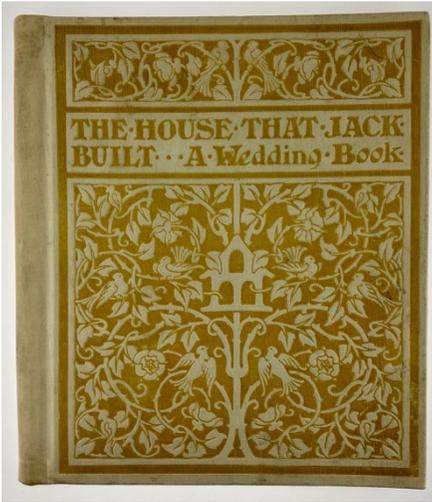
Stellar Binding and Book Illustrations by Theodor Heine, Noted German Artist

147. [Heine, Thomas Theodor- **Magnificent Binding and Illustrations by Heine, Fine; 100 Copies Only, Signed by Heine**] Heibel, Friedrich; Thomas Theodor Heine. **Judith, A tragedy in Five Acts. 100 Copies Only, the Imperial Japan Paper Issue, Signed by Heine.** Munich: Hans von Weber, 1908. First Edition. Original smooth blue calfskin with richly gilded covers decorated with 20 circular medallions under an arching design, spine with gilt decoration, designed and signed in gilt on the cover, by Heine. Heine, born in Leipzig, was a German painter, illustrator and cartoonist, who established himself as a gifted caricaturist at an early age, studying art at the *Kunstakademie Düsseldorf* and, briefly, at the Academy of Fine Arts in Munich. First edition with these illustrations. – Copy 50 of 100 of the deluxe edition on Imperial Japan (total circulation 1100). Signed by the artist in the imprint. “The overly slim figure found in these illustrations, reminiscent of Beardsley, who turns away from the severed head of Holofernes, has become one of the most widespread Art Nouveau illustrations” (Alfred Langer, in *Jugendstil und Buchkunst*. Spine slightly discolored, corners minimally rubbed. Colophon reads: “This book was based on the first edition of Judith in Hamburg by Hoffmann and Campe, in 1841, the ten full images, the ten vignettes and the cover were drawn by Thomas Theodor Heine. Printed by, Poeschel & Trepte in Leipzig. The text was printed on van Gelder, the pictures on imperial Japan paper. 100 copies were printed on imperial Japan paper, numbered and signed by the artist. This copy is number 50 of the Imperial Japan Edition. A gorgeous production, binding, design and illustrations, all by Heine. Fine condition with even sunning to spine, housed in a slipcase lined with handmade ornamental paper, with a label on the cover. (6174) \$2,750.00



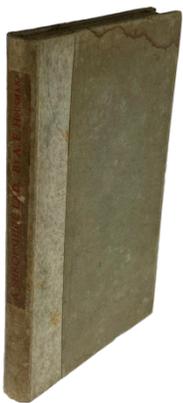
148. [Helps, Sir Arthur- **Riviere, Presentation Copy**] **Cloister and the Crowd.** London: Henry Wix, 1835. First edition. Finely bound by Riviere in full polished calf with triple filet gilt stamped ruled borders on covers, elaborately gilt spines with two brown morocco labels, fine dark green endsheets; stamped “BOUND BY RIVIERE AND SON” on verso front free fly. All edges finely gilt. First edition of the author’s first book. 4” x 6.25:. [6], 111 pages. Inscribed “from the author” on half-title page. With fine leather bookplates stamped in gold of Anna E. Clark, Henry W. Poor (famous collector), and Adolph Lewisohn (banker, philanthropist). Sir Arthur Helps (English, 1813-1875) was a writer, dean of the Privy Council and a Cambridge Apostle. Binding fine, book fine with one very small paper blemish to front prelim page. (see photo to left) (4361) \$750.00

149. [Hogarth, William] **Works of William Hogarth In a Series of One Hundred and Fifty Steel Engravings.** London & New York: E. T. Brain & Co., 1840. First edition thus. Large quartos. Two volumes. Sumptuously bound by Morrell in full wavy-grained olive morocco with attractive repeating gilt blossom motif on both covers, ornate gilt spines, dentelles, marbled boards. AEG. A prodigious two volume set in striking matched binding by Morrell. 150 full-page exquisite steel engravings by Hogarth. Very slight wear to corners, margins of spine, in vol. 1, else fine. (2132) \$1,850.00

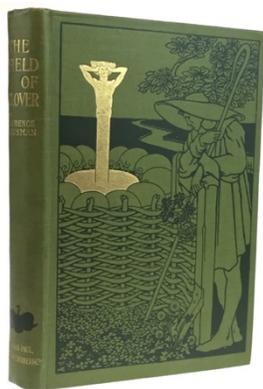


158.

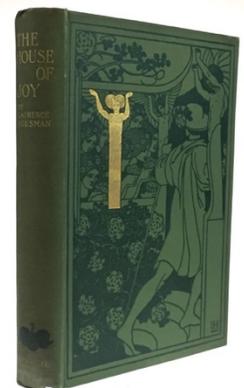
150. [House That Jack Built- Robert Wilson Hyde, Only Copy Located] **The House that Jack Built. A Wedding Book.** San Francisco and Santa Barbara: Paul Elder & Company, 1909. First Edition. Square quarto. Original publishers cream polished fine cloth with ornate bird and vine design taking up most of the front cover, stamped in light mustard yellow. Book is bound, as issued, tightly in the book block, with innovative three-part thick twine extending through three holes, at the inner margins, making a facile way to open the book widely. Illustrated endpapers with bright yellow designs. Wonderful full-page horizontal color illustrations on every page, highlighted with bold and broad gold blocking as background, by Robert Wilson Hyde, Santa Barbara artist and book designer who combined the style of medieval book illumination with modern purposes to create popular works of art. Hyde produced one-of-a-kind volumes with leather covers and pages of parchment, written in beautiful Gothic calligraphy and illustrated in luminescent colors. He produced wedding albums, guest books, family registers, and special volumes for holidays. As one writer put it, Hyde was adapting “to modern purposes and ideas, the work of the monks of the Middle Ages.” Printed on one-side only, with conjugate leaves being unbroken at the outer edges. A truly fine copy, with no signs of wear. A beautiful, and exceedingly scarce pictorial color plate book. (6179) \$1,250.00



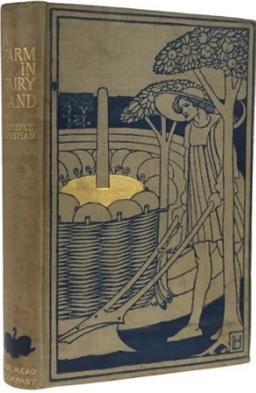
151. [Housman, A. E.- Rare First Edition] **A Shropshire Lad.** London: Kegan Paul, Trench, Trubner & Co., 1896. First Edition. Original vellum backed boards, paper label on spine printed in red. Half-title. The rare first edition (printed in London, 1896), one of 350 copies (an additional 150 copies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



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



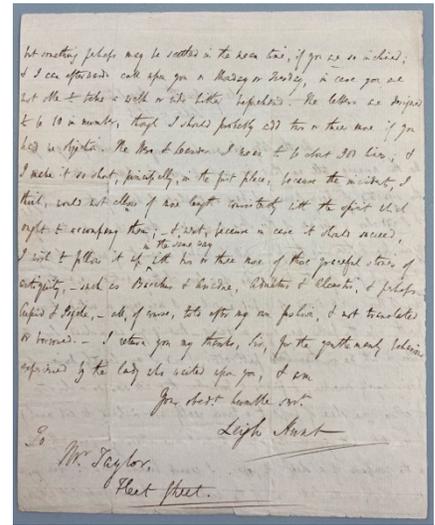
Inscribed Presentation Copy from Eugene Field to famous Chicago Publisher Irving Way



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

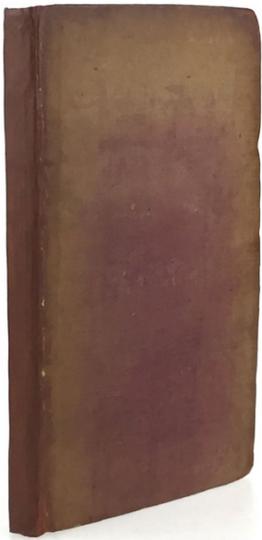
154. [Hunt, Holman] **Triumph of the Innocents.** Birmingham: Birmingham Guild of Handicraft, 1897. First American edition. Printed light gray laid paper wrappers with woodcut vignette (repeated on title page). 18 pages on handmade laid paper. Includes the 14-page essay explaining the background and context of the painting which Hunt wrote in 1889 followed by five pages of extracts from letters written by well-known artist, when Liverpool was about to acquire Mr. Hunt's picture. A scarce publication. Fine. (2225) \$275.00

155. [Hunt, Leigh- Stellar ALS of Over 400 Words to Publisher] **Long Autograph Letter Signed from Leigh Hunt to Publisher John Taylor, Offering to Write a Preface, etc.** 1816. Two pages on quarto sheet 9 x 8 inches. Fabulous and lengthy letter of over 400 words to publisher John Taylor, (1781 – 1864) the publisher of the poets John Keats and John Clare. Leigh Hunt, the great Victorian poet, explains that he has sent the "Harry Brown" letters [the name was actually a pseudonym of a friend], as well as a story, "Hero & Leander," giving details on how long he intends it to be, and why it should not be too short; further offering to write a preface to the letters, suggesting that they meet, and offering to add more letters or stories. Leigh Hunt, as is well known, was one of Keats's earliest patrons, and his first publisher (the younger poet's sonnet 'O Solitude, if I must with thee dwell' appeared in the Examiner on 5 May 1816). Under the pen name 'Harry Brown', Hunt wrote a series of conversational verse epistles to his poetic and political allies, gossipy yet profound in their own way, which were published in the Examiner in 1816 2 pages, 4to, written on the recto and verso of a single sheet;

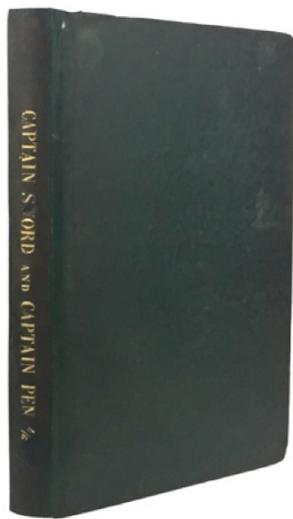


few short, closed tears at lower edge, folds, else near fine condition! In part: "Vale of Health [London], 19 September 1816 As... you wish to see the letters written under the signature of Harry Brown, I have sent what I have of them accordingly; & I add also a specimen of the Hero & Leander, though it wants touching again here & there. To the former will be added a variety of notes; & though I am not fond of notes to works of a less chatting nature, yet the letter also, I think, will admit of a preface, such as I may enjoy in writing, & consequently hope the public may enjoy in reading. But if you be inclined, Sir, to strike in with me in these little publications, (and I am secretly desirous of finding myself somewhere, & finding a bookseller that will show an inclination to allow some share of profit to a person really not inclined to ask much) I can talk with you on the subject to much more advantage personally, than in the compass of a sheet of paper. I cannot however come to town just this moment, as the latter end of the week is the busiest part of it with me; but something perhaps may be settled in the meantime, if you are so inclined; & I can afterwards call upon you or Monday or Tuesday, in case you are not able to take a walk or ride hither beforehand. The letters are designed to be 10 in number, though I should probably add two or three more if you had no objection. The Hero & Leander I mean to be about 300 lines; & I make it so short, principally, in the first place, because the incidents, I think, would not allow of more length consistently with the spirit which ought to accompany them; & next, because in case it should succeed, I wish to follow it up in the same way with two or three more of those graceful stories of antiquity, --such as Bacchus & Ariadne, Admetus & Alcestis; & perhaps Cupid & Psyche, --all, of course, told after my own fashion, & not translated or borrowed. . . ." Having built a reputation as a dangerous man by publishing libelous remarks about the King under his own name and being imprisoned for it, Hunt adopted a pseudonym in 1816 in order to continue publishing his more satirical literary exploits: "Harry Brown." Hunt wrote a series of conversational poems addressed to real figures such as Charles Lamb and Thomas Moore entitled, "Harry Brown's Letters to His Friends," which were published in the weekly he co-founded with his brother, the Examiner, beginning in the summer of 1816, and which he later offered to the publishing firm Taylor and Hessey in the hope they would issue them as a volume. Taylor declined, but Hunt continued to write for the Examiner under the name Harry Brown until 1821. A truly wonderful letter by Hunt. (6202) \$1,750.00

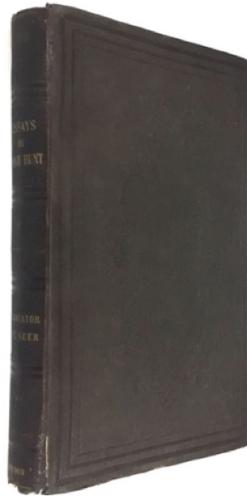
Scarce Leigh Hunt First editions



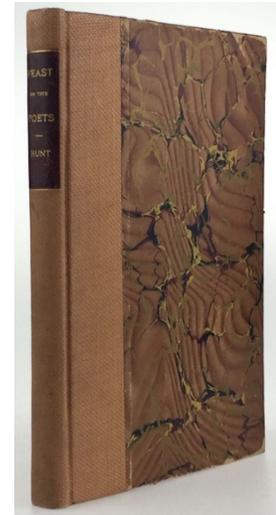
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156. [Hunt, Leigh] **The Months Descriptive of the Successive Beauties of the Year.** London: C & J Ollier, 1821. First edition. Original red cloth boards. Verso of half-title with announcements of other Hunt publications by Ollier. Colophon reads,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

157. [Hunt, Leigh] **Captain Sword and Captain Pen. A Poem.** London: Charles Knight, 1835. Dark olive green wavy cloth, spine title in gilt. Half title. Eight superb, illustory woodcuts, illustrating the text, by Thornton Leigh Hunt and engraved by J. Jackson. Yellow endsheets. Scarce. 112pp. Ads at back. (3722) \$550.00

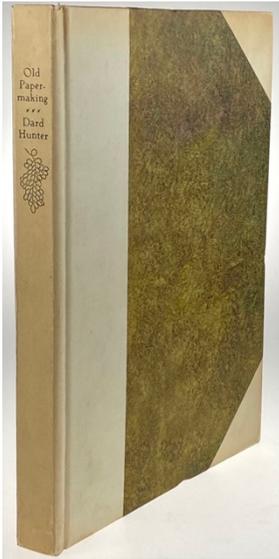
158. [Hunt, Leigh] **Essays by Leigh Hunt. The Indicator. The Seer.** London: Edward Moxon, 1841. First edition. 4to. Original full blindstamped brown cloth with elaborate designs on covers in blind, gilt lettering on spine. The Estelle Doheny Copy, with bookplate. This is the scarce first combined edition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

159. [Hunt, Leigh- With Correction] **Feast of the Poets, with Notes, and Other Pieces in Verse.** London: Printed for Gale, Curtis, and Fenner, 1815. Second edition. Quarter cloth, marbled boards. Second edition (original sheets with new title page). Correction on last page, possibly by author. Very good. (3720) \$350.00



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

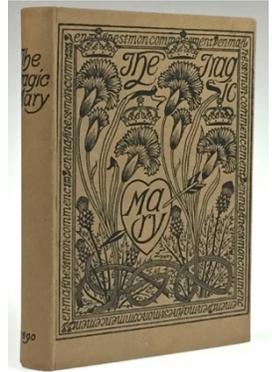
161. [Hunt, William Holman] Coldwell, Charles, B.A. **The Light of the World. Painted by Holman Hunt. A Lyric.** Oxford: C.C., [ca. 1870]. Scarce four-page booklet printed on light blue paper with printed cover showing two decorative devices. A lyrical two-page poem by Charles Coldwell (Brasenose College)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



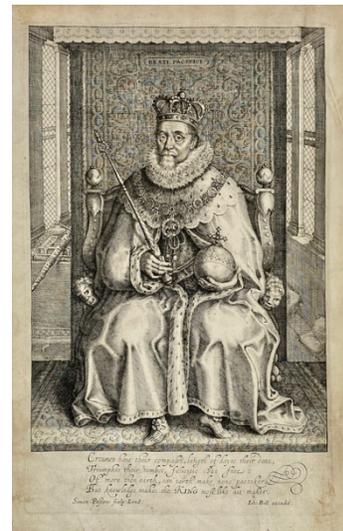
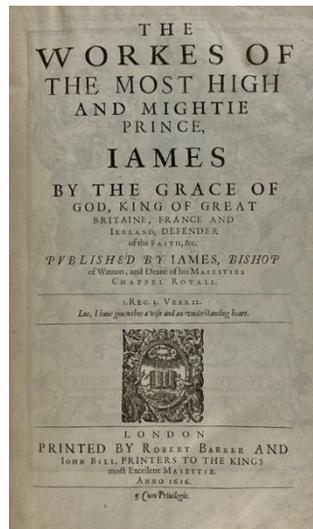
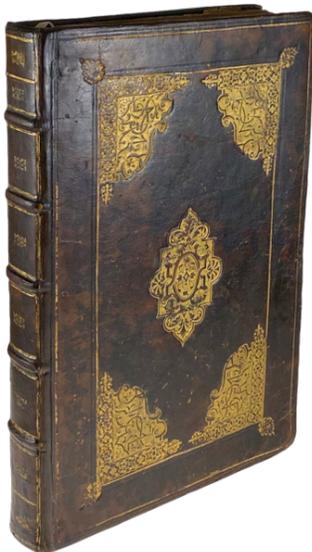
162. [Hunter, Dard] Hunter, Dard. **Old Papermaking**. Chillicothe, OH: Dard Hunter, [The Mountain House, 1923. First edition. Small folio. Original publishers three-quarter white paper covered boards over patterned paper covered boards, letting in black on spine. #125 of 200 Copies, Signed by Hunter. Nine superb specimen sheets, frontispiece by R.M. Pearson of Hunter's handmade paper mill, signed by Pearson and titled, "Dard Hunter's Mill," both in pencil, at bottom. There are 20 illustrations in the text, including the specimen pages, 9 full-page plates, 8 color plates, etc. With the scarce original 4-page prospectus laid in, with, "Of this number but 90 remain unsold," and the number "90" is crossed out by the publishers, with two pencil marks. A wonderful copy, near fine, with the fragile spine unmarked. Some weakening to margins of lower spine, very small paper loss to bottom crack. corners bumped. Scarce thus. (4824) \$2,850.00

163. [Image, Selwyn- In Original Glassine Wrapper] Field, Michael. **The Tragic Mary**. London: George Bell and Sons, 1890. First edition. In original light brown opalescent glassine wrapper. Original beige paper covered boards with famous cover illustration of blossom and vines with innovative lettering motif

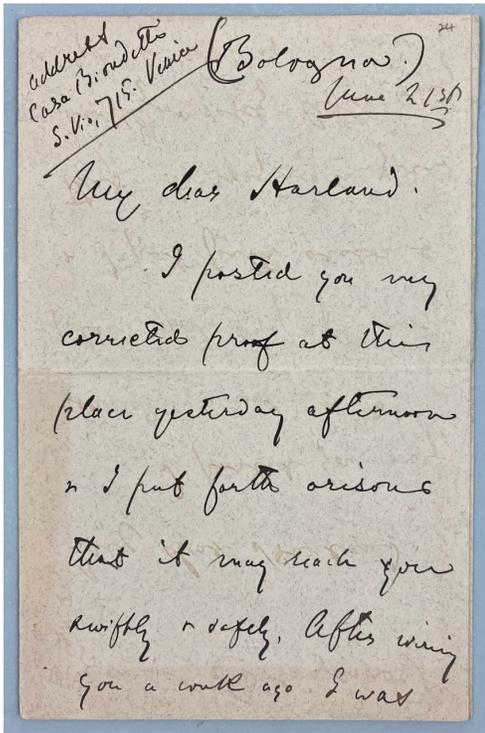
on both covers by Selwyn Image (signed lower right) considered one of the landmarks of 1890's and Art Nouveau book design. . 261pp. An extremely fine copy, with no signs of wear whatsoever. Truly the 'best' copy imaginable. (3193) \$1,100.00



1616 James I, "One of the Finest Specimens..." in Fabulous Contemporary Binding



164. [James I, King of England- "One of the Finest Specimens of Jacobean Book-Production"] James I. **The Workes of the Most High and Mightie Prince, James**. London: Robert Barker and John Bill, for James Mountague, 1616. First Edition. Folio, 13 1/2 x 9 1/4. 570pp. Magnificently bound in contemporary full dark brown calf, neatly re-backed with original spine laid down, with lavishly gilt-decorated design work on both covers comprising corner sections and a central geometric piece showing strapwork design as negative space behind thick gilt onlay work. Spine with five raised bands. The scarce first edition of the collected works of James I, King of England, said to be, "One of the finest specimens of Jacobean book-production," including, in part, to its highly accomplished copper-engraved frontispiece by Simon Pass, of James enthroned in robes, as well as an additional engraved title-page. An important edition, bringing Dante into the English-speaking world, the book having seen its reputation suffer a decline in the previous century. The translator, Henry Boyd (1748/9-1832), added his own personal character into the text with a lengthy introductory preface, including a historical essay of his own. From the collection of the renowned pre-1700's English literature collection of Robert S. Pirie. Small expert repair to lower corner engraved title page, an exceptional copy, generally quite clean and bright. This desirable, heavily decorated in gilt-blocking, produced in the early 1600's is indeed remarkable and very desirable thus, with an impeccable provenance. (6113) \$8,500.00



165. **[James, Henry- Superb Long Letter to Henry Harland] Six-Page ALS from Henry James to Henry Harland.**

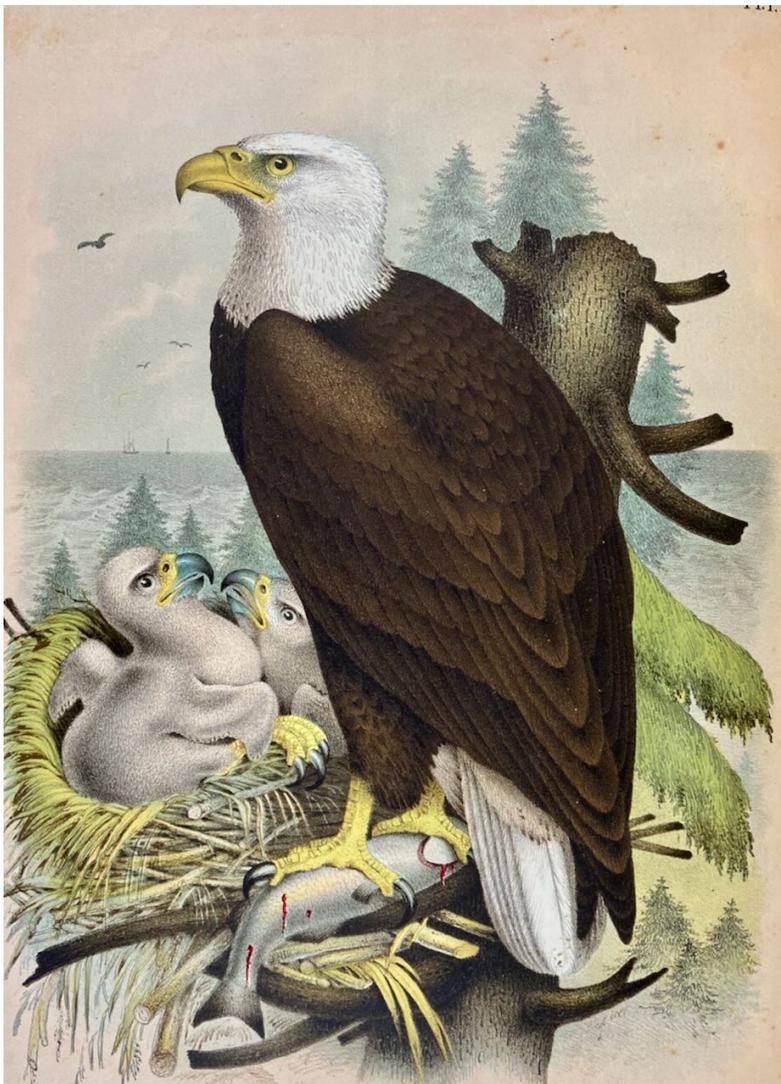
6 pages, written on two sheets with one folded. Long and chatty letter from James to Henry Harland, noted author and editor, reporting having sent a corrected proof [probably a contribution to The Yellow Book magazine, edited by Harland], elaborately apologizing for the rough state of the manuscript, explaining that he has been suffering from influenza, hoping he has recovered from his illness and hoping to see him before Harland departs for America. Bologna, 21 June [1894-97?]. 6 pages, small 8vo, written on two sheets with one folded; faint scattered offsetting, horizontal fold. Bologna, 21 June [1894-97?]. James candidly says of himself, "I mean, in applying to a creature constitutionally unable in a drama to answer for the number of his words--& yet constitutionally amiable enough to take in advance an optimistic view of it." A wonderful letter in English, with a smattering of French, reporting having sent a corrected proof [probably a contribution to The Yellow Book magazine, edited by Harlan], elaborately apologizing for the rough state of the manuscript, explaining that he has been suffering from influenza, hoping he has recovered from his illness and hoping to see him before Harland departs for America. Faint scattered offsetting, horizontal fold. Bologna, 21 June [1894-97?]. Scarce thus. Here is a large portion: "My dear Harland, I posted you my corrected proof at this place yesterday afternoon & I put forth orisons that it may reach you swiftly & deftly... I was prevented from returning to Venice by a nasty little attack of

influenza, & I was not sure how long the proof had lain at Casa Biondetti before I was able to get it forwarded thence & look at it--for I lay for 3 days stricken sore with fever... I crawled on here yesterday & gave the best of my muddled brain to the proof & lamenting sore, first, that I wasn't in better form for it . . . & second that I hadn't had my copy again in hand before it went to the printers. . . . If you find the proof too rough a read (though I gave a whole languid day to it,) please don't scruple to correct any obvious bévues--or beviews as I call them. The beastly ponderous elongation you won't, alas, be able to mitigate. Tu l'as voulu Georges Dandin!--voulu, I mean, in applying to a creature constitutionally unable in a drama to answer for the number of his words--& yet constitutionally amiable enough to take in advance an optimistic view of it. However, on seeing the thing in print I find the words pretty words enough & the fault of the thing really is the extreme raccourci of the angle at which the subject is seen. I had, as I read it yesterday, [a]... sense of having omitted everything that I had most intended to put in...[T]he end, like all my horrid ends, is too squeezed & hurried. But à la guerre comme à la guerre. I hope you have shed your lumbago in Paris & that if you still criminally intend to go to America you won't be off before I return... I trust all your editorial sores heal faster than they form. Yours evermore, Henry James." (6201) \$2,500.00

166. **[Japanese Painters] Ficke, Arthur Davison Twelve Japanese Painters.** Chicago: Ralph Fletcher Seymour Co., 1913. First Edition. Light brown fine woven cloth with superb cover illustration of stylized iris stamped boldly in gilt, with the iris bloom stamped in white (signed FWG). Decorative title page, limited to 200 copies of which only 100 were for sale. Scarce R. F. Seymour title. Fine. (6153) \$175.00

167. **[Jugendstil] [[Juvenile/Illustrated, hand-colored] Muller, J. F. L. De Kluchtige Poes en Het Hondje.** Amsterdam: Johannes Guijckens, [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 on this book whatsoever. Fine copy. (2674) \$1,250.00

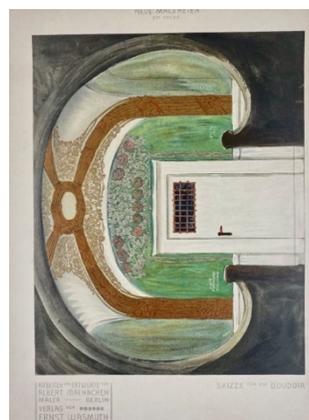
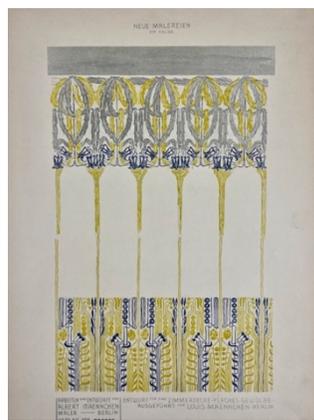


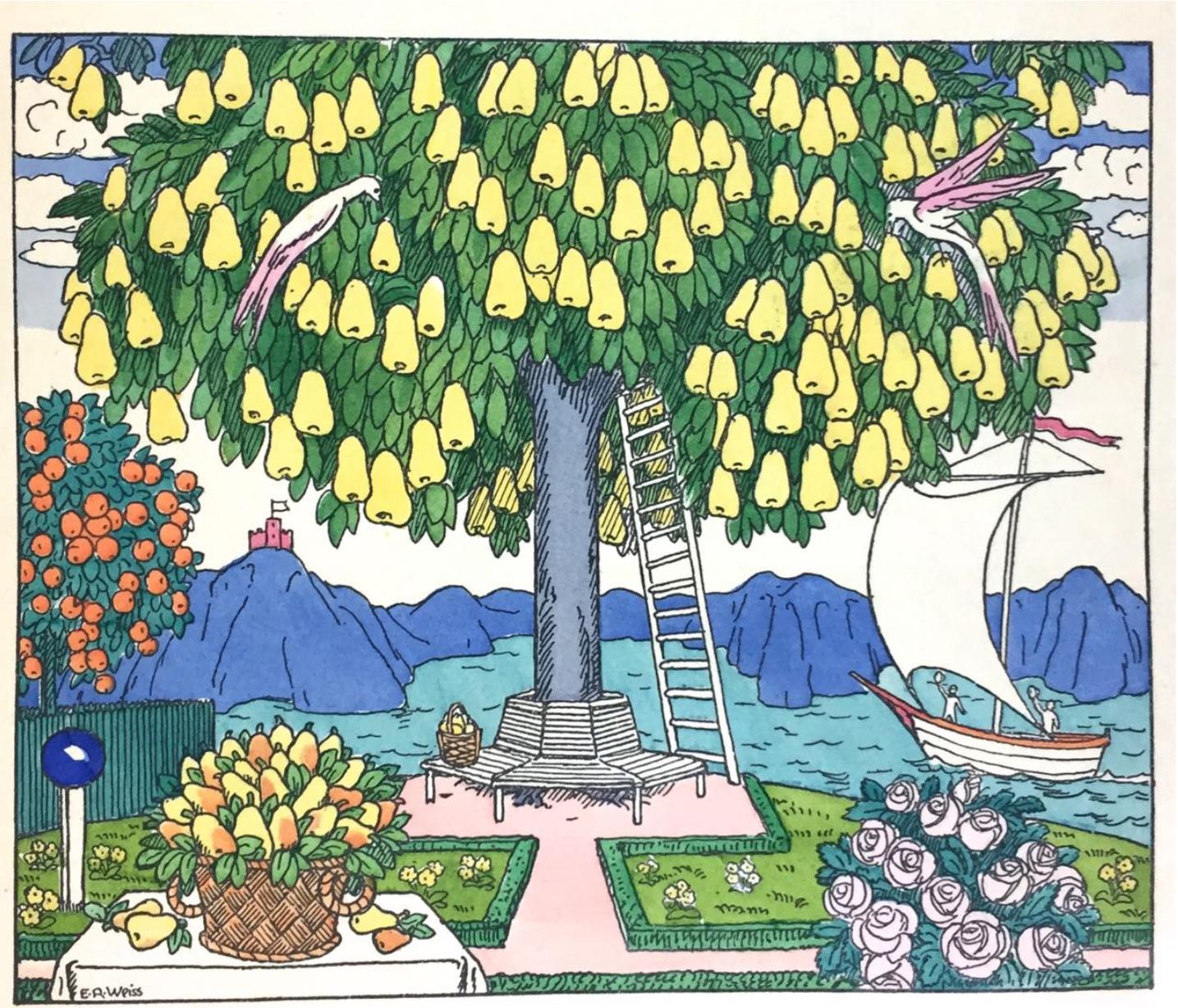


Studer's Birds, Exquisite Chromolithography

168. [Jasper, Theodore- Ornithological Classic in Chromolithography- Governor of California Copy] Jasper, Theodore **The Birds of North America** [Studer's Popular Ornithology, etc.] Columbus: Jacob H. Studer & Co., 1878. First Edition. Folio 15 x 12 inches). Three-quarter calf, gilt-decorated cover and spine. AEG. The complete "Studer's Popular Ornithology. The Birds of North America: Drawn and Colored from Life by Theodore Jasper, M. D.," two volumes in one. With 119 stellar color lithographed and numbered plates with tissue guards, including the wonderful American Eagle (as frontispiece and Plate 1). A superbly illustrated ornithology of over 700 species and varieties of North American birds, with a popular account of their habits and characteristics. The governor of California and U.S. Senator Copy, George C. Perkins, with his stamp on front fly. George Clement Perkins was governor of California from 1880-1883, and served as U. S. Senator from 1893-1915. Scuffing to extremities of binding, else near fine internally. Truly stunning plates. (6232) \$1,500.00

169. [Jugendstil Folio] Maennchen, Albert. **Neue Malereien, Zweite Folge; Dekorative Arbeiten de Malers, New Paintings, Second Series**. Berlin: Ernst Wasmuth, 1903. First Edition. Folio (20 x 12 inches) Loose and unbound, as issued. 32 plates of chromolithographs and lithographs showcasing the exquisite work of Albert Maennchen (1873-1935), noted German painter and designer whose art was typified and highly influenced by the Jugendstil movement in Europe. Title page and introduction page. Marginal chipping with slight loss to margins of a few pages (esp. prelims), marginal creasing. Quite scarce, and beautiful. (6189) \$1,250.00





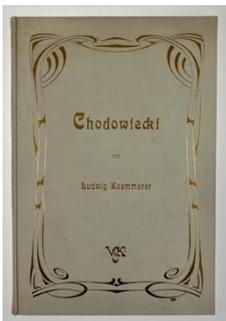
170. [Jugendstil High Point- DELUXE EDITION: von Freyhold, Karl Hofer, etc.] Dehmel, Richard. **Der Buntscheck. Ein Sammelbuch herzhafter Kunst für Ohr und Auge deutscher Kinder.** Köln: Schaffstein & Co., 1904. First edition. Large 4to. 55pp. Original superb color pictorial paper covered boards, black cloth spine, color pictorial endpapers. THE RARE DELUXE EDITION, Signed and Limited (Liebhaber Ausgabe), inscribed by the author, Richard Dehmel, as its limitation, on the verso of front free endsheet: "Luxus Exemplar, Nr. 133, R. Dehmel." One of the greatest of all Jugendstil illustrated works, the Deluxe edition is rarely seen, printed on thicker paper and the resultant registration and color vibrancy far exceeds that of the trade edition. "From a historical point of view, "Der Buntscheck" is perhaps the most important book of modern children's illustration" (H.A. Halbey in Doderer, Muller, p. 252). Exquisite and creative color illustrations on nearly every page, many full-page, by Konrad F.E. von Freyhold, Karl Hofer, Ernst Kreidolf, Emil Rudolf Weiss and others. From Seebass, "[Buntscheck] is possibly the most outstanding example of Jugendstil art in the history of German children's book production." Slightly browned as usual, corners slightly worn, occasional finger-stained, internal joints reinforced with white line stripes. One of the very rarest and most sought-after of all Jugendstil books; more so, this limited, Deluxe Edition, signed by Richard Dehmel. In 1910, a similar copy sold at auction in Germany for the then equivalent of \$7,000. (3781) \$3,800.00



171. **[Jugendstil Printing- Elephant Folio Announcement]** Society for Multiplying Art. **Gesellschaft für Vervielfältigende Kunst (The Society for Reproducing Art in Vienna)**. 1909. Elephant Folio, 23 x 18 inches. Announcement for the Work. Four pages (a folded large sheet), printed on green card wrapper in black, with superb cover illustrated design of stylized painters, stamped in black and bright red and monogrammed, "M." With the year, 1909 printed on front cover. The annual folder of the Society for Multiplying Art issued in 1909 by the Austrian organization, Gesellschaft für Vervielfältigende Kunst (The Society for Reproducing Art in Vienna). Translated from section inside: "The gallery work, as in the past, is destined to become the center of an independent activity of the society in the service of art under the influence of changing art views, now turning attention to the original graphic art... All sheets published in the annual folder. The usual edition of the annual folder alone costs 20 Marks an edition, Limited to 30 copies of unsigned priority prints, from the imperial-royal issue, and printed in Vienna..." etc. Fine condition. Scarce for an item of this size and vintage. (6208) \$450.00

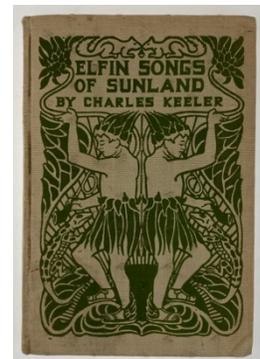


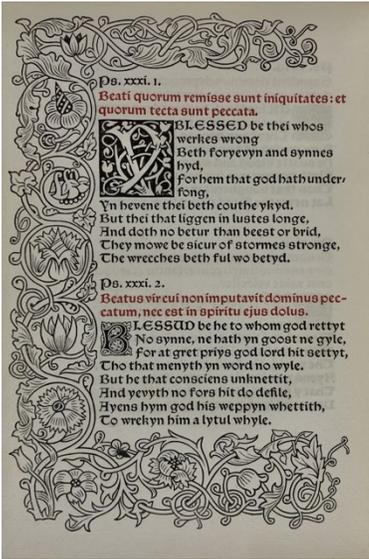
172. **[Jugendstil- Stunning Color Lithography]** Hasslinger, Otto and Albrecht Gansloser. **Pflanzen Ornamente ("Plants Ornamental")**. Leipzig: B.G. Teubner, ca. 1890. Tall folio. 20 x 14 inches. In original publisher's green printed wrappers (with folder mounts in which to place the plates) with attractive cover printed in red and black of stylized poppy design. 12 full-size card art paper plates printed in stunning sepia colors of varying hues by Hasslinger and Gansloser, two noted artists of the period. The design quality is highly period style Jugendstil, bearing strong Art Nouveau influence. With one-page introductions, making a total of 13 leaves, printed on one side only. An amazingly well-preserved set with minimal wear, near fine. No copies found on internet at time of writing. (6193) \$2,250.00



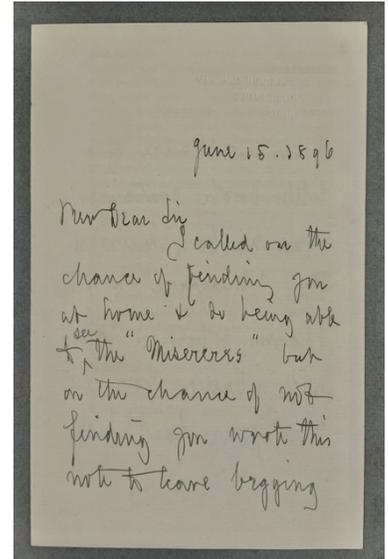
173. **[Jugendstil]** Kaemmerer, Ludwig. **Chodowiecki**. Bielefeld and Leipzig: Velhagen & Klasing, 1897. First Edition. 4to. Fabulous Art Nouveau book printed in Germany at the Turn of the Century featuring distinctive Jugendstil design elements. Original publisher's white cloth with bold Art Nouveau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

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



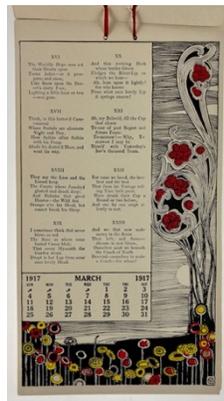
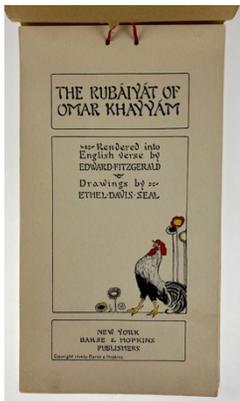


175. Ellis, F. S. [Kelmscott Press- With Letter Laid-in by F. S. Ellis, Editor/Publisher] **Psalmi Penitentiales**. Hammersmith: Kelmscott Press, 1894. First Edition. Original publisher's holland-backed gray paper covered boards with lettering in black on cover. With wonderful ALS from F. S. Ellis, who edited the book (and others by Kelmscott). Printed in red and black with decorative initial letters and borders throughout designed by William Morris. Two-page ALS, on Ellis' embossed stationary (The Red House, Cockington, Torquay) "June 15, 1896. My Dear Sir, I called on the chance of finding you at home & so being able to see the "Misereres" but on the chance of not finding you wrote this note to leave begging your acceptance of a little book containing some work of mine in the "Miserere" & other Psalms, which I think interest



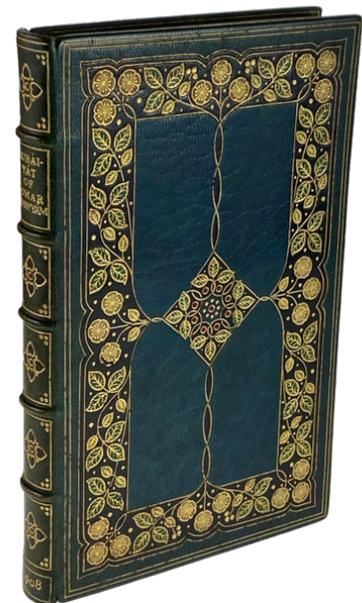
you. Yours faithfully, F. S. Ellis." More than likely, Ellis had dropped off this book, *Psalmi Penitentiales*, published two years prior to the date of the letter, based on reference to the "Misereres & other Psalms" in the letter, though there are no ownership markings in the book. Boards a bit dusty with some slight foxing, corners bumped, else near fine. Scarce thus. (6198) \$2,750.00

176. [Khayyam, Omar- Gilt Binding] Fitzgerald, Edward. **Rubaiyat of Omar Khayyam**. London, NY: Nister, Dutton, [1907]. Attractively bound in full deluxe green morocco flexible boards with all-over gilt patterning consisting vine work and red blossoms. With five color plates, decorative title page, and 32 smaller color illustrations by Thomas Heath Robinson (the first of this edition). All text pages decorated with fine floral design borders. Fine. Uncommon in this deluxe binding. (6102) \$550.00

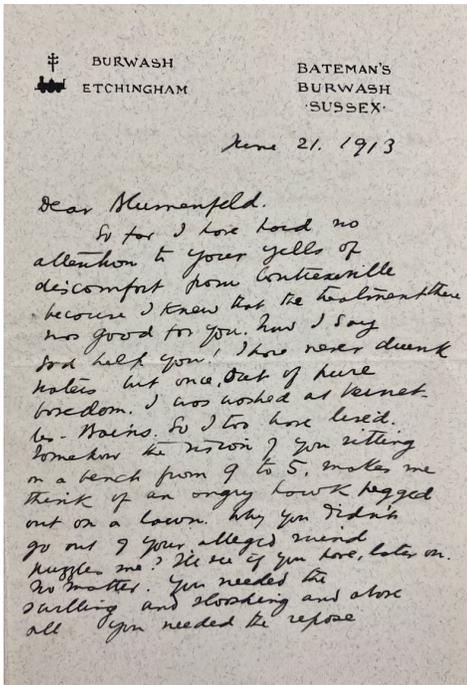


177. [Khayyam, Omar- In Original Box] Fitzgerald, Edward. **The Omar Khayyam Calendar**. New York: Barse & Hopkins, 1914. First Edition. Oblong 4to. In original publisher's beige laid paper wrappers with cover lettering boldly stamped in gilt, red silk ribbon ties at top, and publisher's two-part box (tattered). Ten card paper leaves, with full-page color illustrations by Ethyl Davis Seal. Calendar is in fine condition. Scarce. (6178) \$275.00

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



Superb Rudyard Kipling Letter to Editor

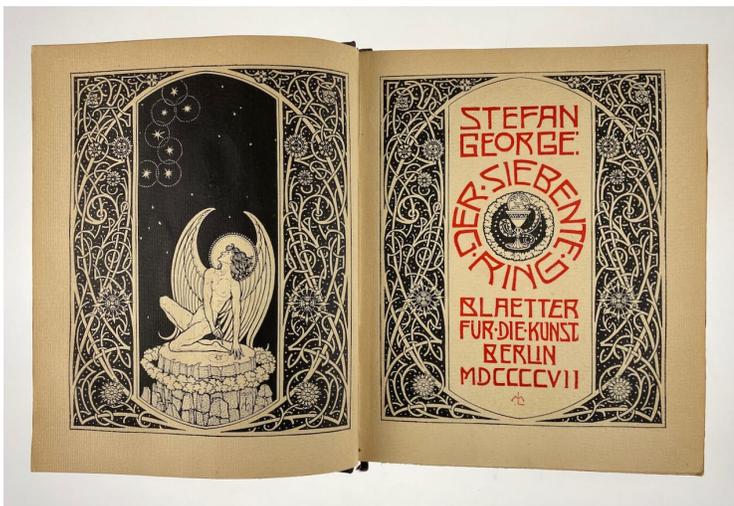


179. Kipling, Rudyard. **Kipling, Rudyard- ALS] Autograph Letter Signed to the Editor of The Daily Express, Ralph David Blumenfeld.** Sussex: 1913. Two pages. Written on Kipling's "Burwash" stationery (Bateman's Burwash, Sussex), June 21, 1913, remarking on Blumenfeld's treatment at a spa in Contrexéville, astonished at his willingness to comply to it, praising his cartoonist, and encouraging the critical articles about a committee that had been appearing in the Express. "So far I have paid no attention to your yells of discomfort from Contrexéville because I know that the treatment there was good for you. Now I say God help you! I have never drunk waters but once, out of pure boredom. I was washed at Vernet-les-Bains. So I too have lived. Somehow the vision of you sitting on a bench from 9 to 5 makes me think of an angry hawk pegged out on a lawn. Why you didn't go out of your alleged mind puzzles me? I'll see if you have, later on. No matter. You needed the swilling and sloshing... Tell us when you are fit to go among friends again (I can't help thinking of you with close-cropped hair & a pallid complexion) and we'll get you down here ere the recurring dinner swallows you. That cartoonist of yours is damn good." Superb letter by Kipling, English short-story writer and poet, best remembered for his portrayal of British soldiers in India and for his tales for children. Folded 12mo sheet, small clear tape remnant to blanks, near fine. (6200) \$1,250.00

180. **[Kreidolf, Ernst] Kinderzeit.** Zurich & Leipzig: Rotapfelverlag, 1930. First edition. Original color pictorial paper covered boards, gray cloth spine. Superb cover and twelve full-page color plates by Ernst Kreidolf. A fine copy of a most scarce and attractive children's book by this master illustrator, Ernst Kreidolf. (3560)\$550.00

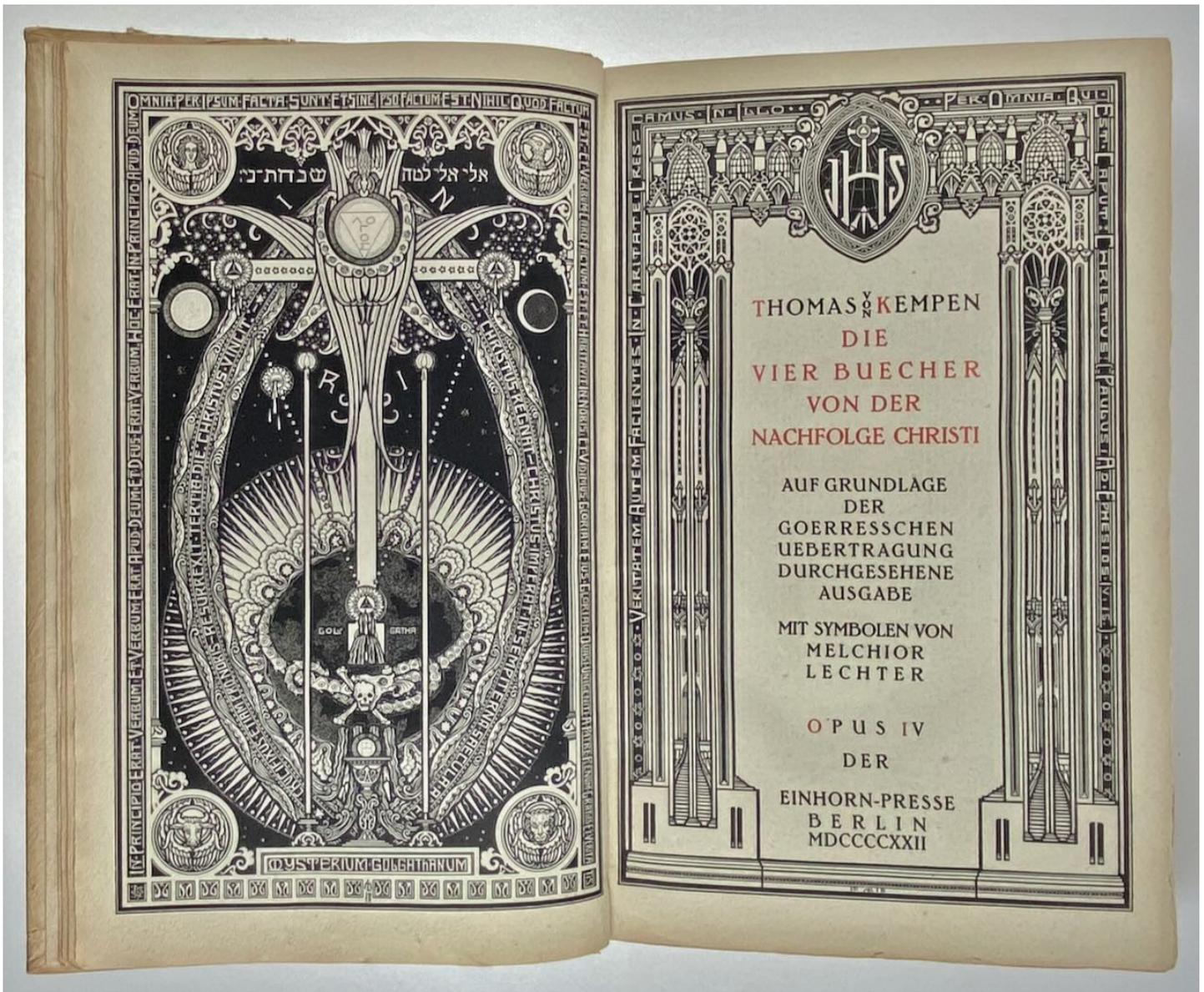
181. **[Kreidolf, Ernst] Schwatzchen. Bilder und Reime.** Koln: Schafstein & Co., [1904]. First edition. 4to. Original color pictorial paper covered boards with superb interpretive design and illustration, illustrated color endpapers and eight full-page color illustrations, all by Kreidolf. Wear to spine and corners, covers nice. Hinges weakened, as usual. Near fine internally. A scarce title and rarely seen in presentable condition. (2981)\$550.00

182. **[Le Gallienne, Richard] The Love-Letters of the King; Or, The Life Romantic.** Boston: Little, Brown & Co., 1901. First Edition. Original publisher's dark green cloth with stunning gilt blocked illustrative design and lettering on front cover, by Emma Reddington Thayer, or popularly called Lee Thayer, an accomplished American artist who also wrote dozens of mystery novels. Fine condition. (6147) \$150.00



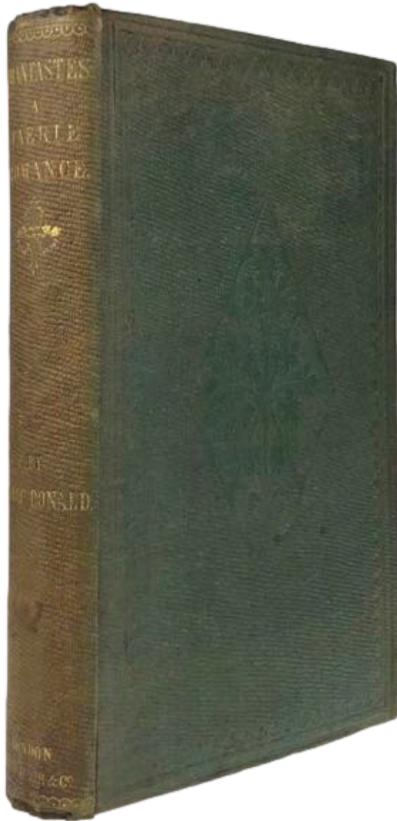
183. **[Lechter, Melchior] George, Stefan. Der Siebente Ring (The Seventh Ring).** Berlin: Blätter für die Kunst; Printed by Otto von Holten, 1907. First Edition. 4to. Original violet colored cloth with superb gilt design and lettering on cover and spine, beige pictorial endpapers, with violet design. Magnificent double-leaves as title and frontispiece, as well as next two pages (repeated 16 additional times in the book) with ornate designs in woodcut, as well as designs repeated in all the other pages, all by Melchior Lechter, 1865-1937, renowned German painter, graphic artist and book designer. One of 500 copies on yellowish, heavily structured laid paper. Typeset from the Stefan George typeface, printed in red and black by Otto von Holten, Berlin. – The last work by Stefan George furnished by Melchior Lechter. George's

most extensive lyrical collection with 184 poems, heavily influenced by Max von Kronberg, whom George revered as "Maximin", who died in 1904 at the age of only 16. Spine slightly discolored. Linen cover of the front cover with a small damaged area. Very good. (6173) \$1,250.00



184. [Lechter, Melchior] Kempen, Thomas von. **Die Vier Buecher von der Nachfolge Christi, Auf Grundlage der Goerresschen Uebertragung Durchgesehen Ausgabe, Mit Symbolen von Melchior Lechter** (translated: "The Four Books of the Imitation of Christ, based on the Goerres translation, Revised edition, with Symbols by Melchior Lechter." Berlin: Otto von Holten, The Einhorn Presse, 1922. Thick folio, 15 x 9 1/2 inches. 327pp + 8pp. Original publisher's ivory colored cardboard composition binding with elaborate all-over blind embossing and gilded cover and spine titles. Illustrated endpapers. One of 1005 copies, numbered and monogrammed by Lechter himself in the colophon. Fabulous full-page and smaller heading illustrations, etc, throughout by Melchior Lechter. TEG, others untrimmed. According to the colophon, the book was printed by Otto von Holten from May, 1914- May, 1922, and signed and numbered by Melchior Lechter by hand, and this copy bears his monogram "ML" and "No. 67," in red. With original silk page marker. Covers with edgewear and some chipping, front cover and spine discolored, but a near fine copy internally of a beautiful and scarce Melchior Lechter title. (6186) \$1,250.00

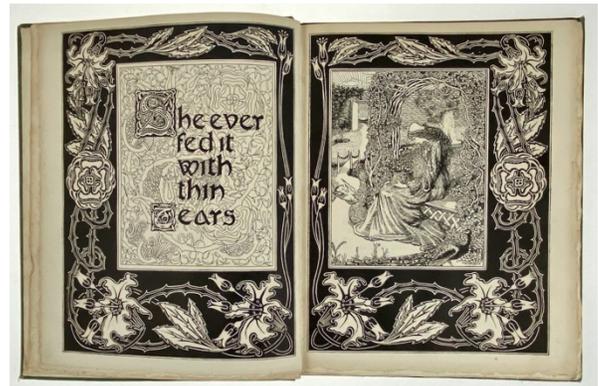
185. [Longfellow, Henry Wadsworth] **The Courtship of Miles Standish**. London: W. Kent and Co., 1858. First Edition. 12mo. Original publishers light brown paper printed paper wrappers with date and publisher on cover. 135pp plus 4pp ads in back. The scarce first edition of Longfellow's celebrated narrative poem about the early days of Plymouth Colony. Nicely preserved with paper loss at spine, corner chip from wrapper, fold marks, clean and bright internally. (6096) \$550.00



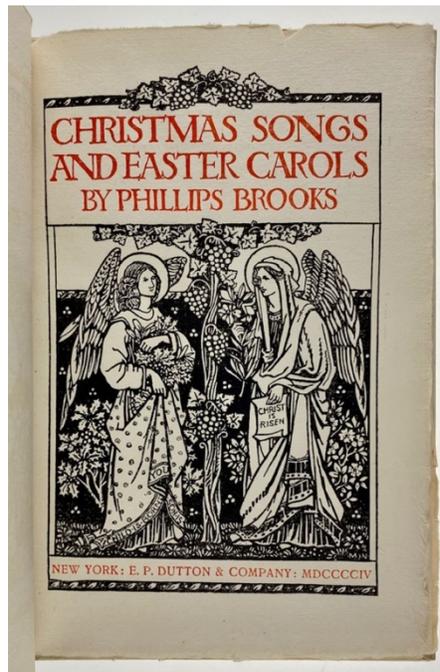
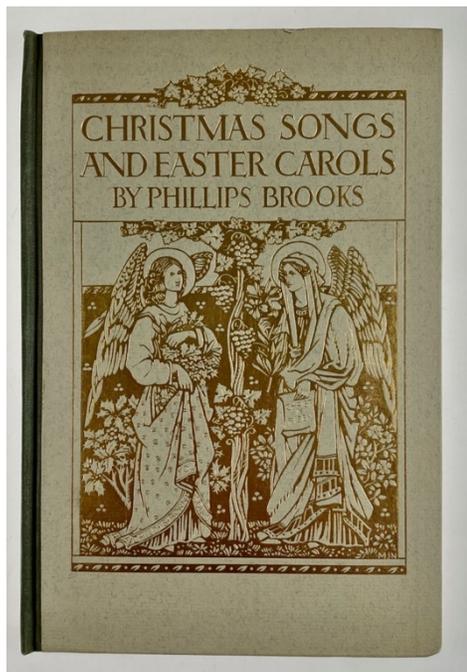
First Edition Phantastes in Fine Condition

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

187. [MacDougall, W.B.- Striking Designs and Cover] Keats, John. **Isabella or the Pot of Basil.** London: Kegan Paul, Trench, Trubner & Co., 1898. First Edition Thus. Original publishers dark olive green cloth with super embossed Art Nouveau style front cover, gilt stamped spine with lettering and five hearts, beveled boards. A classic 1890's production, with superb woodcut border devices, many half-page illustrations, full decorative title page in red and black, all by W. B. MacDougall in a style heavily influenced by William Morris and the Kelmscott Press, as well as the Pre-Raphaelites. A very nice copy, with covers clean and bright, and minimal foxing (and mainly to prelims) to a book often seen with substantial brownstaining. (6163) \$450.00



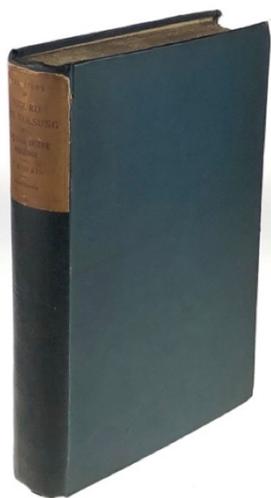
188. [Meggendorfer, Lothar- Scarce, in Wrapper] Hennig, C.A. **Prinzessin Rosenhold. Ein Ziehbilderbuch.** Text von C. A. Hennig. Esslingen & München: J. F. Schreiber, 1906. First edition. Oblong folio, original cloth-backed pictorial boards. In the publisher's original light brown pictorial paper wrapper dust jacket printed in dark blue, with vignette of fairy on front, lettering on front, and copious descriptions of other titles on back. Jacket with numerous tape repairs, tanned, chipped, most significantly at head and foot of spine. A stunning copy, owing to the protection of the jacket, with color pictorial glossy cover bright and mostly untarnished. Very innovative movable scenes, a total of six full-page movable illustrations by Meggendorfer, a few with small defects (one figure with tear; another illustration with tape mend to verso, not affecting moving parts), but generally in excellent working order. Spine repairs, re-jointed with cloth tape, boards with mild edgewear, corners bumped, faint soiling and toning. Preserved in a superb blue custom cloth folding box, with two black leather labels on spine. The rare first edition, in rare original dust jacket. A wonderful survival. (4783) \$3,250.00



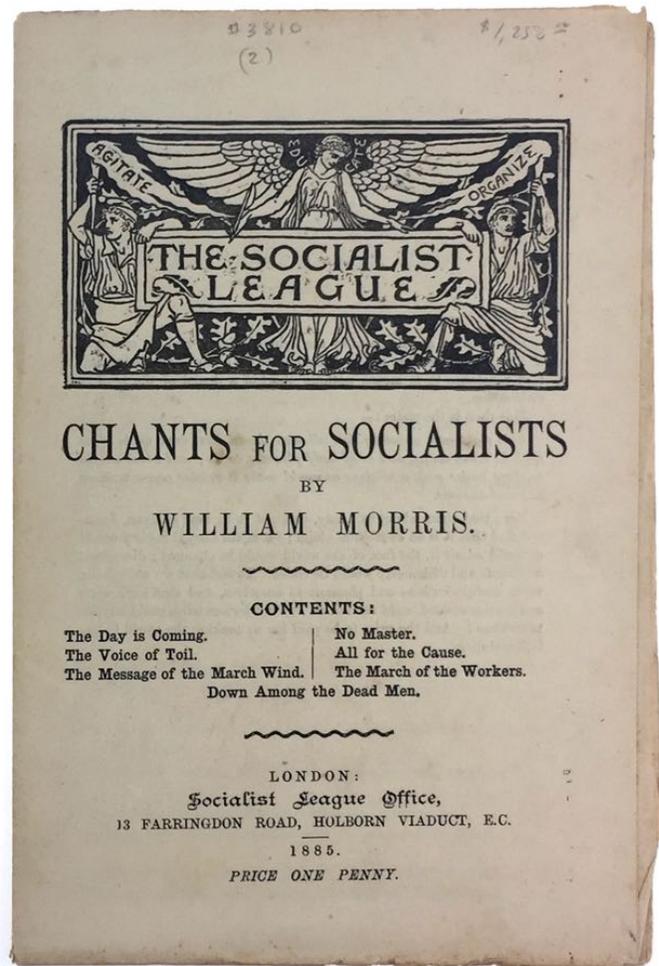
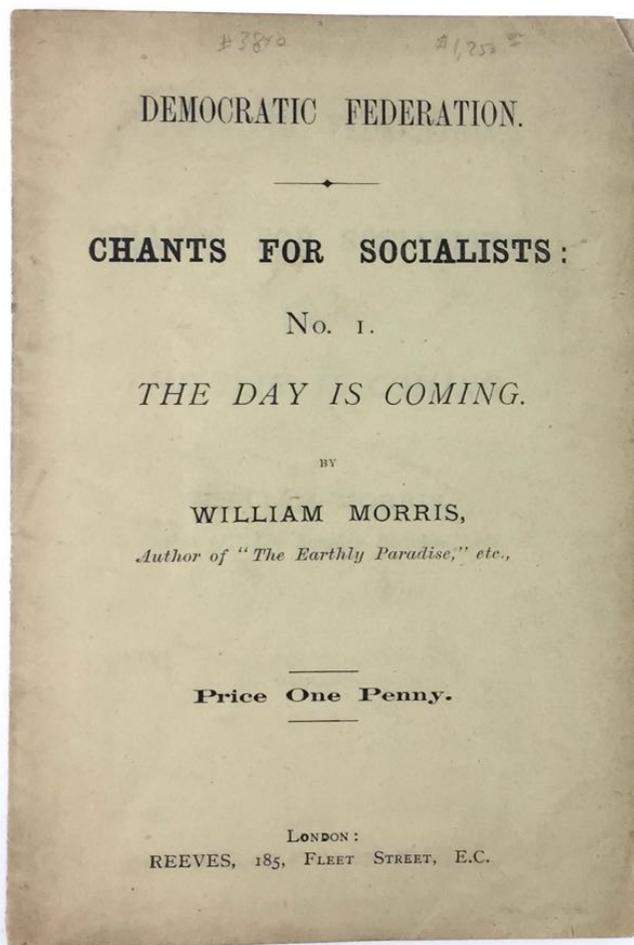
189. [Merrymount Press Rarity-Deluxe Edition, Fine In Original Glassine and Box, 150 Copies] Brooks, Phillips **Christmas Songs and Easter Carols**. Boston: Printed by D. B. Updike at The Merrymount Press, 1903. First Edition. Original publisher's cloth-backed paper covered boards with exquisite full size cover gilt stamped illustration of two angels in a garden with grapes and holly (signed MJN); with same illustration as woodcut for title-page which has listed at bottom, "New York, E.P. Dutton, 1904." Though the title page bears the 1904 date, the book was in fact printed and issued in 1903. In the scarce original glassine dust wrapper and housed in the original olive-green cloth-covered box. With two full page subject "title-pages,"

printed in red and black with design work: "Christmas Songs," and "Easter Carols." Limited to 150 numbered copies (this copy # No. 66, in manuscript), printed on handmade paper by D. B. Updike at the Merrymount Press. Extraordinarily scarce, the only copy of the deluxe edition we have ever seen, much less in original glassine and box, in fine condition. Updike began the Merrymount Press in Boston in 1893, prominently influenced by William Morris, though soon he forged his own path, seeking an aesthetic of readability and subtle but attractive design. Among their many luminous publications, the Merrymount Press produced books for book collector clubs such as The Grolier Club in New York City, as well as institutions and museums. The Carnegie Foundation, Harvard University, Brown University, The John Carter Brown Library, and The Metropolitan Museum of Art were just some of the steady clients for the Press. A wonderful production, and a fine, unopened copy. Not in Daniel Berkeley Bianchi's bibliography of the Merrymount Press (1975). (6132) \$750.00

190. [Merrymount Press- Early Title, in Original Glassine, Updike, D.B.] Zelig, John Sheridan, and Carroll Perry. **Bill Pratt, The Saw-Buck Philosopher**. Williamstown: Printed under the supervision of D. B. Updike, The Merrymount Press, 1895. Original publisher's blue paper covered boards, beige cloth spine with printed label. In original glassine wrapper tattered at spine and rear bottom with loss. Book is extremely fine, as new. A scarce Updike printing, only #13 of 1037 entries in Julien Pierce Smith's chronological bibliography, published in Merrymount's third year of existence. Photographic frontispiece. 5-line entry by a former owner on front fly denoting a second printing, but we were unable to confirm. Bibliography gives 1895 as first edition. Scarce in this condition, and a difficult book to find. (6134) \$325.00

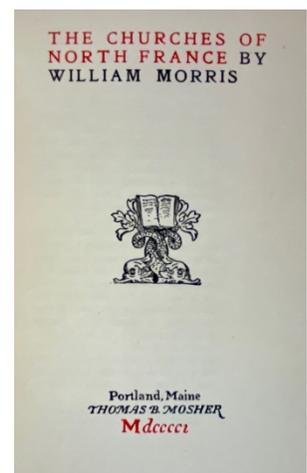


191. [Morris, William- Association Copy] **The Story of Sigurd the Volsung and the Fall of the Niblungs**. London: Ellis & White, 1877. Stated Second Edition. Original dark green fine wove cloth, printed paper label on spine. ASSOCIATION COPY: Signed by Morris on the half-title: "To Mr. George Washington Fournier Howell (1833-1910), with William Morris' best wishes, Jan: 1880." Howell was a working-class politician and agitator who was secretary of the parliamentary committee of the Trades Union Congress TUC (1871-1875) 392pp. 4pp. advertisements at end, half-title and verso of final advertisement leaf browned. William Morris and George Howell had similar sympathies and worked alongside the debates in Parliament ca. 1874-7, concerning the growing conflict Russia and Turkey, and Morris met personally with the leaders of the Labour Representation League, including Howell in 1876. As well, in 1879, Howell was Chairman of the National Liberal League, of which Morris was treasurer. Label on spine darkened, a near fine copy. (4688) \$2,750.00



192. [Morris, William- Rarity] **Chants for Socialist: Excessively Rare 1883 “Democratic Federation” First Issue [together with] 1885 Edition with Walter Crane Headpiece.** London: Reeves, Printed at the Modern Press, [1883]. Two Separate titles, the 1883 first issue, and the 1885 Walter Crane issue. 12mo., original printed wrappers. The excessively rare first issue [1883], as cited by H. Buxton Forman, was issued two years before the more common Socialist League imprint (dated 1885). The 1883 issue has the Reeves and Modern Press imprints, and differs widely from the second issue. “Democratic Federation, No. 1, The Day is Coming,” etc. Near fine with slight soiling. Together with the 1885 edition with the famed Walter Crane vignette on cover, London, Socialist League Office, 1885, itself quite rare. No copies located in the marketplace of the 1883 edition. The 1883 rare first issue of the first poetic contribution to the modern Socialist Movement was described by Buxton Forman as “one of the rarest of all Socialist items.” (3810) \$1,250.00

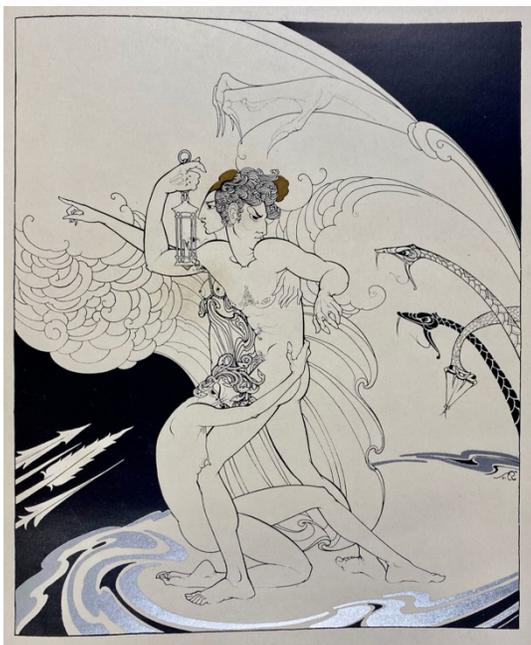
193. [Morris, William- Very Scarce Title]- **35 Copies Printed The Churches of North France.** Portland: Mosher Press, 1901. First Edition. 12mo. Original publisher’s paper covered boards. Limited Edition of only 35 Copies, Printed on Japan Vellum, this copy #34 (only 30 copies for sale). This essay by William Morris first appeared in the Oxford and Cambridge Magazine in February, 1856, but this is the first printing in book-form. Also contains Morris’ essay, “Death the Avenger,” also appearing in In the O&C magazine. Very good copy, partially unopened, of a scarce Morris title. (6212) \$450.00



194. [Morris, William] **Pre-Raphaelite Ballads**. New York: A. Wessels Co., 1900. First Edition Thus. Original publisher's buckram-backed, light gray paper covered boards with near full-size cover design in black, by Helen M. O'Kane. #170 of 500 copies. Illustrated endpapers (front pasted on), full page border designs and illustrations by O'Kane throughout. Corners bumped, boards soiled. A presentable copy of a gorgeous book, priced accordingly, given faults. (6152) \$150.00

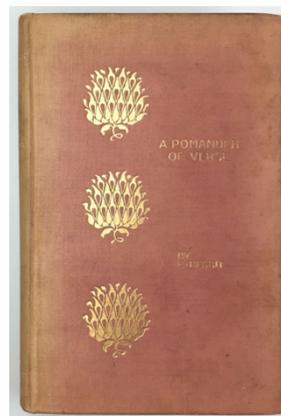
195. [Morris, William] Steele, Robert, ed.]. **The Defence of Guenevere and Other Poems**. London: Chatto and Windus, 1907. First edition thus. Gray blindstamped boards with vellum spine, gilt lettering. 255pp. TEG. Frontispiece illustration comprising a Hollyer autotype Dante Gabriel Rossetti's "King Arthur's Tomb." Superb full-page woodcut design ("The King's Poets) just before title page. Some foxing to prelims, annotated unobtrusively by an owner in pencil. Very good tight copy of a scarce title not found on internet at time of research. (2341) \$185.00

196. [Morris, William] **Under and Elm Tree (Two Copies, With Variant)**. Aberdeen: James Leatham, 1891. First edition. 12mo. Printed wrappers with two-panel border vignettes. Two separate copies, one being the first edition (we are calling here 'original edition), 16pp., stitched, as issued. We have another variant issue which to our knowledge is not recorded, comprising the same typeface for title and author, but with 'Elm-Tree' as opposed to 'Elm-Tree,' found in the original edition. As well, the two-panel border design is a completely different design in the variant edition, and the typeface for the publisher's four-line signature has been changed. Further, on the verso of the titlepage in the printer's notification, the following has been added, "And sold by William Reeves..." Finally, the variant has two staples (vs. stitching). An interesting and scarce variant or second printing, and it is not known if the changes were made through Morris' supervision, though this is doubtful. Sold as a pair. Both copies near fine. (2210) \$375.00



197. [Nash Printing- Scarce Folio] Coyle, Ray Frederick **To Remember Ray Frederick Coyle; Six Reproductions of His Work with a Sonnet by George Sterling**. San Francisco: John Henry Nash, 1926. Folio. 16 x 12 inches. Original publisher's parchment backed lavender marbled paper covered boards, morocco label on spine with gilt lettering. Foreword by John Henry Nash. Illustrated with six superb plates by Coyle in his Art Nouveau style, some embellished with gold. 210 hand-numbered copies printed on Alexandra Japan paper by John Henry Nash, this is copy #105, given in manuscript (red). "This is a memorial book of great distinction. It is the tribute of the printer to a singularly gifted young artist who, in the space of a few short years, had contributed much beauty to many of the Nash books." - O'Day, p. 48 Front cover with offsetting light marking due to sunning, else very fine. Very scarce Nash printing with no copies located at time of writing. (6188) \$375.00

198. [Nesbit, E- Association Copy] **A Pomander of Verse, Presentation Copy**. London: John Lane at the Bodley Head, 1895. First edition. Original superb tan cloth with exquisite cover illustration stamped in gold by Laurence Housman. Housman also contributes half-page woodcut illustration on title page and vignettes in the book. "Olindo Malagodi, from E. Nesbit," written boldly on front free fly. Superb Association Copy, inscribed by Nesbit to Olindo Malagodi, (1870-1934), Italian socialist and later, politician, journalist and author in London and a close friend of Nesbit. Edith Nesbit expounded Socialism early on, was an active member in the Fabian Society, and a close follower of William Morris. A wonderful association. Extremities of book slightly sunned, else near fine. Scarce thus. (3650) \$2,250.00



Joseph Maria Olbrich's Seminal Work on Architecture and Design, Berlin, ca. 1901



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



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

Christian Stoll's Acclaimed Ornamentik, Scarce and Complete

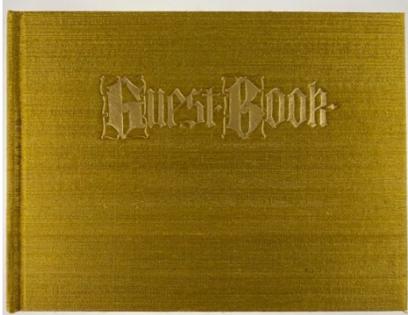


201. [Ornament Design Jugendstil Classic- Christian Stoll Portfolio] Stoll, Christian. **Ornamentik der Gegenwart.** Leipzig: Christian Stoll, 1905-1906. First Edition. Oblong folio (12 1/2 x 19 inches). Portfolio. In the original cloth backed printed portfolio with three pairs of ties (original) featuring a wonderful design illustration on the cover taken from the superb decorative title-page by Rudolph Gliesch. Loose, as issued, illustrated title-page and 36 superb collotype prints in various shades and hues. A scarce and complete set, the second in the series. Occasional dusting and soiling to outer edges, some slight marginal fraying, but minor, all images clean and bright. The covers of the portfolio are fairly well-preserved, with wear to edges, spine soiled and slightly frayed. A wonderful collection of Jugendstil design, heavily influenced by the Art Nouveau movement in Germany, including the work of Oskar Haebler, Atelier Gopschen, Alex Schopp, Richard Kuhnel Otto Hauschild, Paul Rudolph, Paul Miller and others. No other copies located at time of writing. (6225) \$2,750.00



202. [Paschetto, Paul] **The Twenty-third Psalm.** Rome: Privately Printed, 1927. First edition thus. Unpaginated. Nine original woodcut illustrations by Paulo Paschetto tipped in... (Folio) 39x33.5 cm (15 1/4x13 1/4") original full pictorial vellum with image of the Christ carrying a lamb upon his shoulders. No. 5 of 100 copies. Signed by the author at the limitation statement; each plates with the artist's penciled monogram and date. Paolo Paschetto (1885-1963) was a devout Christian who apparently regarded his iconographic art as a calling or avocation as much as a profession. He served as a professor at the Royal Academy of Art in Rome. He was known in Italy as one of the foremost black-and-white artists and illustrators. Light wear; very good. (2542) \$2,250.00

Two Scarce Variant Issues of Elder's Guest Book



203. [Paul Elder Rarity- In Original Glassine Wrappers and Box, Designed by Robert Hyde] Guiterman, Arthur. **Guest Book**. San Francisco: Paul Elder & Company, 1909. First Edition. Oblong folio (11 ½ x 8 ½ inches). **In full ochre yellow fine silk cloth binding with glassine wrapper and matching two-part box lined with same cloth fabric.** Smaller than variant below, in wrapper and box. Fine condition. Illustrated endpapers. A fabulous production, and excessively rare, this illustrated guest book has verses by Guiterman, a popular humorist poet of the day, and with exquisite color double-spread title page with large gilt-blocked background and bold, vibrant colorations, and design-work repeated on every page in green and black, all by Robert W. Hyde. Each page with a different verse by Guiterman at the

top, in red. Unpaginated, but circa 100pp. Fine Condition. Robert Wilson Hyde combined the style of medieval book illumination with modern purposes to create popular works of art. He met Susan McKee, who urged him to pursue his artistic interests, and in 1902, the Hydies arrived in Santa Barbara where they found a burgeoning arts and crafts colony. Hyde produced one-of-a-kind volumes with leather covers and pages of parchment, written in beautiful Gothic calligraphy and illustrated in luminescent colors. He produced wedding albums, guest books, family registers, and special volumes for holidays. As one writer put it, Hyde was adapting "to modern purposes and ideas, the work of the monks of the Middle Ages." Hyde developed a national reputation. A most scarce and desirable item. In fine condition (6156) \$1,750.00



First Issue, Folio in Weave Cloth

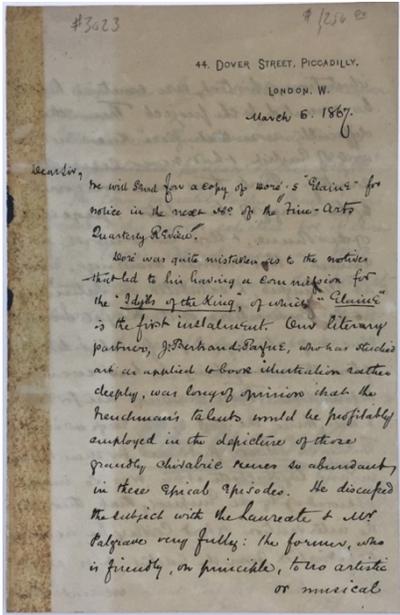


204. [Paul Elder Rarity- In Original Weave Binding, Book Designed by Robert Hyde] Guiterman, Arthur. **Guest Book**. Santa Barbara: Paul Elder & Company, 1909. Oblong folio (15 ½ x 11 ½ inches. First Issue, bound in publisher's original thick weave binding with embossed lettering on cover, also stamped in green and gold, and with two leather straps on each cover as ornamental design (covers are worn). A fabulous production, and excessively rare, this illustrated guest book has verses by Guiterman, a popular humorist poet of the day, and with exquisite color double-spread title page with large gilt-blocked background and bold, vibrant colorations, and design-work repeated on every page in green and black, all by Robert W. Hyde. Each page with a different verse by Guiterman at the top, in red. Unpaginated, but circa 100pp. Fine Condition. Robert Wilson Hyde combined the style of medieval book

illumination with modern purposes to create popular works of art. He met Susan McKee, who urged him to pursue his artistic interests, and in 1902, the Hydies arrived in Santa Barbara where they found a burgeoning arts and crafts colony. Hyde produced one-of-a-kind volumes with leather covers and pages of parchment, written in beautiful Gothic calligraphy and illustrated in luminescent colors. He produced wedding albums, guest books, family registers, and special volumes for holidays. As one writer put it, Hyde was adapting "to modern purposes and ideas, the work of the monks of the Middle Ages." Hyde developed a national reputation. Very scarce Elder printing. Paul Elder Company opened a satellite shop in Santa Barbara from 1904-1909, and this was their most famous book production. Binding worn with fraying at spine, soiling, front hinge cracked and severed. The internal contents are clean and bright. (6187) \$2,250.00



*Fascinating Letter by Bertrand J. Payne Impersonating Moxon, the Publisher,
Concerning Gustave Dore and "Idylls of the King"*



205. [Payne, J. Bertrand, but signed Moxon & Co. **FORGERY- Autograph Letter Signed**] Payne, J. Bertrand and Moxon Co. **ALS from Payne, To Bernard Bolingbroke Woodward**. 3 pages. A fascinating and ultimately derisive letter in the backdrop of the historical dispute between many key players (Moxon & Co; its acting manager and later partner, J. Bertrand Payne; the poet Alfred Tennyson; and the illustrator Gustave Dore). A complicated and intertwined series of events (beginning with Edward Moxon's death in 1858) had transpired, culminating in Payne's rise to power in the company and the resultant estrangement of Tennyson (as well as Browning and Swinburne), all factors leading to the decline and ultimate closure of the famed publisher. Signed Moxon & Co., **HOWEVER, THE LETTER WAS ACTUALLY WRITTEN BY PAYNE HIMSELF** (therefore impersonating!) following a well-documented pattern of constantly conjuring lies about his importance. Dan Malan, author of dozens on books on Gustave Dore (who was widely published by Moxon) offers the following fascinating background pertinent to this letter: "J. Bertrand Payne was a scoundrel who destroyed the Moxon firm and bankrupted the widow Moxon. This letter is actually written by him about himself, while hiding his identity. Eventually Tennyson left Moxon because of him. There were no other partners. Payne was a dictatorial manager with an enormous ego which would eventually alienate everyone. After Moxon went bankrupt the first thing they

did was fire Payne. In 1874, the appeals court judge denounced Payne as the worst type of fraudster, abusing a vulnerable widow and her children for his personal gain, getting them to give him much of the ownership of Moxon when he had started out as a clerk."

The three-page letter is (apparently) written on authentic Moxon's 'Dover Street Stationary,' March 6, 1867. "Dear Sir, We will send for a copy of Dore's 'Elaine' for notice in the next No. of the 'Fine Arts Quarterly Review.' Dore was quite mistaken as to the motives which led to his having a commission for the 'Idylls of the King..." He adds, "Our literary partner, J. Bertrand Payne, who has studied art as applied to book illustration rather deeply, was long of opinion that the Frenchman's talents would be profitably employed in the depiction of those grandly chivalric scenes...he discussed the subject with the Laureate & Mr. Palgrave very fully..." He goes on to explain in detail the nature and quality of Dore's illustration, adding, "These drawings are for sale & are thrice the size of the Engravings." He discusses an edition published in Paris, by Hachette et Cie and adds, "so much approved by the Emperor, that through the intervention of Lord Cowley he accepted its dedication for the editor and is about to confer upon him the baron of the region." etc., much more. Glue and mounting marks along outside edges, else very good. A fascinating and certainly historically important document providing insight into the inner squabbles, vanities and prevarications in relating prominent authors and publishers. Provenance: Directly from the William Fredeman Pre-Raphaelite Collection. (3023) \$750.00



206. [Pellar, Hanns] Ostini, Fritz von. (Pellar, Hanns). **Der kleine König**. Munchen: George W. Dietrich, [1909]. First edition. Oblong quarto. Superb original color pictorial paper covered boards, heightened in gold. A fairytale, with twelve famous pictures by Hanns Pellar of Fritz v. Ostini's wonderful story. "One of the finest and most original children's books of Jugendstil" (Seebaß II, p. 254). - The unusual color-rich picture book of the Viennese artist, Hanns Pellar (1886-1971), reveals the influence of Gustav Klimt as well as that of Pellar's teachers Lefler and Stuck. After a visit to Versailles, Pellar imagined the fantastic and historical scenes, to which Fritz von Ostini constructed his story of fairy tales. "(Bildwelt, p. 352) 24 pages. - Cover slightly stained and tanned. Binding strengthened with matching pieces of pictorial endsheets. A later edition, in 1921, is often cited as the 'first edition,' however, the two can be easily differentiated by the lack of brilliant gold highlighting found in the 1909 edition herewith. Scarce thus. (3624) \$1,500.00



207. [Pellar, Hans- Folio Size] Ostini, Fritz von. **De Kleine Konig**. 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. A wonderful production. 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)
\$2,750.00



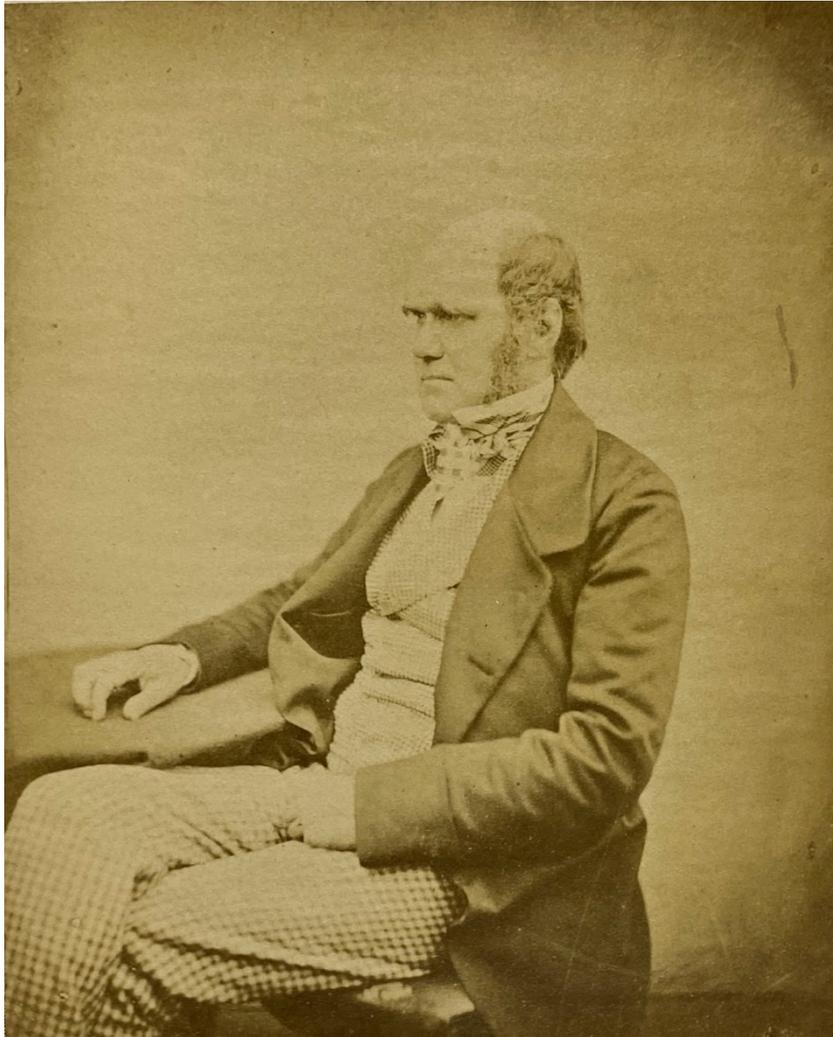
208. [Perrault, Charles] **Les Hommes Illustres Qui ont Paru en France**. Paris: Chez Antoine Dezallier, 1696-1700. First edition. Two volumes. Large folios. Contemporary full calf over boards, seven raised bands with one morocco label and the rest ornately gilt. Volume one: 100pp., 3ff., including table; Volume two: [2ff.], 102p., [1f.], with various mispagnations owing to placement of portraits. A portrait of Perrault, and 202 portraits engraved in intaglio by Edelinck, Lubin, Van Schuppen and Duflos, including the two censored portraits of Arnauld and Pascal. First edition of this famous work, a wonderful copy with scuffing to calf covers, internally clean and bright. With contemporary owner inscriptions on both leaves opposite title pages: "Henry and Jane Birkbeck, April, 1820." (3805) \$2,850.00



209. Pfeiffer, Herman. [**Jugendstil**] **Das Fest Der Tannenbaume**. Darmstadt: H. Hohmann Verlag, n.d. (ca 1920). First edition. Oblong quarto. Thick card paper covered boards with designs, color illustrated half-title and seven superb interpretive illustrations in color by Pfeiffer. A very scarce Jugendstil title, not found on the internet in our latest search. About fine, with only very minor wear to spine extremities and corners. (90) \$650.00

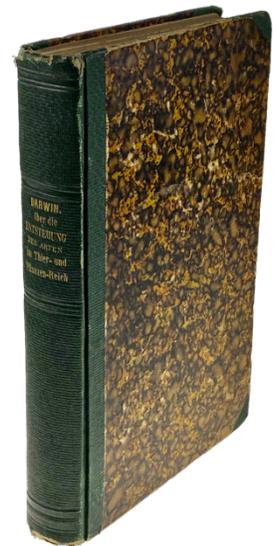
A Phenomenal Assortment of Fine, Early and Important Photographs

Earliest Known Print Photograph of Charles Darwin



210. Photography- Darwin, Charles- The 1863 German Second Edition of “Origin of the Species” with the Exceedingly Scarce Earliest Known Paper Photograph of Charles Darwin [Bronn, Heinrich Georg]. Charles Darwin, uber die Entstehung der Arten im Thier und Pflanzen Reich.

Stuttgart: E. Schweizerbart'sche Verlagshandlung un Druckerei, 1863. First Edition. Three-quarter green cloth with marbled paper boards. 551pp. This is the second edition of the German printing, and the only edition to contain the albumen print of Darwin of 1854, which is the earliest photo of Darwin to appear in print. While Darwin's life (1809–1882) spanned the early development of photography, with the exception of a few daguerreotypes, virtually all other known early portraits of him were drawn or painted. The current photograph, the first on paper, is purported by Maull & Fox, although the printed caption below the photograph in the book identifies it as by “Bucher.” In an 1899 paper, his son Francis Darwin wrote “The date of [this] photograph is probably 1854, and this universally held to be true in today's scholarship. According to Jeremy Norman, “During the past 55 or so years we have seen one example each of two different original photographs of Darwin on the market that were taken around the time of first publication of ‘On the Origin of Species ‘(1859).” Some rubbing to spine ends, edges and corners, light rubbing to marbled paper; moderate foxing; both volume and photograph in very good condition. (6228) \$4,750.00



Arts et Métiers Graphiques- A Complete Set of 11 Volumes



211. [Photography- Scarce and Important Photo Journal] Peignot, Charles, editor. **Arts et Métiers Graphiques- A Complete Set of 11 Volumes**] Paris: Arts et Métiers Graphiques, 1930-1940, 1947. First Edition. 11 volumes. Quarto. Original publisher's color pictorial paper spiral-bound wrappers. A complete run of the celebrated annual publication under the direction of Charles Peignot, instantly becoming the Who's Who of modern photography. Lavishly illustrated with hand-pulled héliogravures including those by Man Ray, Maurice Tabard, Moholy-Nagy, Max Burchartz, Roger Parry, Herbert Bayer and other notables such as Steichen and Kertész appear in the first number (1930), which has become legendary (preserved in a nice blue cloth clamshell box lettered in gilt on spine; our issue in fine condition. World-class photographers are found in this set from every genre, including Bauhaus modernism, abstraction, constructivism and advertising photography. The first ten issues, beginning with the deluxe first issue in 1930, run through to 1940, and the final issue was published post-war, in 1947. Fine examples of the work of Weston, Steichen, Kertész, Miller, Beaton, Cartier-Bresson, Feininger, Outerbridge and many others, are found here, and considered pivotal, for some of those featured, in jump-starting their careers. The condition overall is very good, with most internally near fine. With modest wear, a few closed tears to wrappers, some creasing, bumps, 1938 issue with more substantial wear. (6230) \$3,250.00



Steichen



Steichen

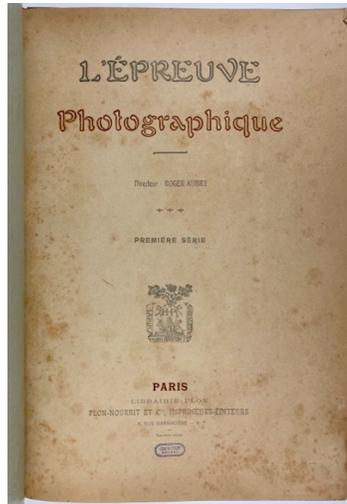
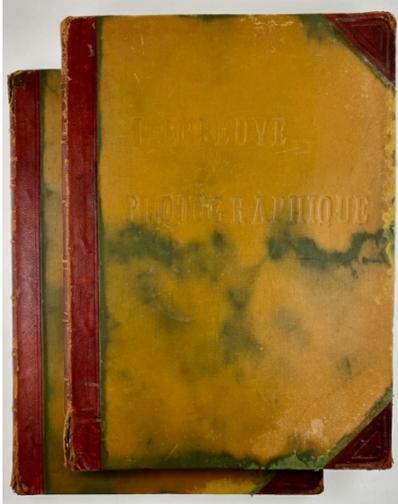


Man Ray

Extremely Large Charles Nègre Paper Negative Salt Print, ca. 1850



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



213. [Photography- Steichen, et. Scarce First and Second Series of Photographic Classic, 1904-1905] Aubry, Roger, editor; preface by Emile Dacier. **L'Épreuve Photographique. Premiere Serie [with] Deuxieme Serie.** Paris: Plon-Nourrit et Cie, 1904-1905. First Edition. Two volumes. Folios (17 x12 ½ inches). First and Second Series. Attractive two-color lithographic title page in each volume printed in light blue and brown. Three-quarter red calf, embossed paper covered boards. Extremely rare first and second series of the highly influential and certainly most luxurious subscription photographic plate publication in Europe. The Parisian publishers were not satisfied with identifying it as a mere photographic journal, billing it instead as a “monthly portfolio of luxury.” Prize-winning salon photographs from French and European pictorialist circles were selected for inclusion in this oversized publication produced at the Paris atelier of Charles Wittmann. Lacking are 13 plates, but importantly retaining two of the three Edward Steichen plates, one of which is the Rodin Penseur. Photogravure plates tipped to a variety of white and colored stocks, with printed tissue guards. Stiff wrappers illustrated and printed in colors. Among the photographers included are: 2 by Edward Steichen. 3 by Léonard Missonne, 1 by Robert Demachy, 1 by Guido Rey, 2 by Constant Puyo, and many others. From the publisher: “L'Épreuve Photographique is in fact not a newspaper or a magazine but a collection of intaglio photographic reproductions of the most notable and original work, signed by the art's most renowned photographers from France and from abroad, and carefully selected irrespective of gender or process, provided the artistic intent is clear and done with perfect execution. We adopted the gravure as the only mode of reproduction capable of showing off all of the qualities from the varied effects of the current processes of photographic prints. Each subject is reproduced in its color and original dimensions; and mounted along with complimentary supports that provide harmonizing color, in order to form an identical work to the original presented under the same conditions of development and artistic effect.”

In June 1904, the American photographic journal The Photo-Era published a short review of some of the early issues of the First Series of L'Épreuve Photographique: “This new periodical starts out in the magnificent size of 17 1/2 by 12 1/2 inches, and presents... photogravure plates mounted on harmonizing cover papers, somewhat after the model of the Photo Era, Edition de Luxe. The pictures are... chosen from the best [among] all countries.” Splits beginning to joints at heels, rubbing to leather, dampstaining to cloth resulting in green patches of color; foxing to endpapers, some foxing within mostly affecting tissue guards but with some photogravures affected; photogravures generally very good or better; overall about very good. (6227) \$7,500.00



214. [Photography- Steichen, Stieglitz, Cameron] Neuhass, R., and Ernst Juhl, editors. **Photographische Rundschau.** Halle: Wilhelm Knapp, 1900-1905. Five volumes. Uniformly bound three quarter dark green calf with bold gilt lettering and design on spines, attractive pictorial decorated endpapers. Each volume containing a dozen full-page hand-pulled photogravures, additional sheet-fed gravures, as well as numerous half-tones by the world's leading photographers of the time. Photographers include Edward Steichen, Alfred Stieglitz, Julia Margaret Cameron, Clarence H. White, Heinrich Kühn, et al. (4to) 27.2x19.6 cm (1034x734”), universally bound in period black half-morocco over green pebbled-cloth boards lettered in gilt on spine, all edges red, patterned floral endpapers. Extremely well-preserved, near fine with minor rubbing to calf. (6244) \$1,750.00



215. [Photography- Albumen Interior of the Abbey of Saint-Martin by ND Phot] Freres, Neurdein, ND Photo. **Laon. Eglise Saint-Martin, la Nef.** Offered here is a wonderful crisp and clear large albumen print by the firm of ND Phot, the Eglise Saint-Martin (the Abbey of Saint-Martin, in Leon, France. ND. Phot. was the “signature” used by Neurdein Freres, French photographer, active in the 1860’s. 10 ½ x 8 inches. Fine. Scarce. (6241) \$250.00

216. [Photography- Braun & Dornach Albumen or Carbon Print, ca. 1870] Braun, Adolphe **View of the Haut-Rhin**

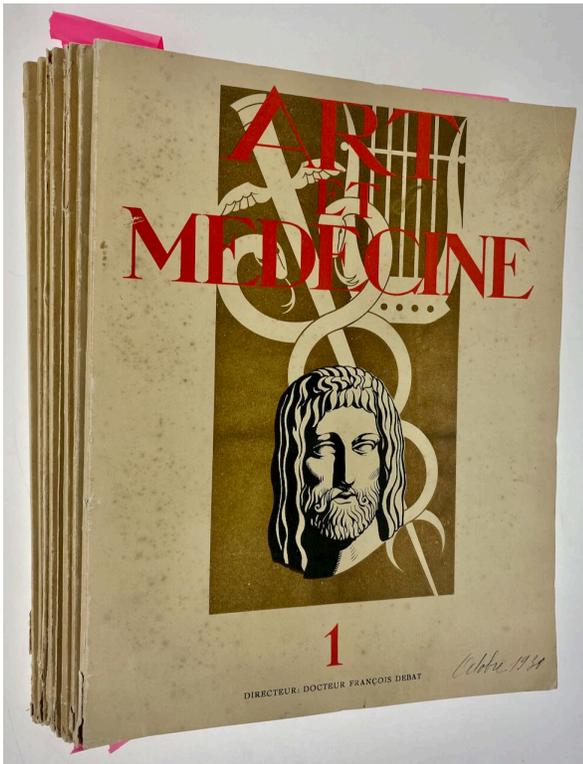
Region. 13 ½ x 10 ½ inches. A gorgeous and very clear albumen print of the mountain region of Haut-Rhin by the famed photography Adolphe Braun (1812-1877), one of the most influential French photographers, best known for his floral still lifes, Parisian street scenes, and grand Alpine, as seen here with this wonderful mountain scene near the Haut-Rhin region of France, bordering Germany, and based on notation, probably the Swiss Alps (see below). Pasted onto to the card mount as issued by Braun & Dornach. Image size is 7 1/2 x 6 inches. Fine condition, nicely matted in two-part mount. With manuscript signature on front, “Murren,” and then in stamp print on verso: “981. Murren,” which is a mountain village in the Bernese Highlands of Switzerland. (6238) \$450.00



217. [Photography- Charles Marville, 12 Large Albumen Prints (Folio Size) 12 Very Large Original Charles Marville Albumen Prints. Offered here are 12 very large (10 ¾ x 14 ¾ inches) mounted albumen photographs of wall paintings in an elegant French salle. Most mount cards bear Marville’s embossed stamp. Charles Marville, the pseudonym of Charles François Bossu (1813 - 1879), worked as an illustrator before taking up photography around 1850. He mainly photographed architecture, landscapes and the urban environment. His first important body of work — a series of photographs of old Paris — was commissioned in 1864 by the Parisian government agency on historic works (under the aegis of Baron Georges-Eugène Haussmann, who designed the urban plan for Paris). For this project, Marville made photographs of the narrow streets and crumbling buildings of the pre-modern city at the very moment they were slated for demolition. Known as the “Album du Vieux Paris,” the complete series of photographs is held by the Musée Carnavalet, Paris. Marville expanded his practice by focusing on two areas: reproductions of artworks (including a significant number focused on the masterworks of the French painter Jean-Dominique Ingres); and photographs of Parisian facades for use by professional architects. A few spots of soiling and staining, occasional light foxing, some photographs a bit faded. (6237) \$2,500.00

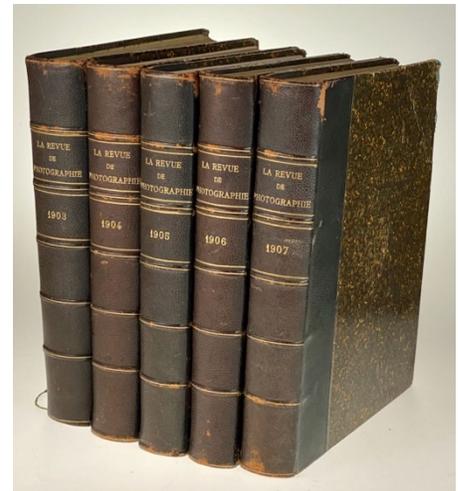
218. [Photography- Early Studio Pictorialist Photos]. Holme, Charles, editor. **Studio: Art in Photography [together with] Colour Photography, two books.** London and Paris: Studio, 1905, 1908. First Edition. Offered here are two early Studio publications, Art in Photography (1905) and Colour Photography (1908) Clothbound quartos. The first featuring early pictorialist photography by Coburn, Kasebier, Steichen and Stieglitz and others. The second features very early color photographs by many famous European and American photographers. Very good. (6235) \$325.00





219. [Photography- Héliogravures by Kertész and Krull] Debat, Francois **Art et Médecine**. Paris: Art et Médecine, 1930-1931. 4to. Nine individual numbers, each color pictorial paper wrappers, from issues 1 to 10 (lacking 3), from October, 1930 to July, 1931 (in contemporary holograph script on covers) Profusely illustrated with héliogravures by André Kertész, Germaine Krull, among many others. Art et Médecine was an odd, high-quality journal of photographs and essays on art and society, combined with medical and pharmaceutical advertisements, published in France during the 1930s, distributed primarily to physicians as a marketing vehicle for the publisher's pharmaceutical products. Many photographers who were largely unknown but who later became prominent received their earliest assignments (and therefore, income!) from this and a few contemporaneous French publications. A wonderfully preserved grouping, near fine condition. (6234) \$475.00

220. [Photography- Pictorialist Movement in Paris] Bourgeois, P., editor. **La Revue de Photographie, 1903-1907, Five Volumes Complete**. Paris: Photo-Club de Paris, 1903-1907. First Edition. 4to. Half dark brown cloth, gilt spines, uniformly bound. A wonderful collection of photographic plates jam-packed, presenting the manifesto of the pictorialist movement in Paris with copious articles and photographic examples by Robert Demachy and Constant Puyo and dozens of others. Robert Demachy summarized pictorialism in an article entitled "What Difference Is There Between a Good Photograph and an Artistic Photograph?" writing "We must realize that, on undertaking pictorial photography, we have, unwittingly perhaps, bound ourselves to the strict observance of rules hundreds of years more ancient than the oldest formulae of our chemical craft. We have slipped into the Temple of Art by a back door, and found ourselves amongst the crowd of adepts." An uncommonly well-preserved set. Rubbing to calf, ear fine internally. Scarce thus. (6233) \$950.00



221. [Photography- Alinari: Two Exquisite, Large Mounted Albumen Photographs, 1870's] Alinari, Fratelli. **Venezia, Basilica di S. Marco [together with] Firenze, Palazzo Vecchio**. Offered here are two lovely, clear and striking albumen prints, ca. 1870's, by the renowned firm of Alinari, the oldest company in the world still active in the field of photography. 1) "No. 12377, VENEZIA, Basilica di S. Marco. L'Interno. A wonderful view of the interior of the famed St. Mark's Cathedral in Venice, 13 ½ x 11 inches, mounted on card and double matted, image size: 9 ¾ x 7 ½ inches. 2) No. 3029, FIRENZE, Palazzo Vecchio II Cortile, the town hall building of Florence (pictured out in front with a view of the columns and inner courtyard, 13 ½ x 11 inches mounted to card, image size: 9 ¾ x 7 ½ inches.. A very clear and well-resolved image. Both albumen prints are near fine. (6240) \$650.00



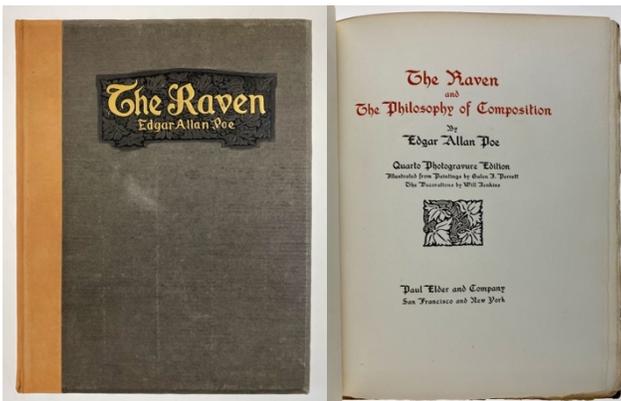
222. **[Photography- Japanese: Four Hand-Colored Albumen Prints]** Kimbei, Kusakabe. **Four Hand-Colored Japanese Albumen Prints, 1897-1898.** Offered here are four super hand-colored albumen prints by the Japanese photographer, Kusakabe Kimbei who ca. 1881, opened a workshop in the Benten-dori quarter of Yokohama. He soon established himself as one of the most respected and successful Japanese photographers of his generation. The four photographs include: The Nikko Road (lined with trees); A Street of Shops; Funeral Procession; Entrance to Inari Temple at Kyoto. Near fine, mounted and double matted. (6242) \$425.00



223. **[Photography- Middle East, Two Superb Albumen Prints]** by Jean Pascal Sebah] Sébah, Jean Pascal **Two Jean Sebah Albumen Prints of the Mosque El Azhar in Cairo.** Two superb albumen prints mounted to card of the mosque El Azhar in Cairo, by Jean Pascal Sebah, son of Pascal Sebah who was a photographer in Constantinople in the mid-1850's. His son Jean inherited the photography business in 1883, signing his photographs J. P. Sebah, as in these photographs. From the Bert M. Zuckerman Collection. These photographic albumen prints are clear and bright. Some dampstaining to one, lower right, otherwise near fine. A rare offering, probably dating to the late 1880's. (6239) \$325.00

224. **[Photography- Superb large Albumen Print by James Anderson]** Anderson, James. **FIRENZE- S. Giovanni nel deserto. Raffaele.** Offered here is a superb large albumen photograph by James Anderson, English photographer who early on studied photography in Paris, and then moved to Rome producing sculpture, and finally, became an accomplished photographer, opening a studio in Rome, in 1853. The present work, a fine albumen, pictures a close-up of Rafael's famed San Giovannino, a fine rendering, clear and bright, measuring 17 x 12 inches on the mounting card, and image size: 10 x 8 inches. Near fine. Mounted in double mat. (6243) \$375.00

225. **[Photography: AMG, et Métiers Graphiques- Two Numbers, Near Fine]** Peignot, Charles, editor. **Issue 46 and 65.** Paris: Arts et Métiers Graphiques, 1936, 1938. First Edition. 4to. Color pictorial paper wrappers. Issue #46 (1936) and #65 (1938) of the AMG series issued by Arts et Métiers Graphiques featuring superb color lithography, photo and print work by Bonnard, Raynal, Dupassage, Selz, Vitrac, Noriey, Zuber and many others. Near fine, with slight wear to fragile spines. (6231) \$325.00



226. **[Poe, Edgar Allen] The Raven.** San Francisco: The Tomoye Press, Paul Elder and Company, 1907. First Edition Thus. 4to. Original publisher's suede-backed gray paper covered boards with large embossed cover design motif in black behind bold gilt lettering, black embossed spine motif with gilt lettering. Photogravure frontispiece of a portrait of "Lenore," and 12 plates after paintings by Galen J. Perrett, initials and decorations by Will Jenkins, typography designed by John Henry Nash. A very scarce and wonderful Tomoye printing, rarely seen in presentable condition owing to fragile suede spine. Our copy near fine. The book brings together many luminaries in the design and print and typography world at the Turn of the Century. (6140) \$375.00

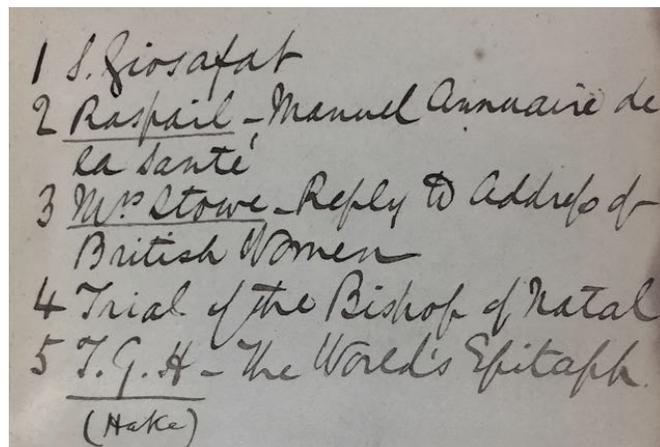
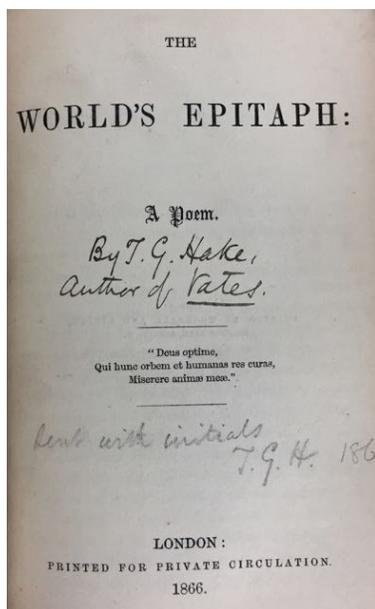
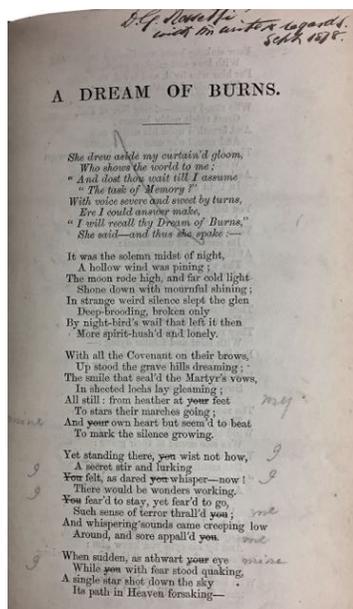
227. **[Pogany, Willy] Wagner, Richard; Richard Specht (verses). Parsifal, Kalender for 1919.** Wien: M. Munf, 1919. First Edition. 4to. Original publisher's card beige wrappers with superb color pictorial design on cover. Scarce Jugendstil-style calendar for 1919 featuring full-page color plates and others interspersed in color, design elements, etc., and printed on smooth, card paper, all by Willy Pogany and from the 1912 edition. A wonderfully preserved copy of a very scarce rendering; small tear bottom of spine, wear along seam of spine, internally fine. (6183) \$275.00



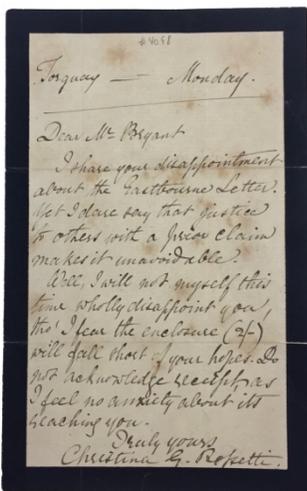
228. **[Richardson, E.] Richardson, E. [Emmeline]. Songs of Near and Far Away.** London: Cassell and Company, 1900. First Edition. 4to. Original publisher's beige cloth with color pictorial stamped illustration on front cover in green and black, gilt lettering on spine. TEG. A wonderful production, featuring no less than 32 full-page color illustrations by Emmeline Richardson in an unpretentious, yet pleasingly graphic style, as well as an illustrated title and designs throughout by same. A fine copy of a very scarce children's book which, if copies do turn up, almost always has major flaws. (6165) \$525.00

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

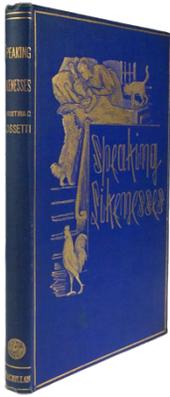
230. [Rogers, Bruce] **A Consolatorie Letter; or, Discourse Sent by Plutarch...** Boston: Houghton Mifflin and Company, 1905. Nicely bound in full medium brown morocco, title in gilt on spine and cover, gilt-decorated turn-ins, top edge gilt. In a flannel-lined slipcase of marbled paper over boards, with leather-covered opening. One of 375 copies, in the original slipcase made for the binding with leather edges, marbled boards. Printed at the Riverside Press after a design by Bruce Rogers. From the library of Crosby Gaige, Broadway theatrical producer and author of the famed "Coctail Guide." Some rubbing and light staining to hinges, slipcase worn. (3591) \$275.00



231. [Rossetti Family- Bound with Many Holograph Notes and Inscriptions, Rare Extracts] Rossetti, Dante Gabriel [and others]. **Rare Rossetti Family Owned Books, Journals, Extracts, Gabriele Rossetti-Owned, and Important T. G. Hake "The World's Epitaph,"** with holograph details on title-page. Contains the excessively scarce book by Thomas Gordon Hake, "The World's Epitaph: A Poem." London, Privately Printed, 1866, 128pp., inscribed in pencil, "Sent with initials, T.G.H. 1866." And below the title, "By T. G. Hake, Author of Vates," in pen, both presumably by Hake. In a letter to Hake from DGR, dated October, 1869, Dante says, "I have read and partly re-read the first 50 pages of the "World's Epitaph"- i.e. in its original arrangement in the copy for which I have to thank you. It seems to me that the new arrangement indicated in the other copy you have so kindly sent is decidedly a great gain..." "The Trial of the Bishop of Natal..." Signed by WMR. "Manuel Annuaire de la Sante Medicine et Pharmacie," Signed (cropped at top) by Gabriele Rossetti ("Rossetti, 1848"). Scarce 18th Century, "Vita Dis. Giosafat," printed in Bassano by famed printer Remondini, surely owned by Gabriele Rossetti and passed down, complete 63pp. with superb full-page woodcut illustration, and containing 15 additional half-page woodcut illustrations. The volume is inscribed by WMR on the front free endpaper. With five-item holograph 'contents' page by WMR. (3969) \$3,850.00

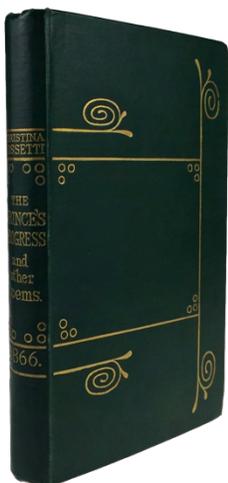
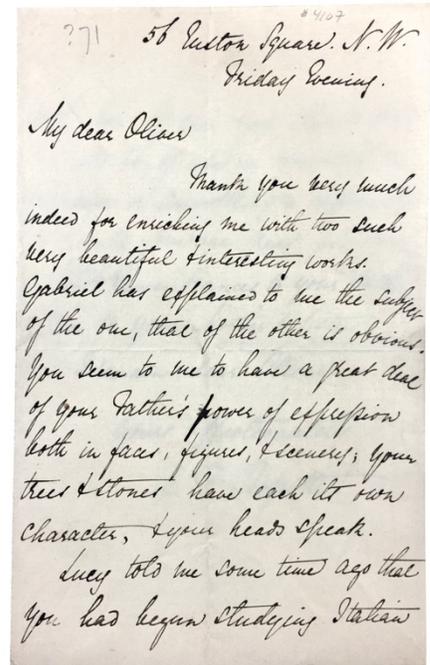


232. [Rossetti, Christina- ALS from Christina Rossetti] **Christina Rossetti letter to William Bryant, One of Her Special "Projects."** One page on black-bordered mourning stationery. "Torquay- Monday" To William Bryant, an individual who for several years solicited CGR for alms, taking advantage of her sympathy and generosity (as she herself asserts in several letters). By 1899, WMR had discovered Bryant's true intentions, which was to merely pocket the money she sent him, and later, after her death, cash in on the archive of letters she sent him at autograph dealers. Her letter, aptly portrays not only her generosity, but her civil and longsuffering attitude in an instance where, by now, she must have wondered if the cause was worth it: "Dear Mr. Bryant, I share your disappointment about the Eastbourne Letter. Yet I dare say that justice to others with a jealous claim makes it unavoidable. Well, I will not myself this time wholly disappoint you tho' I fear the enclosure (2-) will fall short of your hopes. Do not acknowledge receipt, as I feel no anxiety about its reaching you. Truly yours, Christina G. Rossetti." (4098) \$2,500.00



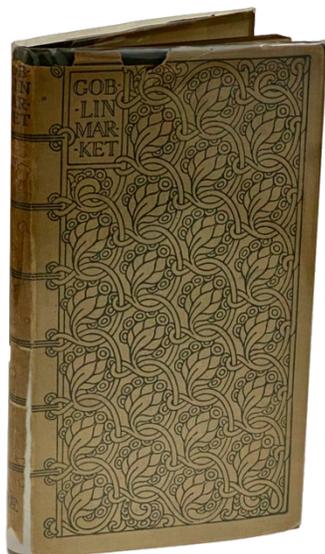
233. [Rossetti, Christina- An uncommonly fine copy.] **Speaking Likenesses.** London: Macmillan, 1874. First edition. Original brilliant blue fine-wove cloth with superb gilt-stamped illustration on front cover, lettering on spine, original dark brown endpapers. AEG. 96pp. Twelve exquisite full-page wood engravings by Arthur Hughes, amongst his finest work. This a fine copy, one of the nicest copies seen. (3967) \$1,500.00

234. [Rossetti, Christina- Excessively Rare Unpublished Christina Rossetti ALS to Oliver Madox Brown] Rossetti, Christina & Oliver Madox Brown **One of only three known letters by CGR to Oliver Madox Brown.** Excessively rare autograph letter from Christina Rossetti to the young prodigy Oliver Madox Brown, likely 1871-72, when the budding literary and artistic phenom was in his mid-teens. Only two other autograph letters have been found by Christina Rossetti to Oliver Madox Brown, per Antony Harrison, and this one, unpublished, appears to predate both cited by Harrison. Oliver Madox Brown (1855-1874), the first son of the distinguished Pre-Raphaelite painter Ford Madox Brown and Emma Hill, lived a short and incredibly gifted life, showing precocious gifts in both painting as well as literature. He began his first prose story, "Gabriel Denver," in 1871 when he was 17, and it was published in 1873 with little or no fanfare. He began "Hebditch's Legacy" in 1872, but never completed it, succumbing to blood-poisoning in Nov., 1874 at 19. Oliver Madox Brown is universally recognized as one of the more brilliant, young rising stars in art and in literature in 19th Century England, cut down, as it were, well before his potential was ever realized. With the heading, "56 Euston Square. N.W., Friday Evening [written ?71, by William Fredeman, noted Pre-Raphaelite scholar), Christina tenderly acknowledges and thanks Oliver "for enriching me with two such very beautiful & interesting works. Gabriel has explained to me the subject of the one, that of the other is obvious. You seem to me to have a great deal of your father's power of expression both in faces, figures, & scenery; your trees & stones have each its own character..." She goes on to say that Lucy told her that he had begun studying Italian with her and expresses her great pleasure in helping "If ever you should think I could be of use in correcting an exercise or something of a difficulty..." She closes by giving remembrance to his father, sending love to his Mother and Sister. "I remain, dear Oliver, yours affectionately, C. G. Rossetti." A wonderfully sensitive and alluring letter by the middle-aged Christina Rossetti, in the height of her literary career, offering her kindnesses to what must have been a very auspicious occasion, that swiftly turned to a tragic outcome, only a few years later. (4107) \$4,750.00



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

236. **[Rossetti, Christina- ALS] Autograph Letter Signed to Mrs. Bryant.** Two pages on a halved-section of octavo-sized sheet (8" x 5") with original face of the cover envelope. December 31 [no date], but envelope post-marked 1891. To Mrs. Bryant, the wife of William J. Bryant, of which there are several letters from Christina on record to both William and his wife (esp. Bryn Mawr Special Collections, which has six), all regarding financial misfortunes. William Bryant served as literary secretary for Mackenzie Bell, biographer of Christina Rossetti. A fascinating letter, giving a clear picture of Christina's earnest in helping as well as her resolute and staunch commitment to offer sound advice without further enabling Mrs. Bryant toward failure. "Dear Mrs. Bryant, Your husband writes me a very painful letter. Pray do your very utmost to earn your won livelihood, which would seem not impossible as you have a trade. Or if work absolutely fails, could you not try something different- charing 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) \$2,500.00



237. **[Rossetti, Christina] Goblin Market.** London: Macmillan, 1893. First Edition Thus. Original publisher's green cloth with highly gilt blocked repeating design on both covers, connecting through the spine. IN ORIGINAL BEIGE DUST WRAPPER, printed with green line-drawn illustrations mirroring the cover design, all by Laurence Housman. Illustrated with 12 superb full-page illustrations by Laurence Housman. With the bookplate of Charles Plummer, author (1851-1927), the last life-fellow of Corpus Christi, and editor of Bede's Ecclesiastical History (1896). Book is fine. Wrapper very good with some loss at spine and top edges, slightly soiled. (6149) \$2,250.00

238. **[Rossetti, Christina] Sing-Song. Scarce First American.** Boston: Roberts Brothers, 1872. First edition thus. Original stunning gilt-stamped illustration on front cover after an Arthur Hughes illustration, gilt spine. With 120 illustrations by the famed Arthur Hughes. A fine copy. Rare found thus. (4005) \$750.00

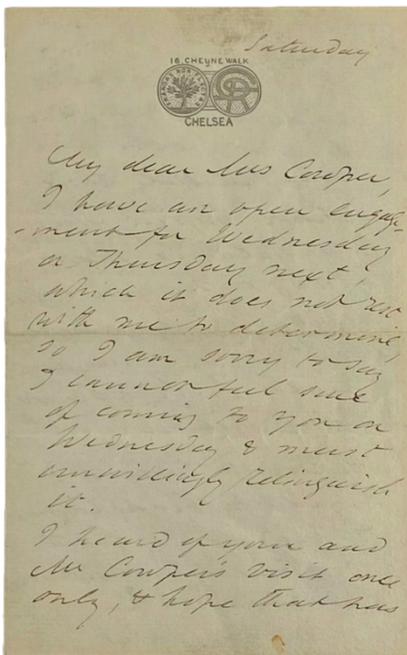


239. **[Rossetti, Dante Gabriel] Rossetti, William Michael, (preface). Lenore by Gottfried August Burger, Translated from the German by Dante Gabriel Rossetti.** London: Ellis and Elvey, 1900. First edition. Original white polished buckram with gilt front stylized Rossetti device, gilt lettering on spine.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

240. Rossetti, Dante Gabriel. **[Rossetti, Dante Gabriel -Privately Printed] Hand and Soul, 1869.** [London]: [Privately Printed] Strangeways and Walden, [1869]. First edition. Original light brown card wrappers with single printed rectangular border rule about 1/2 inch from outside edges along with the central title, on front cover. Half-title. 22pp. Last page with printed DANTE GABRIEL ROSSETTI, 1850, at end, and Strangeways printer's imprint at bottom under a line. Excessively rare, in original state. Rossetti wrote to T.H. Hall Caine in April of 1880: "The time taken in composition [of 'Jenny'] reminds me of the fact (so long ago!) that I wrote the tale of 'Hand and Soul' (with the exception of an opening page or two) all in one night in December 1849, beginning I suppose about 2 a.m. and ending about 7. In such a case a landscape and sky all unsurmised open gradually in the mind - a sort of spiritual 'Turner' among whose hills one ranges and in whose waters one strikes out at unknown liberty. But I have found this only in nightlong work which I have seldom attempted, for it leaves one entirely broken, and this state was mine when I described the like of it at the close of the story. Ah! once again, how long ago!" Separately printed at Rossetti's request after he decided it did not fit with the style of his forthcoming book, "Poems," in 1870. On 30 Aug. 1869 he wrote to Jane Morris: The work originally appeared in January 1850 number of the "The Germ," and was later set in type in 1869, at the behest of DGR with the intention of including it in his "Poems," published in 1870. However, he abandoned his plan to include this short manifesto on the Aesthetic and Decadent Movements in "Poems," and rather, William Michael had an unspecified number of copies printed-off for private use. Recent censuses have listed about 30 known copies, most in institutions. Less than 100 copies were printed under the direction of Rossetti's publisher, Ellis & Co. Covers slightly foxed, but an amazing survival, in the original printed brown card wrappers, a completely unsophisticated copy. (4093) \$2,750.00



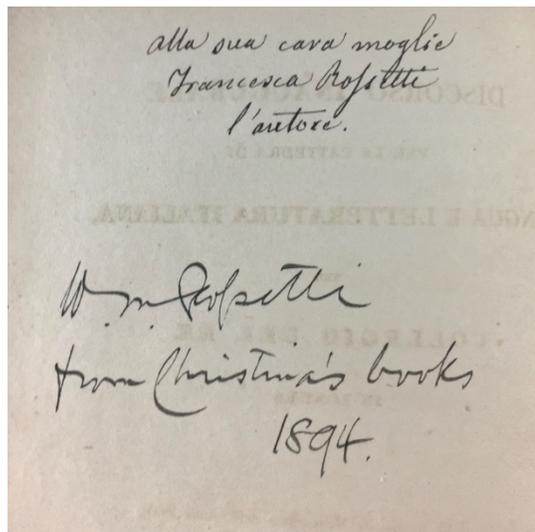
Fabulous Unpublished Rossetti Letter Mentioning Beatrice



241. **[Rossetti, Dante Gabriel- Important Letter Mentioning Beatrice] ALS.** **"Indeed I ought to be embarrassed to propose it to Beatrice..." Important Autograph Letter Signed to Mrs. Cowper (Mrs. William Cowper-Temple), Relating to the Beata Beatrix which William Cowper-Temple Eventually Purchased.** Important Rossetti Autograph Letter Signed to Mrs. Cowper (Mrs. William Cowper-Temple), relating to the painting, "Beata Beatrix," which William Cowper-Temple eventually Purchased. An unpublished three-page DGR letter, undated, but between circa 1864-1869, in the early stages of negotiation between Dante Gabriel Rossetti and Mr. and Mrs. William Cowper-Temple to purchase (and finish) one of Rossetti's most renowned paintings, the "Beata Beatrix" (finally purchased by the Cowper-Temples, in 1866). From the Rossetti Archive: "Various letters from DGR show that he had begun studies and even a painting of his wife Elizabeth as Dante's Beatrice sometime before her suicide-death in early 1862. DGR told Ellen Heaton in 1863 that he had "lately found" the unfinished painting and that he now wanted to finish it. At that point he imagined that, "The background of the picture should be a landscape one, introducing after the manner of the old Italian painters, scenes from Dante, bearing on its main subject" (quoted in Surtees, A Catalogue Raisonné, vol. 1. 94). WMR dates the recommencement to 1864, and in 1870 the first oil version was completed for the Honble. William Cowper-Temple (later Lord Mount Temple). Printed on 16 Cheyne Walk gilt letterhead, three pages, "Saturday. My dear Mrs. Cowper, "I have an open

engagement for Wednesday or Thursday next which it does not rest with me to determine, so I am sorry to say I cannot feel sure of coming to you..." He goes on to express his regret on not being home to greet her on her recent visit: "I heard of your and Mr. Cowper's visit once only, and hope that has been the only time I have missed you. I would be most glad to see you..." Rossetti then goes on to express in metaphor the disposition of his painting and the delays in finishing in finishing it, "Indeed & indeed I ought to be ashamed to propose it with Beatrice still untouched, but I know how kind you are, & you do not know how very soon she is going to be finally taken up now. She will be almost at once, I assure you, but I have been pressed with many things, and at one time had a long stoppage from work." The latter referring to death of his wife Lizzie (Elizabeth Siddal) in 1862 and his ensuing depression and drug use. Signed, "Very truly yours, DG Rossetti." An extremely early letter to eventual buyer of "Beata Beatrix," if not the earliest ever penned by Dante to the recipient. Three-fold marks, very good. In an unaddressed letter, fitting the letter. (4402) \$3,250.00

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



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

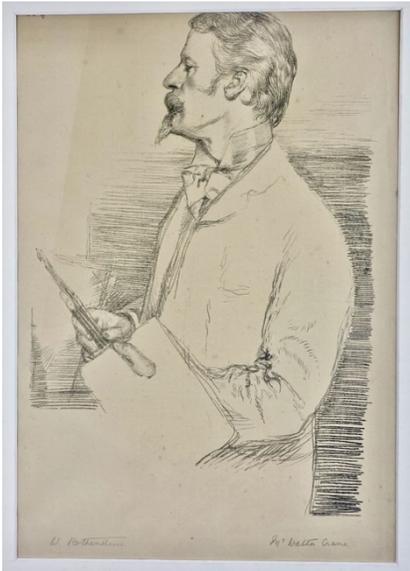
Gabriele Rossetti, music by Cipriani Potter, Londra, Joseph Mallett, n.d. [ca. 1831]. Other works of a later date, some inscribed to Henrietta Rossetti, the owner of the compendium with her monogram signature and date 1919 in front. Also, with her hologram 'contents' page front fly. A most scarce collection of early poetry by the father of the Rossettis, and one with stunning presentation. (4044) \$2,750.00

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

245. **[Rossetti, Dante Royal Academy of Arts, Winter Exhibition, 1883; Special Selection from the Works of John Linnell and Dante Gabriel Rossetti].** Rossetti, Dante Gabriel. London: Wm. Clowes and Sons, 1883. First Edition. Publishers red cloth with gilt lettering and publisher's device on cover, gilt lettering on spine. 80pp. 21 pages of descriptions of oil paintings and watercolors by Dante Gabriel Rossetti, some lengthy, including full details of technical aspects, identification of figures, etc. Example: "The Girlhood of Mary Virgin." Lady Louisa Feilding. "... St Anna is a portrait of the artist's mother, and the Virgin of his sister, Miss Christina Rossetti. On the frame are two sonnets descriptive of the picture. Signed and dated, Dante Gabriele Rossetti, P.R.B., 1849. Panel, 33 by 25 in." Includes works by other noted artists such as Joshua Reynolds, Van Dyck, Gainsborough, Turner, and Vos. Fine copy of a scarce and informative Exhibition book. (2204) \$425.00

246. **[Rossetti, Gabriele] Versi.** Losanna: S Bonamice E. Compagni, 1847. First edition. Original green wrappers with superb engraved woodcut illustration/vignette of three Pre-Raphaelite women. 284pp. A scarce book of poetry by the father of Dante Gabriel and Christina Rossetti, written while a professor at King's College, near the time his eyesight had begun to fail in totality. Exceptional copy. (4028) \$425.00

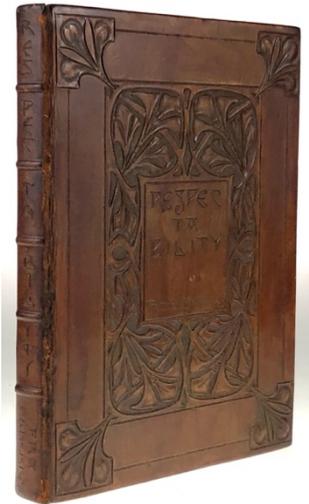




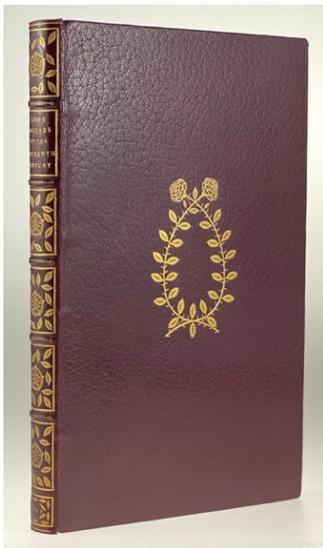
247. [Rothenstein, William- Portrait of Walter Crane] **Large Portrait Lithograph of Walter Crane, 1897, Signed in Pencil.** Large single sheet, 15 x 10 inches, lithographed print of Walter Crane, by William Rothenstein (1872-1945), noted English painter, printmaker, draughtsman, lecturer and writer of art who became a close friend with Max Beerbohm and many of the prominent artists at the Turn of the Century. Signed in pencil at bottom, "W. Rothenstein" on the lower left, and "Walter Crane," on the right, by an unknown hand. Imprint "T. Way, London." (6207) \$225.00

248. [Roycroft Press- Full Modeled Calf] Hubbard, Elbert. **Respectability, Its Rise and Remedy.** East Aurora: Roycroft Press, 1905. First edition. Bound in the publisher's

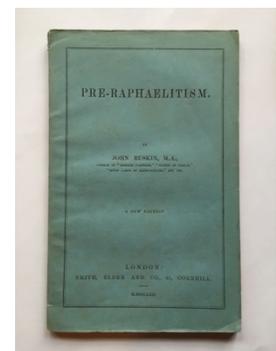
scarce full modeled calf binding with striking design motifs on both covers, the front with bold stylized leaf patterns and ruling, and the rear with stippled and battered design, highly stylized petal devices, etc. Spine with modeled lettering. Probably 50 copies only, though McKenna neglects to describe this particular binding issue, even though he presents the photograph of the "Modeled Leather Binding done in the leather shop," on page [53] in the center photograph groupings. The modeled leather process involves cutting, molding and hammering the leather to raise a the design, or a part of the design, in relief. The process dates back to 7th or 8th Century examples, and circa 10th Century Coptic bindings, but not taken up again until late 19th Century British bookbinding. Margin of front spine with wear, a remarkably well-preserved example of this fascinating and attractive binding process. (4632) \$2,250.00



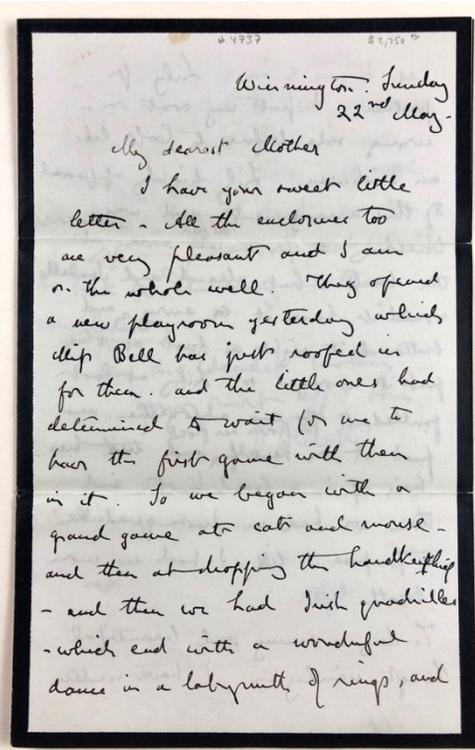
249. [Roycroft Press- Full Morocco Bound by the Roycroft Bindery (signed), One of a Hundred Copies, Superbly Hand-Illuminated] **Then is Love Ballads of the XVth Century.** East Aurora: The Roycroft Printing Shop [Roycroft Press], 1897. First Edition Thus. Attractively bound by the Roycroft Bindery (with the "Roycroft" seal stamped on the bottom right of the front pastedown. Full burgundy crushed morocco with two long-stemmed roses arranged in a crossing pattern and accented with leaves and thorns. Spine gilt with five raised bands, title in second compartment, and remaining compartments tooled with a central Tudor rose surrounded by leaves in gilt. Wide turn-ins with large floral gilt tooling at each corner. Burgundy and gold marbled end papers. TEG. Limited to 100 copies, "specially illumined by hand," of which this is #51. Signed with Elbert Hubbard's initials, as well as by the illuminator M. Johnson. This appears to be a deluxe or special edition, not only bound by Roycroft, but also quite attractively hand-illuminated throughout in a very pleasing manner, with vignettes in watercolor and gilt throughout. The text is set in Antiqua Old Style, with the preface set in Monotype Series #16, printed on Ruisdael handmade paper. Fine. This edition not noted in either Ogle or McKenna. Full morocco bindings by Roycroft Bindery are sought-after. (6128) \$1,750.00



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



Stellar John Ruskin Letter to his Mother

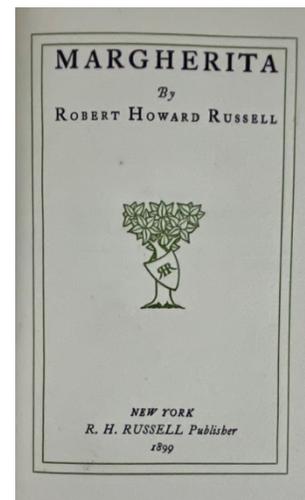


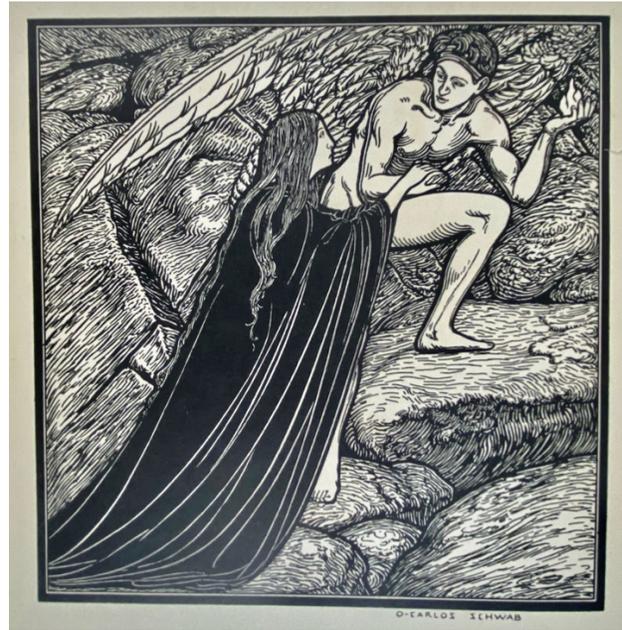
211. [Ruskin, John- Fabulous ALS to His Mother] Autograph Letter Signed, ca. 1864. 21/2p., 8vo, Winnington, [Cheshire], 22nd May, [1864, or shortly thereafter] per Van Akin Burd, ("The Winnington Letters," London, George Allen, 1969). Written on black-bordered mourning stationery (see below). A wonderful letter from Ruskin to his mother describing a dance at Winnington School in which he had been involved with his young friend Lily Armstrong, who remained a close friend for years after their initial meeting in primary school. "Winnington, Sunday, 22nd May, My dearest Mother, I have your sweet little letter- All the enclosures too are very pleasant and I am on the whole well. They opened [at Winnington School] a new playroom yesterday which Miss Bell has just roofed in for them. and the little ones had determined to wait for me to have the first game with them in it. So we began with a grand game of cat and mouse - and then at dropping the handkerchief - and then we had Irish quadrilles - which end with a wonderful dance in a labyrinth of rings, and

12-year-old schoolgirl at Winnington boarding-school in Cheshire which was run by the financially incompetent Margaret Alexis Bell, and Ruskin provided considerable interest and assistance on her behalf. He was a regular visitor to the school, where he not only proceeded with his own writing, but also joined in games and dancing with the girls. His friendship with Lily lasted well beyond her schooldays, after her marriage, and was evidently deeply affectionate on both sides. Folds, slightly browned. The letter is written on mourning notepaper, used after his father's death, on March 3, 1864. (4737) \$2,750.00

Only One Copy Printed by R. H. Russell

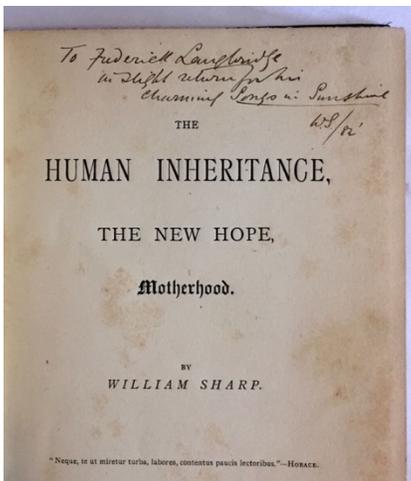
252. [Russell, R. H.- ONLY ONE COPY PRINTED- Bound by MacDonald] Russell, Robert Howard and Jean Irvine Struthers **Margherita**. New York: R. H. Russell, 1899. First Edition. Full dark green crushed morocco with central double-gilt circular border with "Jean" inside. Printed as a usual R. H. Russell title (on laid paper), but ONLY ONE COPY ISSUED. Appearing on its own page (following the title page): NOTE. This book has been especially printed for JEAN IRVINE STRUTHERS and the edition is strictly limited to this one copy, after printing which the type has been distributed. August 24, 1899." "Margherita" appears in gilt at top left, and also on spine (five raised bands), with "Russell" at base of spine. Decorated endpapers each (i.e. all four) with bookplate design in the pastedown sheet, "Jean Struther. Her Book. Green bordered title page with vignette R. H. Russell monogram, in green. R. H. Russell Publishers, founded by Robert Howard Russell, author and publisher, began publishing in New York City in 1890 and soon became friends with many of the authors and book designers of the period, providing books for several decades to such luminaries as L. Frank Baum, Frederic Remington, C.D. Gibson, William Nicholson, Maxfield Parrish, and many popular books, especially of the 1890's. A very historically impressive finding, this book unique in every way. Spine sunned, margins of spine with some wear, very good. (6131) \$1,750.00





253. [Schwab, Carlos] Schreiner, Olive; Madame H. M. Thorens, transl *Rêves*. Paris: E. Flammarion, 1912. Large 4to. 11 1/2 x 9 inches. Card wrappers with pictorial cover facing pasted in. 150pp. Super illustrations throughout by Carlos Schwab (1866-1926), Swiss-born painter and printer, was known for being of the most important Symbolist book illustrators. Some wear and tears mostly unobtrusive and close to inside binding. A fragile work, with extremely illusory and compelling woodcut illustrations by Schwab. Covers show wear, a few unpretentious tears to inner margins of text, overall a well-preserved copy of a rare and extremely beautiful collection of illustrations by Schwab. (6185) \$450.00

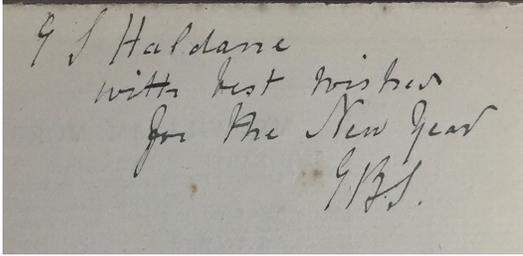
Association Copy Discussing Collaboration: "You will find the passages or poems that might suit..."



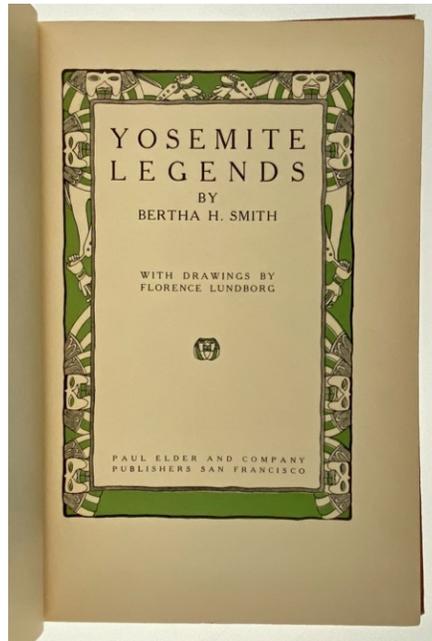
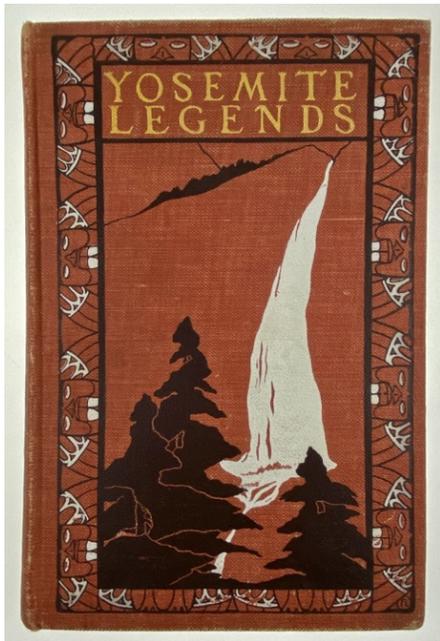
254. [Sharp, William- Association Copy, With Holograph Marginalia and Text Correction] *The Human Inheritance, the New Hope, Motherhood*. London: Elliot Stock, 1882. First edition. Publisher's green gilt cloth, decorated endpapers. Sharp's first book, a fascinating ASSOCIATION COPY, with a wonderful story (see below), presented to fellow author Frederick Langbridge who had just given Sharp a volume of his book, "Songs of Sunshine," published in the same year (1882), and had made a request to Sharp for examples of his work to be included in Langbridge's new book he was working on, "Tablets of the Heart." With Sharp's presentation at front, one textual correction, and holograph notation inside. Written above lettering on title-page: "To Frederick Langbridge, in slight return for his charming 'Songs in Sunshine,' W.S. 82." In a letter (published in the literature) by Sharp to Langbridge, dated Feb 12, 1882, Sharp states, "I have just received your kind letter and thank you for wishing to include something of mine in your forthcoming collection... I have ventured to mark in pencil one or two passages or poems that might suit for the department of your volume you specify... You will find the passages I have marked at

78, 106, and 175..." And indeed, marginalia in the book offered here confirm this. On page 78, Sharp writes in pencil at the beginning of the text which later appears in Langbridge's "Tablets of the Heart": "If quoted, it should be accompanied by either the antecedent or following passage, to show it doesn't belong to a didactic poem, but is an interlude in a narrative poem, if one thinks it can be so called." Langbridge's book is a broad compendium of examples of well-known poets and authors of the time, including several poems by Christina Rossetti. William Sharp, sometimes writing under the pseudonym, Fiona MacLeod, was a Scottish writer of poetry who later became a well-respected critic and biographer. He was a closely allied to the Pre-Raphaelite movement, and especially Dante Gabriel Rossetti. Note: some of the background information found here was kindly supplied by Maura Ives, noted Christina Rossetti scholar and the author of the standard bibliography of her work. A very good copy of Sharp's first book of poetry, with a splendid association and back story. (2200) \$1,750.00

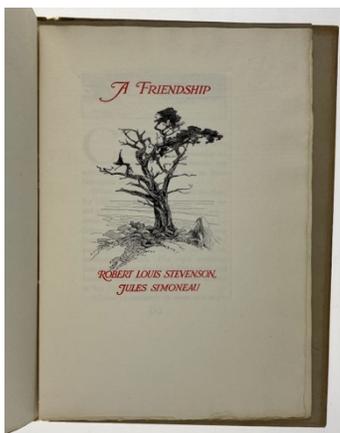
Association Copy: Inscribed by George Bernard Shaw to J. S. Haldane



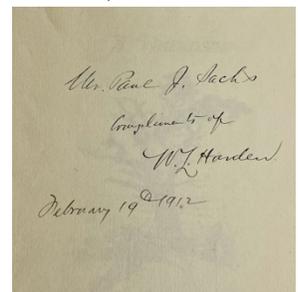
255. [Shaw, George Bernard- Association Copy] Morris, William [Shaw, George Bernard]. **The Story of the Glittering Plain**. London: Reeves & Turner, 1891. First edition. Original smooth buckram, gilt lettering on cover. A superb ASSOCIATION COPY, inscribed by GEORGE BERNARD SHAW to J. S. Haldane, on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

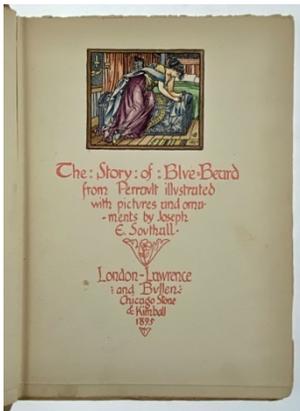


256. [Smith, Bertha H.] **Yosemite Legends**. San Francisco: Paul Elder and Company, 1904. First Edition. Original publisher's red-brown buckram cloth with striking cover illustration of mountain waterfall, border designs, in black and white, with gilt lettering, black design to spine, gilt lettering, superb repeating decorated beige end papers in green. TEG. Illustrated throughout with full-page tissue-guarded color illustrations, repeating border design throughout, all by Florence Lunborg. Near fine. An uncommon book, seldom found in presentable condition. (6167) \$550.00



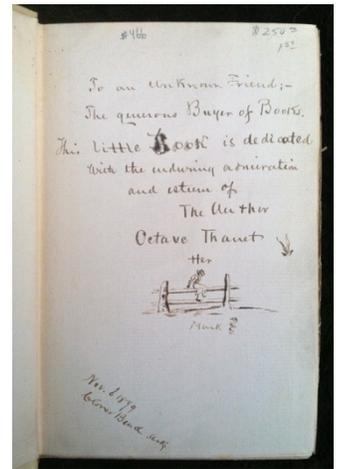
257. [Stevenson, Robert Louis- Sachs' Copy, A Presentation Copy to Sachs] **A Friendship**. San Francisco: Taylor, Nash & Taylor, 1911. First Edition. Original printed paper wrappers, 12pp inserted unbound into a cloth backed paper-covered folders with printed label on spine. Paul Joseph Sachs' Copy, presented to him by W. L. Harden, a gift copy, and with his bookplate at front. Paul Joseph Sachs (1878 – 1965) was an American investor, businessman and museum director. Sachs served as associate director of the Fogg Art Museum and as a partner in the financial firm Goldman Sachs. He is recognized for having developed one of the earliest museum studies courses in the United States. Wear to small paper label on spine of folders. Fine condition. We have not seen the cloth-backed folders or found a bibliographic reference for it, thought the label appears to have been produced by the publishers. Scarce. (6145) \$250.00





258. [Stone & Kimball Rarity] Perrault, Charles; Joseph E. Southall. **The Story of Blue-Beard from Perrault Illustrated with Pictures and Ornaments.** London and Chicago: Lawrence and Bullen; Stone & Kimball, 1895. First Edition Thus. Original publisher's printed paper covered boards with cover border design and lettering in black. Title-page lettered in red, eight full-page Pre-Raphaelite style illustrations, vignettes, and decorative borders for each page of text, by Joseph E. Southall. With the bookplate of Edwin Osgood Grover, noted American publisher and educator. This copy with the first two head-piece, and on the following [age, border designs attractively hand-colored. #60 in Kramer's Bibliography of Stone and Kimball, and a very rare title indeed. None located on the internet at the time of writing. Spine has lost its paper, corners bumped, internally very good and clean. (6155) \$375.00

259. [Stone & Kimball Presentation and Drawing by Author] Thanet, Octave. **A Slave To Duty.** Chicago: Herbert S. Stone, 1898. First Edition. White cloth with ornate design on both covers. Presentation Copy with a small original drawing by the author: "To an Unknown Friend- The generous Buyer of Books. This little Book [calligraphy] is dedicated with the enduring admiration and esteem of The Author, Octave Thanet (bird) Her (picture of child on top of fence). Nov. 6, 1899." Frontispiece illustration in black and white by Violet Oakley. A fine copy. Kramer 156 (466) \$250.00

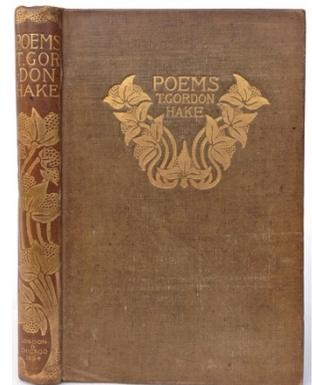


260. [Stone and Kimball Rarity- Utopian Novel] Miller, Joaquin. **Building of the City Beautiful.** Cambridge and Chicago: Stone & Kimball, 1893. First edition. Original gray-green smooth cloth with beveled boards, gilt borders and lettering on both covers and elaborately gilt spine, designed by George Hallowell. Top edges gilt, other edges uncut.

A utopian prose romance, with epigraphs in verse for each of its twenty-four chapters. From Kramer's bibliography: "Its unfinished character, remarked by Joaquin Miller in his preface to the 1905 edition, is indicated by the lack of titles for chapters xvi and xxi." One of the earliest Stone and Kimball titles (Kramer 6) and the manuscript brought to the publishers personally by Hamlin Garland, saying it was "from the Hights," referring to the author's home which he built in Oakland. A very fine copy. Almost never seen, this is really a landmark in both printing as well as historical novels. near fine, bright copy. "To Joaquin Miller, California mystic, poet, poseur, and sometime politician, the pastoral utopia protects humanity from its worst self, and 'The City Beautiful' is built on the axiom that 'man must be saved from man.'" (from "The Utopian Novel in America," Jean Pfaelzer. (#3244) Extremely scarce thus. (3244) \$425.00



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



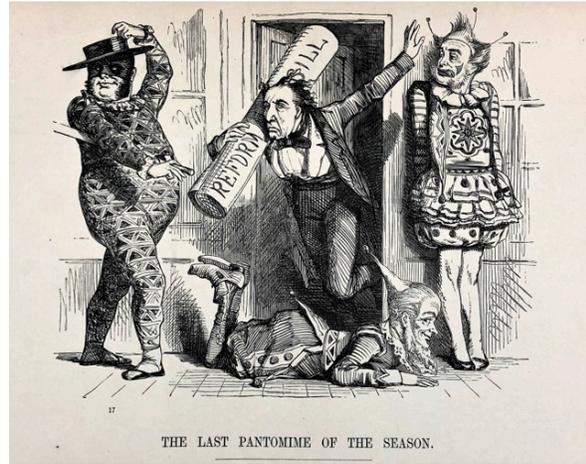
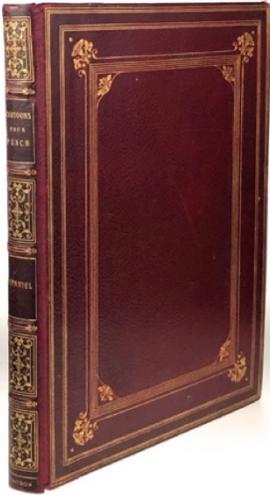
262. [Stone, Herbert (ed.)] **The Chapbook. Volume III, May-Nov, 1895; Volume IV, Nov-May, 1896.** Chicago: H. S. Stone, 1895-1896. First Edition. Two volumes. 524pp; 598pp. Offered here are two bound journals of the wonderfully influential Chap-Book Magazine. Born in New York, Herbert Stone, together with H. Kimball started the publishing firm of Stone & Kimball in 1894. The company published the influential periodical, the Chap-Book, in which Willa Cather unsuccessfully sought to publish her short story, "A Flash in the Dark." Contributors to The Chap-Book included Henry James, Hamlin Garland, Eugene Field, Bliss Carman, Julian Hawthorne, Max Beerbohm, W. E. Henley, H. G. Wells and William Sharp, and illustrated with many fine woodcuts by artists of the day, including Frank Hazenplug as shown here. Volumes are dissimilar, both half calf, wear one volume. Contents clean and bright. (6148) \$450.00



263. [Swinburne & Ruskin- Two carte-de-visite photographs] Swinburne and Ruskin, one inscribed as owned by DGR. Ruskin: 100 x 60mm, Elliott & Fry, 55 Baker St, written on back in pencil, "Ruskin" twice. Swinburne: 100 x 60mm. Stereoscopic Co. Copyright. 54 Cheapside, etc. Written on back, "Swinburne" and then below that: (DGR's), in the hand of Helen Angeli Rossetti, WMR's daughter (as per William Fredeman, passed down through estate). (4091) \$375.00



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

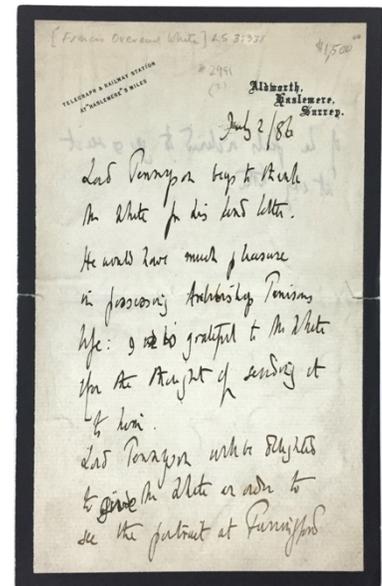


265. [Tenniel, John- Finely Bound] **Cartoons from Punch**. London: Bradbury & Evans, 1859-1862. First edition. Folio. Superbly bound in full cherry red morocco with attractive rectilinear gilt-ruled frames and blossom motifs at four corners on both covers, very ornate gilt leather doublures, watered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

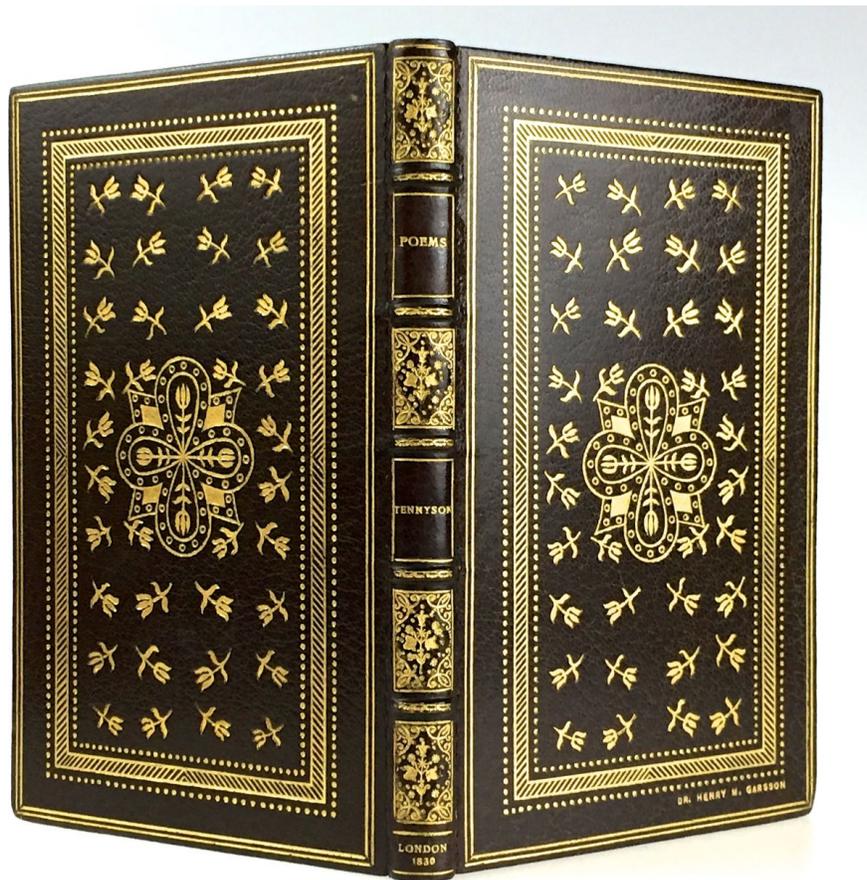


266. [Tennyson, Alfred Lord] **Original Albumen photograph by James Mudd, 1861**. 10.5 x 6.5 cm (image size 8 x 5.3 cm) on card paper. A nice albumen photograph of Alfred Lord Tennyson, by James Mudd, published by Cundall, Downes & Co, 1861 (printed: Published April 15th, 1861 by Cundall & Co, 168, New Bond St. at base) Alfred Tennyson the 1st Baron Tennyson (1809-1892), and Poet Laureate, was a sitter in 97 portraits. Cundall, Downes & Co (active 1859-1865), were artists and photographers associated with 94 portraits. James Mudd (1821-1906), photographer, was associated with 12 portraits. (4877) \$750.00

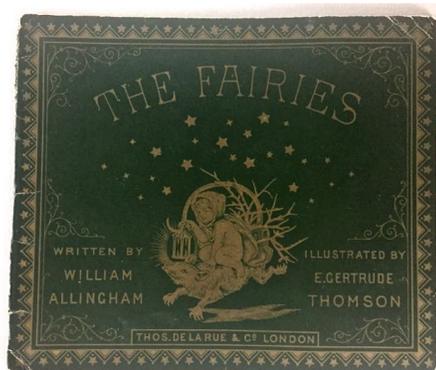
267. Tennyson, Alfred. [Tennyson, Alfred] **Autograph Letter Signed to Francis Overend White, Author**. Two pages on large 12mo mourning stationery on Tennyson's "Aldworth" stationery. To author Francis Overend White. [Printed] Aldworth, Haslemere, Surrey. "July 2/86 Lord Tennyson begs to thank Mr. White for his kind letter. He could have much pleasure in possessing Archbishop Tenison's Life: and is grateful to Mr. White for the thought of sending it to him. Lord Tennyson would be delighted to give Mr. White an order to see the portrait at [Punninpond??] if he feels inclined to go and see it at any time." Together with an unrelated empty envelope addressed in Tennyson's hand: "Her Royal Highness/ The Crown Princess of Prussia & Pffe Royals/ Osborne/ Tennyson." (2991) \$1,500.00



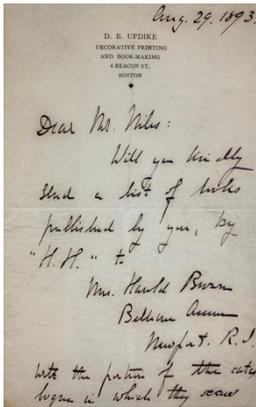
268. [Tennyson, Alfred Lord- Privately Printed] **Poems**. Privately Printed, 1862. Original blue printed wrappers. 112pp. The scarce pirated edition, edited by J. Dykes Campbell taken from the suppressed poems of 1830 (Poems, Chiefly Lyrical) and 1833 (Poems) which Tennyson had omitted from the 1842 edition. Tennyson had sued to keep the book from publication and reportedly only about 50 copies were eventually published. This is the first pirated edition of Tennyson's suppressed poems, and Tennyson obtained an injunction to prevent its sale, finally settling for a simple apology and £100 damages. A fine, uncut and unopened copy. From William Fredeman Collection. (1282) \$550.00



269. [Tennyson, Alfred] **Poems Chiefly Lyrical**. London: Effingham Wilson, 1830. First edition. Superbly bound c. 1900 by Bradstreet's of New York (signed with an ink pallet on front endleaf) in full brown morocco with elaborate bold gilt blocked floral and quatrefoil centerpiece design on both covers, elaborate gilt-tooled spine. The name "Dr. Henry M. Garsson" appears in gilt at the bottom right front cover, gilt dentelles. First issue point of p.91 misnumbered as "19." Also with the scarce errata leaf and even scarcer two-page advertisement at end. "Carcamet" is spelled correctly (second state point). This is Tennyson's first regularly published book. Bradstreet's was a very well-respected binder and received an 'honorable mention' in de Bois's "Historical Essay on Art of Bookbinding" (1883)/ Henry Garsson founded a munitions contracting business in 1941, and, interesting, after the war, was found guilty of defrauding the U. S. government and was imprisoned. Fine. (2574) \$2,750.00



270. [Thomson, E. Gertrude Illustration] Allingham, William. **The Fairies**. London: Thos. de la Rue & Co., n.d. [1883]. First edition. Original oblong publisher's smooth green card wrappers with delightful illustration in beige (and lettering) by Thomson of a fairy riding a rodent. Title page vignette and six superb color and 14 sepia illustrations, all by Thomson in manner reminiscent of Walter Crane or Richard Doyle. With small decorative bookplate of Nigel H. L. Temple to inside front cover. Very good. Scarce. Fredeman 46.11 (4047) \$425.00



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

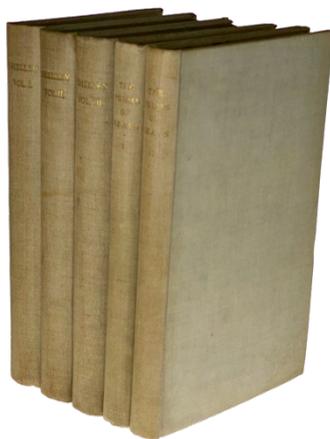
D. B. Updike (1860-1941), was an American printer and historian of typography. He obtained his first book-related job as a temporary volunteer in the library of the Providence Athenaeum. In 1880 he was offered a job as an errand boy at Houghton, Mifflin and Company of Boston, where he worked at the firm for twelve years, moving up to the advertising department, where he prepared copy. In his last two years with the firm,

he was transferred to the Riverside Press at Cambridge, Mass., where he learned about the mechanics of printing and displayed an aptitude for designing books. Upon leaving Houghton, Mifflin in 1893, Updike founded the Merrymount Press. (5880) \$325.00



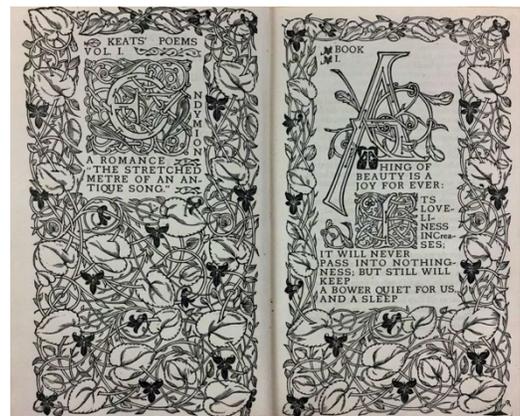
272. [Vale Press] Apuleius, L **De Cupidinis et Psyche Amoribus.** London: Hacon & Ricketts, The Vale Press, 1901. First edition thus. 4to. Original Kelmscott-style, Holland backed gray paper covered boards, printed paper label on cover. Limited 310 copies. With five superb woodcut illustrations by Charles Ricketts, as well as lavish title border designs and florets throughout. One of the more attractive Vale Press books. Quite scarce. (4446) \$850.00

273. [Vale Press] Meinhold, William (editor). **Mary Schweidler, the Amber Witch.** London: Hacon & Ricketts, The Vale Press, 1903. First edition. 4to. Original Kelmscott-style Holland backed, gray paper covered boards with printed paper label on cover, and spine. 300 copies. A scarce Vale Press title, designed and decorated by Charles Ricketts. Near fine, corners bumped, label cracked, free flies brown-toned. (4445) \$425.00

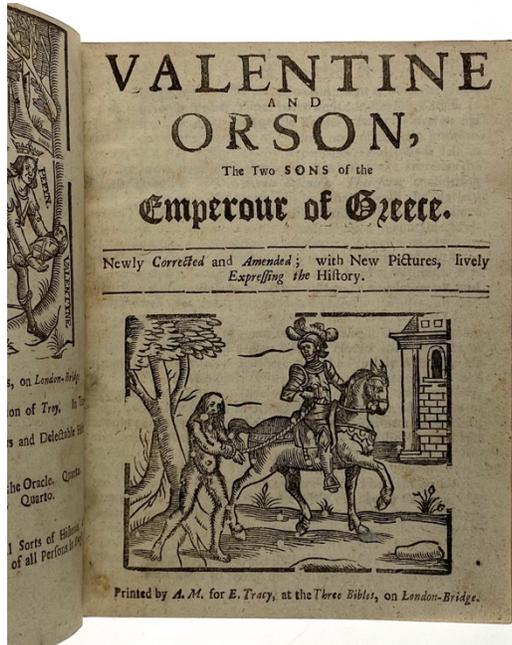


274. [Vale Press- Five Volumes] Keats, John and Percy Bysshe Shelley. **The Poems of John Keats [together with] The Poems of Percy Bysshe Shelley.** London: Hacon and Ricketts, The Vale Press, 1898, 1901, 1902. First editions thus. Tall 8vo. Two separate titles, five total volumes (two Keats, three Shelley). A superb set of both Vale Press titles, sold here together, since bound similar, and obviously stored safely together by the same owner, as all five volumes in fine condition. Bound in publisher's original beige smooth buckram cloth. Borders, initials and decorations, including a full-page decorative title in each volume of the Shelley, and double-page title spread in the Keats, by Charles Ricketts. Spine as near to

original hue as ever seen. Browning to prelims in the Keats, but no browning in the three Shelley volumes, amazingly. Shelley all three volumes unopened. The finest set of all five we have seen in some time. (3497) \$2,250.00



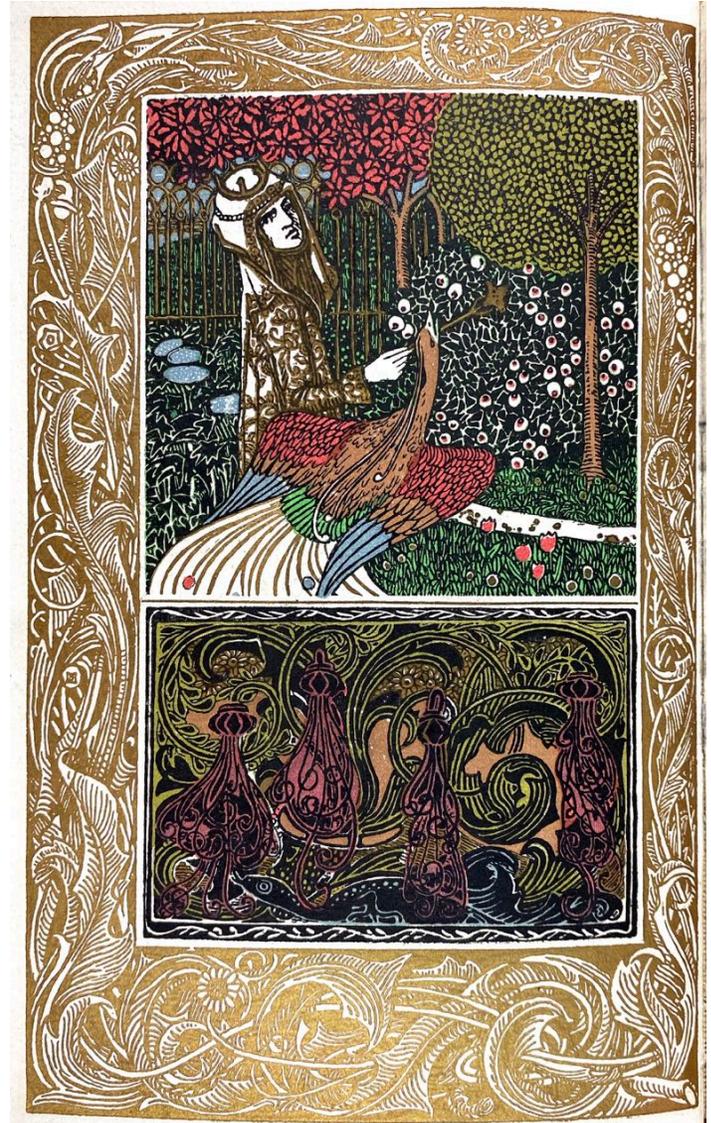
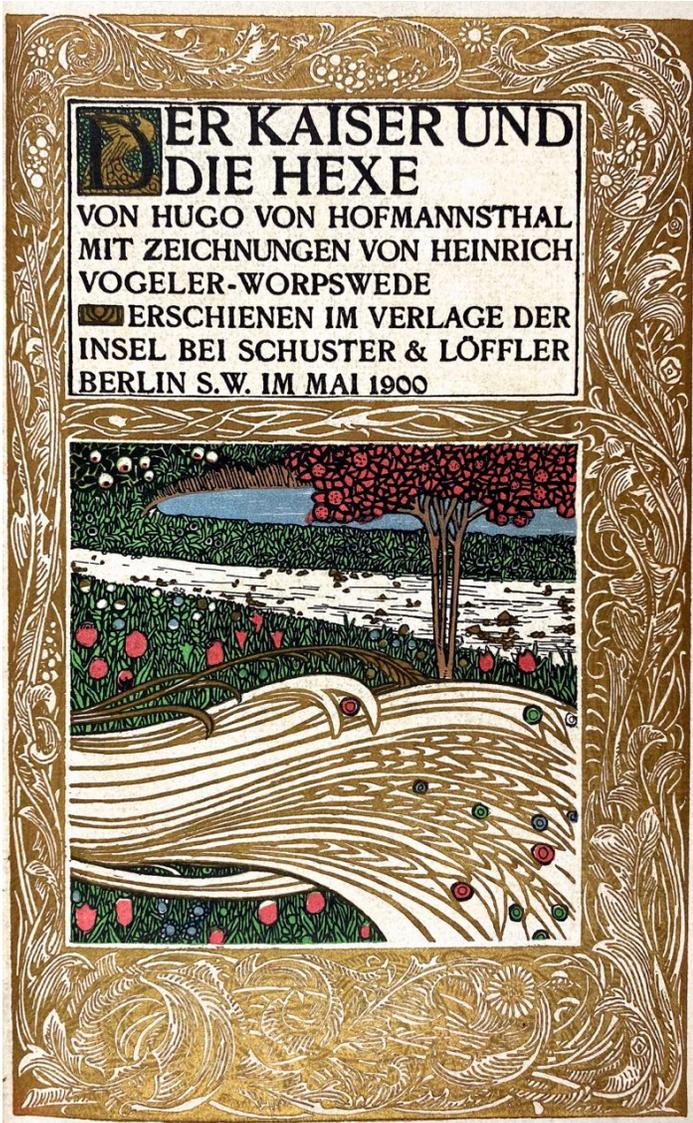
275. [Vale Press] Chatterton, Thomas (Robert Steele, ed.). **The Rowley Poems**. London: Hacon & Ricketts, Vale Press, 1898. First edition thus. Two volumes. Original color pictorial paper covered boards (two-toned) with red-brown patterned design at the spine, and green decorated paper over most of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



276. [Valentine and Orson- Extremely Rare 17th Century Edition] **Valentine and Orson, The Two Sons of the Emperour of Greece. Newly Corrected and Amended; with New Pictures, lively Expressing the History.** London: Printed by A[lexander] M[ilbourn] for E[benezzer] Tracy, at the Three Bibles, on London-Bridge, [1697]. First edition thus. Paper size: 5 x 7 1/8 inches, 181, [3] pages. Bound in full rich crushed morocco by Rivière & Son, (stamp-signed in gilt on front turn-in), raised bands, gilt decorated dentelles. A fabulous late 17th Century rare edition of this classic French prose romance, in near fine condition. With half-page woodcut illustration on title-page, and half-page woodcut sharing frontispiece, and fourteen wonderful half-page woodcut illustrations throughout text. AEG. With initial advertisement leaf and three final contents pages; advertisement at foot of Z4. In this edition, the text is in roman letter. Endpapers slightly browned around the edges from turn-ins, neat paper repairs with a few letters supplied, half-inch tear to lower margin pages 63/64, small piece torn from upper edge (paper flaw) pages 37/38 and a few very faint stains or fox marks. A beautiful copy, amazingly preserved, clean and perfectly seated in the text block. From the library of David and Lulu Borowitz (bookplate on front pastedown); and William Maul Measey (bookplate on front pastedown); and with Justin G. Schiller's custom bookplate. "Valentine and Orson' is a medieval French romance that became a popular English chapbook tale. Middle Dutch, Low German, German, and Old Swedish versions suggest that the original verse version is an early-14th-century French text called 'Valentine and Nameless.' It first appeared in French prose with the author listed as Jac. Maillet in 1489, and was translated into English around 1502 by Henry Watson, who added many plot details, including a helpful dwarf magician and a dragon...Versions vary considerably in content as well as length: from Purfoot on, it was stripped of sexual misdemeanors and Catholicism. The tale also appeared in verse and play forms, which helped extend its popularity into the 19th century." (Elaine Ostry in *The Oxford Encyclopedia of Children's Literature*). (5084) \$5,500.00

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

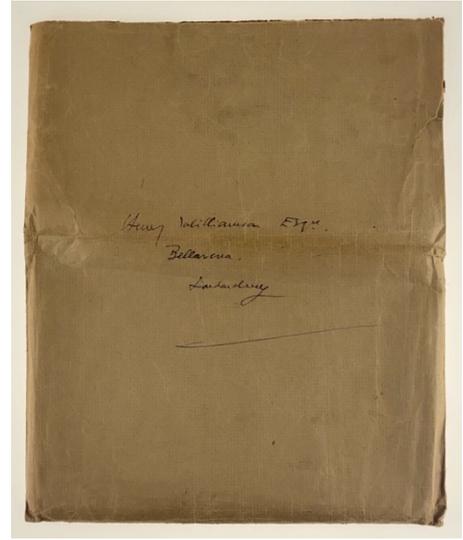
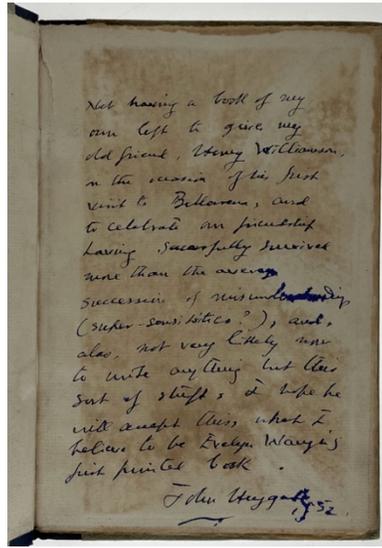
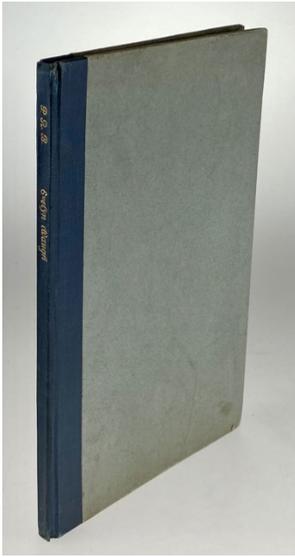
One of the Greatest Jugendstil Art Nouveau Classics, Heinrich Vogeler



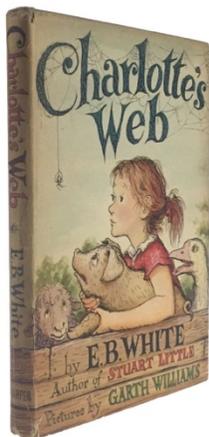
278. [Vogeler, Heinrich- Crowning Jugendstil Achievement] Hofmannsthal, Hugo von. **Der Kaiser und die Hexe Mit Zeichnungen von Heinrich Vogeler-Worpswede**. Berlin: Verlage der Insel bei Schuster & Löffler, 1900. First edition. Original publisher's full stiff vellum binding with gilt lettering on spine, stunning full color endpapers designed by Vogeler in green and red and highlighted in gold. Richly illustrated by Heinrich Vogeler with the celebrated double-spread illustrated title page and frontispiece in Jugendstil/Art Nouveau featuring vivid colors including green, red blue, brown, and highlighted in gold. Illustrated half title and initials. Printed in only 200 numbered copies, of which this is Nr. 145. Printed on handmade, thick paper with watermark of the Insel Verlag. Printed in red and black throughout with elaborate, artistic layout on Alfred Walter Heymel's commission by Otto von Holten. In publisher's vellum, with the inner edges stamped in repeating gilt design. A remarkable copy, one of the nicest we have seen of this incomparable classic, with the stiff vellum boards nearly perfect, with no warping whatsoever. Small wear to edge of front panel, a few brown stains to endpapers. Copious notes in pencil about the edition and old auction records on the verso of the front endpaper. Old presentation inscription on first, blank leave. Inside clean and bright, and overall in fine condition. One of the most beautiful early publications of Insel, with illustrations by Heinrich Vogeler. Vogeler's title page for "Der Kaiser," Hofmannsthal's lyrical one act play, is considered the peak of German Art Nouveau and also one of his masterpieces. In a superb green fine wove cloth clamshell case with quarter contrasting dark green crushed leather spine, gilt ruling and stippling and lettering on spine, and lined in lighter green felt, by Sean E. Richards. (4885) \$9,500.00

**ASSOCIATION COPY OF THE RAREST OF ALL EVELYN WAUGH BOOKS
INSCRIBED BY JOHN HEYGATE WHO "STOLE WAUGH'S FIRST WIFE**

P.R.B: An Essay on the Pre-Raphaelite Brotherhood

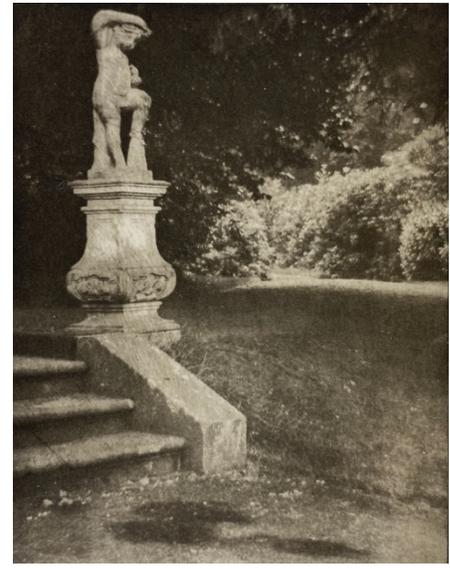
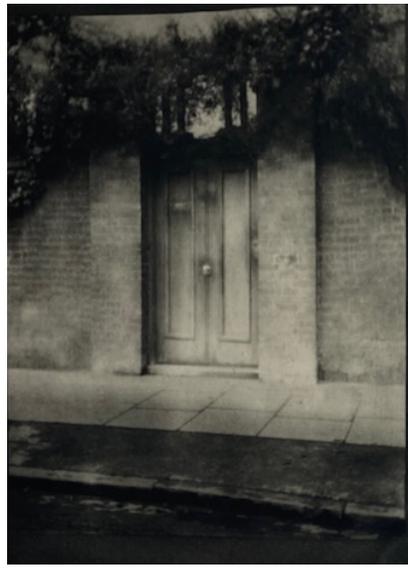
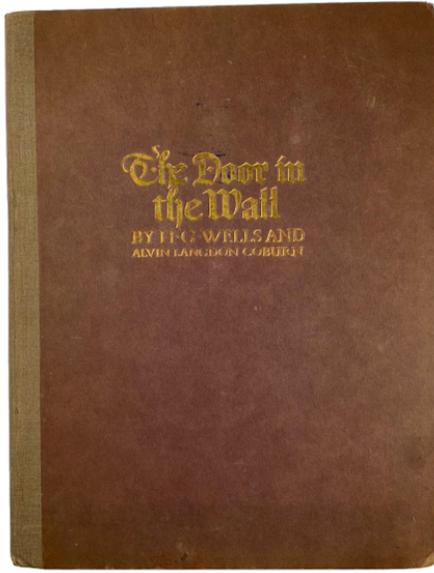


279. [Waugh, Evelyn- His First Book, with Lengthy Association Inscription by John Heygate, who Stole the Author's Wife] Waugh, Evelyn. **P.R.B: An Essay on the Pre-Raphaelite Brotherhood, 1847-1854**. London: Alastair Graham, 1926. First Edition. Publisher's cloth-backed boards, gilt lettering to spine. 1 of only 50 copies. The "holy grail" of Pre-Raphaelite rarities. MARVELOUS ASSOCIATION COPY: FULL-PAGE INSCRIPTION (16 LINES) BY THE NORTHERN IRISH-BORN JOURNALIST AND NOVELIST SIR JOHN HEYGATE (1905-76) WHO STOLE WAUGH'S FIRST WIFE AT A PARTY GIVEN BY ANTHONY POWELL (WAUGH'S CLOSE FRIEND), IN 1929. The book is inscribed to Henry Williamson, whose book, "Tarka the Otter" had been published in 1928, apologizing for not having a book of his own to give to his old friend, hoping he "will accept this, what I believe to be Evelyn Waugh's first printed book." Divorce proceedings between Evelyn Waugh ("He-Evelyn") and the first Mrs. Waugh, Evelyn Gardner ("She-Evelyn"), began in 1929. Heygate was cited, and hence forced to resign from the BBC. The scandal is said to be one reason why the BBC's first Director General, Reith, took a firm line against any of his staff being involved in a divorce. On 7 August 1930, Gardner married Heygate! Heygate is portrayed as "John Beaver" in Waugh's "A Handful of Dust," and as "Sir Piers Tofield" in Henry Williamson's "Chronicle of Ancient Sunlight." Written in blue pen on front fly: "Not having a book of my own left to give my old friend, Henry Williamson, on the occasion of his first visit to Bellarena, and to celebrate our friendship having successfully survived more than the average succession of misunderstanding (super-sensibilities?), and, alas, not very likely now to write anything but this sort of stuff & I hope he will accept this, what I believe to be Evelyn Waugh's first printed book. John Heygate, 1952." Some years later, sadly, Heygate committed suicide. Remarkably, the book is contained in its original old brown envelope (folded), addressed to Williamson, in Heygate's hand, with black wax seal to verso. An unparalleled rarity, bringing together fascinating, if not ignoble aspects of historical importance surrounding Evelyn Waugh's early literary and personal life. (6101) \$11,500.00



280. [White, E.B.- First Edition in Dust Wrapper] **Charlotte's Web**. New York: Harper & Brothers, 1952. First edition. A fine copy in near fine dust jacket. The finest copy we have seen of this enduring classic. . The first issue book and wrapper (stated "First Edition/ 1-B" on copyright page, unclipped price on from wrapper fly). Wrapper with very minor tears to top and bottom of spine, faint crease at bottom of spine, usually toning, else near fine. Book fine, with very bump to lower right corner. Former owner inscription on half-title, "J. Luce." Very scarce thus. (2524) \$4,500.00

H.G. Wells Rarity, the Publisher's Copy, With Annotatee Floriated Border Proof Laid In, Mitchell Kennerley's Copy, Who Helped Design the Book

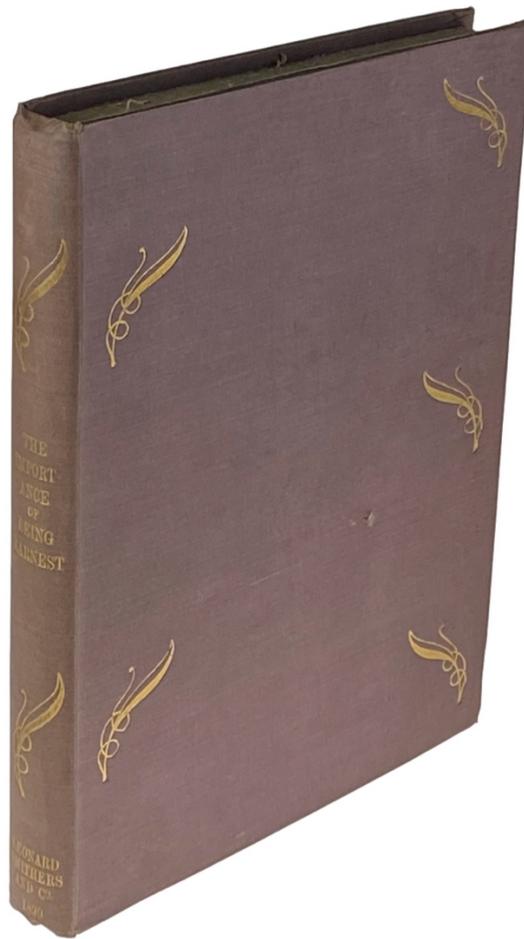


281. [Wells, H.G.- ASSOCIATION COPY: Magnificent Production, Mitchell Kennerley's Copy, With Descriptive Leaf written by Kennerley in Holograph, and Proof of Floriated Border Laid In] *The Door in the Wall*. New York and London: The Village Press, Mitchell Kennerley, 1911. First Edition. Folio. Original beige cloth backed light maroon paper covered boards with central bold gilt lettering on cover, printed paper label on spine. A wonderful Association Copy: Mitchell Kennerley's Own Copy of this celebrated book which he published and helped design, and laid in is a PROOF of a floriated border used as the first headpiece in the book (the bears pencil notation denoted number, and sizing, etc). As well, Kennerley's copy also has laid in a holograph note he wrote describing the book: "Frederick W. Goudy/ composition by Bertha Goudy at the Village Press, Kennerley Type specifically designed for this volume by Frederic W. Goudy (see Cary bibliography of The Village Press." The TRUE FIRST EDITION, complete with 10 exquisite photogravures from plates prepared by the artist and printed under his personal supervision. Printed by Bertha S. Goudy of the Village Press, NY with "Kennerley" type designed by Frederick W. Goudy for this volume. Our copy containing the complete run of 10 gravures in original state, (Limited edition of 600 copies on French hand-made paper, of which only 300 copies have the complete hand-pulled photogravure illustrations, as this copy). The photographer, Alvin Langdon Coburn (1882-1966), was a close friend of Alfred Stieglitz, and had numerous shows at Gallery 291. Intricate and attractive decorative initials and headpieces throughout by Frederic Goudy. Corners bumped, usual offset oxidation from photogravures, a near fine copy of a wonderful and significant Association Copy bringing together many luminaries in the art and printing world. (6093) \$6,500.00

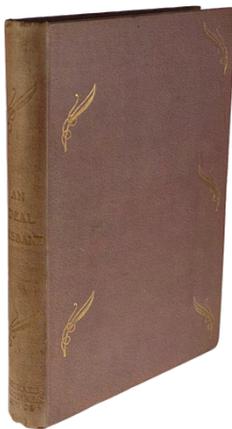


Frederic W. Goudy
 Composition by Bertha Goudy
 at the Village Press
 Kennerley type specially designed
 for this volume by Frederic W. Goudy
 (See Cary bibliography of The Village Press)

A Stunning Copy of Wilde's Acclaimed The Importance of Being Earnest

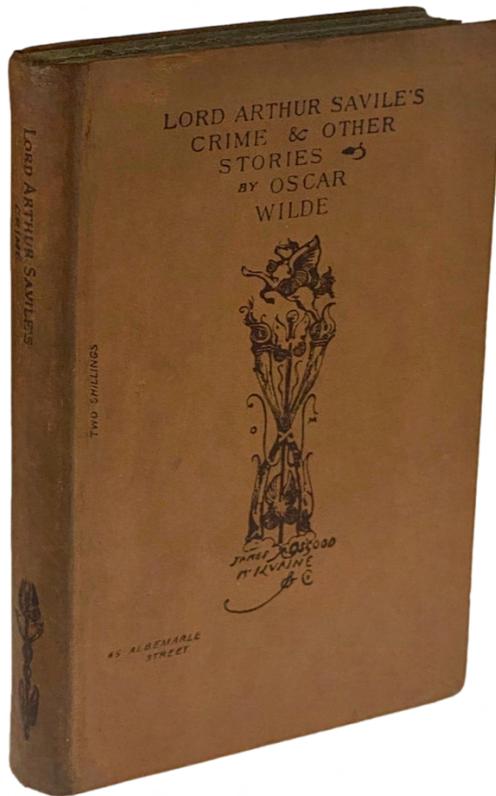


282. [Wilde, Oscar- Stunning Fine Copy] **The Importance of Being Earnest: A Trivial Comedy for Serious People.** London: Leonard Smithers, 1899. First Edition. Quarto. Original gilt-stamped mauve cloth with superb and famous decorative design on both covers and spine by Charles Shannon. An amazing copy, apart from very small nick on front cover, a fine copy, with no little to no fading to color-sensitive covers, no loss of gilt, corners barely bumped, front and back hinges fully intact, and the entire contents almost as new, with slight browning to rear fly leaf! Rarely seen thus. Limited to 1000 numbered copies, this copy is unnumbered, as often seen. The play opened in February, 1895 in London, and met with instant acclaim. However, the premiere was nearly ruined when the Marquess of Queensbury, angry at Wilde's affair with Lord Alfred Douglas, her son, tried to break into the theater and disrupt the play. (6104) \$8,250.00



283. [Wilde, Oscar- A Fine Copy] **An Ideal Husband.** London: Leonard Smithers, 1899. First Edition. Original publisher's salmon mauve cloth with superb gilt designs on both covers by Charles Shannon. An extraordinarily fine copy unopened copy with virtually no signs of wear internally, and the cloth covers are untarnished, spine slightly sunned. Scarcely seen thus. (6108) \$3,500.00

An Excellent Copy of a Scarce Wilde Title Seldom Seen in Presentable Condition

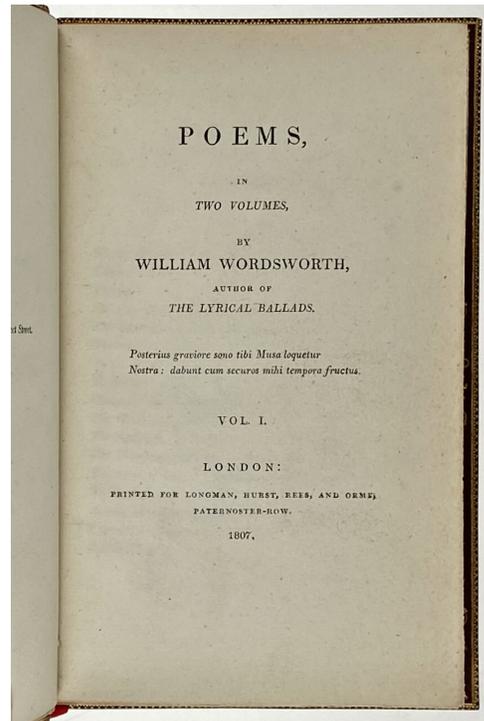
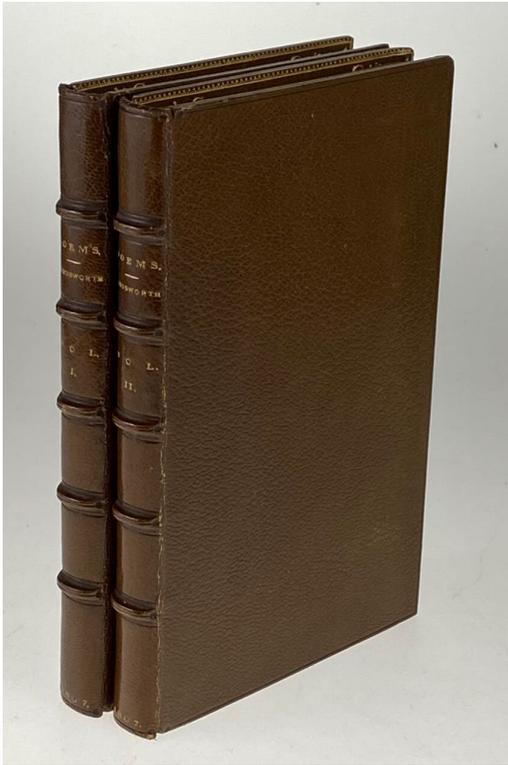


284. [Wilde, Oscar- Unusually Fine Copy] **Lord Arthur Savile's Crime & Other Stories**. London: James R. Osgood, McIlvaine, 1891. First Edition. Small octavo. Original publisher's printed salmon paper boards, edges uncut. This is the scarce collection of Wilde's collection of Wilde's humorous mystery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



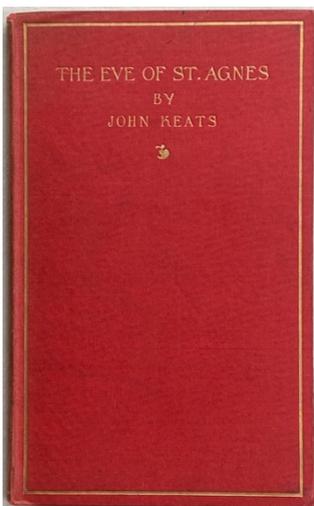
285. [Beardsley, Aubrey- Fine Copy] Mallory, Sir Thomas. **Morte D'arthur**. London: J.M. Dent & Sons, 1927. First Edition. Original publisher's stiff vellum heavily gilt with Beardsley's stunning design consisting of stylized irises with broad interlocking stem and leaf motif on front cover; spine with publisher's tan calf bearing gilt lettering. Limited to 300 numbered copies, of which this is #203. Fourteen superb black and white wood-engraved illustrations, including one mounted, ornamental initials, borders, by Beardsley. Frontispiece portrait of Beardsley. A wonderful copy of a beautiful book. (6109) \$1,750.00

Scarce First Edition, First State of Wordsworth's Poems

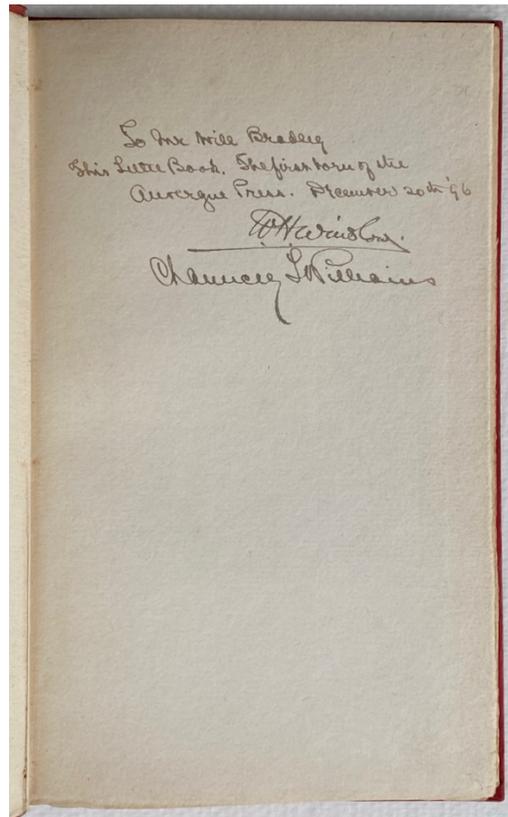
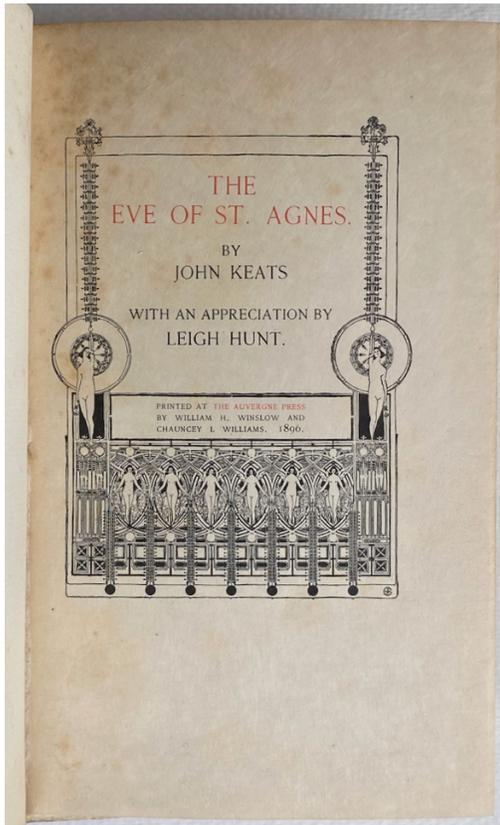


286. [Wordsworth, William- Scarce 1807 First Edition] **Poems in Two Volumes by William Wordsworth, Author of The Lyrical Ballads.** London: Longman, Hurst, Rees, and Orme, 1807. First Edition. Two volumes. Bound in attractive full brown crushed morocco with single fillet embossed ruling at edges, gilt ruled lines on side edges, gilt lettering to spine, dentelles nicely decorated in gilt design, gorgeous all-over floral patterned paper doublures, as well as lined front fly, by TOUT. With half-titles, fly titles, errata leaf at the end of volume I, and with the cancel leaves in both volumes, per usual. THE FIRST EDITION, FIRST STATE, of the first collected edition of Wordsworth's poems. With a period after "Sonnets" on p. 103 of vol. I, and "fnuction" spelling on p. 98 in vol. II. Fine condition. All you could hope for in this splendid copy of one of Wordsworth's most sought-after books, containing a large number of first appearances of some of his greatest poems. (6171) \$8,500.00

Important Association Copy of the Elusive Keats Eve of St. Agnes, Frank Lloyd Wright's First Book Illustration, A Fine Copy



287. [Wright, Frank l- Fabulous Association Copy, Frank Lloyd Wright's First Book Illustration, Only 65 copies, Auvergne Press, 1896] Keats, John. **The Eve of St. Agnes... With an Appreciation by Leigh Hunt.** [Chicago]: printed at the Auvergne Press by William H. Winslow and Chauncey L. Williams, 1896. First Edition. Slim 8vo. Original red cloth, lettered in gilt. Only 65 Copies Printed, this Copy #12. Association Copy: Presented by the publishers W. H. Wilson and Chauncey Williams to the famed illustrator and designer, Will Bradley on front free fly: "To Mr. Will Bradley This Little Book, the first work of the Auvergne Press, December 20th, 1896." The intricate and highly interpretive title-page design and illustration is the first book illustration by Frank Lloyd Wright to appear in print, commissioned by the publishers for this book. In 1895, Wright had designed a uniquely Arts & Crafts home for Chauncey L. Williams. That same year Williams partnered with Washington Irving Way to form Way & Williams. Chauncey's cofounder at Auvergne, William Herman Wilson, lived kiddy-corner to Williams, and less than two miles from Wright's home and studio in Oak Park. Approaching the publication of this book, excitement



was building as the centennial of Keats birth was arriving. The Auvergne Press was established in February 1896, with the charter to create hand printed, limited edition books. Winslow was more of the hands-on, press work member of the partnership, while Williams' experience lay rooted in publishing. Immediately thereafter, Auvergne published the renowned "House Beautiful" (1896-98). Although other books were planned, "The Eve of St. Agnes" and "The House Beautiful" were the only two Winslow/Wright collaborations produced by the Auvergne Press. Near fine with clean covers, gilt on cover is bold, spine with gilt, slightly sunned. TEG, others untrimmed, hinges intact and entirely unworn. Title page slightly foxed, internally near fine. An incredibly important book, made more alluring by a wonderful association linking three luminous 1890's artist, publisher, and architect: Will Bradley, Chauncey Williams and Frank Lloyd Wright. The colophon reads: "Printed on a hand press by William H. Winslow & Chauncey L. Williams, for pleasure and their friends, at the Auvergne Press, River Forest, Illinois; and finished the 19th [in red ink] day of December [in red ink], 1896. This copy is number 12 [in red ink] of an edition of sixty-five copies, printed on hand-made paper. The title page of this little book is from a design especially made for it by Frank L. Wright. [below is the printed colophon woodcut for the press, "Ad Gustum Auvergne Press"]. (6099) \$8,500.00



Thank you