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CATALOG 31

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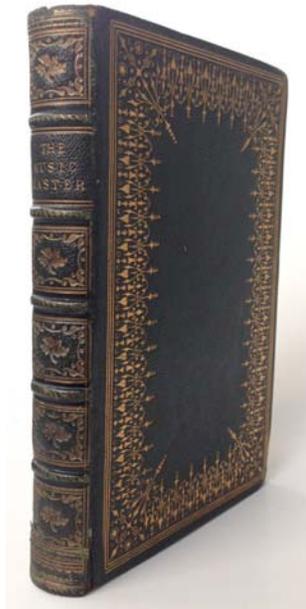
Website: nudelmanbooks.com

1

ALLINGHAM, WILLIAM. *Autograph Letter Signed.* One page, gray paper with red letterhead: Sandhills, Witley, Godalming. Allingham, noted English poet and Pre-Raphaelite associate, writing to host for a dinner, begging their forgiveness in not thanking sooner. "July 5, 1884, Dear Mrs. Hunter, It was a delightful and interesting dinner and we have been longing ever since to thank you- pray believe that we do so heartily. We are shocking bad visitors! I don't seem able to reform. Will you be so kind as to accept this accompanying little book and believe me, Sincerely yours, W. Allingham." (#2245) \$375

2

ALLINGHAM, WILLIAM. *The Music Master, A Love Story and Two Series of Day & Night Songs.* London: George Routledge & Co., Farringdon St., 1855. First edition. Bound in attractive contemporary full green pebbled calf with elaborate gilt repeating heart, stipple and floret motif on both covers, different gilt pattern on spines. AEG. With nine woodcut illustrations (eight whole-page) by Arthur Hughes, Dante Gabriel Rossetti, and J.E. Millais. Contains famous Rossetti woodcut, "Maids of Elfen-Mere," Rossetti's first published book illustration to which Burne-Jones hailed as 'the most beautiful drawing for



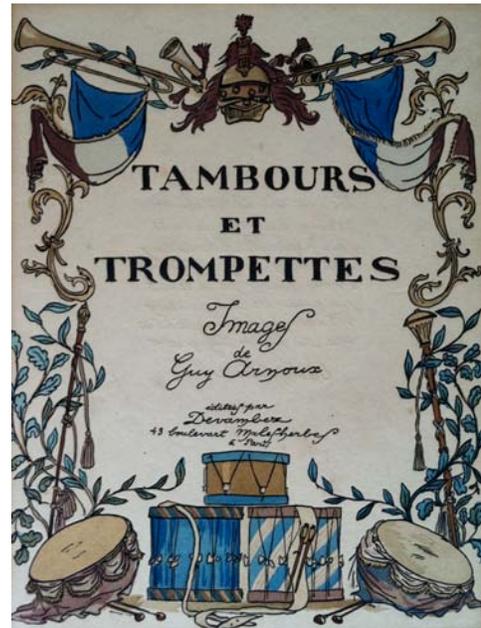
an illustration I have ever seen." An superb copy of an important and early Pre-Raphaelite title in near contemporary fine binding. Some wear to corners, unobtrusive dents to rear cover. (#2324) \$1,200

3

[ARCHITECTURE] Grandjean de Montigny, Auguste and Auguste Famin. *Architecture Toscane, ou Palais, et autres Edifices de la Toscane...* Paris: de l'imprimerie de P. Geuffier, 1806. Elephant folio. Early half calf, paper covered boards. Four-page introduction and 73 plates illustrating various architectural structures and themes. One of the classic architectural books of the period. Spine chipped with pieces missing, text very good with little signs of wear. Printed on elegant handmade paper. (#482) \$1,500

4

ARNOLD, EDWIN. *The Feast of Belshazzar. A Prize Poem.* Oxford: Francis Macpherson, 1852. First printing. Original printed wrappers with cover decorative vignette wood. 16pp. With original envelope face to Mr. F. Dobson with clipped signature "With Best complm., E. Arnold." (#1922) \$350



5

[ARNOUX, GUY] *Tambours et Trompettes.* Paris: Devambe, editeur. First edition. n.d. (ca. 1918). Huge folio (13 x 17 inches) suite of ten superbly colored full-page illustrations loose, as issued, and a full-color illustrated title page by note French illustrator Guy Arnoux. Original color pictorial folding covers with ribbon ties. Limited to 475 numbered copies (#218), printed on laid paper, watermarked. Each plate very good condition, but contain remnants of plastic tape on verso of image not affecting images. Some minor marginal tearing of fragile paper. Binding spine sl. frayed and covers a little soiled. A remarkable survival. Scarce and desirable graphic art by this exemplary French artist. (#27) \$2,500



6

[AUSTEN INTEREST] Darwin, Erasmus. *Temple of Nature; or, The Origin of Society: A Poem.* **Jane Austen's Father's Copy, with his personal and familiar bookplate affixed to front pastedown.** London: J. Johnson, 1803. First edition. Large quarto. 124pp. Bound in contemporary full calf expertly rebaked with period style calf, gilt lettering. Contains superb full-page frontispiece engraving as well as three other full-page engravings (as called for), two by Fuselin including his famous "Creation of the Eve." A nice tight copy, clean internally with usual occasional browntoning. (#2104) \$1,750

7

AUSTEN, JANE. *Mansfield Park*. Philadelphia: Carey & Lea, 1832. First American edition. Two Vol. Original publisher's linen-backed, drab boards, lettering labels on spine (trace remnants, small contemporary institutional labels (perished or remnant only). The exceedingly scarce first American edition, virtually non-existent in the original binding. One of 1250 printed. Very few copies of Austen American first editions have



survived. As of 1997, "no appearance of the 1832 Mansfield Park at auction has been trace" (Gilson, rev. ed., 1997). A part from this copy, a survey of ABPC and AE records only one unsophisticated copy sold in the last 30 years (Gilson B4). Volumes cocked, few short splits at spine tips, generally light wear and staining to boards, corners rubbed, hinges tend, pagedowns loosened volume 1, scattered foxing throughout, occasionally heave volume 2, small chips at deckle, old penciled numerals on front endpapers, paper repairs on two leaves in volume 1 with no loss of text. (#1948) \$9,500

8

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

9

BACON, FRANCIS. *Essays of Bacon*. London: Arthur L. Humphreys, 1907. First edition thus. 12mo. Attractive full brown crushed morocco binding by Harcourt Bindery (signed in pallet front dentelle), gilt border designs on covers and spine, gilt dentelles. Sl. wear to spine, near fine. (#2127) \$325

10

BELL, CURRER, ELLIS AND ACTON. [Bronte Sisters]. *Poems*. London: Smith, Elder & Co., 1846. First edition. Wavy green calf, morocco onlays on spine, marbled endpapers. 165pp. Spine rebaked using part of original binding, with some unfilled spaces. Presentation on the front free fly which we can't quite make out: "Mrs ---ssicut--, From her attached friend, B----chen Hale, Jan 31st, 1859, LMcD." Louisa MacDonald? (#2232) \$2,250



11

[BENNETT, CHARLES] Morley, Henry. *Oberon's Horn: A Book of Fairy Tales*. London: Chapman and Hall, 1861. First edition. Original light purple pebbled cloth with gilt design and lettering on cover and spine, blindstamped ornamental designs. Double-spread illustrated title and frontispiece, wood engravings throughout by Charles Bennett with superb anthropomorphic imagery. A very scarce and delightful book. Cover cloth faded in areas, head and tail of spine worn, corners bumped, internally clean and bright. (#2294) \$450

12

[BENNETT, CHARLES] *The Stories that Little Breeches Told, and the Pictures Which Charles Bennett Drew For Them*. London: Sampson Low, Son, and Co., 1863. First edition. Original heavily blindstamped red-brown cloth with bold cover design and lettering. 20 full-page wood-engraved illustrations by Charles Bennett. An excellent copy of an early Bennett title. (#2290) \$275

FINE BINDINGS, Items 13-82

13

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

FINE BINDINGS-Continued

13- Adams-continued

Though perhaps lesser-known American fine bookbinder. Margins of spine slightly, corners very slightly rubbed, an extremely tight and solid binding, near fine. (#1883) \$2,750

14

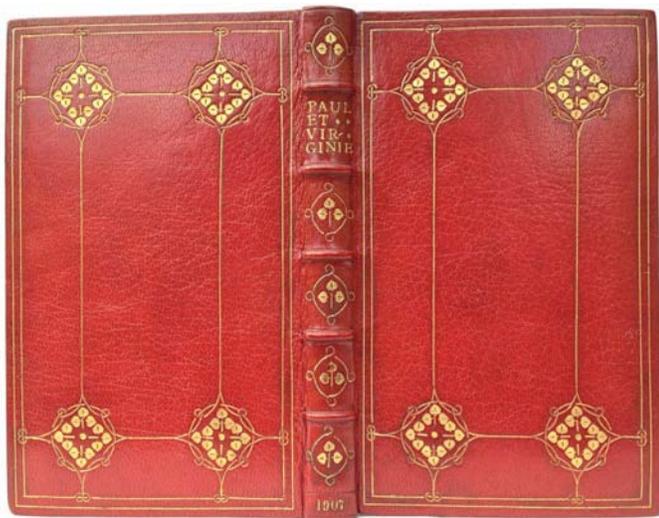
SILAS ANDRUS Tupper, Martin Farquar. *Tupper's Political Works*. Hartford: Silas Andrus & Son, 1850. First edition. 4to. Bound in full stippled black morocco with ornate gilt leaf and fine pattern on both covers and spine by The Andrus Binder. Silas Andrus was a bookseller and bookbinder (and also publisher, viz. this book). There are almost 90 distinct Andrus Bible editions from 1824 to 1853. Andrus produced unsigned bindings under his imprint for the book trade. His work is quite scarce. (#1885) \$650

15

ARTS & CRAFTS Bacon, Francis. *Essays of Bacon*. London: Arthur L. Humphreys, 1900. First edition thus. Arts & Crafts binding in full crushed brown morocco with elaborate gilt tooled ruling, stipple pattern and floral motifs repeated on both covers, gilt spine with compartments. Thick inner dentelles with gilt ruling. 272pp, printed on Japan Vellum. Margins of spine slightly worn, spine gilt faded, else a very good copy of an attractive binding. (#2124) \$450

16

ARTS & CRAFTS Gilbert, W.S. *Fifty "Bab" Ballads*. London: George Routledge & Sons, Ca 1900. First edition thus. 12mo. Attractive Arts and Crafts binding (signed N.S.L. in rear dentelle. Full light brown crushed morocco with central inlaid stylized tulip and leaf pattern (light green), spine with blindstamped leaf patten and lettering. 317pp. AEG. Near fine. (#2146) \$950

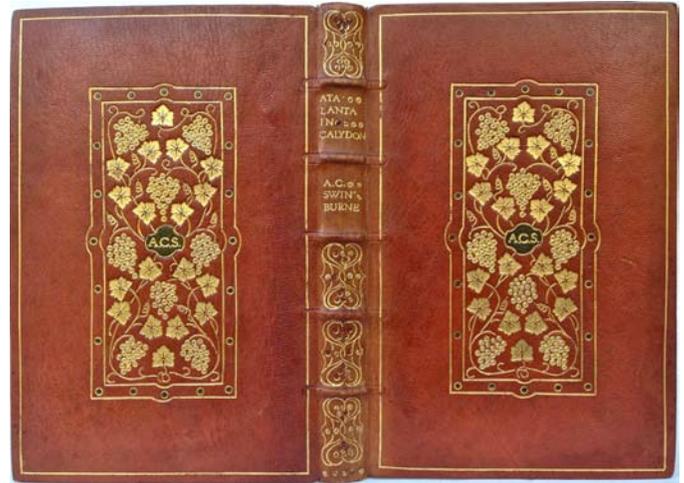


17

ARTS & CRAFTS Saint-Pierre, Bernardin de. *Paul et Virginie*. London: J. M. Dent @ Co., 1907. Second edition. Arts and Crafts binding in full red-brown morocco with attractive linear gilt patterning and four clusters of leaf motifs on each cover, gilt decorated spine. Binding is signed in rear dentelle "WNL." Fine. (#2255) \$750

18

ARTS & CRAFTS Shakespeare, William. *Poems of William Shakespeare*. London: George Newnes, ca. 1904. First edition thus. 12mo. Attractive and distinctively Arts & Crafts full brown crushed morocco binding with elaborate gilt floral and stippled designs and intricate ruling on both covers. Sl. wear to margins of spine, corners, near fine. (#2260) \$450



19

ARTS & 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) \$2,250

20

ARTS & CRAFTS Tennyson, Poems. *Poems*. London: E. Moxon & Co., 1866. Full calf binding with elaborate and bold gilt stamped Arts & Crafts binding composed of heart and vine pattern with clusters gilt stippling on front cover, similar gilt motif and lettering on spine. 376p. A.E.G. An early edition of the famous Moxon Tennyson with superb wood engravings throughout by D. G. Rossetti, Millais, Hunt and other Pre-Raphaelite artist. Corners and spine slightly worn, foxing present as often found with this title. A pleasing presentation for these exquisite illustrations. (#2173) \$875

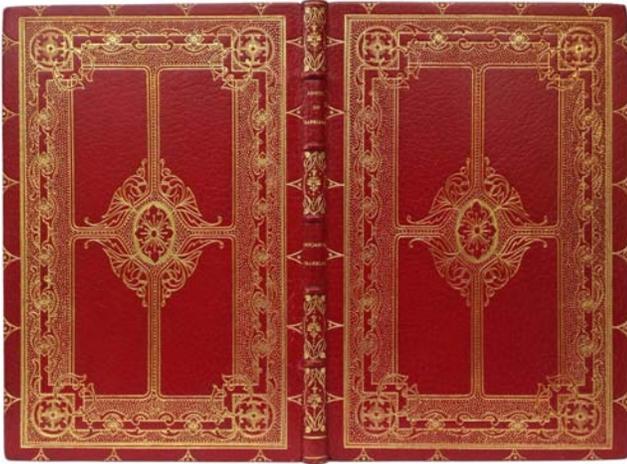
21

ARTS & CRAFTS, WOOD-CRAFTED Tennyson, Alfred Lord. *Maud. A Monodrama*. Hammersmith: Kelmscott Press, 1893. First edition thus. Original limp vellum, green silk ties. In superb hinged wood binding comprising two panels of stained and polished maple with elaborate Maud lettering and Kelmscott patterned border design burned into the wood. The strapwork and leaf pattern extends across the cover and the burnished lines are carried over onto the rear

FINE BINDINGS-Continued

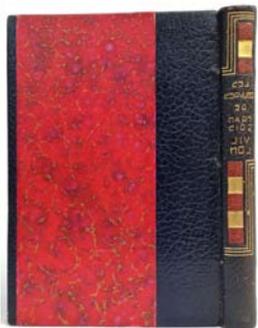
21- Arts & Crafts- continued

panel. The hinges are styled in such a way to allow the fragile book to seat comfortably between them. Provenance of the artisan has been traced back through the original bookseller which obtained the book and determined to be an employee (and artisan) of the Donnelley & Sons publishing firm and dates to about mid-20th Century. Book near fine with truncated ties. Wooden binding panels are extremely well preserved with slightest wear to one corner. A most pleasing and harmonic mix of book and binding. (#2123) \$2,800



22

WHITMAN BENNETT Franklin, Benjamin. *Advice on Marriage*. (#6 of 50 Copies). Brooklyn: Tice Cunningham Press, 1925. First edition thus. A monumental and extremely ornate full red crushed morocco binding by Whitman Bennett consisting of elaborate gilt-stamped geometric designs, stippling, floral and weave patterns on both covers and spine. Dentelles fully covered with gilt design, which has extended over the edges of the boards, gold-flecked elaborate color endpapers. Signed by both artist Clara Tice as well as publisher/printer Harry Cunningham. Etched illustrations comprising etchings made and later hand-colored by Clara Tice, a total of 14 full-page plates (with tissue guards) comprising hand-colored borders including six delicate illustrations (including title-page), others containing text within the hand-colored designs, colophon same motif at end. A one-of-a-kind production marrying Tice's delicate line and color discipline with Cunningham's fine printing and Bennett's fine bookbinding. Extremely fine. (#2138) \$5,500

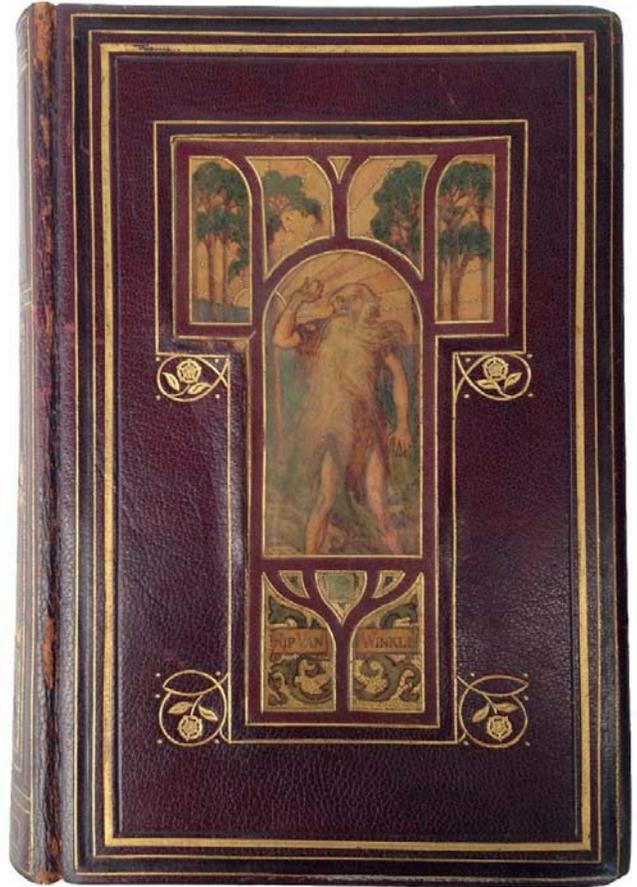


23

PAUL BONET Villon, Francois. *Les Oeuvres de Francois Villon*. Paris: Cite des Livres, 1926. First edition thus. Superb half dark blue morocco binding by Paul Bonet [signed "Paul Bonet" in all caps on front dentelle] consisting of inlaid brown and gilt-blocked squares, gilt ruling and lettering

with red fantasy marbled boards (and endsheets) leaving an additional space of blue morocco at outside edges of boards. A representative binding of the celebrated Belgian bookbinder, Paul Bonet, probably the most influential of all French bookbinders of the period. This is an example of his earlier work, typified by geometrical gold fillet designs such as this binding. later inscription on front fly, very slight corner bumping, else fine condition. #986 of 1000 Copies. (#2156)

\$4,250



24

CHIVERS Irving, Washington. *The Sketchbook*. London: George Newnes, 1902. First edition thus. Bound by Chivers in full maroon levant with exquisite front vellucent panels hand-painted with gold embellishment, gilt ruling both covers, and intricate gilt-ruled spine with floral details. Signed in gilt pallet, rear dentelle, "Cedric Chivers, Bath, England." #15 of only 30 Copies, Signed by Edmund Sullivan, the illustrator, printed on Japan Vellum. sl. rubbing to corners, margins of spine, else near fine. A nice vellucent binding by Chivers. (#2268) \$2,500

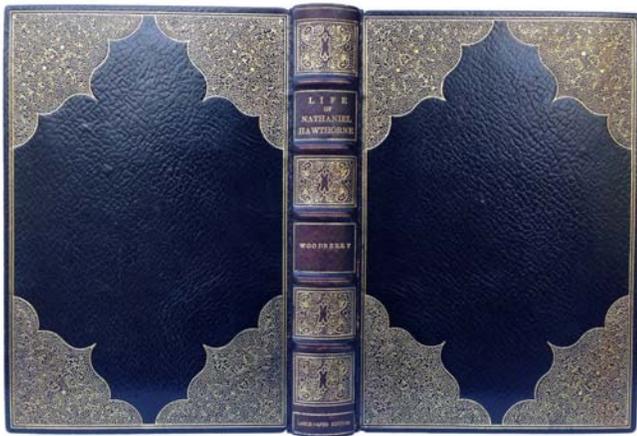
25

CLUB BINDERY Amicis, Edmondo de. *Holland and Its People*. New York & London: G. P. Putnam's Sons, The Knickerbocker Press, 1885. First edition. Two Volumes. Large, thick quartos. THE ROBERT HOE COPY. #21 of Only 25 Copies on Whatman Paper with extra suite of proof etchings printed on satin and mounted. Uniformly bound in

FINE BINDINGS-Continued

25-Club Bindery-continued

sumptuous full blue crushed morocco with lavishly gilt strapwork cover designs by THE CLUB BINDERY, one of the finest binderies in the history of American bookbinding. Uniformly bound with swirling strapwork and blossom pattern, crowns at each corner, and five raised bands with similar gilt designs on five compartments, outer edges with gilt rules. Broad gilt inner dentelles, marbled endsheets. A.E.G. Original gilt cloth covers bound-in. Marvelously extra-illustrated with dozens of extra plates, early woodcuts and engravings and etchings (88 plates in total). A monumental production, in exemplary condition. Fine in every way. Most scarce thus. (#1884) \$6,500

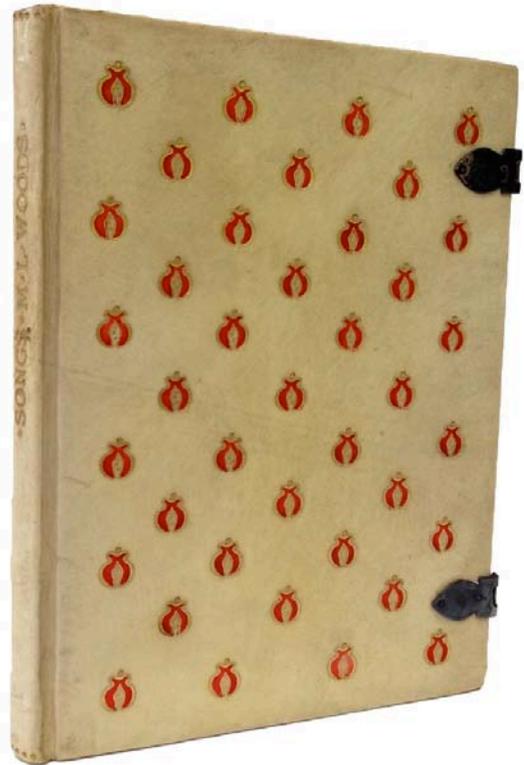


26

L. AVERIL COLE (unsigned) Woodberry, George E. *Nathaniel Hawthorne*. Boston: Houghton Mifflin and Company, The Riverside Press, 1902. Magnificent full black crushed morocco binding probably 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. Minimal wear to margins of spine, else very fine. (#2143) \$2,750

27

L. AVERIL COLE (oversight) (RIVERSIDE PRESS) Palmer, George Herbert. *The Life of Alice Freeman Palmer*. Boston: Houghton Mifflin and Company, The Riverside Press, 1909. First edition. Attractive full crushed dark green morocco with bold gilt ruling and blossom design all four corners, front and back; spine with similar gilt blossoms on five compartments, signed with publisher's gilt pallet rear dentelle. An uncommon Riverside binding, produced under the oversight of L.A. Cole, noted binder of the period. George Palmer founded Wellesley College. Fine. (#2153) \$950



28

EMILY DANIEL (unsigned). Woods, Margaret Woods. *Songs*. Oxford: Daniel Press, 1896. First edition. Superbly bound by Emily Daniel at the Daniel Press consisting of full stiff vellum decorated with all-over gold stamped florets with painted red highlights on both covers, spine with gilt lettering and with Daniel's characteristic snapping silver clasps. A picture of nearly the same binding, though with slightly different floret designs is given in full color in Tidcombe (Plate 43). Rear cover yellowed. Clasps in perfect working order. Some light foxing within. Emily Daniel, wife of Daniel Press' founder Henry Daniel, worked closely with Katharine Adams, and in 1901, the latter exhibited fifty-six bindings at Worcester House, the home of the Daniel Press. According to Tidcombe, Daniel may have had lessons early on from Katharine Adams. Emily Daniel bindings are extremely scarce. (#2258) \$3,500

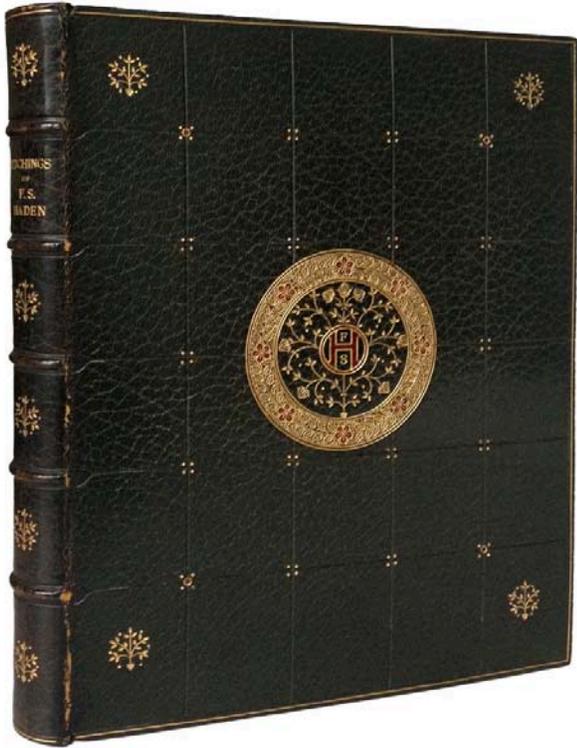
29

De SAUTY Milton, John. *Minor Poems of John Milton*. London: George Bell & Sons, 1898. First edition thus. Superbly bound by de Sauty (with gilt pallet front dentelle) in full maroon crushed morocco with gilt and blindstamped square motifs along a rectangular border on cover, thickly gilt panels on spine, gilt ruling on dentelles and edges of boards. Corners slightly rubbed, lengthy presentation inscription front fly, near fine. #3 of only 100 Copies, Printed on Japan Vellum and fully illustrated by Garth Jones. An attractive de Sauty binding. (#2266) \$1,850

30

De SAUTY Malcolm C. [Binding, Fine- de Sauty] *The Etchings of Sir Francis Seymour Haden, P.R.E.* London: Halton and Truscott Smith, 1923. First edition. Large quarto. Sumptuously bound by Donnelley [stamped in gilt pallet, front

FINE BINDINGS-Continued



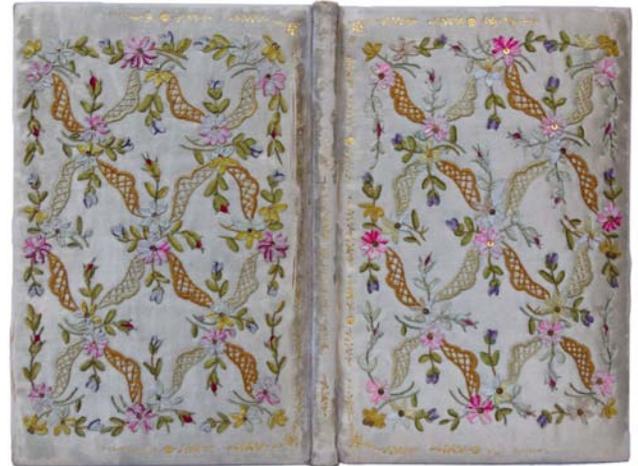
30- De Sauty-continued

dentelle]: designed and finished by Alfred de Sauty in full crushed dark green morocco with lavish central circular gilt designs, inlaid red morocco "H" square blindstamped sections each with gilt dots and four leaf and heart devices at the corners, repeated on both covers. Spine with raised bands, six gilt panels; inner dentelles with gilt ruling and similar leaf and heart devices. A magnificent, lavish binding by de Sauty, made more enchanting by the following: on one of the last page (following original cloth covers and spine) is a special printed page with ornate gilt stamped box and label: "This Book" after which is printed in pen: "...was sewn by E. Dvorak, [was] forwarded by J. Todd, [was] designed & finished by 'Alfred de Sauty. Dec 1st, 1925' the latter written in longhand by de Sauty. Margins of spine on cover slightly worn, else fine. Exceedingly scarce thus, and probably shown in one of the Donnelly exhibitions. Nice matching felt-lined contemporary slipcase. Bookplate of Neva & Guy Littell. Guy was the president of the R. R. Donnelley. (#2120) \$5,500

31

EMBROIDERED Adeline, Jules. *La Legende du Violin de Faience*. Paris: Librairie L. Conquet, 1895. First edition thus. Superb contemporaneous embroidered binding on silk consisting of elaborate floral motifs, ribbon patterns and buds, all in colored silk embroidery on white silk (padded) covers. Gilt lettering on spine, marbled endpapers. THE ROBERT HOE COPY: A special copy made for Hoe by the publishers and stated so on the limitation page in pen: "Exemplaire offert / a Monsieur Robert Hoe / L Conquet." Limited to 150 Copies (numbered 68) on Imperial Japan Vellum. As well, this copy especially distinguished as having two separate (and identical)

suites of illustrations interspersed within the text (by Jules Adeline). Very slight wear to fragile covers, else a near fine copy of a one-of-a-kind rarity. Of all the thousands of books in the Robert Hoe collection, this is one of only a few in which he commissioned a special production from the publisher. (#2125) \$3,250.00

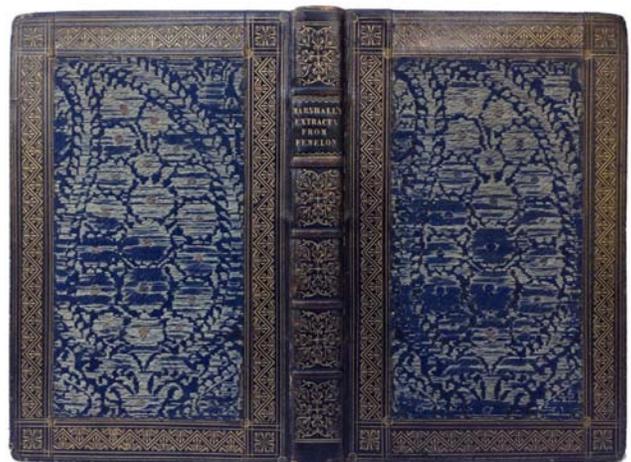


Item 31

Bound from the Shawl of the Wife of the Prime Minister

32

EMBROIDERY [Fenelon] Marshall, Miss, transl. *Extracts from the Religious Works of M. Francois de la Mothe Feneon*. London: Printed for J. Hatchard, 1816. Third edition. A striking contemporary full gilt calf binding (dated 1821 in inscription) with large embroidered cloth panels on both covers and specially bound from the shawl of Lady Liverpool (1767-1821), who married Robert Banks Jenkinson, who went on to be the Prime Minister of Great Britain, 1812-1827. With a lengthy inscription on front fly: "Julian Probyn. Milford. July, 1821. Given me in remembrance of dearest Lady Liverpool and bound in her shawl." Juliana Probyn (also known as May Probyn) was an English poet. The book is dedicated in the text by Marshall to Lady Liverpool. A wonderful and intimate association and an even lovelier handcrafted embroidered binding. Slight wear to corners, but well preserved and a striking historical link to an important figure in Great Britain, to say the least. (#2259) \$4,250

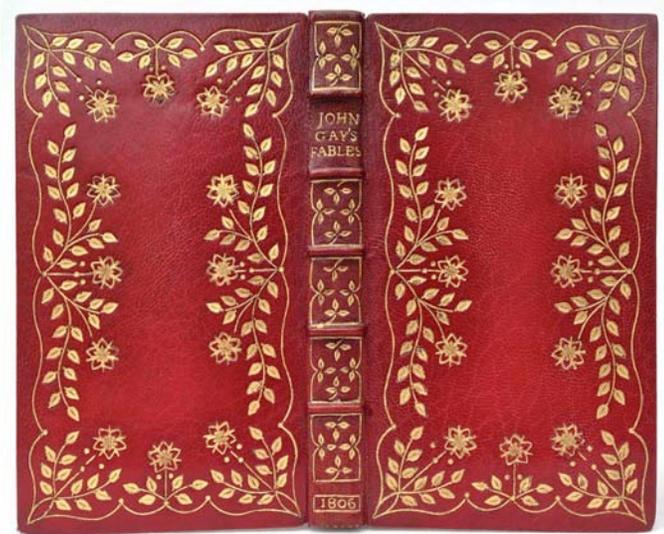


Item 32

FINE BINDINGS-Continued

33

FLAMMARION Gerdely, Paul. *Toi et Moi*. Paris: Ernest Flammarion, 1931. First edition. Bound in full crushed morocco with gilt rules on cover and attractive Art Deco design on spine with red and light brown inlaid morocco, gilt dentelles, striking brown wavy grain endsheets, by Flammarion (signed gilt pallet lower front dentelle). One of 500 Special Numbered Copies, frontispiece by George Bruyer, decorations by De Renefer. In matching brown morocco edged slipcase. Minor rubbing to raised bands, fine. (#2144) \$475



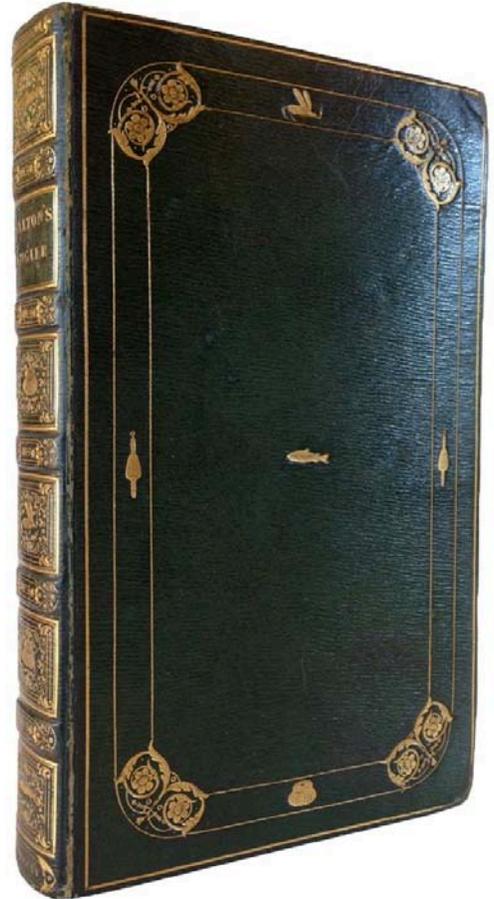
34

FRANK GARRETT (BIRMINGHAM SCHOOL OF ART) Gay, John. *Fables of Mr. John Gay*. London: T. Wilson and R. Spence, 1806. First edition thus. 12mo. Exquisite and finely executed full reddish brown niger goatskin binding by Frank Garrett [signed "F.G. 1905" in gilt pallet rear dentelle]. A significant and early binding by Garrett, acclaimed binder of the Birmingham School of Art and heavily influenced by Douglas Cockerell. Binding with elaborate and bold gilt-blocked vine, petal and blossom motif nearly taking up whole of front and rear boards, spine with five raised bands and additional leaf pattern, lettering in gilt. Wide inner dentelles with two ruled lines. Woodcut vignette on title and woodcuts throughout in the text, all by Bewick. Book label of Peter Summers. This is a relatively early Frank Garrett binding, dramatically representing his technical prowess as well as beautiful Arts & Crafts design. AEG. Fine and extremely scarce thus. (#2148) \$2,750

35

THOMAS GOSDEN Walton, Izaak. *The Complete Angler, or, Contemplative Man's Recreation*. London: Samuel Bagster, 1815. Second edition. Superbly bound by the renown bookbinder, publisher, painter and 'compleat angler' as he was called, Thomas Gosden (1780-1843). Full green straight grain morocco with elegant tooled design including fish, flies, lures and fish baskets on both covers, spine with more intricate and similar motif, all of which Gosden was celebrated; original

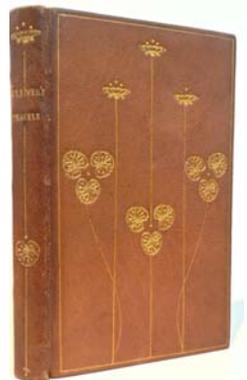
rose endsheets. The rare Large Paper, Second Edition, with proofs of the many engraved plates and biographical notes inserted by the former owner, Henry Cunliffe (noted collector, 1826-1894, whose bookplate appears on front pastedown). Book also contains the bookplate of John Hely-Hutchinson, also a well-known collector of the period. Illustrated with 50 engravings, including eight full-page copperplate engravings by Audinet after Wale, six by George Greig after John Linnell, plates of tackle, music, etc. AEG. Binding extremely well preserved with minor bumping and wear to corners, margins of spine. An important binding on a rare edition of Walton's 'Angler.' Gosden, only a few years later, published his own 'Complete Angler.' (#2310) \$3,250



Item 35

36

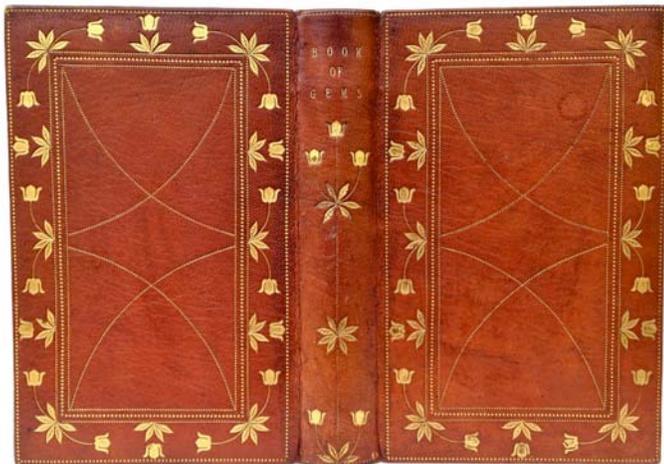
GUILD OF WOMEN'S BINDERS- CONSTANCE KARSLAKE Swift, Jonathon. *Gulliver's Travels*. London: J. M. Dent, Aldine House, 1896. First edition thus. 12mo. Bound by Constance Karslake (marked c.k. in pencil at rear) and distinctive Karslake binding for the Guild of Women Binders on full light brown morocco with her characteristic longitudinal stems and flower pieces on both covers, gilt spine. Also written in pencil at end, "Gift/E.D.B" A nice, simple but elegant example of Constance Karslake's delicate line. (#2265) \$1,750



FINE BINDINGS-Continued

36b
GUILD OF WOMEN'S BINDERS- Constance Karlslake and Joanna Birkenruth. Hall, S. C. (ed.). *The Book of Gems*. London: Henry G. Bohn, 1836. Full crushed light brown morocco with exquisite elaborately stippled and tooled design on both covers, spine with blindstamped vine and leaf pattern, gilt lettering and vignettes, by Constance Karlslake and Johanna Birkenruth of the Guild of Women Binders (notations in pencil at rear). Very slight discoloration on spine. A fine copy of a magnificently designed binding by the Guild's most renown binder. (#1255) \$2,250

37
GUILD OF WOMEN'S BINDERS Cowper, William. *Diverting History of John Gilpin*. London: Guild of Women Binders, 1899. First edition thus. Superb Art Nouveau-style full polished calf binding by the Guild of Women Binders comprising long stem stylized poppies with flying birds and flowing swirls in gilt both covers, spine with gilt title. Binder's gilt pallet signed front dentelle. Printed on Japan Vellum with illustrations throughout by Charles Brock. aid in is original prospectus by the publisher explaining the type of binding ("Niger"), dyes and methods used, from "Karlsake & Co." Slight darkening to spine, else near fine. (#2155) \$2,400



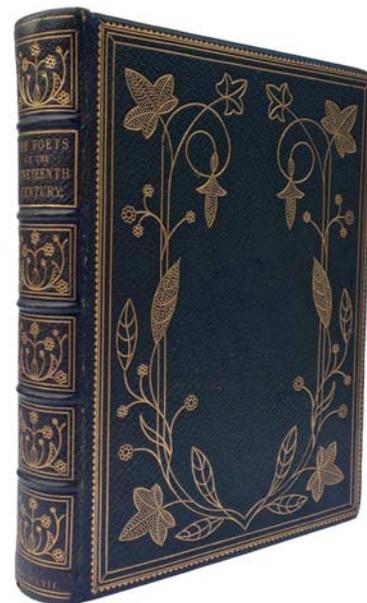
38
GUILD OF WOMEN'S BINDERS Hall, S.C. (ed.). *Book of Gems*. London: Saunders and Otley, 1837. Exquisite full tan crushed morocco binding by the Guild of Women Binders (signed in gilt pallet front dentelle, as well, a notation by members of the Guild at rear denoting H.K. as probable bookbinder). A fine example of Guild craftsmanship, both covers well-balanced with bold leaf and flower motif, stippled gilt borders and interlocking lines, spine with exquisite longitudinal stem (stippled line) resulting in three tulip blossom and title at top. With striking gauffered edges (all edges gilt) consisting of diagonal blossom and leaf motif. Armorial bookplate of Adam Rivers Steele, prominent Scottish family arms. Vignette title-page, engraved vignettes throughout. A fine copy of the binding; internally very minor browntoning to just a few leaves, else fine. (#2149) \$2,500



39
GUILD OF WOMEN'S BINDERS (unsigned) Phillips, Stephen. *Paolo & Francesca*. London: John Lane, The Bodley Head, 1900. Ninth Edition. Superb full calf binding, undoubtedly by the Guild of Women Binders, and having come from a collection of books bound by the Guild, though unsigned as often found with Guild binders. Attractive center oval blindstamped and gilt-ruled

and stippled design on front cover extending upward and downward and ending in gilt blossom designs. Very attractive spine with lengthwise long stem design and innovative lettering, gilt designs on dentelles. Unobtrusive and fait water marks present, though not detracting. (#2147) \$1,850

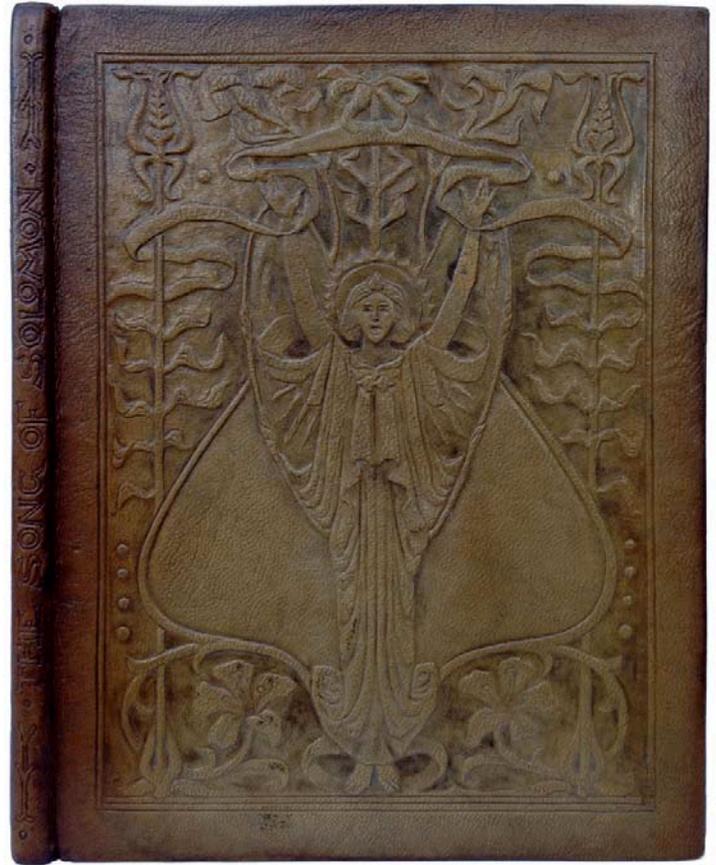
40
T. HATCHARD Willmott, Robert Aris. *The Poets of the Nineteenth Century*. London: George Routledge & Sons, Farringdon Street, 1857. First edition. Superb Art Nouveau binding by T. Hatchard (signed in front turn-in) in full pebbled dark green morocco with elegant gilt-stamped and heavy gilt stippling on both covers and spine consisting of long flowing stems and stylized petals and blossoms. Spine with five raised bands, one panel with lettering and the other five with a variant but complementary design stamped in gilt. Finely gilt dentelles and edges of boards, original yellow endsheets. A.E.G. Famous Pre-Raphaelite and Victorian work containing poetry by most of the celebrated poets of the day and superb woodcut illustrations engraved by the Dalziels including Millais, Arthur Hughes, Gilbert, Foster, Tenniel, Dalziel, and many, many more. Some foxing internally, especially to early leaves, else fine. Binding is pristine. (#1979) \$2,400



FINE BINDINGS-Continued

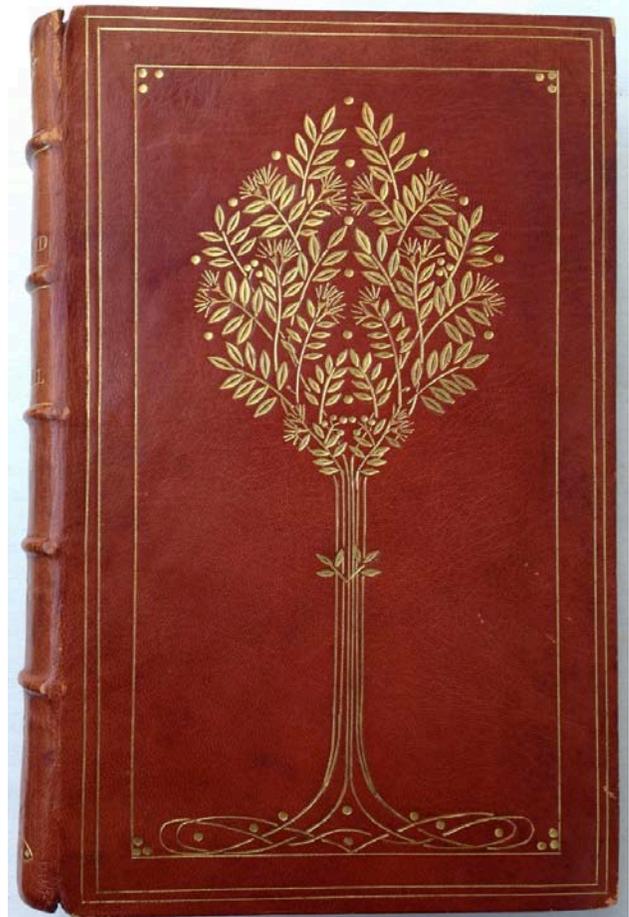
41

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



42

ELEANOR JOACHIM Laing, R.M. and E.W. Blackwell. *Plants of New Zealand*. Christchurch, New Zealand: Whitcombe and Tombs, Ltd., 1906. First edition. Thick quarto. Magnificently bound by Eleanor Joachim, signed in gilt rear dentelle, "19 M.E.J. 08." A stunning binding by this accomplished pupil of Sangorski and Sutcliffe on fine full niger, heavily gilt tooled with prominent stylized "Rata" tree on cover, similar leaf motifs on rear cover, spine and wide dentelles. Joachim, a master bookbinder and native New Zealander, travelled to London in April of 1903 to learn the craft of bookbinding under Sangorski and Sutcliffe. Upon her return, she set up shop in Dunedin and remained an active designer of custom bookbindings from 1904-1917, exhibiting with the Otago Art Society, New Zealand Academy of Fine Arts and Auckland's Arts and Crafts Club. She also won silver medal and special prize at the prestigious Melbourne Exhibition. In a recent article by Margery Blackman, Joachim's own personal workbook was described with designs for bindings on paper. The present binding design is pictured, and Blackman writes: "Of special interest are... two [bindings] for Laing and Blackwell's 'Plants of New Zealand,' one of which features a flowering rata tree [the binding offered here]...it is recorded that this was presented to Queen Alexandra. A copy of this publication, signed '19 M.E.J. 08' was seen in London in the 1990's." A magnificent and exceedingly scarce Joachim binding with a sterling history. Corners slightly worn. Fine. (#2264) \$4,250



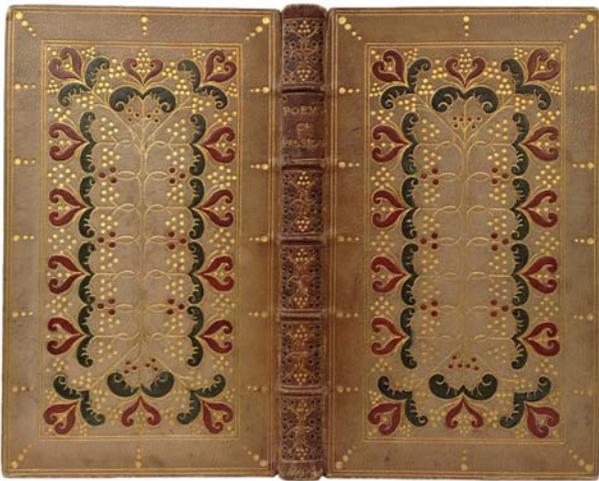
FINE BINDINGS-Continued

43

KNICKERBOCKER PRESS Pollard, Alfred W. *Odes From the Greek Dramatists*. Chicago: A. C. McClurg & Co., 1890. First edition. Superbly bound by The Knickerbocker Press (with their gilt pallet rear dentelle) in full blue-green morocco with delicate and widespread wavy leaf and vine pattern on covers and spine, gilt dentelles, marbled endsheets. A pleasing binding by a noted binder in New York in the early 1900's. Spine evenly sunned, near fine. (#2263) \$950

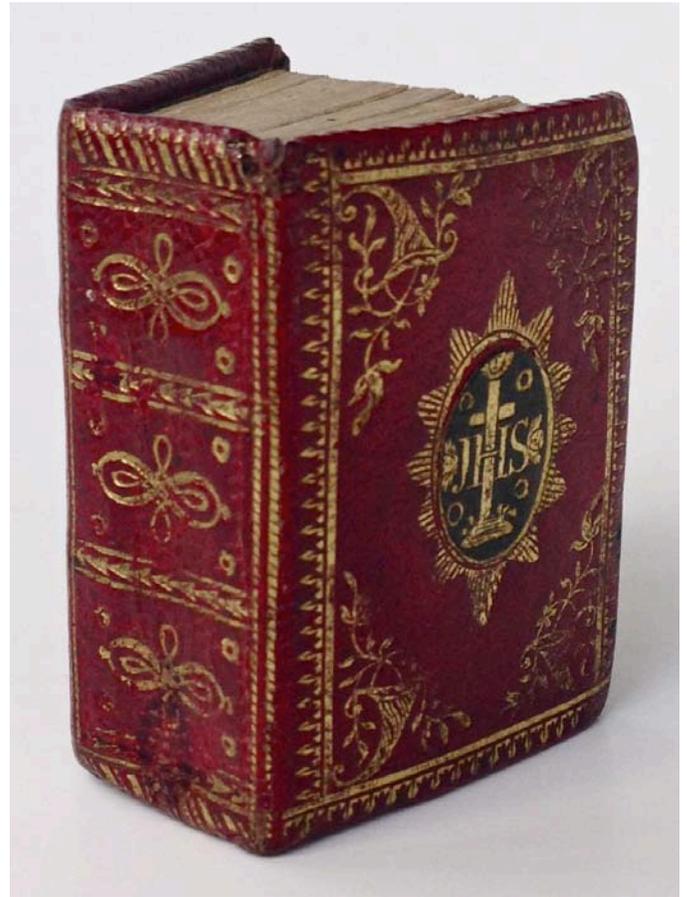
44

MARIAN LANE *Aucassin and Nicolette*. Boston: Copeland & Day, 1897. First edition thus. 12mo. Superb binding by Marian Lane [signed in gilt pallet rear dentelle, "Marian Lane," in full blue crushed morocco with central double gilt ruling and lettering surrounded by leaf and blossom design on both covers, gilt ruled raised bands on spine, similar gilt blossom design on dentelles. Marian Lane, from Washington D.C., was both an illuminator of books as well as accomplished book binder and designer who studied her craft at Sangorski & Sutcliffe. Tidcombe (p. 183) erroneously spells her first name, 'Marion.' A delightful example of a rare and accomplished American bookbinder. (#2151) \$2,250



45

MARSHALL & GEDYE Willcox, Ella Wheeler. *Poems of Passion*. London: Gay and Bird, 1903. First edition. Extremely rare binding executed by Miss M. Marshall and Edith J. Gedye (with their collaborative monogram on rear dentelle, "M & G 1905"). Light tan pigskin with elaborate inlaid red and green florets comprising stylized petal and flower motif, inlaid red spheres and stippling throughout, gilt ruled dentelles. Miss Marshall was a binder at 5 Bloomsbury Square where Sangorski and Sutcliffe had their first bindery in the early 1900's and worked collaboratively with Edith J. Gedye early on in their careers. They exhibited their bindings in 1903 and 1906 at A&CES Exhibitions and were active selling their work through 1907 (see Tidcombe). As well, Gedye went on to produce excellent quality bindings up to 1920. The binding here represents an early collaboration of these two fine women binders. Some corner wear, slight wear. A rare binding indeed. (#2257) \$2,200



46

MINIATURE. *The Bible in Miniature, Or, A Concise History of the Old and New Testaments*. London: E. Newbery, 1780. First Newbery Edition. Very finely bound miniature Bible (1 3/4 x 1 1/4 inches; 3/4 inches thick). Bound in fine red crushed morocco with elaborate gilt flourishes, vine and cornucopia motif with central green morocco onlay in with initials JHS (i.e. Christogram) etc. in gilt on both covers, spine with three gilt blocked repeating designs. Marbled endpapers. AEG. 256 numbered pages. With 14 superb full-page wood-engraved illustrations, and two title-pages. An impressive binding as miniature, and a scarce Newbery imprint indeed. Exceedingly well-preserved, near fine with the paper fresh and clean throughout. (#2327) \$2,250

47

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

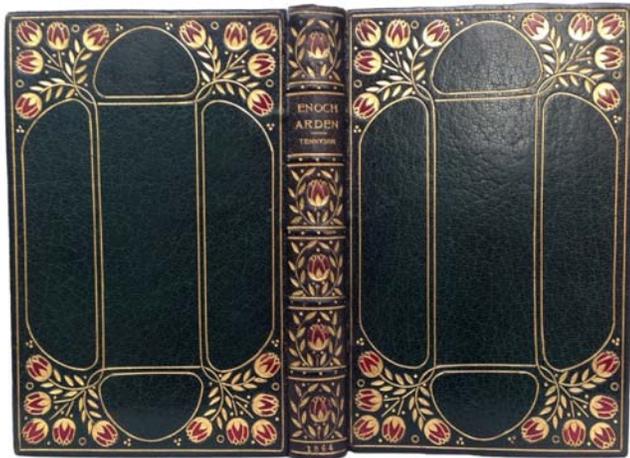
FINE BINDINGS-Continued

48

MORRELL Tennyson, Alfred Lord. *The Works of Alfred Lord Tennyson*. London: Macmillan, 1900. First edition thus. Attractively bound in full brown crushed morocco with gilt stamped cover design of leaf and blossom with central heart, wavy gilt border lines with four large dots, different design on rear cover and spine lavishly gilt with similar leaf motif by Morrell (with gilt signature pallet in front dentelle). Near fine. (#2309) \$425

49

MORRELL/RAMAGE Keats, John. *The Poems of John Keats*. London/New York: George Newnes/Charles Scribner's Sons, 1902. First edition thus. Superbly bound by Morrell in classic 'Scottish Wheel' binding, green crushed morocco lavishly gilt on both covers and spine. Inner dentelles with attractive varying motif, maroon silk doublures front and back, maroon free endsheets. AEG. Appears to be expertly rebacked with varying motif on spine, perhaps by Morrell on a Ramage binding? (#2285) \$1,750



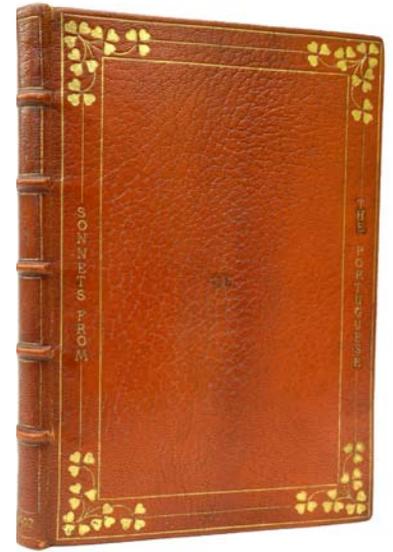
50

NOUVEAU (unsigned) Tennyson, Alfred Lord. *Enoch Arden*. London: Edward Moxon & Co., 1864. First edition. Bound in superb Art Nouveau style binding (ca. 1910) in full green morocco with lavish gilt stamped design on both covers and spine using tools that lay down thick gilt area, especially on leaves and petals, with onlaid red morocco in blossoms and pleasing gilt fillet geometric shapes leaving negative space. Double stipple borders on dentelles, marbled endleaves. With a clipped signature of Tennyson affixed to the front free fly. Bookplate of Geo. A. Zabriskie, a noted collector of the period, appears on front pastedown. A most attractive and well-executed binding on a rather scarce first edition Tennyson. Fine. (#2312) \$2,250

51

GRACE VIRGINIA POMEROY

Browning, Elizabeth Barrett. *Sonnets from the Portuguese*. New York: G. P. Putnam's Sons, 1902. First edition thus. Superbly bound in full crushed tan morocco with heart-petal motifs, gilt-ruled lines containing gilt-lettering on front cover, similar design on rear cover, dentelles, by Grace Virginia Pomeroy with her monogram in gilt pallet on rear dentelle: "G.P. 1904."



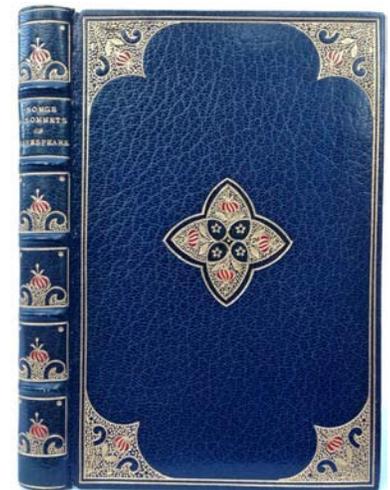
Pomeroy (1859-1906), lived in New York, studied abroad, exhibited watercolors in the 1890's Columbian World's fair, studied Art Students League from 1879. Fine. (#2273) \$1,200

52

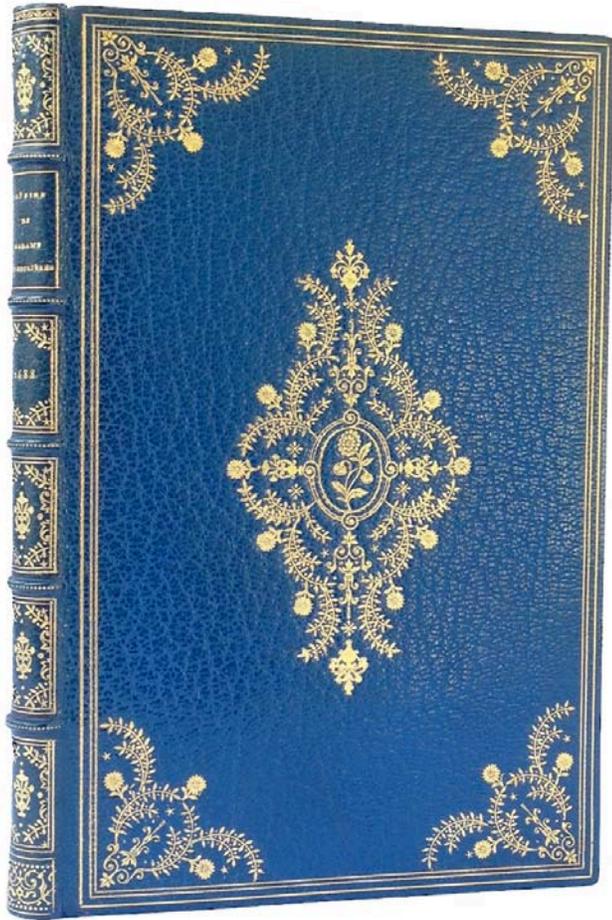
GRACE VIRGINIA POMEROY Herford, Oliver. *The Fairy Godmother-in Law*. New York: Charles Scribner's Sons, 1905. First edition. Superbly bound by Grace Virginia Pomeroy in full crushed brown morocco with gilt stamped leaf and stipple design on both covers and spine. With Pomeroy's personal engraved bookplate (hence her copy) affixed to front pastedown. Gilt pallet signed, "G.V.P." in front lower dentelle, as well as "G.P. 1906," in rear lower dentelle. Corners and margins of spine very slightly rubbed, else near fine. An excellent example of Pomeroy's Arts & Crafts style, an American bookbinder who must have done only a handful of bindings, but they do turn occasionally. (#2274) \$950

53

RAMAGE Palgrave, F. T. (ed.). *Songs and Sonnets of William Shakespeare*. London: Macmillan, 1924. First edition thus. 12mo. Superbly bound by Ramage in full blue crushed morocco with vivid gilt and red inlaid morocco flower pieces on cover and spine and dentelles. Bound in the mid 1920's. Fine. (#2262) \$1,250



FINE BINDINGS-Continued

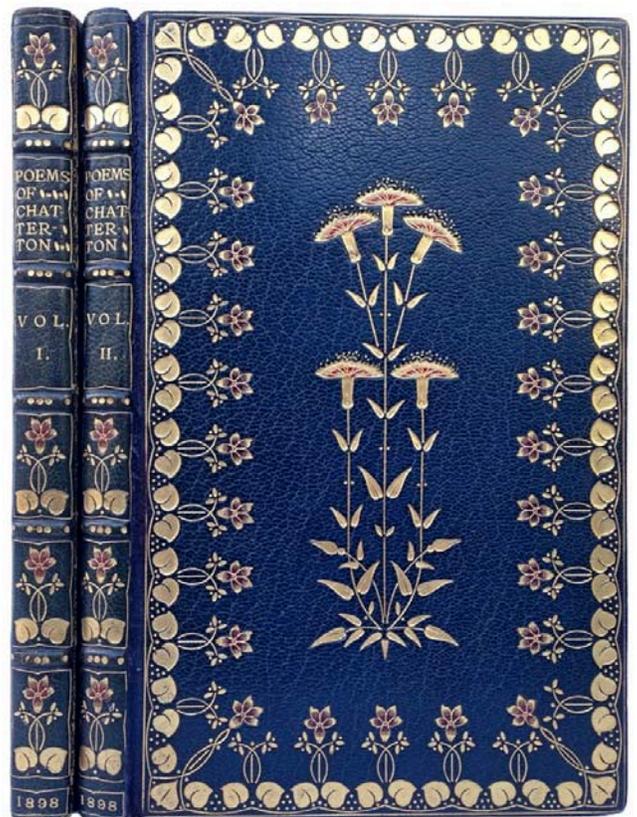


54
RAPARLIER *Deshouieres (Antoinette du Ligier de la Garde)*. Poesies. Paris: Chez la Veuve de Sebastien Mabre-Cramoisy, 1688. First edition. Exquisitely bound c.1890 by Raparlier in blue goatskin with ornate and innovative covers tooled in gilt with triple fillet border, leafy stems, flower-heads, and a centerpiece composed of a flower within a frame surrounded by similar motifs. The spine divided into six panels, lettered in the second and dated in the third, the others with a vase containing a flower and leafy sprigs, the edges of the boards tooled with a gilt double fillet, the turn-ins with gilt rolls, marbled endleaves, gilt edges. A wonderful example by the famous bookbinder Paul-Romain Raparlier (1858-1900). The frontispiece engraving is not called for, but taken from a later edition. A fine copy in every way. (#1990) \$2,750

55
RIVIERE Morris, William. *Of the Friendship of Amis and Amile*. Hammersmith: Kelmscott Press, 1894. First edition thus. 12mo. Superbly bound by Riviere in full crushed brown morocco with impressed oval central design and gilt ruling and blossom motif on both covers. 500 copies, printed in black and red with double-spread title page, initials, all designed by Morris. Very minimal wear to joint. An uncommon period design by Riviere. Fine. (#2152) \$2,250

56
RIVIERE Morris, William (transl). *Tale of the Emperor Coustans and of Over Sea*. Hammersmith: Kelmscott Press, 1894. First edition. 12mo. Superb full red/maroon crushed morocco binding by RIVIERE & SON with bold gilt floral vignettes on all four corners, both covers, gilt ruling; spine with six compartments, four with ornate gilt tooling, gilt inner dentelles, fine green wavy silk moiré endpapers and doublures, edges of boards with gilt rules. Printed in red and black in Chaucer type, wood-engraved titles, borders and initials designed by Morris. Original blue printed wrappers bound in rear. Laid-in is bookplate by Kroch's Book Exhibit from the 1933 Chicago Exposition where this book was shown. One of 525 unnumbered copies on Perch Paper. Joints a little rubbed, else a fine copy of a beautiful book. In felt-lined slipcase. (#1898) \$2,500

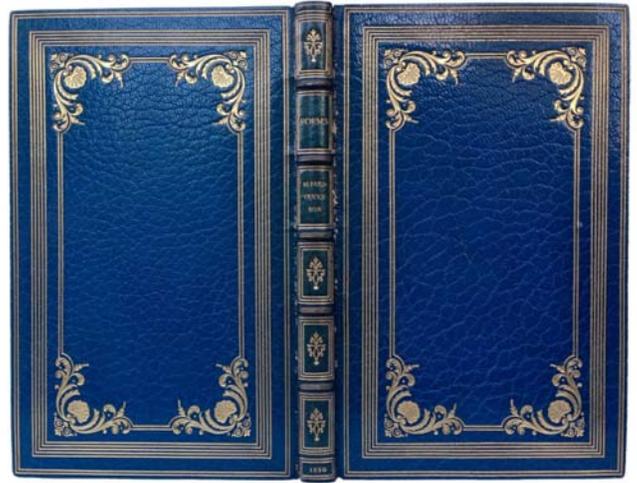
57
RIVIERE Steele, Robert (ed.). *The Rowley Poems of Thomas Chatterton*. London: Hacon & Ricketts, The Vale Press, 1898. First edition thus. 2 vol. Brilliantly bound in full rich aquamarine crushed morocco by Riviere with elaborately ornate floral design comprising a central five poppy design surrounded by 26 blossoms each with red inlaid petals, bold gilt leaf design on perimeter, similar motif on spine front dentelles. An extremely fine example of Art Nouveau binding artistry, on a distinctively Arts and Crafts title fully decorated by Charles Ricketts. Corners sl. rubbed on Vol. 1 and slight wear to margins of spine, else a superb copy and most desirable and vivid Art Nouveau expression. (#2267) \$4,500



FINE BINDINGS-Continued

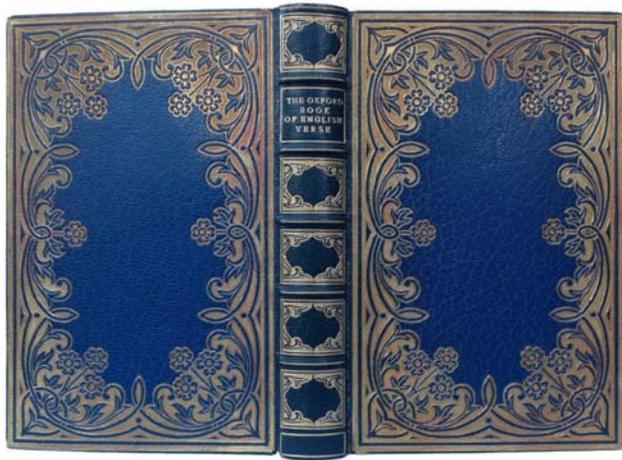
58

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



61

RIVIERE Tennyson, Alfred Lord. *Poems, Chiefly Lyrical*. London: Effingham Wilson, 1830. First edition. Superbly bound by Riviere [gilt pallet front dentelle, 'Bound by Riviere & Son' comprising bold gilt blossom and vine pattern, multiple gilt ruled borders on both covers and spine, exquisite wavy white silk doublures and endsheets. First edition, mixed second issue with the first issue point having the uncorrected 'carcanet' for 'coronet' on p.72, but having p.91 correctly numbered. Both original paper covers as well as the paper spine with the original paper label have been bound in at the back. Spine has been expertly strengthened leaving the book tight and full integrity with inside hinges. A beautiful Riviere binding on Tennyson's first issued book. (#2165) \$3,200



59

RIVIERE Quiller-Couch, Arthur. *Oxford Book of Verse*. Oxford: Clarendon Press, 1912. 12mo. A superb boldly gilt-blocked blue morocco binding by Riviere featuring magnificent full morocco doublures, front and back. Doublures consist of entire front and rear panels with red crushed morocco inlay (with 1/4" outside cover morocco in blue as border) and elaborate gilt-tooled geometric and floral designs, silk endsheets. Slight wear along margins of spine, else fine. (#2128) \$2,500

62

RIVIERE Vauvenargues. *Maximes*. London: Arthur L. Humphreys, 1903. First edition thus. 12mo. Two Volumes. Superbly bound by Riviere in full crushed light brown morocco hues, with bold gilt covers consisting of stylized tree-leaf pattern. Robert Garrett's Copy (1875-1961) with his woodcut bookplates on both volumes, designed by G. E. Stone. Garrett was an investment banker and Princeton University director. Fine. (#2256) \$1,100

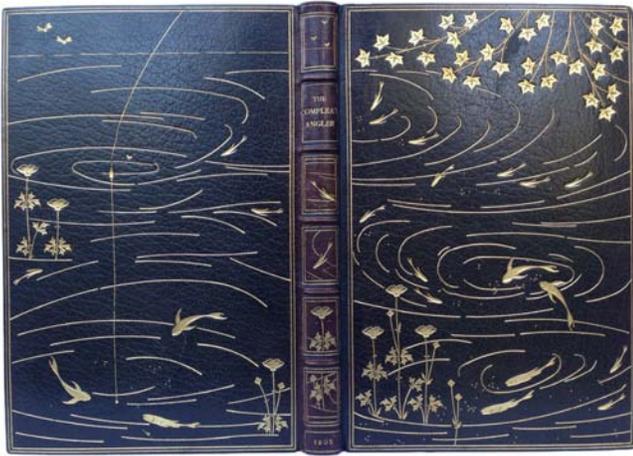
60

RIVIERE Tennyson, Alfred Lord. *Poems, by Two Brothers*. London: Printed for W. Simpkin and R. Marshall, 1827. First edition. Magnificently bound in full black crushed morocco by Riviere and Son with lavishly ornate gilt designs on both covers and spine consisting of four different flower motifs (in ovals) repeating in seven rows and five columns taking up all of the central space on the covers and the outside border comprised of sprig and leaf pattern, all surrounded by geometric ruling; spine with six oval floral motifs, lettering and date in gilt. Leaf and sprig design inner dentelles, maroon endpapers. Side edges gilt with two lines. First issue with advertisement following title page, 6 11/16 x 4 1/4 inches). 228pp. A superb, fine copy with slightest wear to margins of spine. Both hinges in tact with no starting and internally clean and bright. (#1917) \$8,500

63

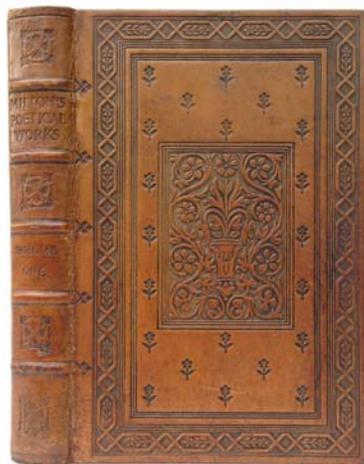
RIVIERE Walton, Izaak. *Compleat Angler*. Chiswick: Carodoc Press, 1905. First edition thus. Exquisitely bound full dark green crushed morocco binding by Riviere with bold gilt-blocked scene of swimming fish in a pool with stylized water flowers and leaf patterning. The illustration extends to the back cover, continuing the theme, with a completely new design showing a long fishing line extending into the pool. Superb front and rear single dentelles with fish and basket gilt designs. One of 350 copies, TEG, others uncut. Binding and contents are fine (front hinge has been expertly and almost invisibly repaired). The book was a gift to an "H.M.S." from the famous financier and manuscript collector, Robert Bothwick Adam: inscribed on front free endpaper: "H.M.S. from R.B. Adam, Oct. 21, 1924 and under that, to his daughter Harriett, "To Harriett from her Father, Jan. 1, 1937." In contemporary green cloth slipcase. An exquisitely innovative Riviere binding. (#2136) (see photo next page) \$3,250

FINE BINDINGS-Continued



Item 63 (previous page)

64
ROSE BINDERY Tennyson, Alfred Lord. *Seven Poems & Two Translations*. Hammersmith: The Doves Press, 1902. First edition thus. Bound by the Rose Bindery. A superb contemporary binding, unsigned, yet exactly matching a photo in The Rose Bindery's description of one of their bindings in the book "The Rose Bindery," Boston, 1925. Bound in sumptuous brown crushed morocco with interlocking multi-ruled fillets, stylized leaves and dots in an intricate and pleasing motif repeated on both covers. Spine in six panels with gilt compartments each with similar motifs as covers. Full morocco inner boards, each with matching brown and black morocco and elaborate coat-of-arms with three bells and stars in the center and with four identical monograms: BHB. One of 325 copies printed on paper. The monogram BHB belongs to Harold Wilmerding Bell (1885-1947), the archaeologist and Sherlock Holmes collector. Two stamps (monogram and arms) are found on three of his books now in the Houghton Library at Harvard. A near fine copy with slight rubbing to joints and very slight inner hinge wear. Housed in marbled slipcase. (#1996) \$4,500



superb full-page illustrations by W. A. Dwiggins. A rare salesman's sample in impressive binding (special binding for the edition of four volumes). Near fine. (#2154) \$1,250

65
SALESMAN'S DUMMY Milton, John. *Poetical Works of John Milton*. Boston: R. H. Hinkley, [1908]. First edition. Salesman's Dummy comprising superb publisher's full pigskin binding with elaborate impressed designs and about 25 preliminary pages, with the remaining 200+ pages blank. Includes title page, selected pages as well as a dozen

66
LORENZ SCHWARTZ Hubbard, Elbert. *Poor Richard's Almanack* (Only 25 Copies Printed). East Aurora: Roycrofters, 1924. First edition. Bound by Roycroft in three-quarter light brown crushed morocco with attractive Art Deco-style gilt and embossed spine. One of only 25 copies on Japan Vellum, with scarce Roycroft inserted announcement stating binding description (Bound by L. Schwartz, etc.), partially in holograph. Top corners sl. worn, unobtrusive water discoloration rear cover. (#2135) \$1,500

67
LORENZ SCHWARTZ Field, Eugene. *Love Songs of Childhood*. Chicago: Lakeside Press, 1905. First edition thus. Stunning full dark blue morocco binding with heavy gilt-stamped design on cover and spine by Lorenz Schwartz for the Monastery Hill bindery. The central cover panel contains superb Nouveau-style stylized heart, stippling and a child's head, spine with similar motif. Gorgeous gilt-decorated dentelles and sumptuous dark blue wavy-grained silk doublures and free endsheets. Limited to 500 numbered copies, printed on Japan Vellum. An exquisite binding in very fine condition by one of the great bookbinders of the period, Schwartz also produced many fine bindings for the Roycroft Press. Bookbinder's gilt-stamped pallet in front dentelle, "The Monastery Hill bindery." Monastery Hill bindings are quite scarce. (#2279) (see below) \$3,250

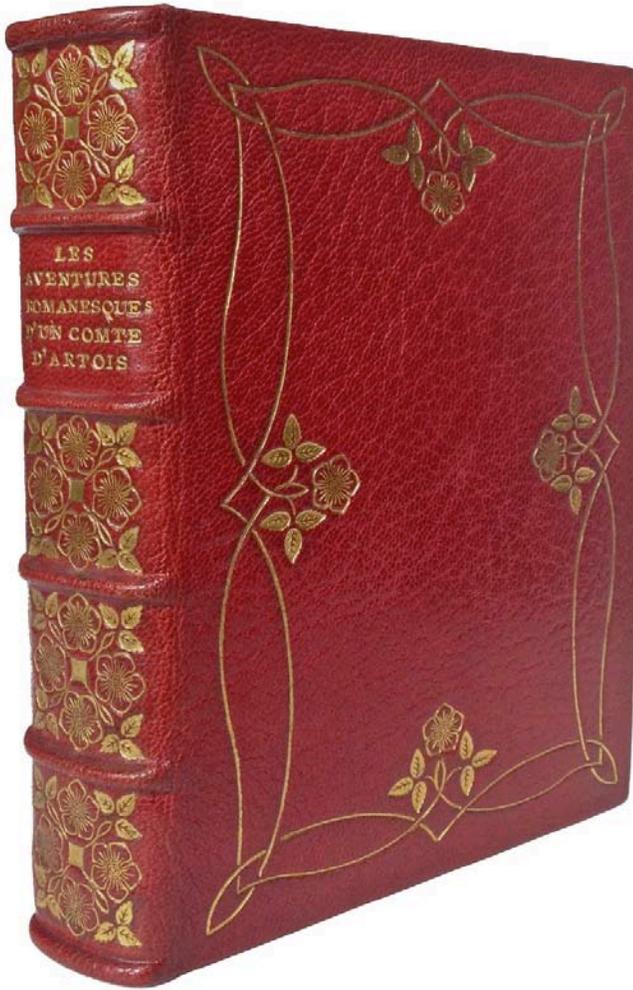


Item 67

68
SCOTTISH ARTS & CRAFTS GUILD (attr.) Scott, Sir Walter. *Beauties of Sir Walter Scott, Being a Selection From his Writings and Life*. London: Robert Cadell, 1850. Sixth Edition. 12mo. A Full brown polished calf with black embossed background leaving floral patterns in squares in positive relief, gilt ruling on covers, spine, dentelles and ends of boards. Engraved title-page and frontispiece. Binding possibly the work of the Scottish Arts & Crafts Guild. Near fine. (#2129) \$1,250

FINE BINDINGS-Continued

*Bound by "one of the best known of all
Cobden-Sanderson's pupils."*



69

HELEN GATES STARR D'Artois, Comte. *Les Avenures Romanesques*. Paris: Georges Hurltel, 1883. First edition thus. Thick 12mo. An elegant binding by Helen Gates Starr (signed in gilt pallet on rear dentelle, "EGS, 1903"), noted Chicago binder, in full crimson morocco with graceful interlocking geometric lines and four leaf and bud motifs on both covers. Spine with similar motif, though much more lavish, Dove's-like patterning, gilt dentelles, AEG. Starr was probably the first successful female bookbinder in Chicago and according to Tidcombe, "one of the best known of all Cobden-Sanderson's pupils. She was at the Doves Bindery from 1897 to 1898, and returned for a while in 1899." Starr's protégé was the famed Peter Verburg (ca. 1902). More than any other binder, Starr emulated Cobden-Sanderson's strict adherence to selling only bindings that met with her most stringent requirements and standards. Therefore, nearly all bindings found by her are of utmost quality and beauty, and this one is no exception. Extremely scarce, Starr's bindings are difficult to find. Very fine example of an early Helen Gates Starr binding. (#2277) \$4,750

70

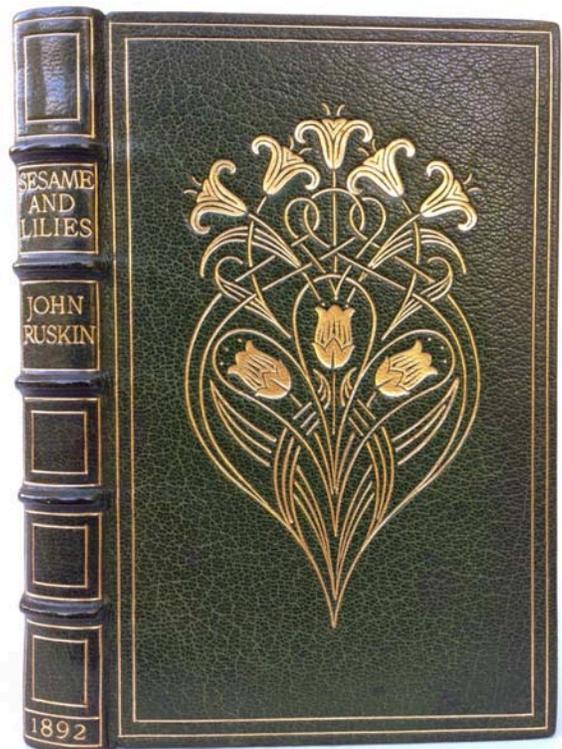
STIKEMAN John Addington (transl). *Life of Benvenuto Cellini*. New York: Brentanos, 1906. First edition thus. 4to. Two volumes. Magnificently bound by Stikeman for Brentanos of New York. Full dark blue crushed morocco with elaborate gilt-blocked chestnut and vine pattern, gilt ruling and stippling on both covers of both volumes. Spine with longitudinal stippling and similar gilt motifs, gilt dentelles with both Stikeman gilt pallet on rear dentelle as well as Brentanos on front dentelle. TEG, others uncut.. 40 tissue guarded portraits and scenes. Printed on thick stock paper. Corners sl. bumped, else fine. A very attractive Stikeman binding, a labor rich production. (#2139) \$2,400

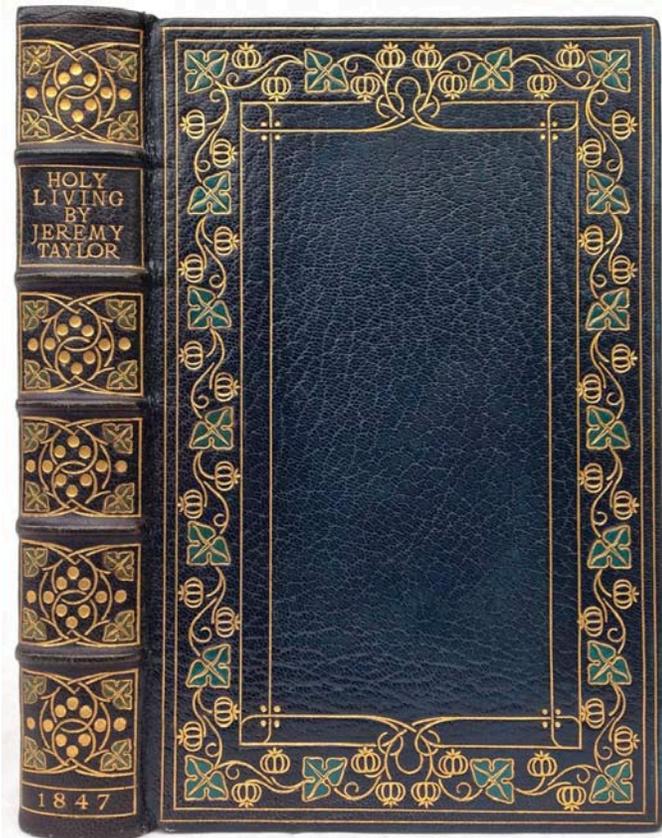
71

TOUT Addison, Steele, etc. *Sir Roger de Coverley*. London: Longman, Green and Longmans, 1850. First edition thus. Ornate full red morocco binding by Tout [pallet on free endsheet] with all-over intricate gilt designs on spine, covers attractively gilt with ruling and floral motifs, gilt dentelles, superb patterned doublures and endsheets. 227pp. Engravings by Thompson with designs by Fred, Taylor. TEG. Slight and unobtrusive stain lower corner, else fine. (#2130) \$850

72

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





73

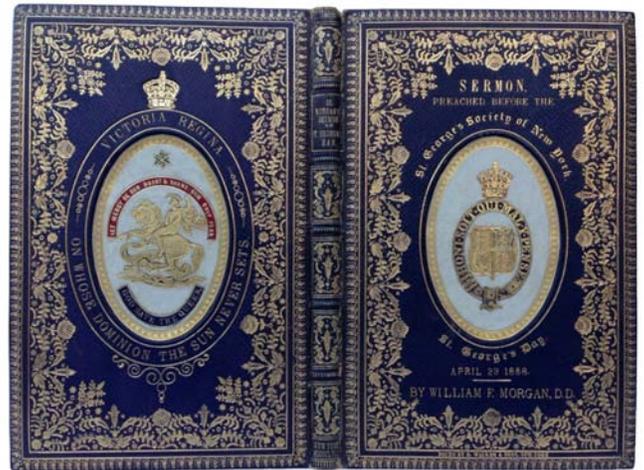
PETER VERBURG Taylor, Jeremy. *Rule and Exercises of Holy Living*. London: William Pickering, 1847. First edition thus. Sumptuously bound full blue crushed morocco binding by Peter Verburg, signed with his characteristic monogram on rear dentelle. A graceful binding with encircling leaf and bloom design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

74

ZAEHNSDORF Henley, William Ernest. *Poems*. New York: Charles Scribner's Sons, 1901. First edition thus. Full crushed morocco binding by Zahensdorf (signed pallet front dentelle) consisting of ornate and prominent gilt floral motifs on both covers, elongated design on spine (without raised bands), gilt dentelles, marbled boards. Calling card enclosed in envelope "Merry Christmas, Mr. James F. D. Lanier, Knickerbocker Club." Book given as a gift from financier Lanier to a Miss M.C. Bishop (her small monogram bookplate attached to front pastedown). Lanier's wife's maiden name was Bishop, though not M.C., therefore a relative. Envelope with Charles Scribner's Sons embossed label. Margins of spine slightly worn, else near fine. (#2131) \$850

75

EDWARD WALKER 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. 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. Text occupies about a third of the sheets, the remaining of which remain blank. Minor rubbing to head and foot of spine, else fine. (#2276) \$9,500



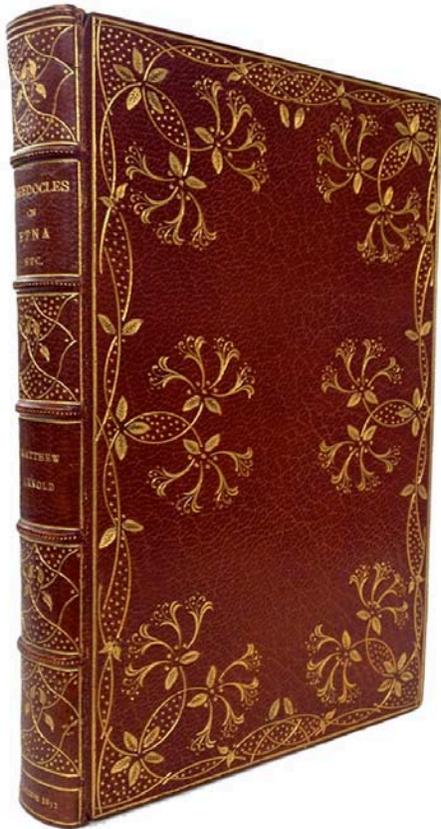
Opened Both Covers

Inner
Doublure

FINE BINDINGS-Continued

76

WOOD (after Karslake) Gilbert, W. S. *"Bab" Ballads, Much Sound and Little Sense*. London: George Routledge, [1868]. First edition thus. Superb full light brown crushed morocco binding by Wood nearly matching a famous design by Constance Karslake documented in one of the Guild of Women Binders prospectuses and shown in *Studio*, 1899-1900, with quite a few variations, but the overall stylistic composition is strikingly similar, and thus a curious 'copy' by a noted binder. Superb workmanship as found in nearly all Wood bindings, with a plethora of gilt patterning, including both covers, spine and both dentelles. Signed Wood in gilt pallet, front dentelle. Margins of spine sl. wear, else fine. Wonderful woodcuts by Gilbert throughout. (#2261) \$2,250



77

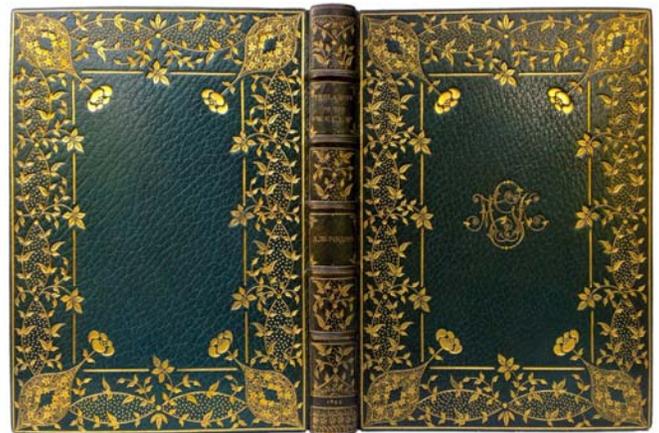
ZAEHNSDORF Arnold, Matthew. *Empedocles on Etna, and Other Poems*. London: B. Fellowes for R. Clay, 1852. First edition. Superbly bound Zaehnsdorf Exhibition binding (circa 1890, with their exhibition seal impressed in gilt in rear doublure) and signed in gilt pallet from dentelle, "Bound by Zaehnsdorf." Full rich crushed brown morocco with elaborate gilt design on both covers consisting of repeated winding stem, stippling, leaf and ending in attractive flower heads of honey-suckle, spine with ornately and similar gilt patterning. Superb full-size green morocco doublures with a gilt double fillet border and gilt stamped sprig in each corner, also with green morocco endleaves on one side each with single gilt fillet border. Top edges gilt. Preserved original covers and spine at end. A most pleasing and certainly noteworthy binding. Fine in every way. (#2311) \$3,500

78

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

79

ZAEHNSDORF [Meredith, Isabel] Pinero, Arthur W. *Trelawny of the "Wells"*. London: William Heinemann, 1899. First edition. Exquisitely bound in a Exhibition Binding by Zaehnsdorf (with Exhibition Seal stamped on rear silk endsheet of stylized binder). Full crushed green morocco with intricate gilt patterns on both covers and spine comprising leaf, petal and stem motifs and gilt ruling and stippling as well as decorative monogram of the recipient in the center "MKG" for Madge Kendal (Grimston), noted 19th Century English actress. Silk endsheets, gilts stamped dentelles. As well, the book is presented to Kendal by the author Pinero in bold fountain pen on front fly: "To Madge Kendal Grimston, this fanciful history of the rise of the 'Robertsonian' drama, from her old friend and faithful servant, Arthur W. Pinero, March 1899." Fine with slight crease in endsheet. (#2254) (see picture below) \$2,250

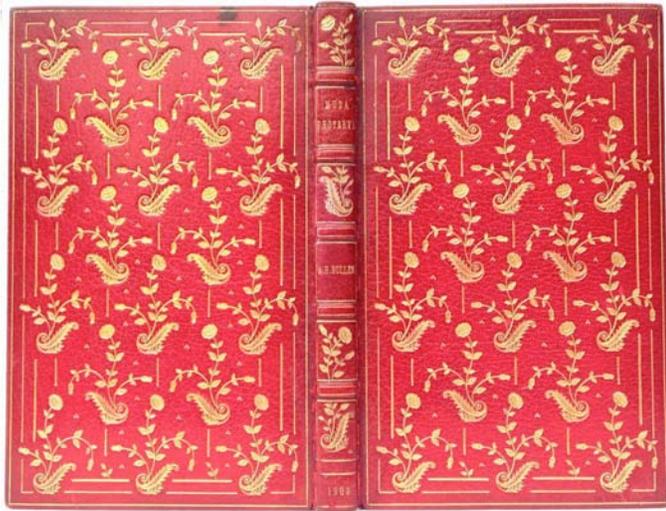


Item 79

FINE BINDINGS-Continued

80

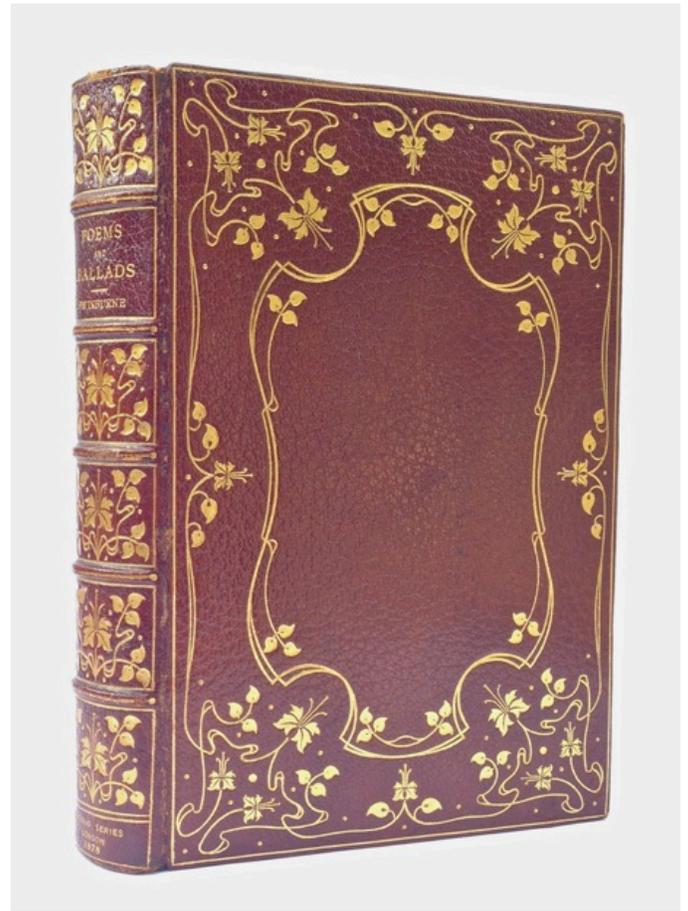
ZAEHNSDORF Bullen, A. H. (ed.). *Musa Proterva: Love-poems of the Restoration*. [London]: Privately Printed (imprint: Richard Clay), 1902. First edition. Superb Exhibition full crushed morocco binding (crimson) by Zaehnsdorf consisting of lavish all-over gilt blossom motif both covers and spine, maroon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



Item 80

81

OTTO ZAHN (TOOF BINDERY) Swinburne, Algernon Charles. *Poems and Ballads. Second Series*. London: Spottiswoode and Co. for Chatto and Windus, 1878. First edition. Sumptuously bound in 1906 by Otto Zahn at the Toof Bindery (signed with both names and the date in gilt on the front turn-in) in brown goatskin with long stems and flower heads and leaves around flowing asymmetric ruling. The spine divided into six panels with gilt compartments, lettered in the second and at the foot, the others with flowers, stems and leaves, turn-ins and matching inside joints tooled in gilt with two fillets, flowers, stems and leaves, marbled endleaves, top edge gilt, the others untrimmed. The original cloth spine and a cover have been bound in at the end and an ANS inscribed "From the author" has been laid into a leaf at the front. There is also a loosely inserted autograph letter signed by Swinburne: "It would give me pleasure to know the descendant of Admiral Collingwood, for whom my father had a sincere esteem, but I am not well enough to receive visitors. I return the literature, etc, relating to Nelson and Trafalgar which is interesting..." S. C. Toof set up his printing business in Memphis in 1876. He was later joined by Otto Zahn (1857-1928), the German binder who had worked for Zaehnsdorf and eventually became President of the company. Bookplate of George Zabriskie, presenting the volume to "Joe and Georgia" in 1945. A fine copy with slight rubbing to joints (#1995) \$2,500



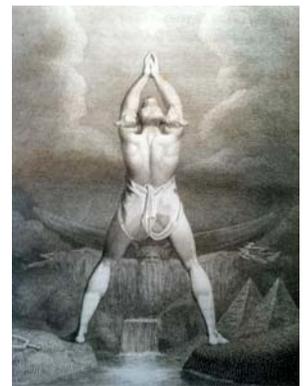
Item 81

83

BINYON, LAURENCE. *Golden Treasury*. London: Macmillan, 1926. First edition thus. 12mo. Superb highly ornate unsigned binding, red fine crushed morocco with gilt blocked grave vine pattern in central oval extending outward in four arms to gilt border design, gilt dentelles. Ends of boards with gilt design. AEG. Fine. (#2133) \$550

84

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



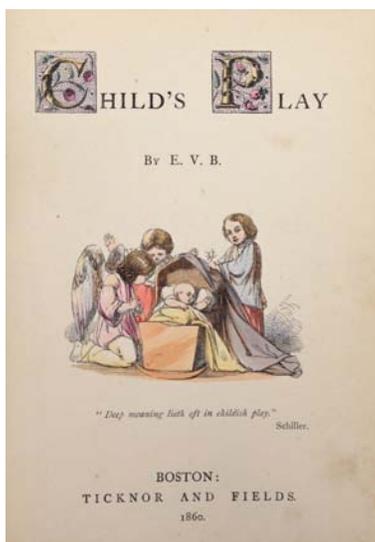
BOSWELL, JAMES. *The Life of Samuel Johnson.* London: Printed by Henry Baldwin for Charles Dilly, 1791. First Edition. First Issue. The earliest possible state, satisfying all uncorrected points given by Pottle (see below). Two volumes, quarto, pp. xii, [16], contents, and errata, 516pp.; 1p, 588pp. [i.e. 586]. Superb full speckled modern brown leather. A stunning, fine copy with virtually no wear to the text; binding fine. Exquisite engraved frontispiece portrait of Johnson by J. Heath after a painting by Joshua Reynolds, two engraved plates, one comprising facsimiles of Johnson's handwriting and the other 'Round Robin' plate also with facsimile signatures. First state points: Volume One: "gve" for "give" along with added space, p. 135, line 10; dele out in errata page; "upon" repeated, P.48, line 8 from bottom; "reollection" P.115, line 8 from bottom; "exihited" p.117, line 2 from bottom; "condescente" p.275, line 2 from bottom; "Harvey" p.291, line 9 from bottom. Both cancels Mm and Nn (pp. 271-4) present. Volume Two: all mis-numbered pages: 229, 408, 497, 504, 555, 585 and 586 uncorrected; five cancelled leaves: E, pp. 29-30; Oo, pp.287-8; Qq, pp.301-2; Zz, pp.353-4; Eee, pp.395-6. Importantly, the following typographical errors in text as given by Pottle uncorrected (possible determinants for prior states): "painted" vs. later correction "printed" p.78, line 23; "MDCCLXXXIV" vs. "MDCCLXXIV" p.92, line 6; "William" p.275, line 12; "us" omitted before "enquire" p.352, line 11; "composition" wrongly referred to as "Imposition" in the errata; "mother tongue (i.e. not hyphenated) p.562, line 3 from bottom. No half-titles, as issued. The earliest possible state with all uncorrected points satisfied. Regarding Boswell's crowning achievement, Carlyle said, "questionless, the universal favour entertained for it is well merited. In worth as a Book we have rated it beyond any other product of the eighteenth century: all Johnson's own Writings, laborious and in their kind genuine above most, stand on a quite inferior level to it..." NCBEL II 1214. Pottle 79. Rothschild 463. (#1119) \$9,500

A Fabulous Collection of Scarce EVB



87

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



86

BOYLE, ELEANOR VERE. *A Child's Play.* Boston: Ticknor & Fields, 1860. First American edition. Original red pebbled and embossed cloth with gilt lettering and monogram on cover, gilt lettering on spine. 32pp. Hand-colored title page and 16 superb full-page chromolithographic illustrations throughout. Interleaved with blank sheets every other page. A very good copy. Scare,

printed one year after English first of this title. (#2303) \$375

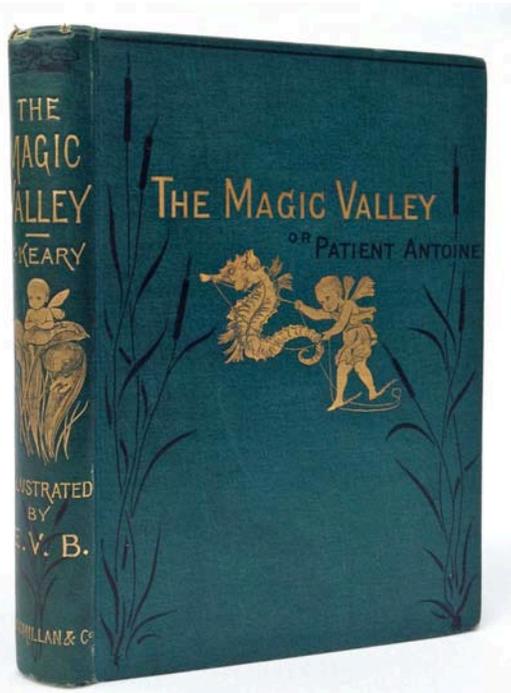
88

BOYLE, ELEANOR VERE. *Child's Play, Seventeen Drawings by E.V.B.* London: Addey and Co., [1852]. First edition. Original light purple paper covered boards, gilt lettering and EVB monogram on cover, early rebacked. 17 full-page illustrations on thick card (including secondary title page) printed on one-side only, interleaved throughout with thinner paper (as issued), all edges gilt. Curiously, dated on flyleaf 1850, though the book has been cited to be initially published in Christmas of 1851. An exceedingly scarce E. V. B. title with exquisite drawings, distinctively Pre-Raphaelite in style. Binding shows wear. Internally clean and bright with almost no soiling or yellowing to pages. (#2280) \$1,250



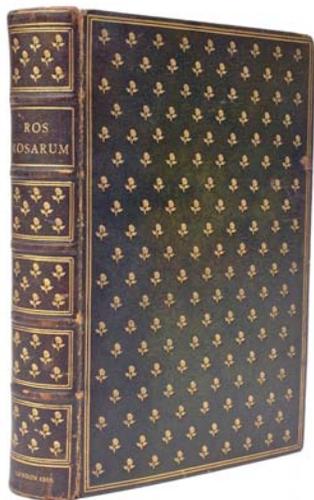
89

BOYLE, ELEANOR VERE. *Days and Hours in a Garden.* London: Elliot Stock, 1884. First edition. Original vellum backed boards with gilt lettering and monogram on cover and spine. Large Paper Copy, Limited to 50 Copies, printed with wide margins. TEG, others untrimmed. Illustrated throughout with head and tailpiece wood engravings. Boards somewhat soiled, but unobtrusively, else near fine. (#2296) \$325



90

BOYLE, ELEANOR VERE. Keary, E. *The Magic Valley, or Patient Antoine.* London: Macmillan and Co., 1877. First edition. Blue gray cloth with black and gilt designs on front cover and spine. 176pp. 13 full-page plates by E.V.B. (Eleanor Vere Boyle). Front free fly missing, else near fine copy of a scarce title to find in presentable condition. (#2293) \$325



91

BOYLE, ELEANOR VERE. *Ros Rosarum.* London: Elliot Stock, 1885. First edition. Bound in full green levant with ornate repeating gilt flower pattern covering both covers and most of spine. Original onion skin wrappers bound in. Rubricated title page. Binding very good, with slight wear along margins of spine and corners. (#2286) \$425

92

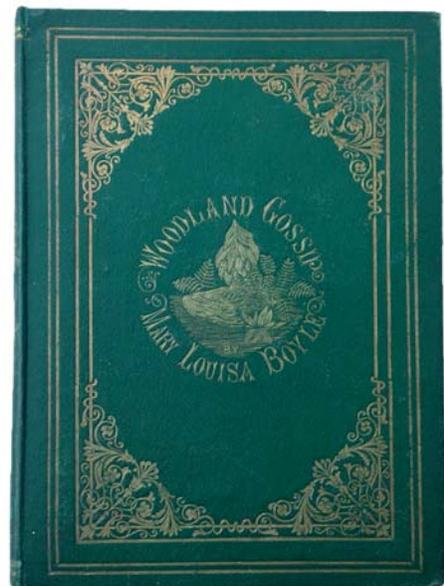
BOYLE, ELEANOR VERE. *Ros Rosarum, Ex Horto Poetarum (Dew of the Ever-Living Rose...).* London: Elliot Stock, 1885. First edition. Original vellum-style paper covered board with publishers printed onion paper dust jacket (light brown) which has ornate gilt design and lettering on cover and spine. Illustrated with superb woodcut engravings throughout by E.V.B. One of 50 Copies, with original limitation sticker bound in opposing title page in fountain pen: "Ros Rosarum by E.V.B. 50 [Copies printed on] Whatman's Drawing Paper [No.] 35 [Date] April /85" Signed by publisher, "Elliot Stock." Rubricated title page. A superb copy of a book very rarely found in presentable condition. Other than small chips in dust wrap, very fine. (#2284) \$350

93

[BOYLE, ELEANOR VERE] Tennyson, Alfred. *The May Queen.* London: Sampson Low, Son & Co., 1861. First edition thus. Original blue-gray heavily blindstamped cloth with gilt lettering and design on front cover, beveled boards. 40pp. Illustrated throughout with superb wood engravings by Eleanor Vere Boyle. Interleaved with blanks throughout. A nice copy of a scarce title found in presentable condition. (#2292) \$250.00

94

BOYLE, MARY LOUISA AND ELEANOR VERE BOYLE. *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



95

BRIDGES, ROBERT. *Plays. Eight Volumes: Nero, Palicio, Return of Ulysses, Christian Captives, Achilles in Scyros, Humours of the Court, Feast of Bacchus.* London: Edward Bumpus (vol 1-5); George Bell (vol 6-8), 1885-1894. First Editions. Eight separate volumes. Printed wrappers. No. 1 Nero with engraved floral device on cover. Scarce No. 1 with gray wrappers and publisher's information on cover (as issued), other seven bound uniformly in drab wrappers with author and title on front cover (as issued). Housed in two contemporary morocco-backed folders with gilt lettering on spine denoting titles, author and dates (one lacking top edge). No. 1 with marginal tear to lower third of wrapper as it meets the spine, one tear to outside margin, else very good. All other seven numbers near fine. A scarce and important compilation of Bridges plays in their original issuance. (#2121) \$425

96

BROWN, ALICE. *Tiverton Tales.* Boston: Houghton Mifflin and Company, 1899. First edition. Original green cloth with turquoise, maroon and gilt central floral design, gilt lettering cover and spine. Presentation Copy: "Wishing you dear Bolton [?] many happy 'returns of the day." With love of a sister, AEB March 23, 1911." Brown was a noted American author who published short stories, plays, and poetry who worked collaboratively with Louise Imogen Guiney and Harriet Prescott Spofford. Scarce. Lacks front fly, else near fine. (#2228) \$275

97

BROWN, ANNA SHARPLES. [by Mother] *Stories for Alice.* Philadelphia: Willis P. Hazard, 1854. First edition. Original embossed cloth with superb gilt decorated and lettered cover and spine. Four tinted color illustrations (T. Sinclair's lithography) with hand-colored details. Rhymed stories, often in a continuous narrative, from an early 19th Century American Quaker country family, Alice being the author's child. Extr. of spine worn, corners rubbed, else very good and tight. (#2304) \$175

First Edition of Barrett Browning's First Book of Poems

98

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

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



Item 98

99

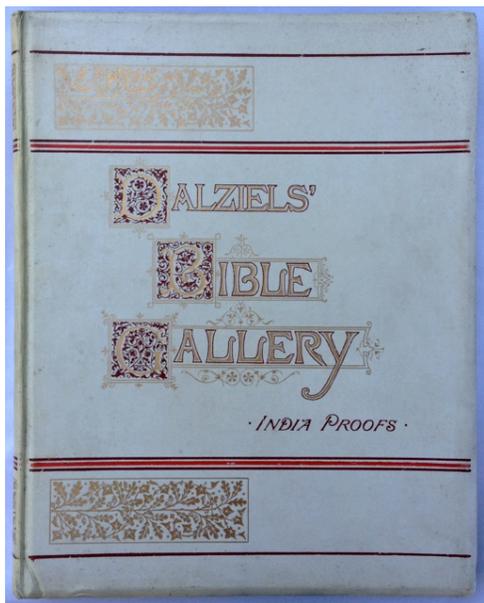
BROWNING, ELIZABETH BARRETT & ROBERT. *Two Poems.* London: Chapman & Hall, 1854. First edition. Original printed wrappers. Contains first appearances of two poems, "A Plea for the Ragged Schools of London," by Elizabeth Barrett Browning, and "The Twins," by Robert Browning. Fine. (#1286) \$550

100

BUCHANAN, ROBERT. *The Fleshly School of Poetry and Other Phenomena of the Day* [With ALS from Buchanan tipped-in]. London: Strahan and Co., 1872. First edition. Original printed wrappers with engraved illustration on cover of wild garlic, hound's tongue, etc. (odiferous flowers). Celebrated and influential, if not scathing treatise accusing the Pre-Raphaelite artists of, among immorality and perhaps

100] BUCHANAN, ROBERT- continued

helping to increase PRB exposure through subsequent dialogues. Most notably was D.G. Rossetti's rebuttal which came in the form of a letter in the Athenaeum entitled, "The Stealthy School of Criticism." An excellent copy in its original printed wrapper and with most of the spine still present (rarely seen). A three-page autograph letter by Buchanan asking a Miss Marie de Hey if she would like to purchase "Madcap Prince" for her own use... "only once reproduced in town-- for 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 bent and covers only faintly age-marked, else very good or better. Internally clean and bright. A rare offering. (#934) \$850



101

[BURNE-JONES, HOLMANN HUNT, MADOX BROWN, ETC.] Dalziel, Edward and George. *Dalziels' Bible Gallery*. London: George Routledge and Sons, 1881. First edition. Huge folio. Original full stiff vellum binding (over boards, as issued) with elaborate gilt stamped designs and lettering with ruling in red and brown on both covers and spine. The Dalziel Brothers magnum opus with 72 proof engravings printed on India paper and laid down on thick card stock (rectos only). Artists include: Ford Madox Brown, Edward Burne-Jones, William Holman Hunt, Frederick Leighton, Frederick Sandys, Simeon Solomon, George Frederick Watts and much more. Stated limited edition (353/1000). An important and sought-after compendium featuring The Pre-Raphaelites and other famous artists of the period. An amazing cover, the binding showing almost no wear, except for a few crease and bend marks. We have never seen a cleaner copy of this binding. As often found in this fragile gutta percha binding, a few of the signatures have begun to pull away. All of the pages and plates are fine with no signs of wear and no foxing. A magnificent and impressive record of the art of the period by its most prodigious and accomplished engravers, The Dalziel Brothers. (#1964) \$3,850



102

[BURNE-JONES, EDWARD] Burne-Jones, Edward. *Platinotype Photography by Frederick Hollyer, "Perseus and the Graie."* An original platinotype photograph, 9 in. x 13" The platinotype, first envisioned in the 1820's and later developed commercially in the 1860's, was admired by painters for its permanence and great tonal range. The Pre-Raphaelites (among others) liked to use them to catalogue their paintings, and chief among the photographers they used was Frederick Hollyer (1838-1933). Hollyer was also an engraver with a keen eye and worked alongside D.G. Rossetti, Burne-Jones and other PRB members in obtaining the best possible reproductions of their works of art. The platinotypes Hollyer produced were plentiful, still examples found today in presentable condition are uncommon. (#2328) \$325

103

[BURNE-JONES, EDWARD] Platinotype Photograph by Frederick Hollyer, "The Godhead Fires (Pygmalion). 11 in x 8 in. (framed) (#2329) (see above for description of platinotype and Frederick Hollyer) \$425

104

BYRON, GEORGE GORDON. *The Works of Lord Byron*. London: John Murray, 1819. First edition. Three volumes. Contemporary full green straight-grained morocco elaborately tooled in gilt and blind on both covers, spine with four raised bands and heavily gilt compartments. A.E.G. With three superb contemporary fore-edge paintings on each volume: Vol. I of Sheffield Park, Sussex, the grand mansion across a lake, with fishermen on the bank and a few swans; Vol. II of Hayley, Staffordshire, a small, les grand manor house with cows and sheep in a field, along with the shepherd and his dog; Vol. III of Haddon Hall, Derbyshire, castle-like building across a river spanned by a stone bridge over which a peasant woman herds several cows. Steel-engraved plates from paintings by Thomas Stothard. Covers scuffed at edges and corners, spines slightly rubbed, occasional foxing within, else a very good, attractive set made more desirable by the three matching fore-edge paintings. (#1066) \$1,500



105

[CAMPBELL, ELEANOR] ORIGINAL DICK AND JANE ILLUSTRATION. Campbell, Eleanor. Dick and Jane Original Early Illustration for "We Look and See," ca. 1946 by Eleanor Campbell, Illustrator of Dick and Jane Books. . Offered here is an iconic "Dick and Jane" image, a large-size watercolor illustration (larger than usual), with some gouache, on art board for an illustration from "We Look and See," by Eleanor Campbell, original "Dick and Jane" illustrator; published by Scott, Foresman and Company, 1946 and appearing on page 4 as a whole-page illustration, with the simple caption: "Look, Look." The composition is a memorable one, showing Dick standing on his head with a basket of leaves nearby, an obvious moment of triumph in finishing his chore (or just goofing off). A very large watercolor on art board for a Dick and Jane watercolor, 13" x 9 1/2" Expertly matted. Printer guide marks at edges and small penciled box appearing at bottom with arrows (for caption placement). Superb condition. An important early illustration from the famed "Dick and Jane" books. Included is the first edition booklet, "We Look and See," Chicago, 1946, Scott, Foresman and Company. A very good copy of a scarce book. (#2009) \$5,200

106

[CAMPBELL, ELEANOR: ORIGINAL DICK AND JANE] Campbell, Eleanor. Dick and Jane Original Early Illustration for "We Work and Pay," ca. 1946 by Eleanor Campbell, Illustrator of Dick and Jane Books. Offered here is a wonderful large-size watercolor illustration on art board for an illustration from "We Work and Play," by Eleanor Campbell, original "Dick and Jane" illustrator; published by

Scott, Foresman and Company, 1946 and appearing on page 5 as a whole-page illustration. The composition is striking in its perspective, showing the back view of Sally in the foreground, with Mother on the top step with a broom and Jane coming to greet her with a small broom and dust pan. Dimensions: 11" x 9 1/2". Expertly matted. Printer guide marks at edges. Slight speckle foxing near upper right, but unobtrusive and easily removed if desired. An important early illustration from the famed "Dick and Jane" books. Included is the first edition booklet, "We Work and Play," Chicago, 1947, Scott, Foresman and Company. A very good copy of a scarce book. (#2008) (see photo bottom of this page) \$4,250

107

[CAMPBELL, ELEANOR: ORIGINAL DICK AND JANE] Campbell, Eleanor. Two Dick and Jane Original Illustrations for "We Come and Go," ca. 1947 by Eleanor Campbell, Illustrator of Dick and Jane Books. Offered here are two superb original watercolor illustrations on art board by Eleanor Campbell, the original and premier illustrator of the Dick and Jane books. Illustrations appear in the book, "We Come and Go," Chicago, Scott, Foresman and Co. and appear on pages 55 and 58 of the first issue of the book. A charming pair of scenes showing the progression of Spot watching Jane and Father getting into their bright green car to go on a picnic (p. 55, full-page illustration entitled "Away We Go"), and the second (p.58) showing Jane opening the door to let the 'forgotten' Spot into the car: "Come in, Spot," said Jane. You can go in the car." Dimensions: P.55: 10 3/4" x 8 3/4"; P.58: 10" x 7" . Expertly matted. Illustrations give page numbers where illustrations appear and guideline grid marks for printer. Some notation appears on back denoting publication info. A fine pair, offered together as a unit, and classic early compositions showing nearly all the major figures: Spot, Dick, Jane, Sally, Father, and of course, the huge green car. (#2007) \$6,250



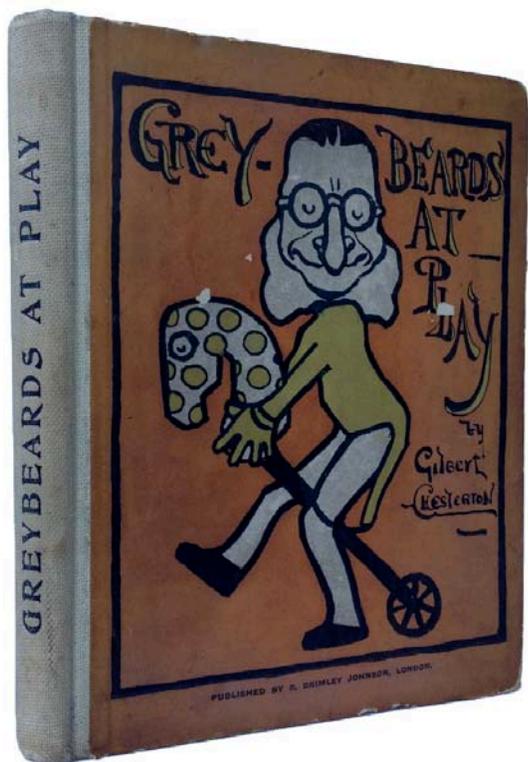
Item 106

108

CARROLL, LEWIS. *An Index to "In Memoriam"* London: Edward Moxon & Co., 1862. First edition. 12mo. Original fine-pebbled dark brown cloth over flexible boards. 40pp. Under the auspices of Tennyson, Carroll compiled and edited this helpful adjunct to his famous poem, though, it as been reported, with much of the arduous work being accomplished by Carroll's sisters. A fine copy. Rarely seen, especially in this condition. (#1283) \$850

109

CASPARI, GERTRUD AND WALTHER. *Kinderland du Zauberland.* Leipzig: Alfred Hahn, 1909. Second edition. Original cloth backed color pictorial paper covered boards, color illustrated endpapers. 43pp with color illustrations every page, many whole page by Gertrude and Walther Caspari, important illustrators of the Jugendstil movement. Second printing issued just one year following the first edition. "Caspari's scale, strong contouring and striking perspective and finesse of presentation aims at both the smallest child to read and then take up and read again for years to come..." (Doderer). An superb copy, near fine. (#2111) \$425



110

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

111

CLARE, JOHN. *The Village Minstrel, And Other Poems.* London: Taylor and Hessey, 1821. First edition. Two Volumes. In superb contemporary full polished plum leather binding with elaborate and broad gilt-tooled stylized border designs on both covers, two compartments on spine, blindstamped repeating border design on the outside of the central leather panels on covers, A.E.G. A most attractive copy with half-title appearing in volume one as well as frontispiece portrait by E. Scriven after a portrait by W. Hilton. Frontis. in Vol 2 as well as half-title lacking, as often the case. Clare is now considered one of the most important 19th Century poets. His biographer, Jonathan Bates states that Clare was "the greatest labouring-class poet that England has ever produced. No one has ever written more powerfully of nature, or a rural childhood, and of the alienated and unstable self." This is Clare's second book published less than a year after his *Poems of Rural Life and Scenery* (1820). A fine set with minimal scuffing and wear to edges and corners. Quite scarce. (#1859) \$1,850

112

CLOUGH, ARTHUR HUGH. *The Bothie of Toper-na-Fuosich. A Long Vacation Pastoral.* MacDonal, George, His Copy, Signed by Him, with His Superb Bookplate and with ALS from MacDonal's Wife]. Oxford: Francis MacPherson, 1848. First edition. Near contemporary red morocco backed marbled boards. All edges red. George MacDonal's Own Copy, with his signature on title page and with his impressive Blakean bookplate affixed to the front pastedown. As well, laid in is a four-page ALS by MacDonal's wife, Louisa to a Mr. Smith, "Mr. MacDonal was so very ill in the night that it was quite necessary for him to keep quiet in hopes of being able to go through all the fatigues and work of tomorrow..." A chatty and informative letter dating to MacDonal's North American lecture tour, 1872-73, a time when his Louisa often took care of her husband's correspondence due to his busy schedule and frequent lapses into exhaustion. An enlightening letter with reference to MacDonal's extremities in health during the North American tour. Title page printed in red and black. Clough was an English poet, educationalist and the devoted assistant to Florence Nightingale. 'The Bothie' was Clough's first book (after an ethical pamphlet addressed to undergraduates in 1847), and a not so well-received Homeric pastoral. In truth, the book was really a thinly-veiled commentary in favor of socialism, as well as presenting vignettes of Scottish scenery. Clough has been called 'one of the most forward-looking English poets of the 19th Century, in part due to a sexual frankness that shocked his contemporaries.' A superbly preserved copy, near fine, made intriguing by its ownership legacy. (#1860) \$1,250

113

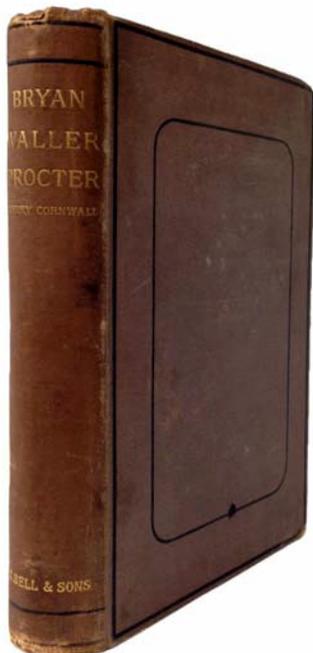
CLOUGH, ARTHUR HUGH. *Poems, With a Memoir.* Cambridge: Macmillan and Co., 1862. First edition. Publisher's green honeycomb impressed cloth with gilt and black stamped concentric ruling, central gilt circular device on cover, gilt and black stamped spine, brown endpapers. 259pp. 16pp adv. Aberdeen Library stamp. Clough was an English poet, educationist and the personal assistant to Florence Nightingale. A fine, uncommon copy. (#2201) \$425

114

COLLINS, WILKIE. *Armadae. A Novel.* New York: Harper & Brothers, 1866. First American edition. Original dark green cloth, gilt lettering on spine. Frontispiece engraved portrait of Collins, illustrated throughout. Published in same year as English first edition. Corners rubbed, else near fine copy. (#991) \$350

115

COLLINS, WILKIE. *A 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. (#993) \$175



116

[CORNWALL, BARRY]
Bryan Waller Procter: An Autobiographical Fragment. London: George Bell & Sons, 1877. First edition. Original brown mauve cloth with black embossed ruling, gilt lettering on spine, cream endpapers. Frontispiece engraved portrait, 306pp. The anonymous editor (signed C.P." in preface) was Coventry Patmore. Contains the 19 unpublished poems of Barry Cornwall, pseudo name for Bryan Waller Procter (1787-1874), an English poet widely considered to be an imitator of other Romantic poets. However, Procter received

critical acclaim from Charles Lamb and inspired Alexander Pushkin to make some translations and imitations. A very good copy of a scarce book, with wear to corners and extremities of spine, both hinges cracked. Very clean internally. (#2180) \$550

117

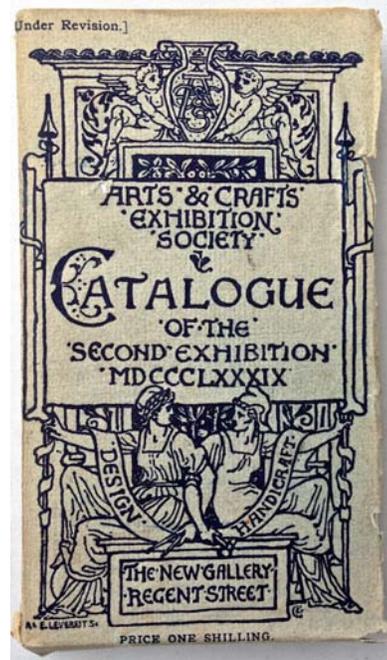
CORY, WILLIAM JOHNSON. *Ionica.* London: Smith, Elder and Co., 1858. First Edition. Original green fine-ribbed cloth, gilt lettering on spine. Published anonymously, this book of delicate poems has been said heralded as the first book of what is now called Uranian Poetry, a small group of pederastic poets who published works between 1858 and 1930. Cory, as many other Uranian poets, was steeped in Latin and Greek and his early poems show a remarkable, lyrical quality esteemed by his peers. Spine sunned with small tear, worn at extremities, hinges cracked. A very good copy of what is now an exceedingly scarce and historically significant book. No other copies located at time of research. (#1319) \$550

118

CORY, WILLIAM JOHNSON. *Ionica.* London: Smith, Elder, 1858. First edition. Remainder binding consisting of paper covered boards in two tones. Published anonymously, this book of delicate poems has been said heralded as the first book of what is now called Uranian Poetry, a small group of pederastic poets who published works between 1858 and 1930. Cracked at outer joint of spine. Very good copy of a most scarce book. (#1289) \$375

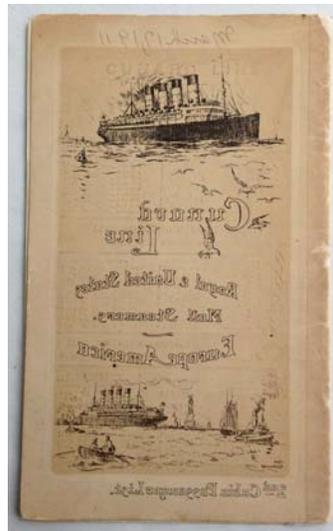
119

CRANE, WALTER.
Catalogue of the Second Exhibition. London: New Gallery, The Art & Crafts Exhibition Society, 1889. First edition. 12mo. Superb illustrated printed wrappers with elaborate cover illustration by Walter Crane on both covers. 288pp. Title page, vignette headpiece by Walter Crane. Very scarce. Preface by Cobden-Sanderson and long introduction (100 pages) explaining the drawings and decorations, various aspects such as lace, embroidery, dyeing, cast iron, stucco and gesso, etc. by Lewis F. Day. Index. Wrappers surprisingly clean and bright. Near fine. (#2190) \$275



120

[CUNARD LINE]. *Comfort and Comfort on the Lusitania & Mauretania [together with] Cunard Line 2nd Cabin Passenger List.* Philadelphia: Edgell Press, ca. 1911. 4to. Stiff card wrappers illustrated with Nouveau design impressed (positively) in gray and gilt on cover. Nouveau design on title page. 32pp of photographs of the Mauretania and Lusitania steam ships on the Cunard line. Together with: Cunard Line, Royal and United States Mail Steamers. 2nd Cabin Passenger List. 12mo. 16pp. n.p., n.d., though noted on cover in pencil: "March 17, 1911." Information for passengers, five page list of passenger names, amenities, rates, etc. Both very good. Scarce and interesting pair. (#2115) \$275

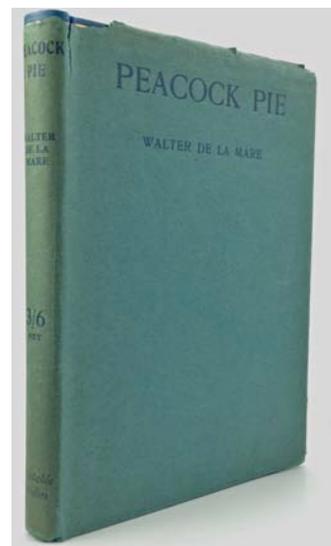


121

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

122

[DARLEY NAST, ETC.] Palmer, John Williamson. *Folk Songs*. New York: Charles Scribner, 1861. First edition. Quarto. Publisher's full brown morocco leather, heavily blind-stamped design on both covers, spine with five raised bands. A.E.G., beveled boards, marbled endpapers, gilt inner dentelles. A beautiful book with over sixty wood-engraved illustrations by artists of the day, including four illustrations by Nast, others by Darley, Hennessy, Hoppin, Church, Kensett, Macdonough, Job, Heine and many more. Near fine. Hamilton p.192, Item 1122 (#893) \$275



123

DE LA MARE, WALTER. *Peacock Pie*. London: Constable and Co., 1913. First edition. Original bright blue cloth with gilt ruling and vignette on front cover and spine. In scarce original printed light blue dust wrapper with lettering in dark blue on covers and spine. Rear wrapper has De la Mare's first two titles ("The Listeners" and "A Child's Play," both issued by Constable in the previous year (1912). An extremely fine copy in a fine dust wrapper. The nicest copy we have ever seen of this book and wrapper, both scarce. (#2177) \$650

124

DE LA MARE, WALTER. *Self to Self*. London: Faber & Gwyer, 1928. First Edition. Original beige paper covered boards, gilt lettering on cover. Large Paper Copy, #280 of 500 Copies, Signed by De La Mare. Wood engravings by Blair Hughes-Stanton. This is No. 11 of the Ariel Poems series. Near fine. (#2305) \$225

125

[DE VINNE PRESS] Huntington, William Reed. *Quinquaginta; A Birthday Book of Verses*. New York: Privately Printed (De Vinne Press), 1888. First edition. Original parchment backed, gray paper covered boards with gilt ruling and leaf design, lettering in dark gray on cover, spine with large gilt lettering. Number 4 of only 50 Copies Printed, signed by De Vinne (publisher) on limitation page. Presentation Copy from author: "To Anna C. Bird/ from her friend./ W. R. Huntington/ Sept 20/ 1888" With lengthy autograph letter from the author Anna Bird, the presentee, a

cheery three page letter dated Sept. 20, 1888 (attached to rear endsheet). William Reed Huntington was a prominent 19th Century clergyman and well-respected poet whose work appeared in Stedman's American Anthology. A bright copy with few faults, the fragile parchment backing with almost no wear except for very slight wear to top and bottom of spine. The gilt lettering on spine is still quite bright. Most scarce and a significant example of De Vinne's craft. Nb. "quinquaginta" means "fifty." (#866) \$950

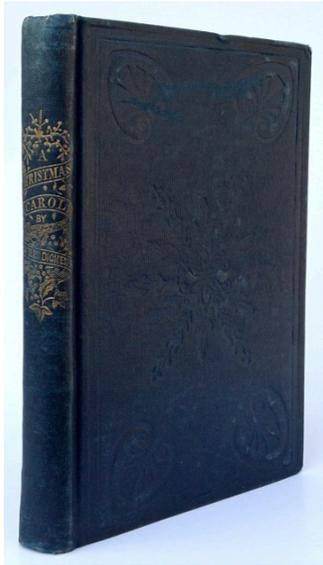


126

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

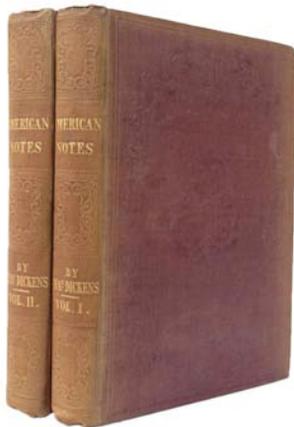


Item 126



127

DICKENS, CHARLES. *A Christmas Carol, in Prose, Being a Ghost Story of Christmas.* Philadelphia: Carey & Hart, 1844. First American edition. Original dark blue embossed cloth with gilt wreath motif and lettering on spine. The exceedingly scarce first American edition, published only one year after the English first and a near facsimile, with four hand-colored plates and the four half-page black and white illustrations by John Leech now appearing as full-page illustrations. With "Stave I" and title page in red and blue. A superb copy with original cloth quite clean and un-rubbed with only a few faint minor water marks; the gilt on spine only slightly rubbed, corners slightly rubbed, hinges in tact. Thumbing and some browning internally, but minor. A near fine copy of what is now considered to be a very rare and desirable Dickens edition. (#2102) \$12,000



128

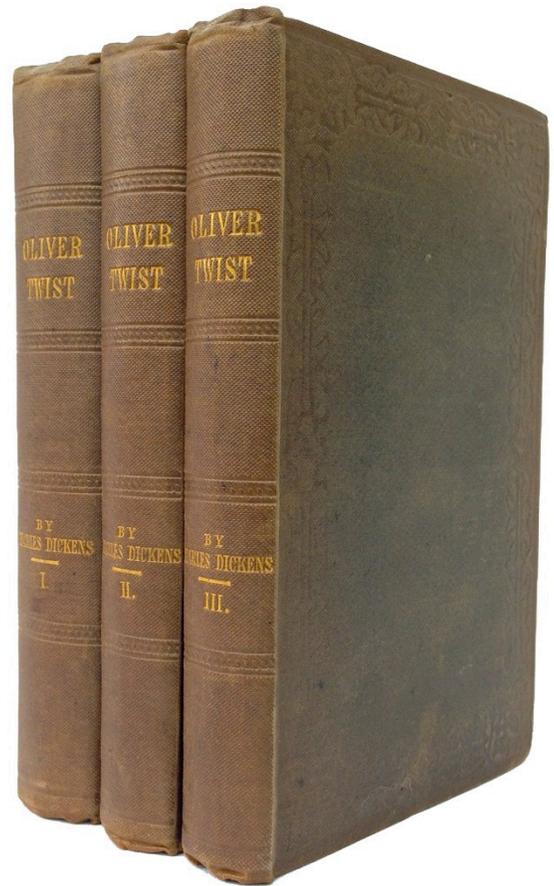
DICKENS, CHARLES. *American Notes for General Circulation.* London: Chapman & Hall, 1842. Second edition. Two volumes. Original light brown fine-grained cloth with elaborate blindstamped design on both covers and spine, gilt lettering on spine, smooth yellow endsheets. 308pp; 306pp; 6 page publisher's 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

129

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). A very good, tight and unsophisticated copy with both hinges completely intact. (#2157) \$1,500

130

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



Item 130

131

DICKENS, CHARLES. *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

132

DICKENS, CHARLES. *Sketches of Young Gentlemen.* London: Chapman & Hall, 1838. First edition. 12mo., Original light green paper covered boards with cover illustration, add on back cover. Six illustrations by "Phiz." Back strip appears to have contemporary replacement. An attractive copy, offered here together with the Sixth Edition, 1838, Chapman and Hall, three quarter calf, cover bound in at front, very good. The first edition in original boards is becoming quite scarce. (#2159) \$1,750

133

DICKENS, CHARLES. *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

134

DICKENS, CHARLES. *The Loving Ballad of Lord Bateman.* London: Charles Tilt, 1839. 12mo. First Edition. The rare first issue with 'wine' for 'vine' on Stanza V. Original green fine diaper-grain cloth with superb gilt blocked design on cover by George Cruikshank. Engraved frontispiece and ten other engraved full-page illustrations by Cruikshank. A fine copy in maroon folding cloth boards and matching half-maroon crushed morocco slipcase. All copies seen have been second issue. (#2158) (see photo this page). \$1,750

135

[DOYLE, RICHARD and J.R. Planche] *An Old Fairy Tale Told Anew in Pictures and Verse.* London: George Routledge and Sons, 1865. First edition. Original fine-pebbled tan cloth (beveled boards) with bold central gilt design leaving lettering in negative space, gilt border design and gilt lettering on spine. Superb wood-engraved illustrations throughout by Richard Doyle and J.R. Planche. Corners bumped, a very good copy. (#2301) \$275



136

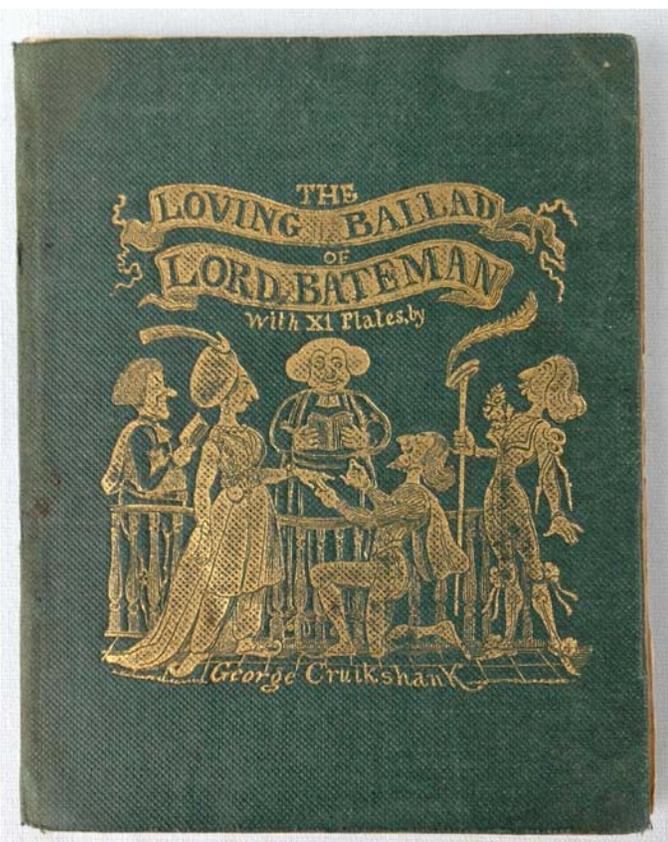
DU BOIS, WILLIAM PENE. *Otto at Sea* together with *Giant Otto.* New York: Viking Press, 1936, 1936. First editions. 12mo. Offered here are two of the famed "Otto Series" books by William Pene Du Bois: Both color illustrated paper-covered boards with delightful full-page color illustrations throughout by Du Bois. Both show edge and corner wear, Giant with spine cracking, else very good internally. A nice pair of these delightful and popular classics. (#64) \$425

137

[DOYLE, RICHARD] *Homer for the Holidays, By A Boy of Twelve.* London: Pall Mall Gazette Office, 1887. First edition. Green pebbled cloth, three-quarter contemporary green calf. Original light brown wrappers present with comical illustration, 15 humorous full-page line drawings by Richard Doyle. Corners with wear, yellowing to acidic paper and some slight chipping, but in all a presentable copy of an extremely scarce Richard Doyle title. (#2287) \$425

138

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



Item 134

139

EDGEWORTH, MARIA. *Moral Tales, By Miss Edgeworth.* In Three Volumes, Containing The Good French Governess, Mademoiselle Panache and The Knapsack. London: J. Johnson, 1809. Fifth Edition. 12mo. Attractive three quarter polished calf, gilt-ruled, titling and numbers, original boards. Fifth Edition. Scarce and early edition of Edgeworth's classic, a most pleasing binding for this triple-decker. Corners slightly chipped, occasional foxing, very nice set indeed. (#156) \$550

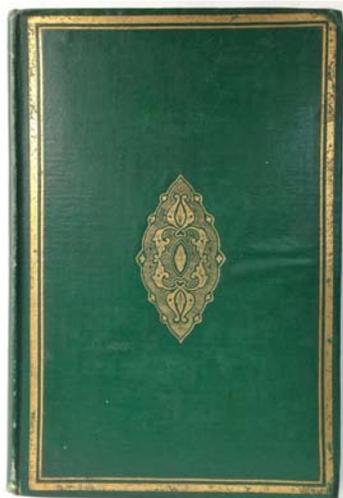
140

ELIOT, GEORGE. *Daniel Deronda.* Edinburgh: Blackwood, 1876. First edition. 4 volumes. Three quarter calf, green fine ribbed cloth, gilt and morocco labels on spine. Half-titles present. No paper wrappers included. Calf worn in places, a couple boards loosened, a very clean and bright set internally. (#2202) \$650

141

ELIOT, GEORGE. *Felix Holt the Radical.* Edinburgh and London: William Blackwood and Sons, 1866. First edition. Three Volumes. 8vo. Original cinnamon blindstamped cloth, spine lettered in gilt. Half-titles are present, as well as 4-page publisher's advertisements at the end of volume 3. Volumes cocked, scattered soiling, extr. spine slightly rubbed, corners bumped. The pastedowns abraded with some residue from removed labels. Carter's variant "D" binding. (#1950) \$1,250

Nice Run of Emily Faithful, First Woman Publisher



142

FAITHFULL, EMILY. Craig, Isa (ed.). *Poems: An Offering to Lancashire.* London: Emily Faithfull, The Victoria Press, 1863. First edition. Original green cloth with oval gilt device and ruled borders on front cover. Contains new poems by Christina and Dante Gabriel Rossetti appearing for the first time in print in this Emily Faithfull publication ("A Royal Princess," by CGR, "Sudden Light," by DGR),

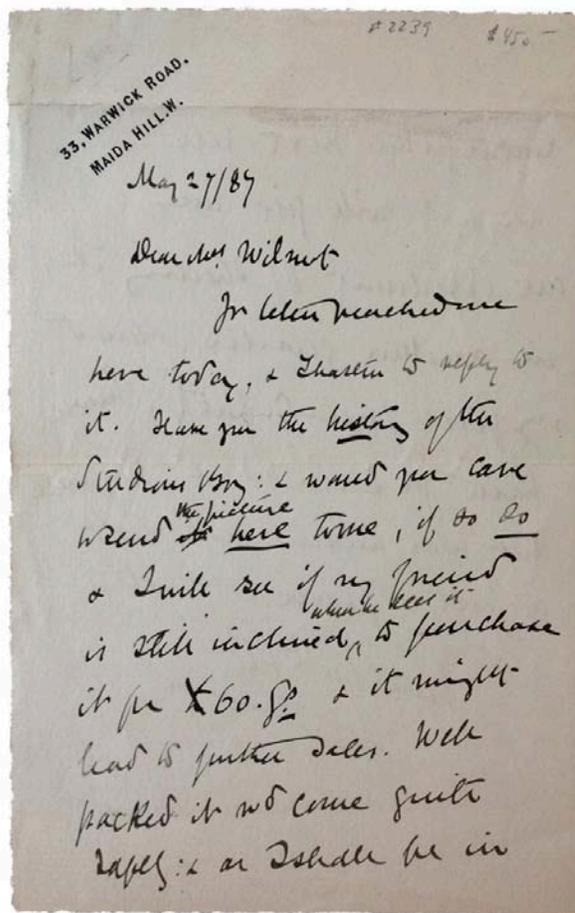
as well as other original poems noted poets: George MacDonald, William Bell Scott, William Allingham, and others. Emily Faithfull's Victoria Press was the first publishing house to be founded by a woman and she closely allied herself with the poetry of the day, and especially the Pre-Raphaelite and Victorian poets. No copies located on internet. Very slight wear to covers, stamp from "Home for Convalescent Children," owner's inscription "from an affectionate friend" and dated 1862! (#2170) \$1,250

143

FAITHFULL, EMILY. *A Welcome: Original Contributions in Poetry and Prose.* London: Emily Faithfull, The Victoria Press, 1863. First edition. Bound in original publisher's full calf gift binding with gilt crown emblems both covers, gilt spine. 291pp. Binding heavily scuffed and marked, split along margins of spine. Very nice internally. (#2183) \$450

144

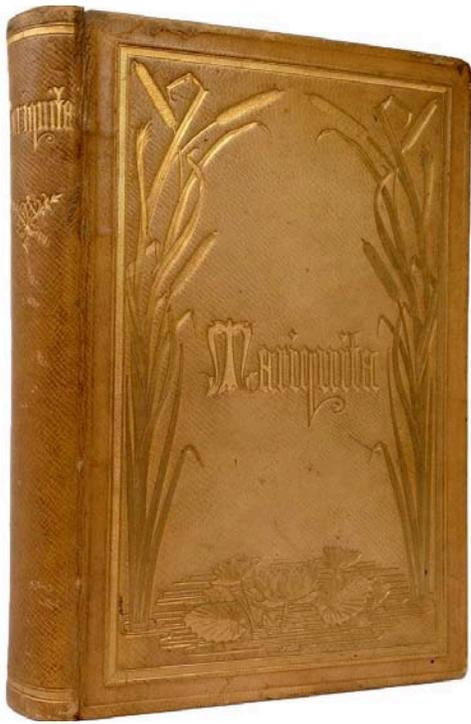
FAITHFULL, EMILY. *A Welcome: Original Contributions in Poetry and Prose.* London: Emily Faithfull, 1863. Second edition. Original publisher's pebbled green cloth, thick gilt border and crown device in center on both covers, spine gilt with design. Gift inscription in front, a few signatures slightly pulled, else very good. (#2176) \$350



145

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

\$450



146

FAITHFULL, EMILY. Grant, Henry. *Mariquita*. London: Emily Faithfull, Victoria Press, 1863. First edition. Publisher's original full beige morocco with elaborate gilt-stamped design on both covers by John Leighton. Mounted frontispiece photogravure in tint, A.E.G. An important book, being one of the first books ever produced by a woman publisher. Emily Faithfull and the Victoria Press employed up to 19 teenage girls and began printing a law magazine and various volumes of poetry in prose and later the Victoria Magazine. In 1862 the firm was appointed Printer and Publisher in Ordinary to Queen Victoria (present copy bears this imprint). The "List of Names" (list of subscribers) gives the publication number of this morocco edition to be only 117 copies! A superb copy with minimal edge wear, spine sl. darkened. (#2235) \$1,250

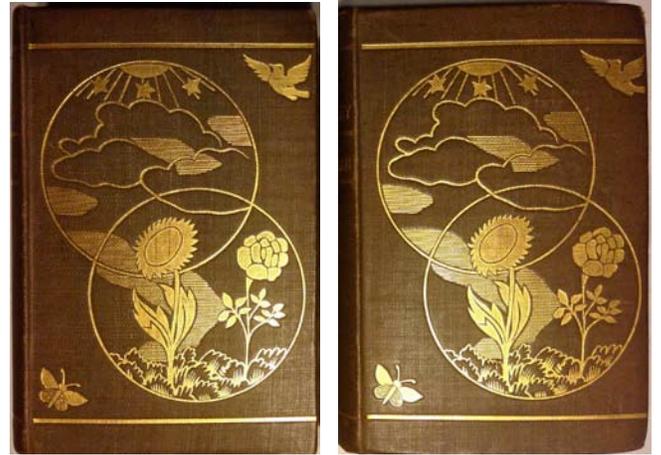
147

[FORE-EDGE PAINTING] Longfellow, Henry Wadsworth. *Poetical Works of Henry Wadsworth Longfellow*. London: Frederick Warne. n.d., ca. 1910. Full red mottled calf. Striking fore-edge painting by Martin Frost of early baseball scene depicting a team on field, gallery and vivid flag motif on corners. The painting chronicles the 1865 baseball match between the Atlantics and the Mutuels at Elysian Fields, Hoboken, New York, after Currier & Ives. Fine condition. (#26) \$1,250



148

[FORMAN, H. BUXTON] Shelley, Percy B. (edited by H. Buxton Forman). *The Poetical Works of Percy Bysshe Shelley*. London: Reeves & Turner, 1886. Second edition. Two Volumes. Original brown smooth buckram with superb gilt-blocked cover design by Dante Gabriel Rossetti on both front covers comprising a stylized garden and sun shine in two concentric circles, gilt spine. Frontispiece in Vol. 1 of Shelley by Miss Curran etched by William Bell Scott and another of Shelly's grave in Vo. 2 by Scott. First published in this edition in 1882 without Mary Shelley's notes. Near fine copy with small nick on spine in Vol. 2, occasional foxing of plates, title and prelims). Scarce. (#1890) (photo below). \$425



Item 148

149

GARNETT, RICHARD. *The Philological Essays Of the Late Rev. Richard Garnett of the British Museum, Edited by his Son*. London: Williams and Norgate, 1859. First edition. Original olive green pebbled cloth, paper label on spine. 342pp. Richard Garnett's third book, a history of the life of his father. Cloth worn, spine with tears, label worn. Internally a clean copy of a scarce book. (#2289) \$275

150

GASKELL, ELIZABETH. *Wives and Daughters*. New York: Harper & Brothers, 1866. First edition. Publisher's maroon pebbled cloth. First American edition preceding the English issuance by only a few days. 258pp, 2pp adv. 16 superb wood-engraved illustrations by George Du Maurier. Spine with a minor marginal tears, corners worn, but a tight, very good copy with a clean and bright interior. Unusually seen thus, without large amounts of foxing. (#2199) \$650

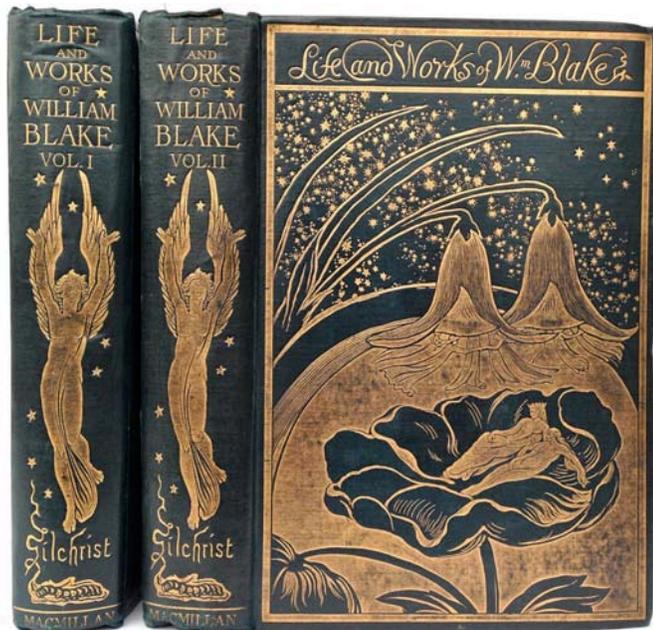
151

GAY, JOHN. *Fables by the Late Mr. Gay*. London: J. an R. Tonson, H. Woodfall... M. Richardson, 1767. First edition thus. Contemporary polished calf, raised bands, gilt lettering on spine. First collected edition thus containing engraved frontispiece and 66 superb wood engraved plates throughout text. An exemplary copy, very clean and bright internally with all plates near fine. Spine expertly repaired keeping most of original leather. (#2162) \$850

152

[GENENNA PRESS] Roylance, Dale R. *Flosculi Sententiarum Printers Flowers Moralized*. Northampton, Massachusetts: Gehenna Press, 1967. First edition. Deluxe Edition, Limited to 50 Copies, each numbered in roman numerals, Signed by Leonard Baskin. Deluxe Superbly bound by Arno Werner in superb full citron morocco (only first 50 copies) with gilt ruling on both covers, gilt lettering on spine, together with publisher's folding box consisting of same morocco spine with gilt lettering. A beautiful book printed in many colors with ornaments arranged by Leonard Baskin. Printed by Harold McGrath in Centaur type-face (Bruce Rogers) on handmade paper made in France in 1905. A pristine copy in fine folding box. (#1192) \$2,500

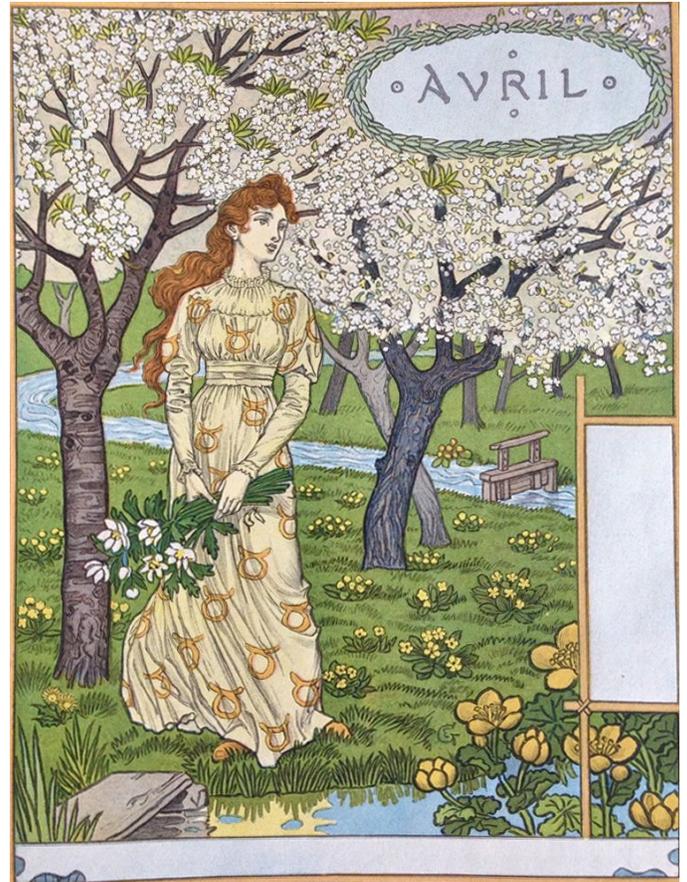
Awarded to 19 yr. old Edmund J. Sullivan as Student at Hastings, His Copy



153

GILCHRIST, ALEXANDER. *Life of William Blake*. London: Macmillan, 1880. First edition thus. Two Volumes. Quartos. Superbly bound in publisher's dark green cloth with elaborate and bold gilt stamped designs on front covers and spine. Edmund J. Sullivan's Copy, famed British book illustrator, bookbinder, and leader in the book arts world in the mid to late 19th Century. The book was presented to Sullivan by the Department of Science and Art of the Committee of Council on Education and specifically from the Hastings School of Art as a prize(s) with the award affixed to the front pastedown. The following further appears in print with those in pen marked by quotations: "Hastings School of Art Prize's" Awarded to "Edmund J. Sullivan" who obtained a Class Excellent in the 3rd Grade Examination in Art, subject "Drawing from the Antique," "Drawing in Stage 5, and in the Works Examination," 1888. Another Award stamp appears in volume two, different stamp but same awards. Sullivan was 19 years old when he received this award, just before taking his first professional job with the Daily Graphic. Both volumes very good with slight rubbing and occasional wear. A very nice set and indeed a compelling association. (#2196) \$2,500

Excessively Rare Grasset Tour d'Force: Three Suites in Three States: Proof line, China Paper and Japan Vellum

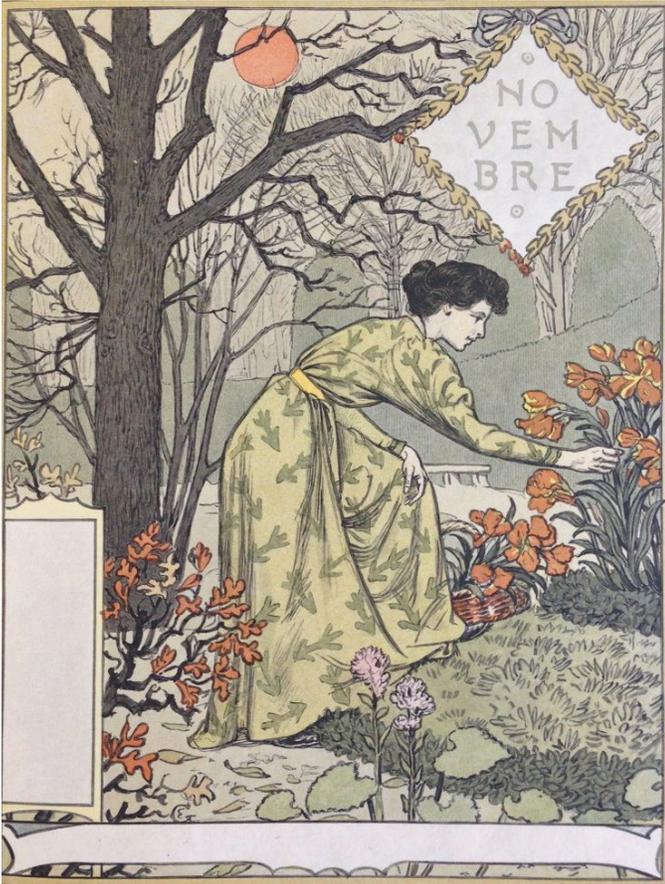


Japan Paper Example

154

GRASSET, EUGENE. *Les Mois: Douze Compositions*. Paris: G. de Malherbe, [1895]. First edition. Folio. Delicately bound in three quarter vellum over stunning marbled paper which has diagonal patterning in background and red-ruled borders along vellum margins; spine ornately hand-calligraphed in red, blue and gold. Front printed wrapper (gray paper) bound in front. **THREE SUITES OF CHROMOTYPOGRPH PLATES ('Gillotype') BY GRASSET, A TOTAL OF 36 PLATES.** The first series of twelve printed in soft black and white woodcut on thicker stock India proof paper; the second series (12) in full colors on China paper, and the third series (12) also in colors printed on Japan vellum. In the early 1890's, Grasset began experimenting with a new form of printing, Chromotypography, an early form of photolithography, which was invented by one of his friends, Firmin Gillot. This calendar was printed in "Gillotype," from wood engravings, a process of manual application an acid-fast image on a zinc plate and the subsequent deepening of the nonprinting sections by etching in nitric acid. The end result is an image with vibrant, but pastel color, perfectly registered. The technique may have caught on, if not for the work-intensive and ultimately very costly process. Both Arwas and Murray Robertson date this calendar to 1896, but it was offered in the May 15, 1894 issue of *La Plume*, (which was dedicated to Grasset's work) thus making the calendar two years older than previously thought. *La Plume* offered the calendar for sale on

154. GRASSET, EUGENE- continued



Item 154. China Paper Example

vellum (like one suite in this copy) at 5 francs and quoted it as "extremely rare." The first suite in black and white represents proof illustrations directly from the woodblocks, before color additions. The images are exquisite examples of Grasset's style, mixing symbolist women with the flowers of gardens that change with the seasons. Grasset spent nearly 20 years of his career working for La Belle Jardinier, the Parisian department store. In 1899 he designed a second calendar for them (which La Plume offered for sale for 2.5 francs), and then again in 1904. Murray Robertson also reproduces two projects for unrealized calendars in 1914 and 1915. (p. 100)--Arwas pages 26-28; Murray Robertson page 123. The only known copy of its kind comprising all three suites of illustrations, to our knowledge. Housed in a custom beige linen clamshell box with gilt-lettered tan calf spine label. Side and bottom edges uncut. A brilliant, untarnished copy, fine in every way. (#2233) \$17,500

155

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

156

GRAY, JOHN. *Spiritual Poems, Chiefly Done Out of Several Languages.* London: Hacon & Ricketts, The Vale Press, 1896. First edition. Original gray boards with printed labels on cover and spine. Superb wood-engraved frontispiece and decorated title-page, flourishes throughout, by Charles Ricketts. Fine. (#2299) \$250

157

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 cipher 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

158

GRISSET, ERNEST. *Griset's Grotesques.* London: George Routledge and Sons, 1867. First edition. Original red-brown embossed cloth with large central impressed gilt and pictorial illustration, gilt lettering on spine. Fully illustrated with drawings on wood (100 individual) engraved by the Dalziel Brothers. Some wear to covers, occasional soiling. A very good and tight copy of an attractive book rarely seen in nice condition. (#1269) \$255

159

HAKE, THOMAS GORDON. *Madeline with Other Poems and Parables.* London: Chapman and Hall, 1871. First edition. Variant red cloth binding with "Elkin Mathews" imprint at base of spine. "John Hewitt's Copy (famed Ulster poet) with his pictorial bookplate. 284pp. A fine copy. (#2194) \$250

160

HAKE, THOMAS GORDON. *Poems.* London and Chicago: Elkin 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

161

[HAND-COLORED]

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



162

HALE, SARAH JOSEPHA BUELL. *The Genius of Oblivion; and Other Original Poems.* Concord: Jacob B. Moore, 1823. First edition. Full polished tree calf, all edges yellow, as issued. A superb copy of the rare first edition of Sarah Josepha Hale, author of probably the greatest of all children's poems, "Mary Had a Little Lamb." Half-title present, no prelims, contents appears at end. Unobtrusive contemporary paper mend last page. (#2163) \$950



163

HARRISON, FLORENCE. *The Rhyme of a Run and Other Verses.* New York: H. M. Caldwell Company, [1907]. First edition. Oblong quarto. Original green cloth, with charming cover illustration stamped in orange, black and gold blocking, gilt lettering cover and spine (with vignette designs), superb repeating endpaper design in shades of green. 18 stunning full-color plates mounted onto the thick card stock paper and many full-page illustrations in dark green, rubricated initials, all by Florence Harrison (who also added the verse which appears opposite the illustrations). A most cunning and certainly innovative children's book in many respects: design, color printing and contents (i.e. rhymes). A near fine copy, rarely seen thus with both hinges in tact and covers surprisingly clean and bright (gilt on sky on cover is perfect!). Spine with unobtrusive 'nicks' and occasional slight wrinkling, an exemplary copy. (#2251) \$1,400



Item 163

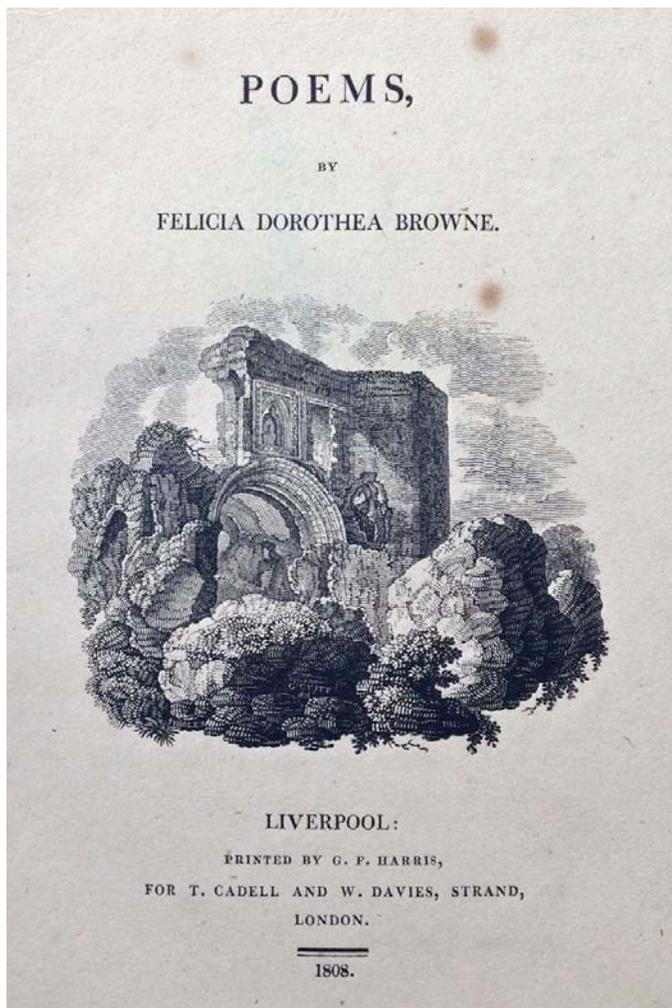


164

HERFORD, OLIVER. *Oliver Herford Collection Consisting of Twelve Books.* Offered here is a scarce collection of twelve books illustrated (and written) by the renowned American writer and illustrator Oliver Herford (1863-1935) whose wit and witticisms in both word and illustration have made him a favorite for collectors. This collection was put together by one such enthusiast and contains some inscribed books, a sketch presentation, an autograph letter laid-in, scarce wrappers and some uncommon titles. The condition, unless noted, is very good or better and very fine copies are also noted in the following descriptions in alphabetical order by title:

- 1) **Altogether New Cynic's Calendar of Revised Wisdom for 1907.** San Francisco, Paul Elder and Co., The Tomoye Press, 1906. 12mo.
- 2) **Bashful Earthquake.** New York, Charles Scribner's, 1898. Superb and famous pictorial cover. Early Herford title.
- 3) **Cupid's Almanac and Guide to Hearticulture.** Boston, Houghton, Mifflin, 1908. Third impression. With two page autograph letter laid-in, to Mrs. Ethelbert Nevin, wife of the composer.
- 4) **Cupid's Cyclopedic.** New York, Charles Scribner's. 1910. 12mo. Original pictorial wrapper. Book and wrapper are very fine.
- 5) **Deb's Dictionary.** Philadelphia, J.B. Lippincott, 1931. Fine copy in scarce very good pictorial wrapper. A popular title.
- 6) **Excuse It Please.** Philadelphia, J.B. Lippincott Co. 1929. Presented by Herford to the owner, H.L. Brown with lavish inscription on front free fly with colored sketch by Herford. With two page autograph letter from Herford to Brown in original envelope. In original and scarce color pictorial wrapper. A scarce title.
- 7) **Fairy Godmother-in-law.** New York, Charles Scribner's, 1905. Pictorial cover. Spine peeling, remainder of book without flaws.
- 8) **Giddy Globe.** New York, George H. Doran, 1919. In original color pictorial wrapper.
- 9) **Laughing Willow, Verse and Pictures.** New York, George H. Doran, 1918. Pictorial paper covered boards. In original color dust wrapper. Book fine, wrapper very good.
- 10) **Overheard in a Garden, et cetera.** New York, Charles Scribner's, 1900. Superb color pictorial paper covered boards. Quite scarce and gorgeous cover design.
- 11) **Scrambled Eggs.** Cincinnati, Stewart & Kidd, 1920. Pictorial covers. Fine.
- 12) **Sea Legs.** Philadelphia, J.B. Lippincott Co. 1931. Presentation Inscription by Herford on half-title. One of Herford's most enduring works, with famous cover design. Superb copy.

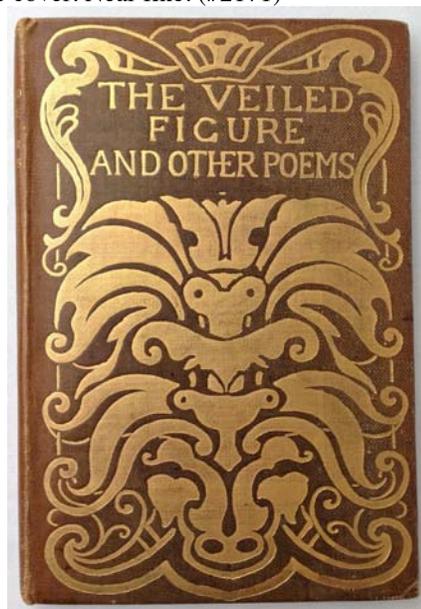
(#2252) Together 12 books: \$950



165
[HEMANS, nee] Browne, Felicia Dorothea. *Poems.* Liverpool & London: Printed by G. F. Harris for T. Cadell and W. Davies, 1808. First edition. Large squarish quarto. Original drab boards. Large wood-enchaving on title page by H. Hole (after G. Cuit), headpieces and one tailpiece wood engravings in the manner after Bewick. All edges untrimmed. Felicia Hemans' exceedingly scarce first book, written between the ages of eight and thirteen. For such an early author, the book is rather lavishly produced with the aid of Viscountess Kirkwall and dedicated to the Prince of Wales (by permission). A very rare survival given its size and fragility. Spine partially worn away (though some of paper label showing), corners worn, some browntoning owing to acidic paper, else a very good, tight copy an important book. (#2112) \$950

166
HOGG, JAMES. *The Queen's Wake: A Legendary Poem.* Edinburgh: George Goldie; Longman, Hurst, Rees, Orme and Brown, 1813. First edition. Contemporary full polished calf with blindstamped border designs on both covers, maroon morocco label on spine, marbled endpapers. 353pp. One of Hogg's earliest works, an epic poem which was well-received and helped establish the young poet who went on to produce a generous oeuvre of poetry, novels and literary criticism. The front cover nearly detached, very clean and bright internally. Scarce. (#2188) \$550

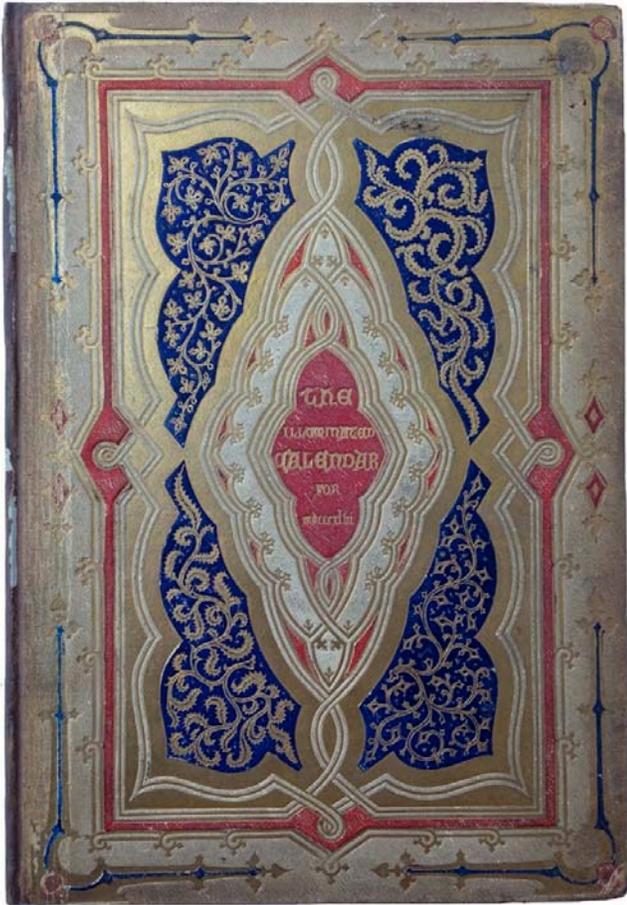
167
HOLLINS, DOROTHEA. *The Veiled Figure and Other Poems.* Oxford: Williams and Norgate, 1895. First edition. Original brown polished buckram with bold gilt-blocked stylized design covering most of front cover. 87pp. All edges red. A very scarce work by Nineties poet, with a stunning decorative cover. Near fine. (#2171) \$225



168
HOLST, ADOLF. *Peterles Wanderfahrt.* Leipzig: Alfred Hahns, Gebruder Dietrich, n.d. (ca. 1930). Oblong 8vo. Color pictorial paper covered boards, cloth spine. Printed on thick cardboard sheets. Full-page color illustrations throughout by Eeika Fischer. Some chipping to boards, overall very good. Delightful illustrations. (#292) \$175

169
HORNE, HERBERT P. *William Bell Scott; Poet, Painter, and Critic.* London: Chiswick Press, 1891. First edition. 4to. Original tan printed wrappers. 16pp. Printed by Herbert Horne and the Hobby Horse on the death of William Bell Scott. Superb full-page red woodcut frontispiece, initial design, large woodcut final page and red publisher's device at end (Chiswick Press). Printed on laid paper. No copies located at time of printing. A fine copy. (#2213) \$225

170
[HUMPHREYS, HENRY NOEL] *The Illuminated Calendar for 1846.* London: Longman & Co., 1846. First edition. 4to. Original cream cloth with exquisite and ornate colored and gilt stamped design on entire front cover. Extremely rare, this beautiful book is printed on thick card paper with full-page color illuminations and border designs throughout by Humphreys. The book is seldom seen bound, and this copy has been expertly mended to provide a tight, superb and clean internal presentation. Spine and corners somewhat worn, but one of the nicest copies of this fragile book one could hope to find. (#2164) (see photo next page) \$1,250



Item 170 (previous page)

171

HUNT, WILLIAM HOLMAN. *Autograph Letter Signed.* Two pages on folded octavo sheet with crested embossed stamp, "Doers London." "Tor Villa, Campden Hill, June 2, 1863. Written to Sir John Simeon, noted baronet and Pre-Raphaelite Brotherhood associate, concerning a painting at the Academy which has been misplaced: "Dear Sir John. To be hung at the Cosmopolitan the picture must have been sent back from the Royal Academy this year if Rollen's had this fate I shall be very happy to do what is possible in the way of correcting the injustice it has suffered... if I find the picture I will give directions to have it placed if space can be afforded." He gives alternate stipulations should the painting not be found. Hunt closes, "It seems a great shame not to be able to take a stroll this delightful morning..." (#2244) \$650

172

HUNT, WILLIAM HOLMAN. *Four Autograph Letters Signed by William Holman Hunt.* 1859-1874: Tor Villa and Wilton Street, Campden Hill. Offered here is a nice group of four autograph letters signed by William Holman Hunt, founding member of the Pre-Raphaelite Brotherhood along with Dante Gabriel Rossetti and J. E. Millais. A total of 8 pages, two to his fellow painter and associate Alfred William Hunt and his wife; one to the widely known art dealer, Ernest Gambart and a fourth to an unnamed gentleman. The letters to Alfred Hunt are warm and chatty, accepting their offer of a studio and thanking Hunt's wife for her letter concerning his

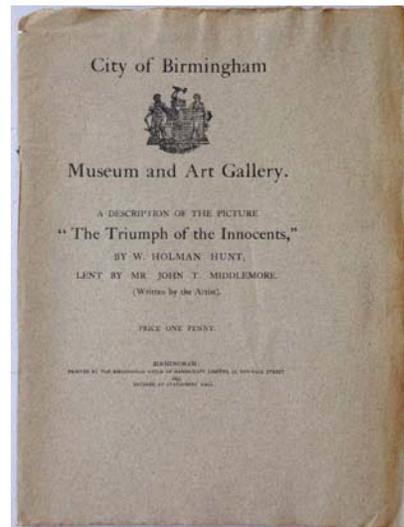
second, controversial engagement to his deceased wife's sister). The letter to Gambart asks about "one Rothschild"...FILL IN) The fourth letter Hunt discusses an interesting commission ("... The poem of 'Temujin at once recommends itself to me as offering some good points for illustration and I will undertake to do a drawing for it as soon as I get a quit few hours. I shall take a peculiar pleasure in this task as the Author [Thoby Prinse] is a much esteemed friend of mine whose assistance I can make sure of to get the best authority of appropriate costume. The prose tale I feel I can also undertake. The poem called the Betrayal I do not feel so certain about..." 8 pages, a few fox marks, very good or better. Tor Villa and Wilton Street, Camden Hill, 13 December 1859, 3 June 1864, 24 June 1873 and 20 August 1874, respectively. (#1248) \$2,250

173

HUNT, WILLIAM HOLMAN. *Handbook to the Exhibition...* Manchester: Taylor, Garnett, Evans & Co , 1906. First edition. 12mo. Gray printed wrappers. Seven full-page photographs of paintings by Holman Hunt. Fine. 4150 (#2219) \$150

174

HUNT, WILLIAM HOLMAN. *Lady of Shalott at Arthur Tooth & Sons Galleries.* London: Arthur Tooth Galleries, 1905. First edition. 12mo. Pictorial paper covered wrappers, 16pp. printed on fine laid paper. Order form bound in at rear as part of last signature with perforation marks for tearing away. Contains a four page introduction discussing the poem, then the poem in the following eight pages. Fine. Scarce. (#2221) \$175



175

HUNT, WILLIAM HOLMAN. *The 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 context and background 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 most scarce and interesting publication. Fine. (#2225) \$275

176

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. (#2223) \$75



177

[JUGENDSTIL] Morgenstern, A.D. *Osterbuch [Hasenbuch].* Berlin: B. Cassirer, [1908]. First Edition. Oblong quarto. Color pictorial paper covered boards, color decorated endpapers, 16 superb full-page pochoir colored illustrations by K. F. E. von Freyhold. Celebrated for its depth of feeling and delicate coloration and composition, these series of illustrations by Freyhold are among the finest to be found in any Jugendstil books of the period. A book seldom found without repairs, this copy is completely unsophisticated with all plates clean and bright. The spine has some slight fraying on top and bottom, corners slightly chipped and hinges only starting to weaken with some separation. Covers show some wear and soiling, yet a very nice copy indeed, in its original state of a book many consider to be the finest representation of Jugendstil art. (#1244) \$2,500

179

[JUGENDSTIL] Musaeus, J.K.A. *Die Nymphe des Brunnens.* Wien and Leipzig, n.d. (ca 1910). 12mo. Creme cloth with cover design in brown, illustrated endpapers, illustrations throughout in color by Ignaz Taschner. No. 11 in the Gerlach series. Fine, unused copy. (#129) \$250



180

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

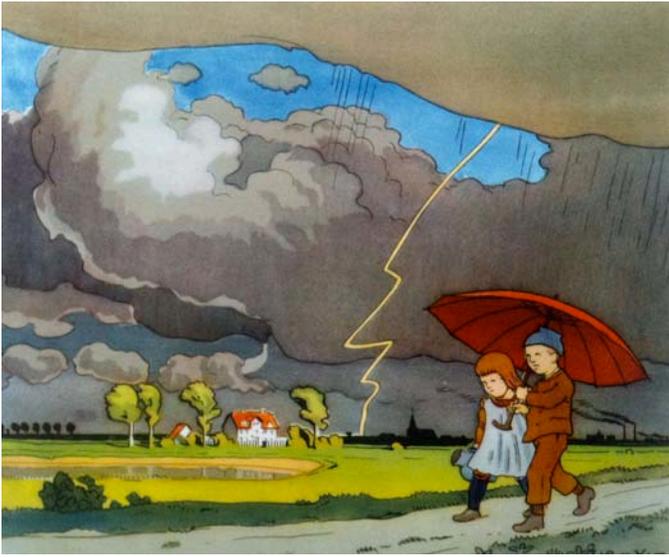
181

[JUGENDSTIL] Gull, Friedrich. *Fruhling, Fruhling uberall! Ein Bilderbuch zu Kinderliedern.* Leipzig: Alfred Hahns Verlag Dietrich, ca. 1922. Green cloth backed color pictorial paper covered boards, illustrated endpapers. Early edition of Caspari's classic Jugendstil book with color illustrations every page. Hinges weakened and split, corners chipped, occasional wear, overall very good copy of a classic. (#759) \$175

178

[JUGENDSTIL] Morgenstern, Christian. *Klein Irmchen. Ein Kinderliederbuch.* Berlin: Bruno Cassirer, 1921. First edition. Original color pictorial boards with cloth spine. Brightly decorated end-papers with bird and tulip design. 41pp. Superb hand-colored illustrations every page by Joshua Leander Gamp. Scarce and charming Jugendstil title. Near fine. (#2106) \$375





182

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

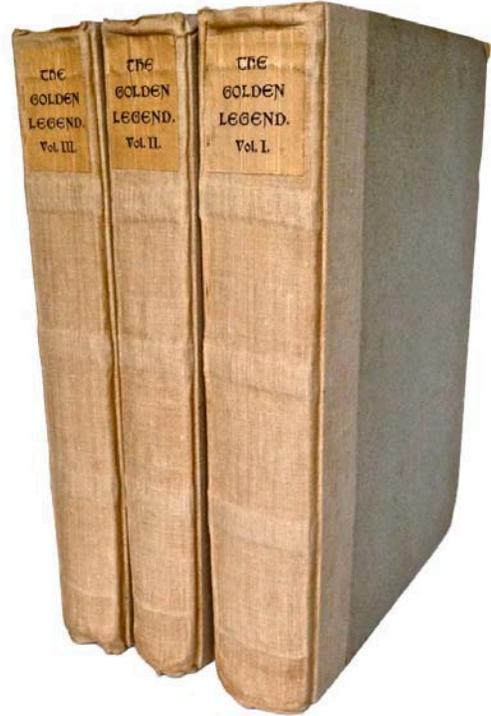


183

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

184

[KEENE, CHARLES] Jerrold, Douglas. *Mrs Caudle's Curtain Lectures*. London: Bradbury, Evans & Co., 1866. First edition. Publisher's full red illustrated calf with embossed gilt and blind-stamped design on both covers and spine. A.E.G, inner gilt dentelles, 190pp. Profusely illustrated with wood-engraving throughout by Charles Keene. Front cover slightly worn evenly over raised portion, extremities of spine sl. worn, overly near fine copy of a very scarce title in the original publisher's full calf binding. (#917) \$450



185

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



Kelmscott Press titles; and rarely found in fine condition, as this copy approaches. (#2275) \$9,500



186

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



188

[KREIDOLF, ERNST] *Der Gartentraum. Neue Blumenmarchen*. Koln: Schaffstein, 1911. First edition. Oblong folio. Original cloth-backed color pictorial paper covered boards, color illustrated endpapers. 16 exquisite full-page color illustrations by Ernst Kreidolf among his finest ever rendered. Many consider these illustrations to be Kreidolf's most innovative and certainly expressing his most creative interpretations in anthropomorphic design. All plates printed on one-side only. Containing verses to a variety of anthropomorphic images including flowers of different seasons, aquatic plants, alpine flowers, medicinal plants, etc. Bottom of spine frayed, corners worn, a bit soiled, but a very good copy of a wonderful Jugendstil classic. (#2109) \$1,250



187

[KREIDOLF, ERNST] Dehmel, Paula. *Fitzebutze*. Koln: Schaffstein, n.d. (ca. 1920). First edition. Quarto. Color pictorial cloth backed boards, color illustrated endpapers, title-page and color illustrations nearly every page by Ernst Kreidolf. Spine chipped, internally very good. A scarce Kreidolf title. (#85) \$750



189

[KREIDOLF, ERNST] *Lenzgesind (Ein Buch von Faltern und Blumen)*. Zurich and Leipzig: Totapfel, 1926. First edition. Original green cloth spine, color pictorial paper covered boards. Color title and 12 sensational full-page color illustrations by Ernst Kreidolf. *Lenzgesind* originated from a collection of images which Kreidolf had set aside from unplaced works of earlier books deemed as surplus and augmented by newer illustrations. "The 63 year old Kreidolf then produced verses for the 12 illustrations, sometimes mature, sometimes humour, sometimes profound." (Haase). A fine copy in every way. A very scarce and seldom seen Kreidolf title, especially in this fine condition. (#2108) \$750

190

[KREIDOLF, ERNST] Weber, Leopold. *Traumgestalten*. Zurich and Leipzig: Rotapfel, 1922. First edition. 8vo. Original beige pictorial cloth. 10 interesting full page color plates by Ernst Kreidolf, others in line. Illustrated endpapers, tinted edges. String mark on rear edge, puncture hole on cover (not detracting), slight wear; overall a very good copy. A scarce Kreidolf title. (#54) \$550

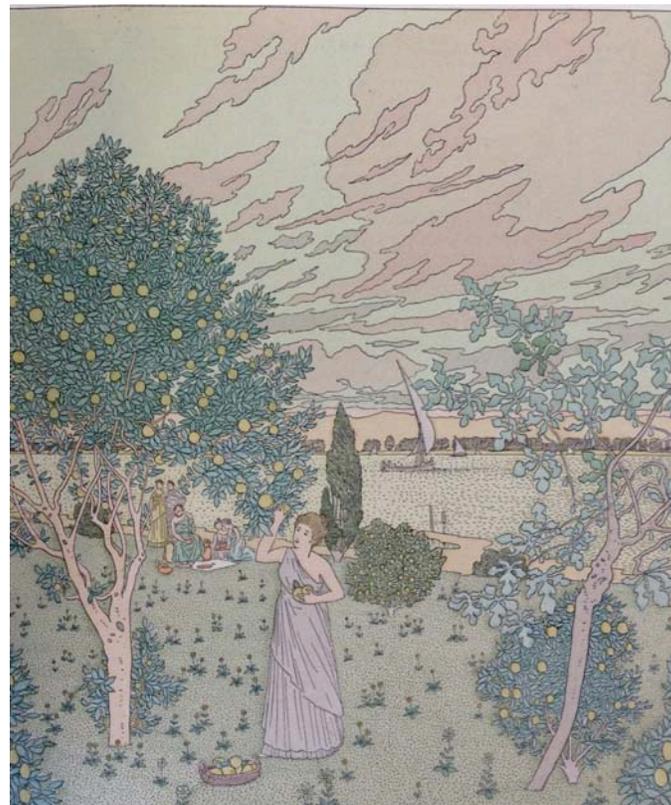


191

[LACE SAMPLE BOOK] Vachoz, Marie. "*Cahier de Dentelle*" [France], [1869]. Original brown paper covered boards, cloth spine. 80 unnumbered pages. A manuscript Victorian lace sample book entirely written in fine handwriting (fountain pen) by Marie Vachoz and comprising 70 original samples of hand-made crocheted, knitted, and bobbin lace samples, 68 of them beautifully mounted on thick coloured paper and then tipped-in, two tipped-in directly onto the sheets (lightly ruled paper). Title page: "Chahier de Dentelle (in heavy lettering) [starting of penciled lettering] [a string of numerals] 1869, Marie Vachoz." The quality of the lace presented here represents a significant expertise and polish in producing handmade lace. The text details 81 different patterns in manuscript (with 70 actual samples) and at the end offers a few pages discussing the specifics of producing knitted and crochet laces. An important work in the sense of its teaching parameter, rarely found thus, with examples and copious explanations, in manuscript form, and the extent of these suggest a work perhaps made in anticipation of publication. The superb patterns detailed in elegant cursive include those M. Vachoz has identified as the Spider, the Laf, Tortoiseshell, the Scale, Pyramids, Snowflake, Valencian, and many others. A superbly preserved survival, with all the examples in perfect condition. Boards somewhat worn at corners, well-preserved internally. Laid in is a fine pen and ink engraving transferred onto gold leaf paper (unknown if this was owned by the author or laid in by a subsequent owner). (#2295) \$1,750

192

LAMB, CHARLES AND MARY. *Poetry for Children*. London: The Leadenhall Press, 1892. First edition thus. Two volumes. 12mo. Bound by Zaehnsdorf in attractive smooth mottled calf (light and dark brown) wit gilt designs and ruling both covers and spine. Facsimiles of the rare 1809 edition, with two superb woodcut engravings as frontispiece to both volumes. Spines expertly mended. Near fine. (#2231) \$275



193

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



194

[LAURENCIN, MARIE] Jouhandeau, Marcel. *Petit Bestiaire*. Paris: NRF, 1945. First edition. Original printed wrappers; glassine dust jacket. One of 330 unnumbered Copies on *Arches pur fil*. Eight evocative and lightly colored in-text etchings by Marie Laurencin. In orange cloth chemise and slipcase with printed label. Fine. (#2271) \$1,500



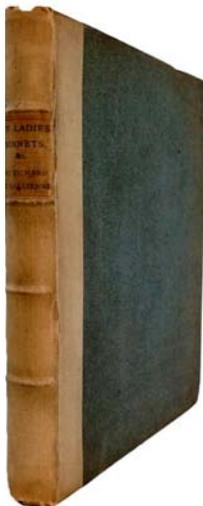
195

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

Le Gallienne's First Book, Privately Printed

196

LE GALLIENE, RICHARD. *My Ladies' Sonnets*. [Liverpool]: Privately Printed, 1887. First edition. 12mo. Original white parchment spine, gray paper covered boards. 145pp, plus extra leaf with quotation (as issued). Le Gallienne's first book, privately printed and very scarce. An amazing copy with barely any wear to the fragile margins of the spine, almost always seen. A most scarce title, but more so in this condition with all of the fragile spine or this perishable book still intact. A few unobtrusive and faint remnants of tape on endsheet. Handmade paper extremely white and showing little wear. A rare offering indeed. (#2166) \$750



197

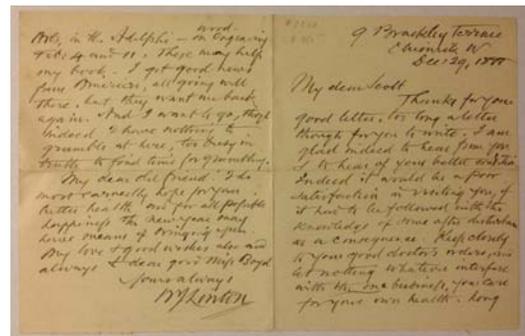
[LEFLER, HEINRICH AND JOSEPH URBAN] Fulda, Ludwig. *Grimm's Marchen*. 4to. Wien, M. Munk, 1905. Original illustrated card wrappers with lettering on cover; 12 incomparable color plates by Heinrich Lefler and Joseph Urban. Possibly concurrent or very early printing of the *Marchen Kalendar* for 1905 with all plates just as brilliant, highlighted in gold. The text by Fulda has been set in Wiener-style borders and all capitals. Front cover with one crease mark and some scuffing, else near fine internally. (#125) \$950

197b

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

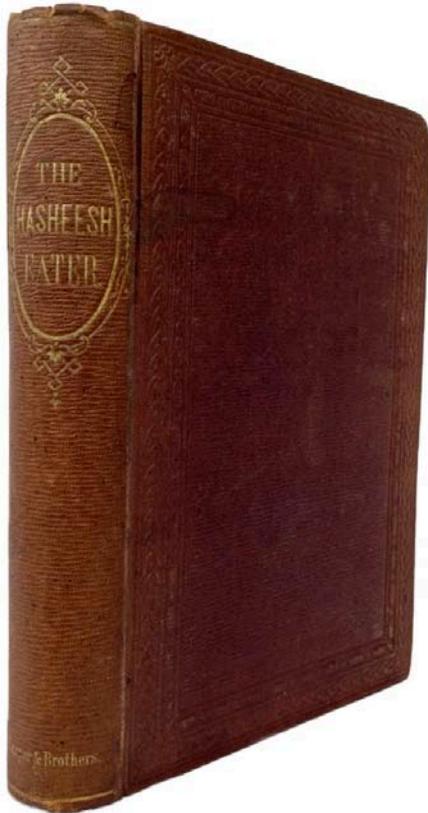
198

LEWIS, MISS ANNA. (Estelle Anna Lewis). *Child of the Sea, and Other Poems*. New York: George P. Putnam, 1848. First edition. Original wavy grain brown cloth with elaborate gilt-stamped design with vignette on both covers and spine. Lewis' first book, a book of poetry which was not only well-received, her work was supported by Edgar Allen Poe who mentored her career by allegedly editing her work and even writing positive reviews in New York literary magazine. An excellent copy, with minor wear to spine and usual browntoning. An exceedingly scarce book, a pioneering work by an early female American poet and author. (#2226) \$450



199

LINTON, WILLIAM JAMES. *Autograph Letter to William Bell Scott*. Lengthy four page letter to William Bell Scott, folded 12mo sheet (yellow hue), all four sides in relatively small longhand. "9 Brackey Terrace, Dec. 29, 1888" Superb and lengthy ALS from Linton, famed English born engraver who emigrated to the U.S. in 1867 and set up a successful printing press in Hamden Connecticut. Linton's relationship with William Bell Scott's lover, Alice Boyd, following Scott's death, is legendary. "My dear Scott, Thanks for your good letter, too long a letter though for you to write. He expresses his happiness in hearing about Scott's improving condition and entreats for a visit. Further... "I would not have you trouble yourself about the 'delusions.' Talks about a printing job, an excess of work, and describes costs. "Did I tell you I have two lectures to give... These may help my book." Much more. He Near fine. (#2240) \$750



First Book in English Dealing with Hashish

200

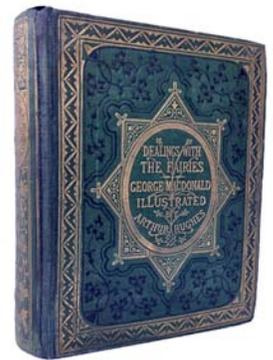
LUDLOW, FITZ HUGH. *The Hasheesh Eater: Being Passages from the Life of a Pythagorean.* New York: Harper & Brothers, Publishers, Franklin Square, 1857. First edition. Original publisher's wavy-grained brown cloth with ornate blind-stamped border design both covers, spine with gilt-designed frame motif around title, publisher in gilt at bottom. 371pp. Fitz Hugh Ludlow (1836-1870) was a colorful, if not iconoclastic American author, journalist and explorer who wrote about his travels across America on the overland stage to San Francisco, Yosemite and the West Coast, and was the author of many works of fiction, essays and quasi-scientific meanderings. But he is best known for his first book, *The Hasheesh Eater*, which explores in often eloquent as well as lurid detail the altered states of consciousness brought on by cannabis intoxication. The book is the first in English about hashish or cannabis. From Wikipedia: "Ludlow became a 'hasheesh eater,' ingesting large doses of this cannabis extract regularly throughout his college years... and found the drug to be a boon to his creativity: "My pen glanced presently like lightning in the effort to keep neck and neck with my ideas... although at last with such terrific speed that I could no longer write at all." He later grew to think of cannabis as 'the very witch-plant of hell, the weed of madness.'" Interestingly, the book was written by Ludlow on the advice of his physician during his withdrawal. A scarce, iconic and certainly groundbreaking American novel. Near fine copy with minimal browntoning. Cloth covers clean, corners and hinges intact. (#2208) \$1,200

201

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

202

MACDONALD GEORGE. *Dealing with the Fairies.* London: Strahan & Co., 1868. Original gilt and blindstamped cloth. Second issue. Woodcut illustrations throughout by Arthur Hughes. The second issue is uncommon and no recorded by Bulloch or Osborne. Expertly rebacked retaining original cloth. Near fine internally. (#2246) \$950



203

[MEDICAL RARITY] *Eustachi, Bartolomeo. Tabulae Anatomicae.* Amsterdam: R. & G. Wetstenios, 1722. Second edition. Folio. 375 x 235 cm. Contemporary brown boards, calf spine with six raised bands, label with title. Engraved title-page showing illustration of a dissection and exquisite 47 full-page engraved plates all fine, with superior registration and dark impressions. On an attached string is the original ruler usually not found. Eustachio's finely executed drawings for the Tabulae depicting the thorax, nervous system, various organs and vascular structures were equal to any drawn in the period. The Dutch 1722 is of great rarity and few complete copies have survived in contemporary bindings. Tomlinson remarks, "Eustachio's plates are remarkable not only for the advanced anatomical knowledge shown, but also for the original method of identification of structures drawn on the plates, and for their artistic qualities." A complete, tall copy, contents clean and bright with the only flaw being a crude mending of tears to the lower corner of the title page. There is a loss of some of the paper, but not affecting any lettering or the engraving. Binding worn with top one inch of spine worn away, corners chipped, edges worn. Still a well-preserved and attractive binding; more so, a nearly fine example of all of the engravings. (#1062) \$3,250



204

[MEDICAL RARITY] Kerckring, Thomas Theodor. *Spicilegium Anatomicum continens observationum anatomicarum rariorum centuriam unam, nec non osteogeniam foetuum*. Amstelodami: Andreas Fris, 1670. First edition. Quarto. Two parts in one, as issued. General engraved title page, title and divisional title page with vignettes by Abraham Bloeteling, 39 numbered engravings, nine of which comprise large multi-folding plates extending nearly twice the height of the book. As well, 30 illustrations in text (11 are full-page). Contemporary vellum with ink label on spine, owner's inscription front pastedown dated 1820. Scarce FIRST EDITION of Kerckring's classic "Anatomical Gleaning," providing over 100 observations on various unusual topics in illustrative anatomy. The superb engraved title by Bloteling shows a female dissector in classic dress, an unusual picturing, since very few (if any) women were allowed to participate in this profession in the 17th Century. Kerckring was the first to describe 'Kerckring's Ossicle,' an ossification in the occipital bone. Covers soiled, a remarkably preserved copy in original or contemporary binding. All plates as well as folding plates in near fine condition, occasional small tears, brown-toning and spotting. A most well-preserved copy of this important early treatise on human anatomy. Garrison-Morton, 383; Heirs of Hippocrates, 632; NLM/Krivatsy, 6346; Norman, 1209; Roberts & Tomlinson, p. 300-303. What looks to be an inferior copy compared to ours, sold in the Dean Edell Collection (Christie's, 2007) for \$15,000. (#1082) \$9,500

205

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



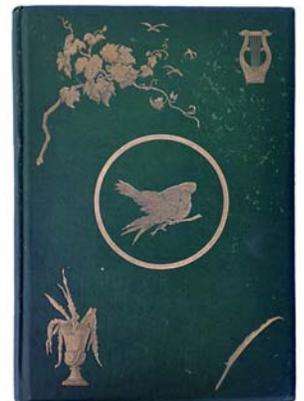
206

[METIVET, LUCIEN] *La Belle au Bois Dormant*. Paris: Enoch & Co. & Ernest Flammarion, 1902. First edition. Oblong quarto. Original color pictorial paper covered boards. In original pictorial dust wrapper. Nineteen full-page lithographic color illustrations by Lucien Metivet to poems (by Metivet) and music by De Jane Vieu. A lovely book with superb illustrations by Metivet, popular illustrator for the Journal *Le Rire*. Wrapper lacking 4 x 1 inch section in front, remnants of plastic tape on back, but presentable. Book is near fine. (#2308) \$625

207

MEYNELL, ALICE and A.C. THOMPSON.

Preludes. London: Henry S. King & Co., 1875. First edition. Original publisher's superb gilt-blocked illustrated cloth (green), gilt spine. Alice Meynell's first book; celebrated poet, essayist and art critic, this her book with illustrations also by Alice as well as her sister Elizabeth. A fine copy of a book an important book, rarely seen. (#2167) \$1,500



208

MEYNELL, VIOLA. *Antonia*. London: Martin Secker, 1921. First edition. Publisher's yellow cloth with single black border rule, lettering in black on cover and spine. 284pp. plus 2pp adv. A rare first edition by Viola Meynell, daughter of Wilfrid Meynell and Alice Thompson Meynell, both noted publishers and writers. Viola wrote over 20 books and grew up with many of the great writers of the period, and was one of the earliest authors to publicly support D. H. Lawrence in his writing. Very good, clean copy. (#2227) \$225

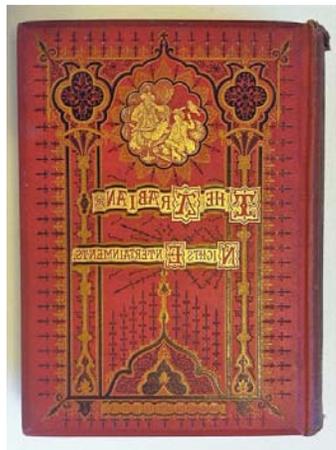
209

[MILLAIS, J.E.] *Ancient and Modern Pictures and Remaining Works of the Late Sir John Everett Millais*. London: Christie, Manson & Woods, 1897. Printed beige wrappers. 14pp. Annotated in pencil. "Highly important paintings," the sale included 137 lots, including work by Edward Burne-Jones, and Lord Leighton. Very good. (#2215) \$150

Millais to William Michael Rossetti

210

[MILLAIS, J.E.] *Autograph Letter Signed to William Michael Rossetti*. Two pages on one single 12mo sheet. "Cosford House" Dated in pencil, 10 Aug '57. William H. Millais, painter and brother of the renown Pre-Raphaelite painter, J.E. Millais, to William Michael Rossetti, brother of D.G. and Christina Rossetti. Speaking of loaning paintings or drawings to W.M. Rossetti for his trip to America: "My dear Rossetti, I am sorry that I have nothing to send you for America. Your time is so short that I did not know how I could manage- I have a drawing I should like to have sent, but I fear it is purchased by this time and the owner not likely to part with it. All the good drawings? ... are sold- but I will most certainly endeavor to be ready next time [?]...." Very good. Scarce association. (#2241) \$650



211

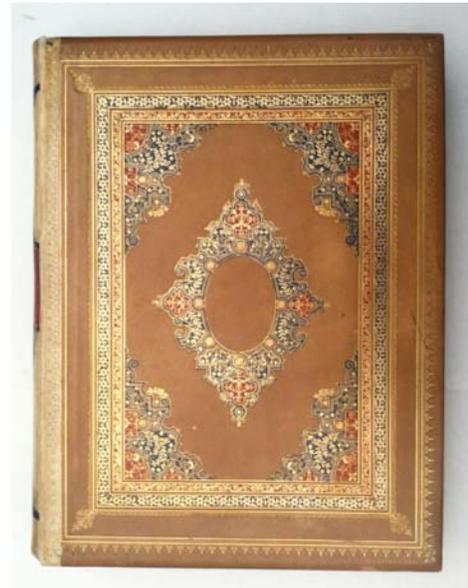
[MILLAIS, J.E.] Dulcken, H.W. *Dalziels' Illustrated Arabian Nights' Entertainments*. London: Ward, Lock, and Co., 1870. First edition. Thick quarto. Original reddish cloth, heavily gilt and stamped in yellow and black on front cover and spine. Popular and celebrated Dalziel edition with superb pictorial covers and copiously illustrated throughout with wood engravings by Millais,

Dalziel, Tenniel, Watson, Pinwell, and many more. Nearly 200 full-page wood-engraved illustrations by artists of the period. A.E.G. 822pp, publisher's list in back. Association copy, inscribed "To Aileen May Wyndham-Quin/ a new Year's gift/ from/ her affectionate friend/ J.S. Flanagan?/ Adare/ New Year's Day/ 1888. Aileen May Wyndham-Quin was the daughter of Windham Wyndham-Quin, 4th Earl of Duraven and the wife of Reginald Barbazon, himself the 5th

Earl of Dunraven! This is quite a nice copy of a scarce book seldom seen in original cloth. Head and foot of spine somewhat torn, corners rubbed, front hinge cracked, rear hinge intact. Very good with slight foxing to prelims. (#931) \$575

212

[MILLAIS, J.E.] *Catalogue of Prints Wood Engravings After Sir John Everett Millais in the Victoria and Albert Museum*. London: Printed for His Majesty's Stationary Office, 1908. First edition. Publisher's printed wrappers. 32pp. + 2pp. adv. A catalog compiled by Martin Hardie, Asst. in the Section of Prints and Drawings. Annotated in pencil. There is a list of illustrations calling for four, but none have ever appeared to be present in this copy. Near fine. (#2220) \$150



213

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

214

[MILLAIS, J. G.] *The Life and Letters of Sir John Everett Millais*. London: Methuen, 1899. First edition. Two volumes. Original publishers dark blue cloth with gilt design cover and spine. Over 300 illustrations including nine photogravures impressed onto special paper. A near fine set of a work sought-after by Pre-Raphaelite and Victorian enthusiasts. (#970) \$450



215

MILNE, A.A. *Teddy Bear; More Very Young Songs; Fourteen Songs, etc.* Offered here are four of the books in the "Song Book" series al quarto in their original pictorial dust wrappers, two English firsts and two Canadian firsts, as follows: 1) "Teddy Bear and Other Songs," London, 1926, Methuen; "Teddy Bear and Other Songs," Toronto, 1926, McClelland & Stewart;

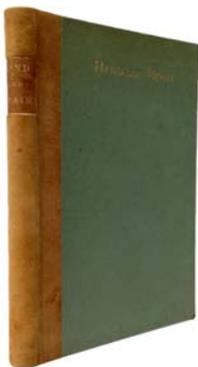
"Fourteen Songs From 'When We Were Very Young,'" Toronto, 1925, McClelland & Stewart; and "More 'Very Young' Songs, London, 1928, Methuen. All wrappers very good to near fine. Books, two fine condition, the others very good. A nice collectible set. (#2307) \$750

216

MITON, JOHN. *L'Allegro and Il Penseroso.* London: David Bogue, 1855. First edition thus. Quarto. Original publisher's tan pebble-grained cloth with blindstamped and bold central gilt-stamped design on front cover, spine and back cover heavily blind-stamped with same design, gilt lettering on spine. A.E.G, beveled boards, printed on thick card stock, on rectos only with inserted tissue guards ever page. A gutta percha binding. An extravagant production, profusely illustrated by Birket Foster with 30 separate wood-engraved illustrations. As if unopened, a remarkably preserved, fine copy of a gorgeous book. (#909) \$375

217

MORRIS, WILLIAM AND GRANT ALLEN, GEORGE BERNARD SHAW, ETC. *Hand and Brain, A Symposium of Essays on Socialism.* East Aurora: Roycroft Press, 1898. First edition thus. 4to. Original half fine suede, gray paper covered boards, gilt lettering cover and spine. #449 of 725 Numbered Copies. A rather scarce Roycroft title. Corners bumped, else very fine copy of a book seldom seen in presentable condition. (#2184) \$325



218

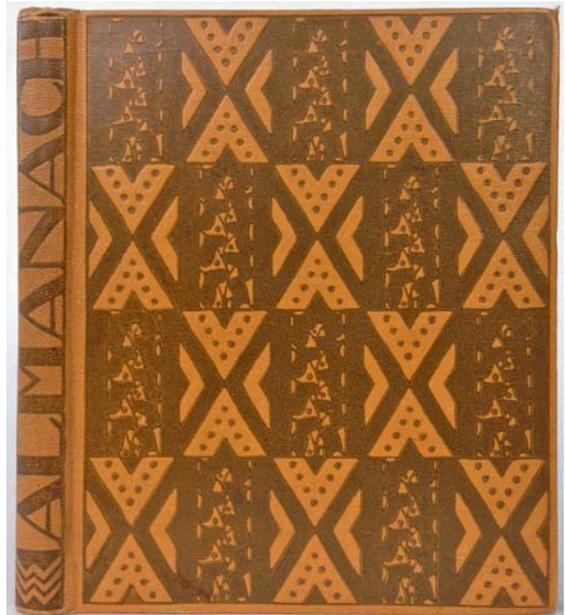
MORRIS WILLIAM. *Under and Elm Tree* (Two Copies, With Variant). Aberdeen: James Leatham, 1891. First edition. 12mo. Printed wrappers with two-panel border vignettes. Two separate copies, one being the first edition (we are calling here 'original edition), 16pp., stitched, as issued. We have another 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 title page 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



219

[MORRIS, WILLIAM- WALLPAPER SAMPLES] A Collection of Vintage Wallpaper. Nine William Morris wallpaper pieces ranging in size and shape, with date and company unknown, though definitely 20th Century and not Morris & Co. Several large pieces (20 x 24 inches). Patterns include "Marigold," "Larkspur," "Flowering Scroll" and others. All in near fine condition. A nice collection for display. (#2335) \$275



220

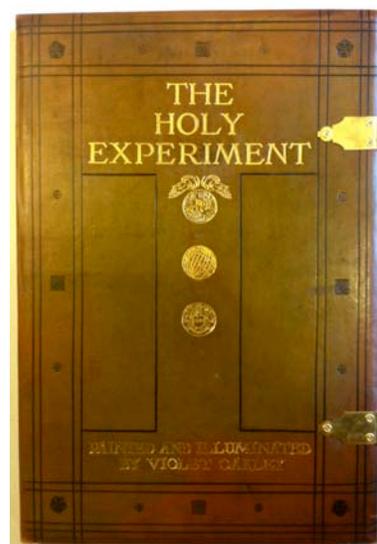
[MOSER, KOLOMON, KLIMT, HOFFMAN, KOKOSHKHA, ETC.] *Almanach Der Wiener Werstatte.* Wien & Leipzig: Bruder Rosenbaum, [1911]. First edition. Original publisher's light tan cloth with superb light brown embossed design both covers and spine by Josef Hoffmann, celebrated leader of the Wiener Werkstatte movement. Hoffmann also designed book borders and vignettes in the book. Super illustrations throughout, some full color, by Klimt, Moser, Kokoshka, Dzeschka, Loffler and more. A fine copy of a rare and beautiful Wiener Werkstatte title featuring nearly all of the heavy hitters in the art movement. (#2197) \$1,750



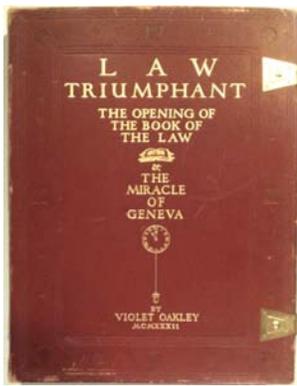
221
MUNRO, HECTOR H. *The Westminster Alice.* London: Westminster Gazette, 1902. First edition. 44pp., 4pp ads in back. First issue predating larger book form (67pp). Bound in maroon cloth, gilt. Illustrated throughout with comical line drawings by F. Carruthers Gould. Very good. (#2174) \$450

222
[NAPOLEANA] *Sketches on the Intrinsic Strength, Military and Naval Force of Russia and France With Remarks on their present Connexion, Political Influence and Future Projects.* Hague: unknown, possibly London, 1803. First edition. Quarto. Half calf, vellum corners, marbled paper covered boards. Part I [all that was published]. 182pp, 6pp. postscript; "The Second Part of these Sketches, 12pp. Tall copy with wide margins, exceedingly scarce and precocious treatise on threat of Napoleon and the intricacies and strategies of war and how to avoid it, with special respect to Russia and also Great Britain. The author has remained unknown to this day, but from "The Edinburgh Review" of 1804 we have some inkling to his identity: "This is altogether a very singular work. The language is that of a foreigner pretty well acquainted with English, or of an Englishman who, by long residence abroad, has lost the free use of his native tongue." A most intriguing and exceedingly scarce volume on Napoleonic France, only one other copy located on the market. A superb copy with only light wear and discoloration to binding, near fine. (#956) \$2,250

223
[NOUVEAU ART PORTFOLIO] H. Vial., Editeur. *Lettres et Enseignes; Premiere Serie: Art Nouveau Par E. Mulier, Professeur de Composition Decorative Diplome.* Dourdan: Librairie H.Vial, successeur de Ch. Juliot, n.d. (ca. 1900). First edition. Large folio (43 x 33 cm) cloth-backed folder with superb Nouveau-illustrated titling and design motif in red-brown, original ribbon ties (3) present. 28 Art Nouveau plates (numbered 1-28) in many colors, superb illustrative illustrations and motifs delineating period Nouveau design, by E. Mulier. Present is the extremely rare eight-page description of the plates (also folio size), with embellishments and the last page containing 'Extrait du Catalogue.' This laid in prospectus is entirely uncut and near fine. Binding and contents all in wonderful condition, with minimal wear, near fine. A most desirable and important Art Nouveau compendium, rarely seen thus. (#81) \$2,250



224
[OAKLEY, VIOLET] *The Holy Experiment.* Philadelphia: Privately Printed by Violet Oakley, 1922. First edition. Elephant Folio measuring 15 5/8 inches wide, 23 inches long. 51 pp + [7] and 22 superb full color tipped in plates, some folding to enormous size. Original full brown leather embossed with geometric and floral stamped designs in dark brown, pictorial bold gilt stamped circular motifs and lettering on front cover. Inside endsheets both brilliant gold shiny paper. Two large closing brackets on outward edges. In original faux-wood paper box. Limited to 500 Numbered and Signed Copies by Violet Oakley, of which this is No. 11. This monumental production was personally overseen and published by Oakley over more than a decade of preparation and production and comprises seven separate folders or fascicules, each of which printed on special Italian handmade paper and printed in red and blue and black from manuscript calligraphy by Oakley. Two of the fascicules contain huge (some folding out) color plates printed magnificently in bright colors illustrating murals and designs from her work at the Pennsylvania State Capital in Harrisburg. 22 superb full color plates, with highlighting in gold and other colors, one folding out to 26 inches! A brilliant copy with pristine contents. The binding is near fine with only minimal marking and slight wear, the leather (notoriously prone to drying) is supple, smooth and in excellent condition. The fragile box has been reinforced with paper tape. In original laid paper wrap-around sheet protecting contents within the binding. One of the truly great color plate books emanating from the Brandywine Tradition and a lasting rarity. (#1234) \$3,250



225

[OAKLEY, VIOLET] *Law Triumphant Containing the Opening of the Book of Law*. Philadelphia: Privately Printed by Violet Oakley, 1932. First edition. Huge folio, 16 1/4 x 12 1/2 inches, full red-brown leather, blindstamped and lettered in bright gold on cover, by Alfred Smith and Company (Philadelphia) with two metal closing clasps. Contains, as printed, on bound volume with buckram spine, thick card boards containing limitation page (Limited to 300 Numbered and Signed Copies (by Violet Oakley) of which this is No.87), pp1-104; and the Conclusion containing subscriber's list, biographical notices, list of exhibition, pp105-113. And the second is a stiff card printed folder titled *Law Triumphant, Plates*, with four separate fascicules, each printed in red on cover and containing 71 collotype plates in full color and tinted color, printed by the House of Max Jaffe of Vienna. Entire work printed on handmade paper on San Marco paper. The metal clasps are copper-gilt and made by Douglas Gilchrest. A Original protective sheet covering inside contacts. Inside of leather covers is bright gold paper lining. A superb copy with marginal wear to fragile leather binding, contents pristine and virtually unopened and unused. (#1235) \$2,250

226

PALGRAVE, FRANCIS T. *The Golden Treasury; Second Series*. London: Macmillan and Co., 1904. 12mo. Superb intricate and finely tooled binding by RAMAGE on full olive green crushed morocco with central wheel pattern with spokes ending in stylized blossoms, florets and stipples covering nearly the entire surface of the book, both covers and spine. Large inner dentelles with different gilt stippled and wave pattern, beige silk moire endpapers and doublures, all edges gilt. Margins of spine slightly rubbed, else fine. A magnificent and surely representative Ramage binding. (#1918) \$2,200

227

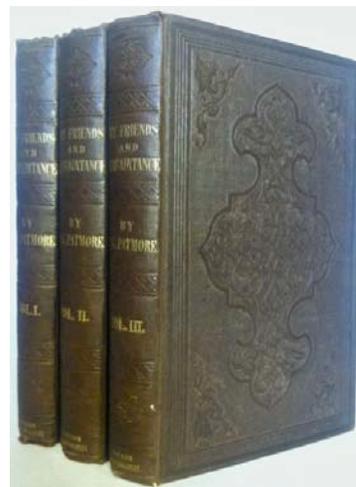
PATMORE, COVENTRY. *Angel in the House*. London: John W. Parker, 1854. First edition. Original plum cross-hatched fine cloth with original printed label on spine. Patmore's scarce and storied work which was to elicit much favor in the coming years (as well as subsequent controversy). Through the popularity of this work, Patmore was introduced to Dante Gabriel Rossetti and the Pre-Raphaelites for which he remained close throughout his life. A superb copy, red-brown endsheets discolored as usual, near fine. (#1314) \$450

228

PATMORE, COVENTRY. *Autograph Letter to Sir John Simeon* (waxes on, about D.G. Rossetti). 3pp on folded sheet. "Highwood Cottage, Fortis Green, Finchley, May 18, 1858." An early letter by Patmore (1823-1896), famed English poet and Pre-Raphaelite associate, to the baronet John Simeon who had recently published a book on John Donne, and noteworthy in Patmore's mentioning and promoting Dante Gabriel Rossetti's incipient book publication: "Gabriel Rossetti, the painter, is about to print a selection from almost unknown Italian poets previous to Dante ["Early Italian Poets," Smith, Elder and Co., 1861]. Patmore continues: "I have seen the M.S. and am sure that the work is one which will give you great pleasure. I know of no other poetry so intense and lofty as some of these pieces, which are as ingenious and intellectual as Donne, and far more passionate." Fine. (#2238) \$950

229

PATMORE, COVENTRY. *Poems*. London: Edward Moxon, 1844. First edition, First Issue. Original brown paper covered boards, printed label on spine. 157pp. First issue of the author's first book, with the very first date of appearance on ads: January 1, 1844. Frederick Locker's Copy, noted author of the period and friends with many of the high-powered authors and artists of the day, including Ruskin, Tennyson, Dickens, Trollope, etc. Locker's superb decorative bookplate appears on front pastedown. A stunning copy of what is now considered an extremely rare and important book, seldom seen in its original binding. Our copy is near fine with chipping to spine and corners. The boards are remarkable fresh and unscratched, as is the interior, clean and bright. A wonderful and significant survival. (#1311) \$1,750



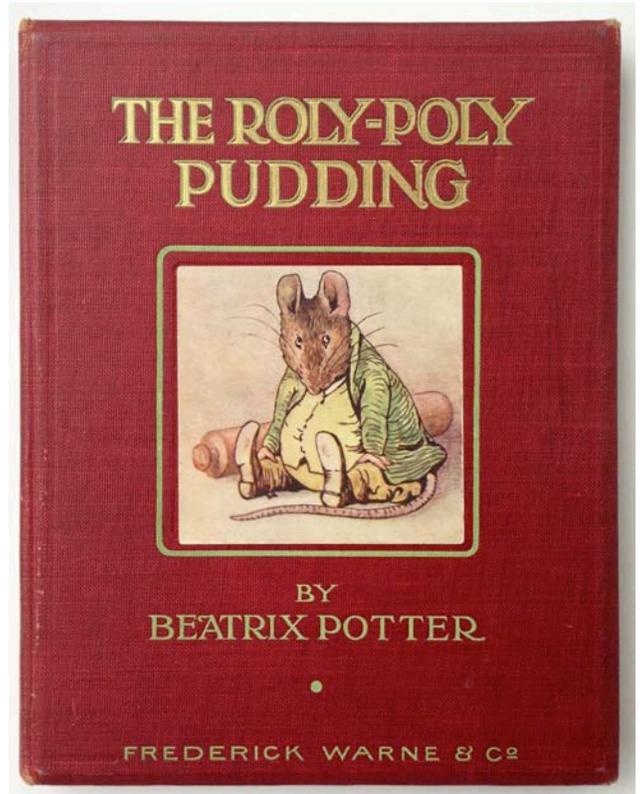
230

PATMORE, PETER GEORGE. *My Friends and Acquaintance: Being Memorials, Mind-Portraits and Personal Recollections of Deceased Celebrities of the Nineteenth Century with Selections from their Unpublished Letters*. Three Volumes. London: Saunders and Otley, 1854. First edition. Original attractive blind-stamped brown cloth with elaborate designs and

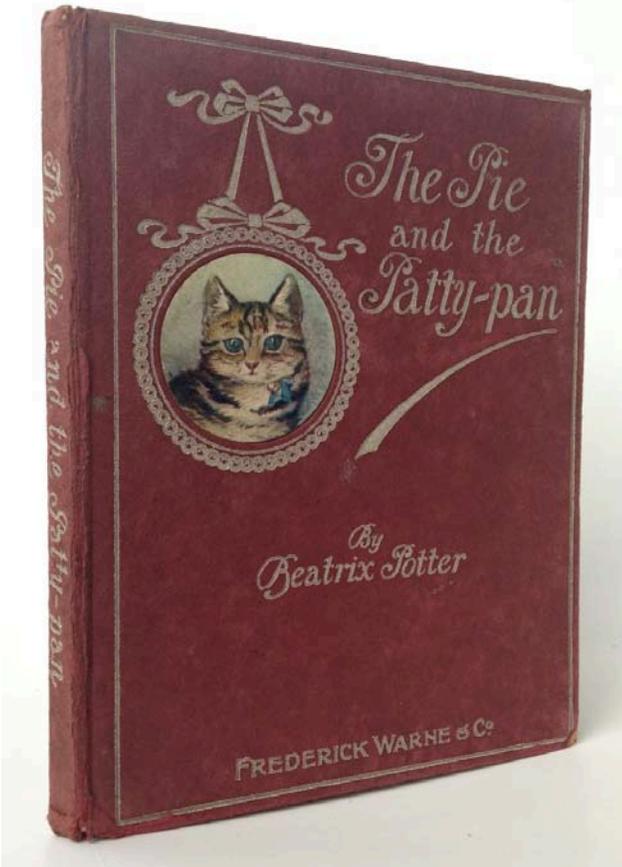
borders on both covers and spine. Spine with gilt lettering, original bright yellow endpapers. Roger Senhouse's copy with his signature. Quite a scarce and interesting treatise by Coventry Patmore's father, containing lengthy 'vignettes' on Charles Lamb, William Hazlitt, Thomas Sheridan and others. A perfectly fine set. Stunning condition. (#1303) \$750

231

PAYNE, JOHN. *The Descent of the Dove and Other Poems*, London: Printed for the Author for Private Circulation, 1902. First edition. Gray printed wrappers. #9 of Only 25 Copies Printed, on handmade paper, edges uncut. A supplement to the Poetical Works of John Payne (printed by himself). Payne was an English poet and translator and became associated with Dante Gabriel Rossetti, the extent of which has been chronicled in a recent book by Andrew Stauffer entitled, "Five Letters from D. G. Rossetti to John Payne." Spine 2/3 chipped away, else very good and tight. Very rare. (#2203) \$275



Item 233



232

POTTER, BEATRIX. *The Pie & the Patty-Pan*. London and New York: Frederick Warne & Co., 1905. First edition. Original maroon paper covered boards with color cover insert of cat, lettering on cover and white impressed in white. Ten superb color plates by Potter. Corners slightly bumped, occasional very slight soiling, else very good, clean and tight copy of an early Potter title. (#2325) \$1,250

233

POTTER, BEATRIX. *The Roly-Poly Pudding*. New York: Frederick Warne & Co., 1908. First American edition. Original maroon cloth over beveled boards, color cover insert, gilt and green lettering on cover. Full-page color plates and black and white illustrations by Potter. Potter's first large format book. A very nice, tight and clean copy. (#2326) \$850

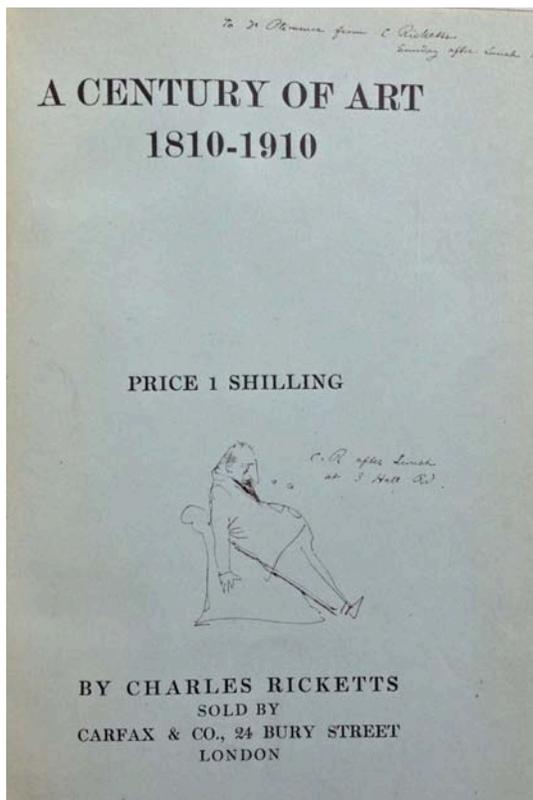
234

[PRANG COLORPLATE CLASSIC] Pratt, Charles Stuart. *Baby's Lullaby Book. Mother Songs*. Boston: Prang & Company, 1888. First edition. Folio. Silk over boards stamped in brown, silver, pink and green design. 16 delightful full-color plates by W.L. Taylor. In scarce original printed dust jacket. These illustrations are marvelous, the entire production of very high quality, typical of Prang publishing. A very fine copy with almost no signs of wear. (#15) \$1,850



235

[PYLE, HOWARD] Thackeray, William Makepeace. *The Chronicle of the Drum*. New York: Charles Scribner's Sons, 1882. First edition. Quarto. Original publisher's deluxe binding, bound in full brown morocco leather, with blindstamped design and ruling on both covers, spine with five raised bands. Marbled endpapers, beveled boards, A.E.G. 70pp, printed on thick card stock, gilt decorated inner dentelles. Illustrations throughout engraved on wood by eminent artists including Howard Pyle (frontispiece and two additional), Gibson, Frost, Fredericks, Woodward, Taber and others. Near fine. (#890) \$250

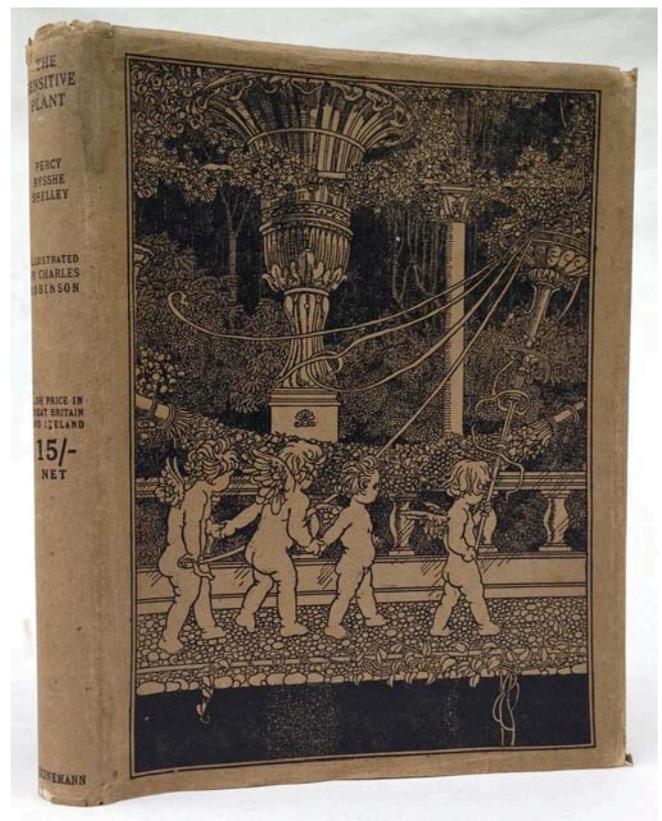


236

RICKETTS, CHARLES. *A Century of Art*. London: Carfax & Co. for Charles Ricketts, [1910]. First edition. 12mo. Polished green buckram, black leather panel and gilt lettering on spine, original light green printed wrappers bound in place. Inscribed by Ricketts to a friend and admirer, with sketch and one page autograph letter attached, all to H. G. Plimmer, a well-known physician and art enthusiast (whose superb pictorial bookplate appears on front pastedown). On top of title-page: "To Dr. Plimmer from C. Ricketts, Sunday after Lunch." And appearing just above publisher credits on t.p., Ricketts has sketched himself, rotund and sleeping, in a reclining position on an armchair with the caption, 'C.R. after Lunch at 3 Hall Rd.'" As well, affixed to a preliminary page, is the following ALS from Ricketts: "Dear Plimmer, I am sending you this pamphlet of mine as the preface touches on some important points in Art. It was issued during the coronation Epidemic and is now out of print. Don't bother to acknowledge it, but only a few people are interested in what I feel about pictures and among them I like to count you. Sincerely Yours, C. Ricketts." A near fine copy of an extremely scarce pamphlet (no other copies located on internet) and indeed a colorful collection of presentation highlights from one of the chief book artists and art critics of the period. Ricketts presentation copies are quite scarce, and that with an original sketch exceedingly so. (#2169) \$2,250

237

[RICKETTS, CHARLES] De Tabley, Lord. *Poems Dramatic and Lyrical* (Special Edition, 1 of 100 Copies). London: Elkin Mathews and John Lane, 1893. First edition. Full publishers stiff vellum binding with bold ornate gilt Nouveau pattern on both covers and spine by Charles Ricketts. Illustrations by Charles Ricketts. With the Art Nouveau bookplate of Christie Chetwynd Atkinson with illustration by M.C. Fisher, 1902. Near fine copy. (#2134) \$1,500



238

[ROBINSON, CHARLES] Shelley, Percy Bysshe. *The Sensitive Plant*. London/Philadelphia: William Heinemann/J.B. Lippincott Co., 1911. First edition. Deluxe Edition in original publisher's full vellum binding with elaborate gilt stamped cover design and decorations and lettering on spine. In exceedingly scarce first state dust wrapper issued with this book, bearing "Cash Price in/ Great Britain/ and Ireland/ 15/- Net" on spine (later jackets with trade edition omitted this). Charles Robinson's masterpiece with 18 tipped-in full color plates (tissue-guarded) as well as illustrations in tint on nearly every other page. Illustrated endpapers, top edges gilt, others uncut. Except for two oil stains to cover, near fine. The only copy of the Deluxe Edition we have seen with this wrapper. (#2306) \$950

239

ROBISON, JOHN. Robison, John. *Proofs of a Conspiracy Against All the Religions and Governments of Europe, Carried on in the Secret Meetings of Free Masons, Illuminati and Reading Societies*. Edinburgh: Printed for William Creech and T. Cadell, and W. Davies, 1797. First edition. Original gray paper covered boards, white paper spine. Excessively rare first edition of the first and most elaborate treatise aimed at exposing the excesses and scandals of Free Masons, especially laying claim to the workings of the Illuminati, the most feared of all secret societies in the 18th Century. John Robison (1739-1805) was a noted Scottish physicist and mathematician and professor of philosophy at the University of Edinburgh who in his later years became enamored with promulgating various worldwide conspiracy theories. This work, his chief 'scholarly' output was purported to stem from valid research, though it came chiefly from the testimonies of one man, a 'secret monk,' whose name was Alexander Horn. The work was extremely popular and went through many editions

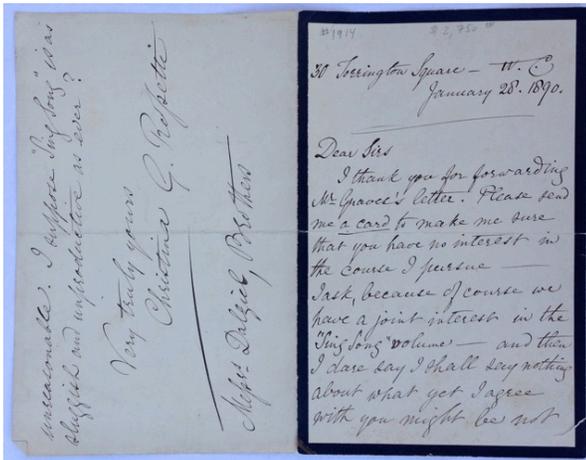
239

ROBISON, JOHN-continued

including a stated Second Edition in the same year, Third and Fourth Editions in 1798, etc. It was translated into French and German and other editions through 1803. Robison personally contacted Benjamin Franklin in America to challenge him with the book, and Franklin gave a lengthy written response, in short saying that while Doctrines of the Illuminati had no doubt spread in the United States, that he did not believe the Lodges of the Free Masons "in THIS country had, as Societies, endeavored to propagate the diabolical tenets of the Illuminati." 496 pages. Top edges cut, others uncut. All leaves including endsheets original. Includes original three preliminary pages, 1) "To the Right Honorable William Wyndham," 2) poem by Lucretius, and 3) Corrections. Includes introduction, pp. 1-17. Printed on laid paper. A most important and exceedingly scarce survival, a completely unsophisticated copy. Spine has lost all paper, corners bumped, covers soiled; internally clean and bright. (#2323) \$2,250

240

ROSSETTI, CHRISTINA. *A Pageant and Other Poems.* London: Macmillan and Co., 1881. First edition. Publisher blue-green cloth with subtle gilt ruling and circle design by Dante Gabriel Rossetti on front cover, (repeated on back cover, though in blind), spine gilt. 198pp. A brilliant copy with gilt all bold and bright, minor bumping to foot of spine and one corner, near fine. (#2250) \$350



241

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

242

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

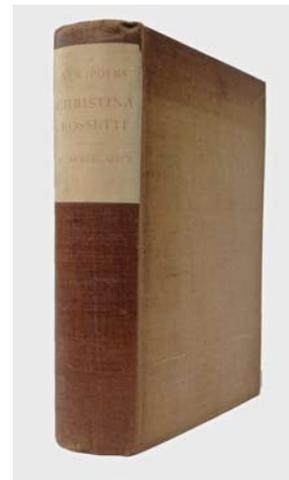
243

ROSSETTI, CHRISTINA. *Maude, A Story for Girls.* London: James Bowden, 1897. First edition. 12mo. Original polished blue-green buckram, gilt lettering cover and spine. 81pp. 1p. advertisement at end. 500 copies. Prefatory note by William Michael Rossetti. Written by Christina Rossetti in 1850. Fine. (#2191) \$250

244

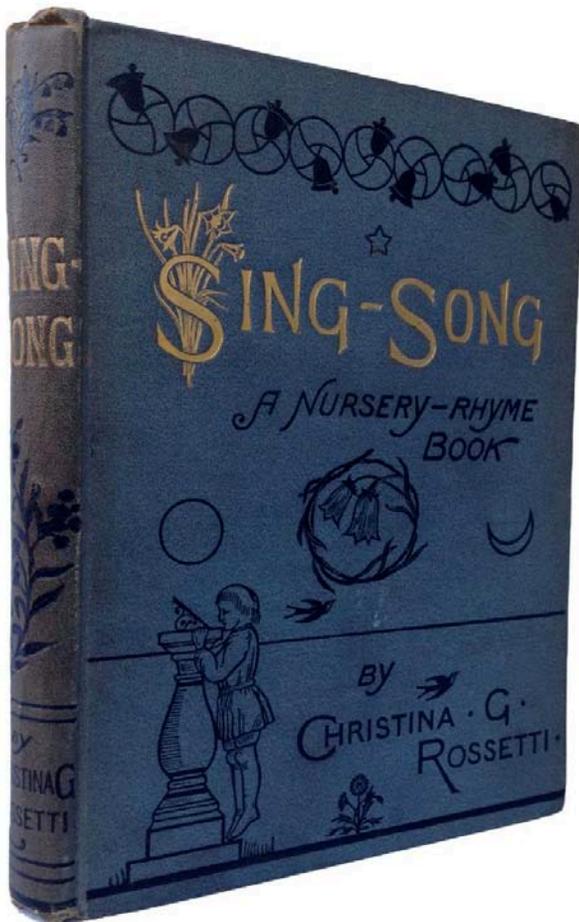
ROSSETTI, CHRISTINA. *New Poems [compiled by William Michael Rossetti].* New Poems By Christina Rossetti Hitherto Unpublished or Uncorrected [Large Paper]. New York & London: Macmillan & Co., 1896. First edition. Publisher's full polished beige buckram cloth, printed linen label on spine, 397pp, side and bottom edges uncut. Large Paper Edition, printed on hand-made paper, #25 of only 100 copies. Frontispiece portrait illustration of Christina after D. G. Rossetti drawing. Edward Robeson Taylor's Copy (former mayor of San Francisco and author) with his bookplate and signature, as

well as his son's copy, Edward Dewitt Taylor, noted artist. Extremely rare Large Paper Copy comprising a wealth of new poems brought together and published by her brother just a little over a year after her passing. From W.M. Rossetti's eight-page preface to the book which presents nearly 300 hitherto unpublished poems: "My sister Christina Rossetti-beloved by me, admired, and I may say revered- died on 29 December 1894, aged 64. There was an immediate, a very wide, an exceedingly strong outburst of eulogy of her in the public press, both as woman and as poetess; an outburst which must have fully convinced me- had I not known it already- that she is regarded as one of the truly important figures in British poetical literature of the nineteenth century... I looked carefully through the materials which she had left behind her..." Sunning to spine and upper covers, browntoning to just front pastedown, else fine copy of an important and scarce Large Paper edition of Christina's poetry, with a fine provenance. (#2234) \$1,500



245

ROSSETTI, CHRISTINA. *Redeeming the Time*. London: SPCK, 1903. First edition. Original polished blue buckram, beveled boards, gilt lettering on cover and spine. An uncommon title by the renown Pre-Raphaelite poet. A superb copy, fine with very slight sunning to spine; hinges intact and very bright internally. (#2175) \$325



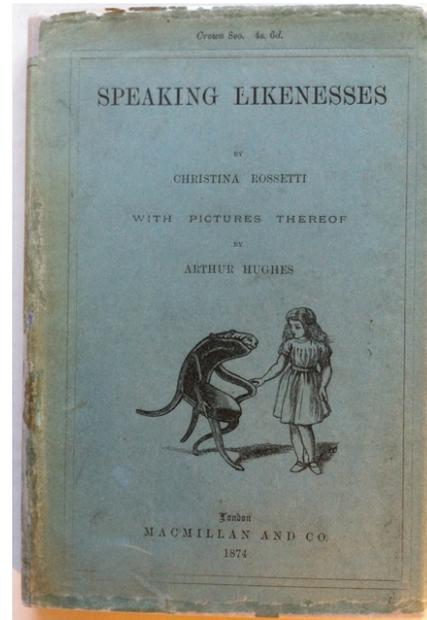
246

ROSSETTI, CHRISTINA. *Sing-Song, A Nursery Book*. London: George Routledge & Sons, 1872. First edition. Variant publishers binding, grayish cloth with cover and spine illustrations stamped in black, gilt lettering cover and spine. 130pp, 2pp. adv. at end. AEG. Frontispiece and 121 wood engraved illustrations by Arthur Hughes engraved by the Dalziel Brothers. Half-title just before text, as found. A brilliant copy with some foxing to a few leaves at front and rear, otherwise fine. A scarce variant binding with no priority known. (#2192) \$450

247

ROSSETTI, CHRISTINA. *Speaking Likenesses*. London: Macmillan, 1874. First Edition, Second Issue. Original publisher's royal blue linen with blindstamped borders, gilt lettering on spine. In original printed light blue dust wrapper with cover vignette illustration by Arthur Hughes, printed title, author, etc. on cover and spine. Twelve exquisite full-page woodcut illustrations plus a vignette on title-page (also appearing on dust wrapper) all by Arthur Hughes. Exceedingly scarce issue with dust wrapper which was published in the

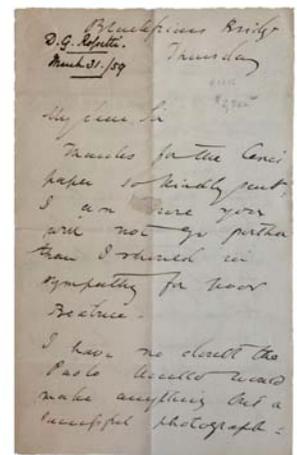
same year as the first issue, but the original block for the cover design was either lost or damaged and hence the remaining edition was printed without the cover design and with the printed dust wrapper as herein presented. An amazing survival, an early dust wrapper for any book and certainly a lasting rarity on this important Pre-Raphaelite title. Wrapper clean and bright on both covers, but shows wear on corners and chipping esp. on spine which has been expertly repaired. Book covers are pristine with no signs of wear or usage. An astonishingly crisp and unused copy internally with only small brown toning to front and rear endsheets. Fine. (#986) \$1,750



Item 247

248

ROSSETTI, DANTE GABRIEL. *Autograph Letter Signed*. 4pp. on folded sheet dated March 31, 1859 (with blind-stamped seal) and signed twice by D. G. Rossetti. Blackfriars Bright, Thursday. A superb and personal letter to Sir John Simeon discussing his painting 'the Paolo' which might make a successful photograph as well as a discussion on whether Ruskin has finished a preface "or introductory essay" which will "add incalculably to its value in every way." And ending with, "I heard Tennyson read the 'Maid of Astolat' the other day- a glorious piece of work is it not? More I think than Morte d'Arthur I fancy." A fascinating letter perhaps responding to a query regarding making a reproduction of Rossetti's Paolo and Francesca painting, but providing a good deal of meandering and opining. Signed at end "D.G. Rossetti" and also at top of first page in darker pen, "D. G. Rossetti./ March 31./59." One minor smudge, else very good. (#2236) \$2,500



249

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

250

ROSSETTI, DANTE GABRIEL. *Autograph Letter Signed.* Rossetti, Dante Gabriel ALS. On Rossetti's engraved monogram-headed stationary 16, Cheyne Walk, Chelsea. Letter dated 3rd May, 1864, three pages. A wonderful letter to Ernest Gambart, well-known art dealer and print publisher in which Rossetti sternly engages the patron and fends off criticism relating to what must have been a rather negative appraisal by (Gambart) of his drawing entitled Spring: "You are entirely wrong in supposing that the little drawing Spring is not quite up to my work. I do not care a bit that any artist should possess work of mine except those who would know, as I do, that this is a piece of work they might well be glad to possess. In size only this one is, as I professed to you in doing it, not of equal consequence with the rest. When I do the other season drawings, I shall place them elsewhere, with a repetition of this..." he goes on to inform Gambart that after he completes more drawings he shall "place them elsewhere, with a repetition of this." Rossetti then quite emphatically turns down other work: "As for drawing from Dante, I shall not be able to do any at all of these among those I shall be sending you, as they are things which I can only do to my own satisfaction with an amount of study demanding a higher price..." A strong, straight-forward and transparent letter revealing. Signed on verso and dated again by Rossetti. Folded sheet, crease marks, very good. letter. (#1258) \$3,250

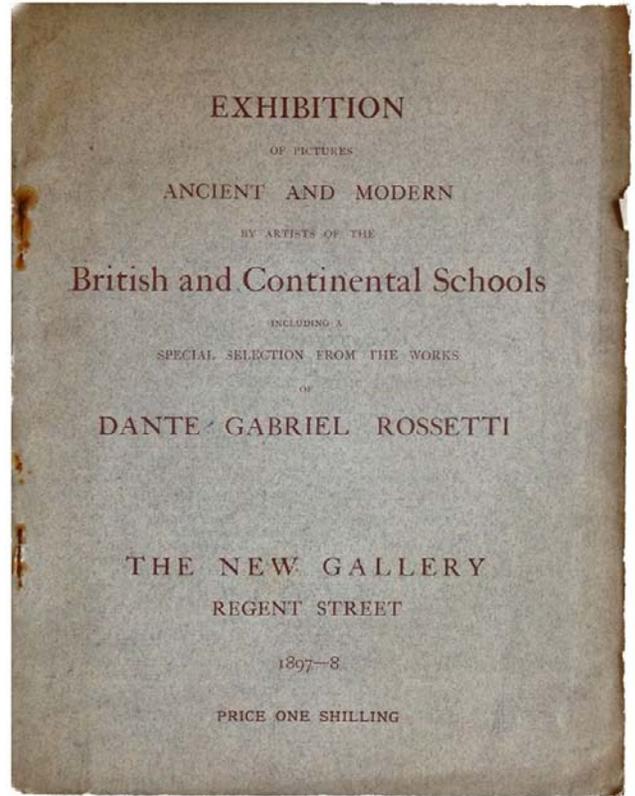
251



ROSSETTI, DANTE GABRIEL. *Blessed Damozel.* New York: Dodd, Mead and Company, 1886. First edition. Immense Folio Size. The Deluxe Edition, Limited to Only 30 Copies with Proof Impressions on India Paper. Original publisher's full vellum with striking Pre-Raphaelite gilt cover design by Kenyon Cox, decorative spine gilt blocked, silk-backed endpapers. Superb illustrations in proof throughout by Kenyon Cox printed on thick card paper. Kenyon Cox's "Blessed Damozel" was a landmark in printing and publisher's bookbinding in the U.S. for the period, and served to advance both Cox's career as an artist, as well as further popularize The Pre-Raphaelites to a growing U.S. market. This book is seldom seen in the Deluxe Edition, and our copy, without any foxing either to pages or the thick vellum cover, makes this particular example all the more attractive. (#1856) \$3,250

252

ROSSETTI, DANTE GABRIEL. *Catalogue of the Remaining Works of the Painter and Poet Dante Gabriel Rossetti, Deceased; Comprising a few specimens in oil and water colour; and numerous works in Crayons, Coloured Chalks, Pen and Ink, Indian Ink, Pencil, etc.* London: Christie, Manson & Woods, 1883. First edition. Printed wrappers. 20pp., unnumbered. 211 items, each with nice descriptions. One single silk tie at spine. Near fine. (#2222) \$150



253

ROSSETTI, DANTE GABRIEL. *Exhibition of Pictures Ancient and Modern... Including a Special Selection of the Works of Dante Gabriel Rossetti.* London: The New Gallery, 1897-8. First edition. Gray wrappers printed front and back in brown ink, stapled at spine. 70pp + List of Exhibitors 1p. at end. A distinctively Pre-Raphaelite institution, The New Gallery's Consulting Committee included Burne-Jones, Holman Hunt, Alma-Tadema and other. Contains 218 paintings, all described in detail, including items 1-78 all D. G. Rossetti and including one by Mrs. Rossetti (i.e. Lizzie Siddal). Very good. Scarce. (#2214) \$275

254

ROSSETTI, DANTE GABRIEL. *Hand and Soul.* London: De La More Press, 1902. First edition thus. tall 12mo. Bound in three quarter green cloth, marbled boards, gilt lettering on spine. 36pp. Some corner wear, else near fine. (#2288) \$150

255

ROSSETTI, DANTE GABRIEL. *The House of Life.* East Aurora: Roycroft Shop, 1899. First edition thus. Publisher's three-quarter suede, gray paper covered boards with gilt lettering cover and spine. #107 of 925 Copies, Hand-Illuminated and signed by Lillie Ess as well as Hubbard. Affixed to front pastedown is a bookplate of Elbert Hubbard, though we are uncertain if original or copy. Near fine. (#2185) \$425

256

ROSSETTI, DANTE GABRIEL. *The House of Life.* Boston: Copeland and Day, 1898. First edition thus. Bound in full maroon crushed morocco with gilt spine and dentelles. Three borders and 114 initials by Bertram Grosvenor Goodhue. A fine copy. (#2247) \$450

257

ROSSETTI, DANTE GABRIEL. *Jenny.* Wausau: Philosopher Press, 1899. First edition thus. Original gray paper covered boards with bold gilt and black lettering on cover #303 of 600 Copies. Attractive and quite rare Rossetti publication overseen by Helen Bruneau Van Vechten. Spine slightly worn, else fine. (#2187) \$225

258

ROSSETTI, DANTE GABRIEL. *Original Platinotype Photograph by Frederick Hollyer, "Francesca da Rimini."* Monogram bottom corner. 18 x 15 inches. (#2331). (See Item 102 for a description of platinotype and Frederick Hollyer). \$425

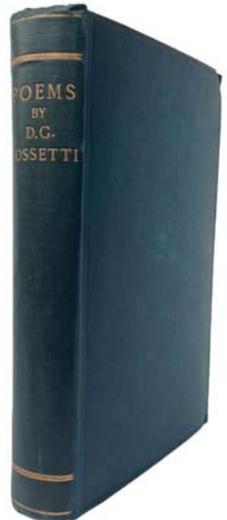


259

ROSSETTI, DANTE GABRIEL. *Original Platinotype Photograph by Frederick Hollyer, "Ecco Ancilla Domini."* Signed, 1850 in print. 20 x 12 inches. (#2332). (See Item 102 for a description of platinotype and Frederick Hollyer). \$375

260

ROSSETTI, DANTE GABRIEL. *Poems.* London: F. S. Ellis, 1870. First edition. First issue text. Special binding printed by the publisher's binder (Burn & Co., with their binder's ticket at rear) as requested by Rossetti. There is one copy in the Colbeck Collection, "As soon as this book was bound it was apparent to Rossetti that the binding case was fractionally too thick for the body of the text, causing design and lettering of spine to overlap. A few copies were hastily put-up for him by the same binder (with ticket) in a plain cloth of similar colour and texture, spine lettered "Poems/By/D. G./Rossetti" in a smaller type and between broad and narrow bands at top and bottom, etc." Very scarce binding in what must represent one of the earliest assemblages of the sheets. First issue error p.27 for p.275. Hinges separating, o/w near fine. (#2193) \$2,250



261

ROSSETTI, DANTE GABRIEL. Rossetti, Dante Gabriel. Platinotype Photograph by Frederick Hollyer, "Rosa Triplex." 15 x 18 inches. (#2330) \$650

262

ROSSETTI, DANTE GABRIEL. *Royal Academy of Arts, Winter Exhibition, 1883; Special Selection from the Works of John Linnell and Dante Gabriel Rossetti.* 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 Fielding. "... 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 Rossetti Exhibition book. (#2204) \$275

263

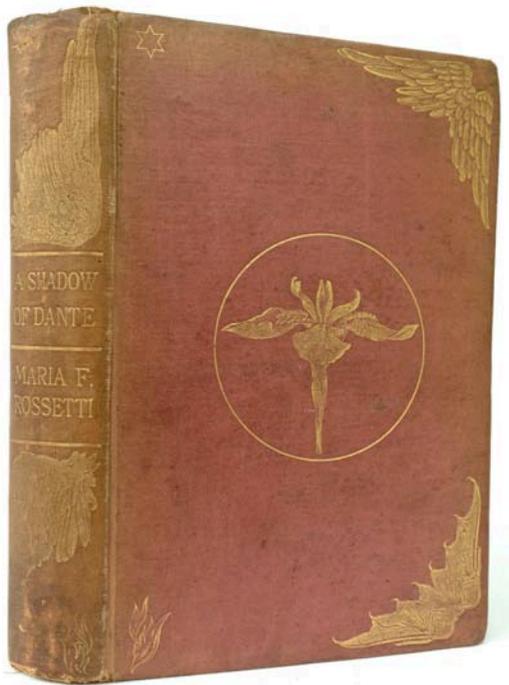
ROSSETTI, DANTE GABRIEL. *Poems*. London: Ellis, 1908. First edition thus. 12mo. Superb full crushed morocco binding with gilt leaf pattern along margins of front cover, rear cover with single rule. Spine with more intricate gilt design. The Pocket Edition, edited by William Michael Rossetti. AEG. 713pp. Fine. (#2126) \$275

264

ROSSETTI, DANTE GABRIEL. *Round Table Series*. Edinburgh: William Brown, 1886. First edition. Gray wrappers with attractive cover illustration and designs. 26pp. plus adv. No. VI in the series featuring Dante Gabriel Rossetti. Individual numbers of the Round Table in original wrappers are quite rare. Somewhat soiled and chipped spine. (#2216) \$175

265

ROSSETTI, DANTE GABRIEL. *The White Ship*. Boston: William G. Colesworthy, The Cornhill Press, 1896. First edition thus. Beige and white laid paper covered boards. 95pp. #320 of 450 Numbered Copies, Printed on fine laid paper. Slight dusting to upper cover, else fine. Very scarce. (#2186) \$375



266

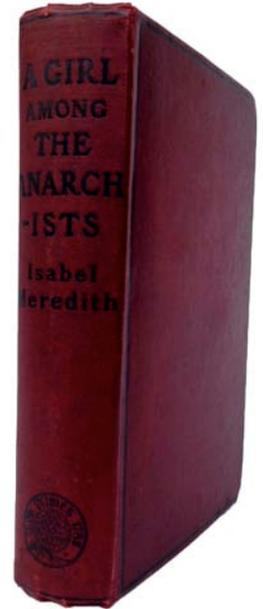
ROSSETTI, MARIA FRANCESCA. *A Shadow of Dante: Being an Essay Towards Studying Himself, His World and His Pilgrimage* [Augustine Birrell's Copy]. London: Rivingtons, 1871. First edition. Publisher's fine wove brick red cloth with exquisite gilt cover and spine design by Dante Gabriel Rossetti. Augustine Birrell's copy, with his bookplate and signed in red pencil on the half-title. Birrell (1850-1933) was an English author, academic and politician who was Chief Secretary for Ireland for nine years. Tissue-guarded frontispiece engraving by J.D. Cooper from a Dante Gabriel Rossetti drawing. Four expansive fold-out plates. Hinges cracked, slightly cocked, but a nice copy of a difficult book to find in presentable condition. (#2253) \$475.00

267

ROSSETTI, MARIA FRANCESCA. *Exercises in Idiomatic Italian*. London: Williams and Norgate, 1867. First edition. First issue with green embossed cloth and gilt devices on top and bottom of spine (another issue without gilt designs on spine and simpler blindstamped cover design is more common). A fine copy of a vanishingly scarce book by the lesser known of the four Rossetti's (Christina, Dante and William), but an accomplished author whose book, "A Shadow of Dante," was quite well received. (#2034) \$550

268

ROSSETTI, OLIVIA AGRESTI AND HELEN ROSSETTI ANGELI. [Meredith, Isabel] *A Girl Among the Anarchists*. London: Duckworth & Co., 1903. First edition. Original publisher's maroon cloth with black border, and black lettering and seal on spine. 302pp. Exceedingly scarce work by Olivia and Helen Rossetti, daughters of the celebrated Pre-Raphaelite poet and art critic, William Michael Rossetti. The book is a semi-autobiographical statement on both women's views on anarchy. Indeed, Olivia was to later emigrate to Italy and become involved in the Fascist Party. An important book mirroring childhood views on fascism that took their fulfillment later in life, by two key family members in the Pre-Raphaelite Brotherhood circle. No other copies located. VG. (#2189) \$650



269

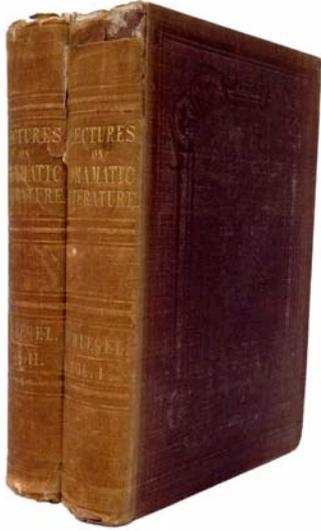
ROSSETTI, WILLIAM MICHAEL. *Ruskin, Rossetti, Preraphaelitism*. London: George Allen, 1899. First edition. Thick quarto. Limited to 250 Numbered Copies, this Copy #147. Original polished beige buckram spine (extending one inch onto boards, olive green cloth. Superb Arts and Crafts style motif on front cover and spine with bold gilt. A monumental production, 327pp printed on handmade paper in red and black with 14 exquisite tissue-guarded photogravure plates. A near fine copy of a book which is seldom found such, internally stunning and virtually unused. (#2042) \$650

270

ROSSETTIANA. Ray, S. N. *Rossettiana (First Series); Rossettiana (Second Series); The House of Life*. Dacca: New Model Press, 1941; 1942. First edition. Three separate volumes. *Rossettiana*, printed wrappers, 20pp., 67pp. *House of Life*, printed wrappers, 65pp. Presented by the author to Professor W. E. Fredeman, leading Pre-Raphaelite scholar, 20.8.76. Contains informative critique and research regarding many various aspects of Rossetti's life and work. Ray was PhD in English Dept. at Dacca University and specialized in Rossetti and the Pre-Raphaelites. Scarce. (#2205) \$275

271

RUSKIN, JOHN. *Photograph, 19th Century, Signed by Ruskin.* Image of Female and Children. . (#2334) \$350



272

SCHLEGEL, AUGUSTUS WILLIAM. *Course of Lecture on Dramatic Art and Literature.* London: J. Templeman, 1840. Second edition. Two volumes. 12mo. 400pp; 404pp. Publishers brown blind-stamped cloth, gilt lettering on spine. Celebrated work by Schlegel, called the "father of the German Romantic School, especially known for his contributions toward understanding the Middle Ages. This stated second edition

is quite scarce. A few tears and separations along spine, else very good, an important work. (#2198) \$1,250

Alice Boyd (his mistress and artist in her own right), and David Scott, William Bell's brother and noted artist. Provenance: owned by the famous collector Frederick R. Koch who brought it to Sotheby's in a huge and important sale in 2001. From thence it was purchased by an ABAA dealer and then later sold to a collector/dealer from hence we obtained. These finely executed watercolors exhibit the detail and accomplish associated with William Bell Scott. We don't know the level of collaboration, but it may be David Scott envisioned the project, William Bell executed the paintings and Alice Boyd embellished and performed calligraphy. The association of the three was handed down through the original collector, Mr. Koch. Images are detailed, full of color and luminous, presenting a wide range of mythical and historical scenes, including St. George and the Dragon, Caesar's invasion of Britain, Charles Martel at Tours, King Alfred at Athelingay, Rouen, Hastings, the defeat of the Armada, and Marlborough at Blenheim. Extremities rubbed, spine ends with tears, some buckling of mounts at outer margins. All watercolors are fine. A completely unsophisticated, enchanting and technically superior grouping of watercolors, historically significant, especially with respect to William Bell Scott, Pre-Raphaelite poet, painter, critic and Dante Gabriel Rossetti's closest companion and colleague in the Pre-Raphaelite movement. (#1965) \$22,000

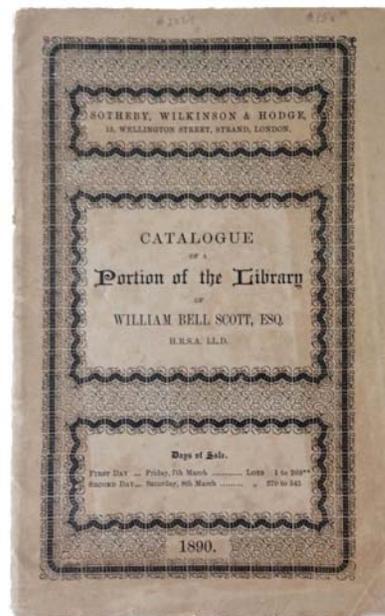
274

SCOTT, WILLIAM BELL. *Antiquarian Gleanings in the North of England, Being Examples.* London: George Bell, [1851] . First edition. Large quarto. Bound in three-quarter ochre morocco, marbled boards, gilt spine. Etchings by William Bell Scott, famed Pre-Raphaelite poet and artist comprising 38 plates variously tinted in colors. A scarce and early Scott title. (#2181) \$850



273

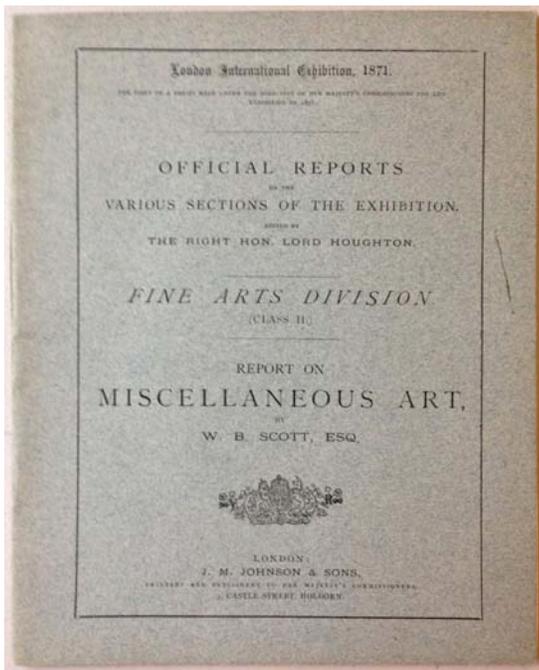
[SCOTT, WILLIAM BELL AND DAVID SCOTT AND ALICE BOYD] *"Drawings of the Painted Windows in the Royal Military Academy."* Super folio size, 21 x 15 inches. Circa 1845-1860. Original bound volume (full contemporary brown calf with elaborate gilt tooling) comprising 13 original mounted pen and watercolor drawings of the stained glass windows in the Hall of the Royal Military Academy, a few MS captions, the first ornamental gothic calligraphic subheading in many colors. A remarkable survival, a mutual collaboration between three artists, William Bell Scott and



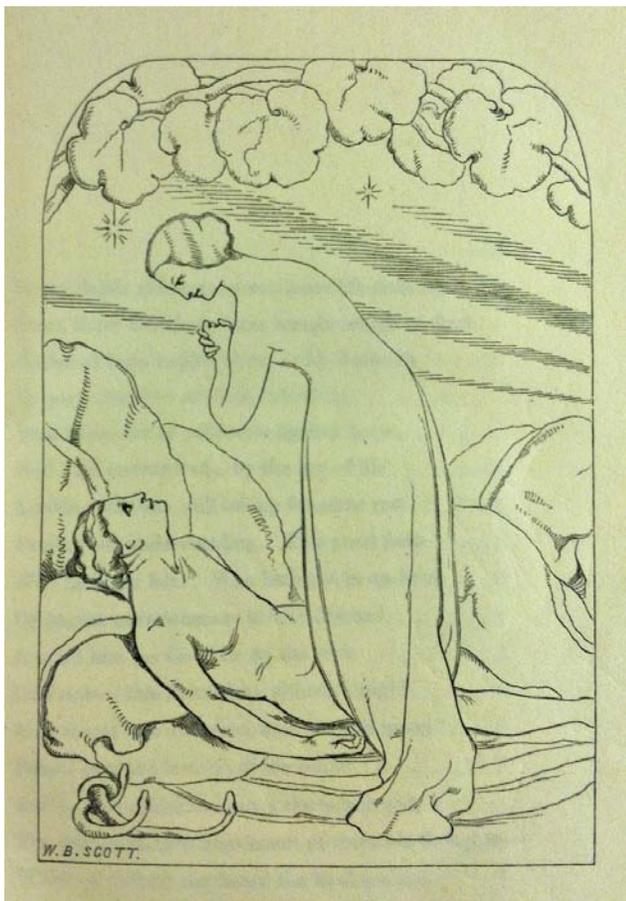
275

[SCOTT, WILLIAM BELL] *Catalogue of a Portion of the Library of William Bell Scott.* London: Sotheby, Wilkinson & Hodge, 1890. First edition. Printed pictorial wrappers. 38pp. 545 separate lots, all described in various degrees of detail, including many of the books of his Pre-Raphaelite associates and friends including Rossetti's Poems, the proof sheets, with many

additions and corrections by the author (sold for 26 pound). All prices given in the margins by the owner. Oh to have been present at that sale! A scarce and bibliographically informative record. Near fine. (#2224) \$250



276
[SCOTT, WILLIAM BELL] *Report on Miscellaneous Art.* Holborn: J. M. Johnson & Sons, 1871. First edition. Original printed gray card wrappers. 12mo. Scarce booklet issued by the Fine Arts Division of the London International Exhibition of 1871 dealing with peripheral artists of the day and their work. A stunning, fine copy. (#2209) \$225



Item 277

277

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

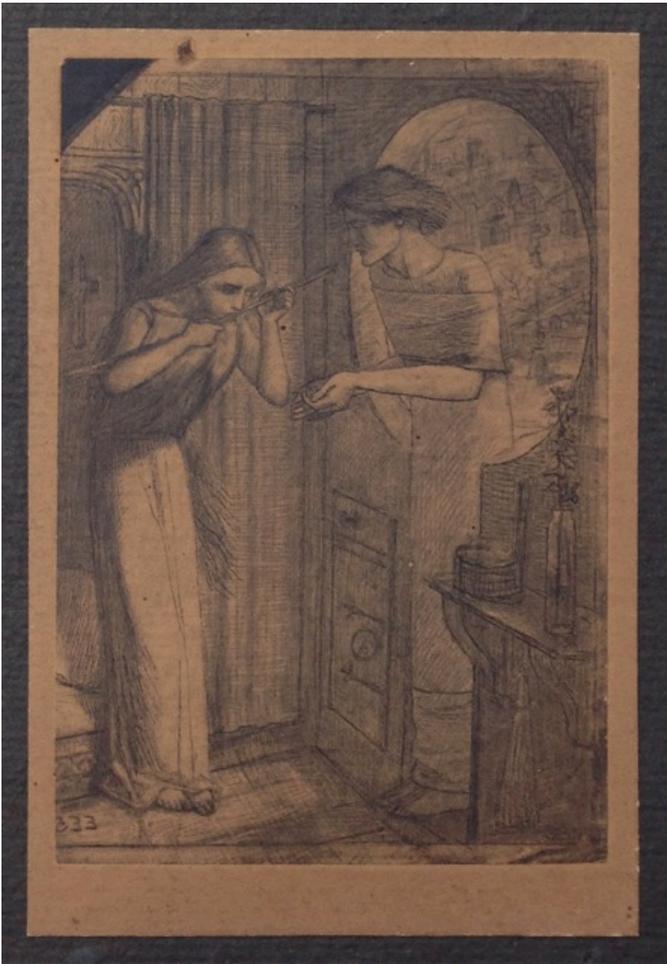


278

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

279

SHARP, WILLIAM. *The Human Inheritance, the New Hope, Motherhood.* London: Elliot Stock, 1882. First edition. Publisher's green gilt cloth, decorated endpapers. 184pp. Association Copy, presented to fellow author Frederick Langbridge who had in turn given to Sharp a volume of his book published in the same year (1882); written above lettering on title-page: "To Frederick Langbridge, in slight return for his charming, 'Songs in Sunshine,' W.S. 82." Sharp was a noted Scottish writer of poetry and became a well-respected critic and biographer, writing under the pseudo name, Fiona MacLeod. He was a closely allied to the Pre-Raphaelite movement, and especially Dante Gabriel Rossetti. A near fine copy of Sharp's first book of poetry. (#2200) \$950



280

[SIDDAL, ELIZABETH] *Collotypes. Four magnificent Collotype Illustrations, annotated in holograph by William Michael Rossetti, Circa 1900.* . Offered here are four collotypes made by Elizabeth Siddal, wife of Dante Gabriel Rossetti from her own drawings, executed circa 1900 and each on contemporary mount with manuscript labels on the verso by William Michael Rossetti giving details of each drawing and further stating that the set was presented by him to the "Bookstall of the Women's Social Political Union in May, 1909." The drawings: 1) St. Cecilia and an Angel." 11.5 x 8.5 cm. William Michael Rossetti (WMR) states, "This drawing was probably made before a design similar in essentials, by Rossetti, engraved in the illustrated edition of Tennyson." 2)

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

281

[SMITH, JESSIE WILLCOX] *A Child's Stamp Book of Old Verses.* New York: Duffield & Co., 1915. First edition. 12 mo. Illustrated paper covered boards with color cover insert, cloth spine. With the twelve original illustrated color stamps, each pasted in to their appropriate positions. Head and tailpieces throughout by Smith. With the original publisher-issued stamp folder (wax paper) still affixed to front pastedown. A near fine copy of a most scarce and enchanting title by Jessie Willcox Smith. (#158) \$425

282

[SMITH, JESSIE WILLCOX] *Autograph Letter Signed.* Four Page Autograph Letter Signed]. Jessie Willcox Smith Autograph Letter. . Four pages. "Cogslea," Mar. 26th. n.d. (ca. 1915). Interesting letter to a Mrs. Ingersoll, possibly Frances E. Ingersoll, a fellow illustrator who had some illustrations in a St. Nicholas issue in 1913. Smith writes, "My Dear Miss Ingersoll, I received the enclosed yesterday from "The Century." Am so sorry-- Don't you want more to try Scribners-- Would it not seem worth while to you to have them publish the story- then write out any illustrations as possibly only one- The truth of the matter is that my pictures cost a good deal and they are a little choosy about using them- Suppose you tell Ann Chapin to let you know direct & then return the M.S. to ??? if they do not keep it- as it is unnecessary to have it sent dir [sic] to me- Wishing you all success the next time. I am Cordially Yours, Jessie Willcox Smith." A wonderful four page letter on one octavo folded sheet. Letters by Jessie Willcox Smith are extremely rare, and this one shows her interest and kindness in responding to a solicitation for illustrations, and at the same time gives good indication how sought after and restrictive her publisher's were with respect to engaging work. Near fine. (#1268) \$2,750



283

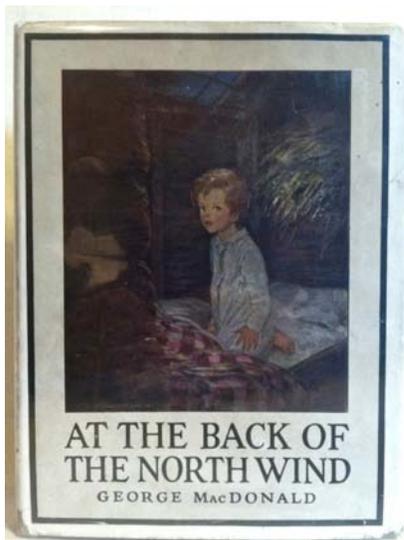
[SMITH, JESSIE WILLCOX] *Bryn Mawr College Calendar for 1902*. Bryn Mawr: Bryn Mawr College Students' Association, 1901. First edition. Oblong quarto. Exceedingly scarce original printed Bryn Mawr College Calendar comprising THIRTEEN FULL-PAGE THREE-COLOR ILLUSTRATIONS BY JESSIE WILLCOX SMITH, ELIZABETH SHIPPEN GREEN AND ELLEN WETHERALD AHRENS. Measuring 14 x 7.5 inches, this calendar was printed by the Beck Engraving Company who go on later to print many of Smith's books, including all by David McKay. Original printed wrappers with cover illustration by Elizabeth Shippen Green, calendars calligraphed by the three artists with decorative initials, six full-page colored illustrations by Jessie Willcox Smith, six full-page colored illustrations by Elizabeth Shippen Green and one full-page colored illustration by Ellen Wetherald Ahrens. These illustrations were commissioned especially for this illustrious calendar by the Bryn Mawr College Students' Association and

are the first and only appearances of these images anywhere in print. The concept was pre-date by one earlier number which had only 5 full-page color illustrations by Smith (others in border designs). Without a doubt the scarcest and most graphically stunning of any of Smith's ephemeral items, of which there are hundreds if not thousands of examples through her prolific career. Some very minor chipping to paper, original ties still present, an amazing survival. (#1196) \$2,250 (see photo to left)



284

[SMITH, JESSIE WILLCOX] Humphrey, Maud. *The Book of the Child*. New York: Frederick A. Stokes Company, 1902. First edition. Large squarish folio. Original color tinted paper covered boards, beige cloth spine. Cover insert on front and back by Smith, seven full page color plates, three by Jessie Willcox Smith and four by Elizabeth Shippen Green. Six headpiece drawings in orange and black by Smith, six by Green. First and only edition (except for an English edition of lesser quality printed after this release) of what is universally considered Smith's greatest book, both in size and color and composition, produced in collaboration with Elizabeth Shippen Green at the starting point of both artist's graphic art prowess. The book is noteworthy on many accounts. It was the largest color plate book for children issued in the United States (with a few minor exceptions), it was printed by the acclaimed and accomplished color process leader, Charles W. Beck, Jr., who would subsequently join with Smith on a number of other books. Finally, the book stands out as a highpoint in compositional genius, artfully combining the complementary skills of two leading illustrators of the period in large format book for children. (#1262) \$3,250



285

[SMITH, JESSIE WILLCOX MacDonald, George. *At the Back of the North Wind*. Philadelphia: David McKay Company, 1919. First edition. First issue book and wrapper, satisfying all of the points in Nudelman A53. In original white printed glossy dust wrapper with central color illustration offset in light brown background, lettering in black on cover and spine, no other writing on the wrapper (as called for). Beige cloth with bold gilt panel border on front cover surrounding color insert, blue embossed borders. Spine with vignette and lettering all blocked in gilt. Top edges gilt. Eight full-page color plates, color title-page, color insert on cover, blue pictorial illustrated endpapers all by Jessie Willcox Smith. Book is pristine, very fine with no signs of wear. The gilt on the cover and spine are as new. The wrapper is very good or better, completely in tact with only a few random small chips, esp. to corners and base of spine. A very scarce wrapper for an early Smith book. (#1163) \$675

286

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

287

[SMITH, JESSIE WILLCOX] Whitney, Helen Hay. *The Bed-Time Book*. New York: Duffield & Company, 1907. First edition. Squarish quarto. Original color pictorial paper covered boards front and back, brown cloth spine. Covers illustration and six full-page color plates by Jessie Willcox Smith. Endpapers and orange drawings and borders throughout by Smith. An exemplary copy, near fine with sl. wear to covers, corners chipped. Plates clean, crisp and bright. (#1263) \$850



288

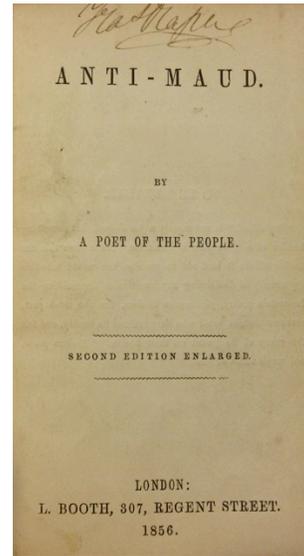
[STAMMBUCH- "BOOK OF FRIENDS"] Salzwedel, April 18, 1807. An extremely early Stammbuch with beautiful and accomplished original artwork with entries between 1807 and 1817, with most 1809-1813. Original oblong calf with gilt tooling on covers and spine, with the date 1807 and initials C.E.S. Original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

289

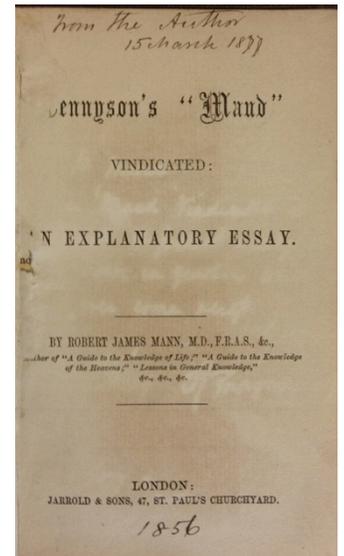
STEPHENS, FREDERIC GEORGE. *Autograph Letter Signed (with signed pamphlet by Stephens sent with letter)*. Two pages on folded mourning stationery. "9 Hammersmith Terrace. London W. 19.2.06" written at top, to Whitworth Wallis (1855-1927), the first director of the Birmingham Museum and received knighthood in 1912. "Dear Mr. Wallis, I'm sending you a copy of my protest against Mr. Holman Hunt's outrageous attacks. I have partly explained what has been the cause of my delay in reply... it will give me great pleasure to show you and Mr. Holliday what drawings I have here, the most important of which is Rossetti's 'Hesterna Rosa.'" The four-page quarto-size 'pamphlet' is inscribed by Stephens and dated at top, with a small note at end. An interesting uproar had occurred over Hunt's published autobiography in which Hunt put forward 'grave charges against me [Stephens] regarding the grossest of which I trust you will... allow me to plead.'" An unfortunate split between Hunt and Stephens, former close friends and associates in the PRB, had begun years earlier in Hunt's criticisms of the Royal Academy to which Stephens was closely allied. Near fine. (#2237) \$1,250

290

[STONE & KIMBALL] Stone, Herbert Stuart. *First Editions of American Authors; A Manual for Book Lovers*. Cambridge: Stone & Kimball, 1893. First edition. Original publisher's gray fine silk cloth with printed label on spine. Large Paper Copy, #21 of 50 Copies Printed, Signed by Stone and Kimball on Limitation Page. Introduction by Eugene Field. Kramer states, "Called Stone and Kimball's first book, this is literally the first bound volume published by Stone & Kimball and the first work with that imprint on its title-page. An exemplary copy with minor bumping to corners, head and foot of spine very slightly frayed, label on spine a bit rubbed. Printed on thicker laid paper with uncut side and bottom edges, large margins, a fully pleasing copy, mostly uncut. (#860) \$325.00
Swinburne, Algernon Charles. *Atalanta in Calydon*. London: Moxon, 1865. First edition. Original smooth beige buckram with circular gilt designs on front cover by Dante Gabriel Rossetti. P. 85/86 with cancel as called for. xii for xiv on preliminary page. Slight wear, corners bumped, else very good, tight copy of a scarce Swinburne title. (#2248) \$1,250



Item 294



Item 295

294

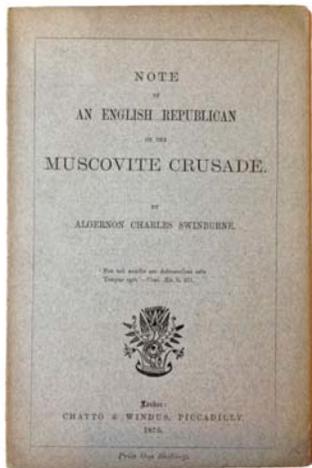
[TENNYSON INTEREST] Bennett, W.C. *Anti-Maud, A Poem of the People*. London: L. Booth, 1856. Stated "Second Edition Enlarged". 12mo. Three-quarter calf. Exceedingly scarce and oddball, if not scathing, poem intended (as per title) to address Tennyson directly by way of his allegorical poem, which must have met with some public acceptance as the "Second Enlarged Edition" was published in the space of one year from the first (also dated 1856). While the author gives a disclaimer in the foreword, the poem devolves into an anti-war protest, at one point decrying Tennyson in this way: "Who clamours for war? --Is it one who is ready to fight? Is it one who will grasp the sword, and rush on the foe with a shout? Far from it; --'t is one of a musing mind, who merely intends to write; He sits at home by his own snug hearth, and hears the storm howl without." Only copy found. Fine. (#1958) \$1,250

295

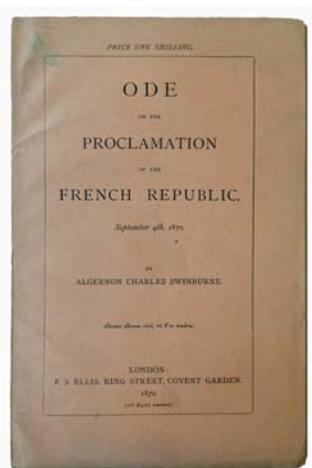
[TENNYSON INTEREST] Mann, Robert J. *Tennyson's "Maud" Vindicated: An Explanatory Essay*. London: Jarrold & Sons, [1856]. First edition. Brown pebbled cloth with gilt lettering on spine. Presentation Copy from the Author: "From the Author, 15 March, 1877." 78pp., with an inserted Presentation Inscription, purportedly by Tennyson, but not verified, on stationary impressed with Tennyson's address: Faringford, Freshwater, Isle of Wight: "Dear Dr. Mann, Your 'Maud Vindicated' is the truest and fullest analysis of the poem in question which I have ever seen. A. Tennyson." Added at bottom in what appears to be Mann's handwriting: "April 9, 1877." An extremely scarce and important early commentary on "Maud," an earnest appeal to the public on the merits of the poem. Tennyson's son said that the interpretation was so well-received by his father that he often quoted excerpts from this 'vindication' prior to public readings. Scarce. (#1959) \$2,250

296

[TENNYSON INTEREST] Rupprecht, Georg. *Tennyson Naturschilderungen [Tennyson's Descriptions of Nature]*. Leipzig and Reudnitz: Press of Oswald Schmidt, 1893. First edition. Printed wrappers, paper spine. A Dissertation by Georg Rupprecht, University of Leipzig involving Tennyson's descriptions of nature. 74pp. Scarce. (#2207) \$150



Item 291



Item 292

291

SWINBURNE, ALGERNON CHARLES. *Note of An English Republican on the Muscovite Crusade*. London: Chatto & Windus, 1876. First edition. Publisher's gray printed wrappers with woodcut device on cover. 24pp. Scarce polemic directed against Carlyle and his political views. A fine copy. Scarce. (#2211) \$250

292

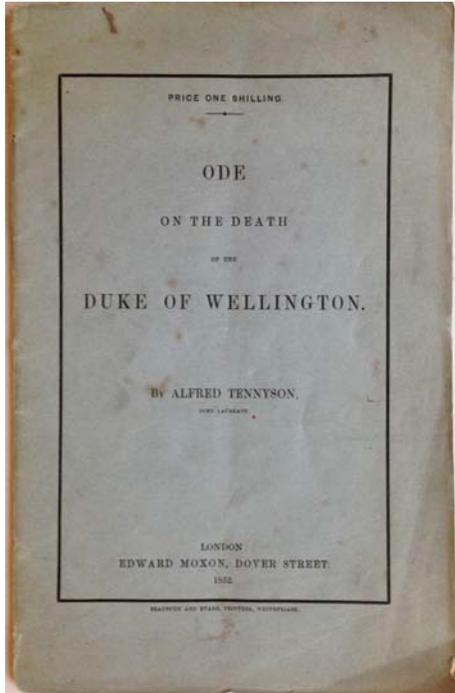
SWINBURNE, ALGERNON CHARLES. *Ode on the Proclamation of the French Republic*. London: F. S. Ellis, 1870. First edition. Publisher's light tan printed card wrappers. 24pp. An exemplary copy, near fine with minor soiling. (#2212) \$275

293

SYMONDS, JOHN ADDINGTON. *The Escorial. A Prize Poem*. Oxford: T. and G. Shrimpton, 1860. First edition. Original printed wrappers with armorial shield woodcut on front cover. 16pp. A fine, unused copy Symonds' first book which presents in verse (with notes) the Spanish royal residence. (#1285) \$475

297

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

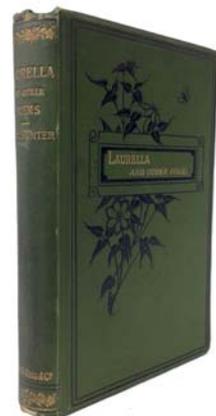


298

TENNYSON, ALFRED LORD. *Ode on the Death of the Duke of Wellington.* London: Edward Moxon, 1852. First edition. Original gray printed wrappers. 16pp. Elegy written by Tennyson while Poet Laureate. Very good. A scarce and early Tennyson monograph. (#2217) \$275

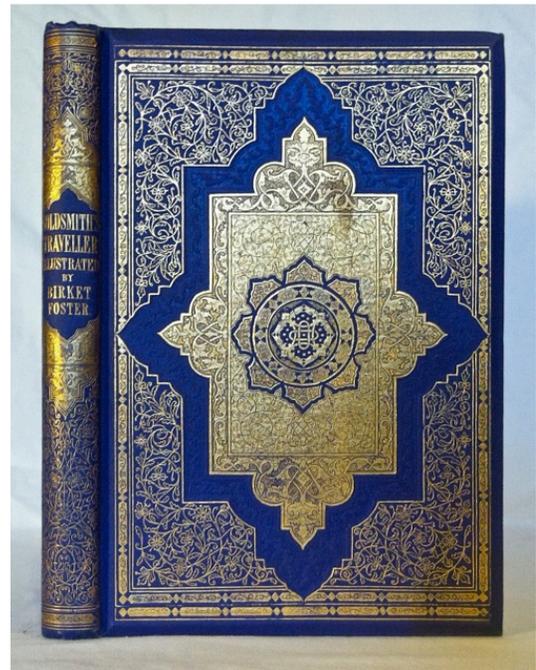
299

[TENNYSON, ALFRED LORD] Irving, Henry. *Souvenir of Becket.* London: George Bell & Sons, 1904. First edition thus. Oblong 8vo. Color pictorial brown paper covered boards with gilt design and lettering. "First Presented at the Lyceum Theatre, 6th Feb, 1893, by Henry Irving. Illustrated by J. Bernard Partridge, W. Telbin, J. Harker, and Hawes Craven in black and white. Very good. (#2291) \$150



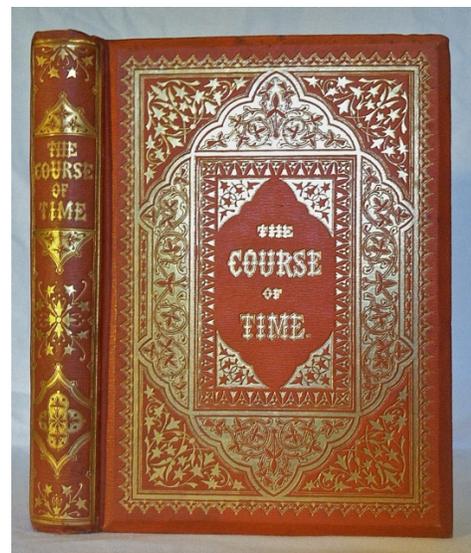
300

TODHUNTER, JOHN. *Laurella, and Other Poems.* London: Henry S. King, 1876. First edition. Original green cloth with black stamped design, gilt lettering cover and spine. 275pp. 31pp advertisements at end. Todhunter's first book. Brilliant copy, near fine. (#2114) \$275



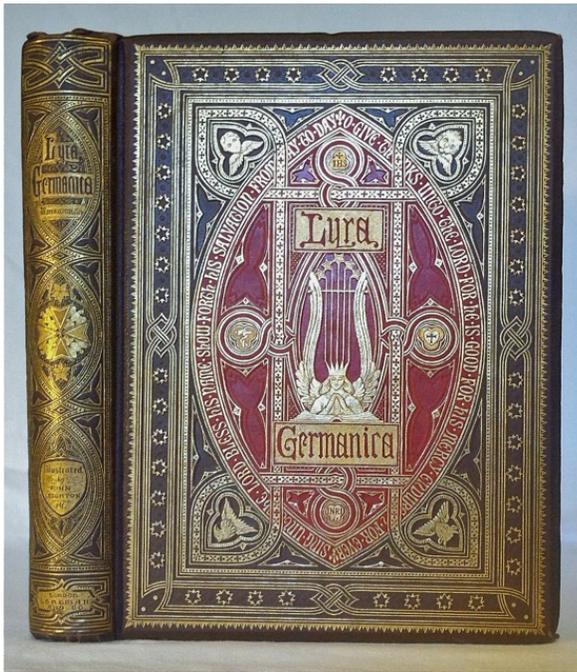
301

[VICTORIAN PUBLISHER'S BINDING] Goldsmith, Oliver. *The Traveller: A Poem.* London: George Routledge & Sons, 1868. First edition thus. Publishers blue cloth with heavily ornate gilt stamped design on cover and spine. Illustrated throughout by Birket Foster. A.E.G, beveled boards. A fine copy, binding is nearly untarnished, strikingly bold as if new. Scarce thus. (#912) \$350



302

[VICTORIAN PUBLISHER'S BINDING] Pollok, Robert. *The Course of Time, A Poem.* Edinburgh: William Blackwood and Sons, 1857. First Illustrated Edition. Publisher's salmon fine-pebbled cloth with elaborate gilt stamped design on both covers and spine. A.E.G., beveled boards, 359pp. Profusely illustrated with 55 exquisite wood-engravings by Birket Foster, John Tenniel and J. R. Clayton and engraved by Edmund Evans, Dalziel Brothers, H. N. Woods and John Green. A nearly flawless copy, with the slightest of corner bruising and very slight marks. Very fine. (#910) \$325



303

[VICTORIAN PUBLISHER'S BINDING] Winkworth, Catherine. *Lyra Germanica*. London: Longman, Green, Longman and Roberts, 1861. First edition. Original publisher's brown cloth with elaborately gilt design against brown and red cloth oval background on both covers, pine heavily gilt. Wood-engraved illustrated by John Leighton, Ford Madox Brown and others. A.E.G., Beveled boards, Binding design by John Leighton. Strikingly fine copy. Scarce thus. Fredeman 91.1 (#927) \$550

304

VICTORIAN SCRAPBOOK. n.p., n.d. (ca. 1880). Half maroon polished calf, heavily gilt on spine, marbled endpapers. 100pp. 88 pages with poems inserted from books/magazines by Hemans, Buchanan, etc. and written out in different styles (longhand, printing, etc.), sketches, wax seals, cut-out and mounted engravings, decoupage, maps, stickers, all rather crudely and amateurish, but cunning in its totality. Quite a varied mix of medias. Some wear to tissue guards, in all a very good and tight Victorian compilation. Scarce thus. (#2172) \$1,250

305

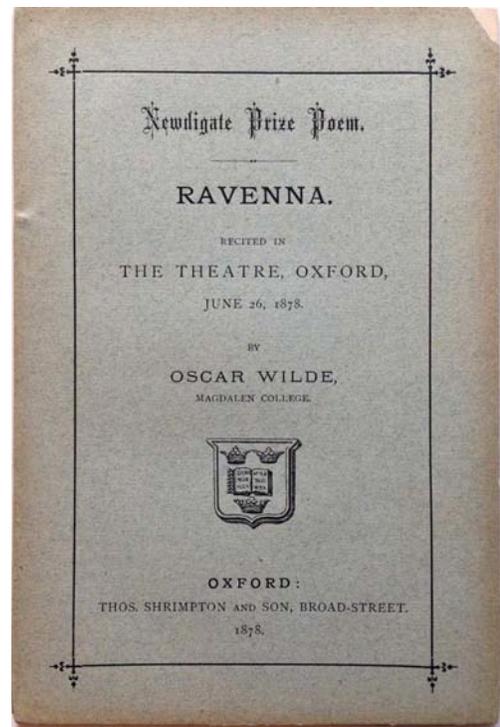
WATTS-DUNTON, THEODORE. *Holograph Verse Entitled, "Mother & Child in Famine Street."* Framed. (#2333) \$225

306

WHITE, WILLIAM HALE. *Autobiography of Mark Rutherford, Dissenting Minister*. London: Trubner & Co., 1881. First edition. Original light blue paper covered boards, printed paper label on spine. 180pp. The author's first book and perhaps his best work. The book is seen uncommonly, and usually in poor condition. Our copy, with corners well-chipped and worn along margins and extremities of spine, is nonetheless quite presentable and very good internally with hinges intact. (#2122) \$450

307

WILDE, OSCAR. *Poems*. London: David Bogue, 1881. First edition. Original Japan Vellum covers with ornate gilt square panels on both covers and spine consisting of intricate blossom motif (designed by Matthew Bell). Top edges gilt, others uncut. First issue with small blossom pattern and uncorrected error on page 136 ('may' instead of 'maid'). Vellum covers are rubbed, especially to spine. Book is inscribed and dated Sept. 1881 to a "Bercha H Davey" by and unknown person whose initials appear to be GBU or GBD. We have not been able to determine if this is someone noteworthy or not. Internally, the book is clean and title and annotated with various pencil comments and notations, as well as the insertion of various poems (printed) by Dante Gabriel Rossetti, Charles Strachey and others. As well, a vellum printed (color) square panel has been attached to front free endpaper. Overall an interesting and well-annotated copy in overall very good condition. (#1324) \$2,750



308

WILDE, OSCAR. *Ravenna*. Oxford: Thos. Shrimpton and Son, 1878. First edition. 12mo. 16pp. Original grey-green printed wrappers. Exceedingly scarce first edition with the publisher's printed crest appearing on the cover of the wrappers as well as on the title page. and a vignette woodcut appears on the last page. The prestigious Newdigate Prize, Oxford's top award for poetry, dates to early 1800's and the winner for 1878 was the young Oscar Wilde. The pamphlet was issued in the same year, as was common with many of the early prize winners, and is considered Wilde's first publication in book form. He worked on the poem a few years earlier while touring Greece as a student at Oxford. An exemplary, the finest we have seen, with no wrinkling or central creases as was commonly seen from folding to place in a pocket. Very small nick out of two corners, very slight (barely detectable) browning to covers, else extremely clean and bright. Extremely scarce in this condition. 16pp. (#2178) \$2,500



T. J. Wise's Ashley Library, 11 Volumes

309

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

\$3,250

Woolner ALS on Blake, Mentions W.M. Rossetti

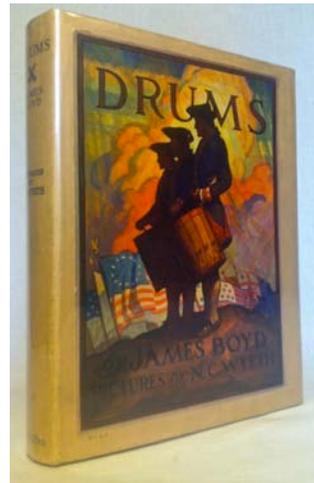
310

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

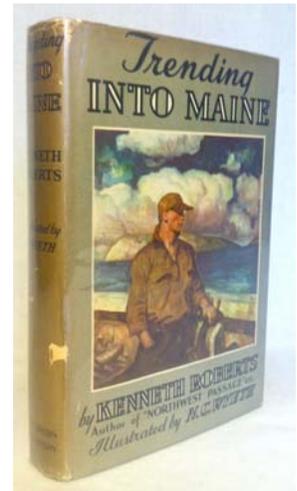
311

WOOLNER, THOMAS. *My Beautiful Lady*. London: Macmillan and Co., 1863. First edition. Original brown cloth with embossed bead pattern and single thick gold rule forming a rectangle on cover, gilt spine and gilt seal on back cover, original dark green endpapers. The rare first edition of Woolner's first book, and one of the original seven founders of the Pre-Raphaelite Brotherhood. An amazing copy, seemingly annotated for Woolner giving advice (in pencil) in an unknown hand. There are personal annotations such as: "Rewrite harsh rhymes," "misplaced," "good" (many places), "you can expand the eye but not the gaze," suggestions for words, underlines, question marks, etc. A most curious and potentially important copy. (#2035)

\$1,250



Item 312



Item 313

312

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

\$1,250

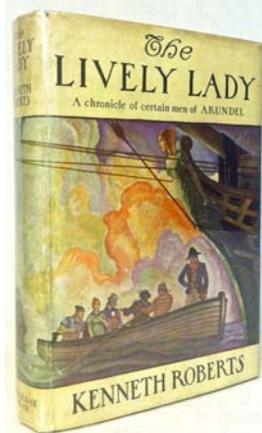
313

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

314

[WYETH, N. C.] Rawlings, Marjorie Kinnan. *The Yearling*. New York: Charles Scribner's Sons, 1939. First edition thus. The Pulitzer Prize Edition in original color pictorial dust wrapper with illustration by N. C. Wyeth which wraps around spine and back cover. Illustrated endpapers and 16 superb full-page color illustrations by N. C. Wyeth. Original beige buckram with brown illustration and lettering on cover and fine. Book is fine, wrapper near fine with a very small chip to upper covers and at margins. (#1176)

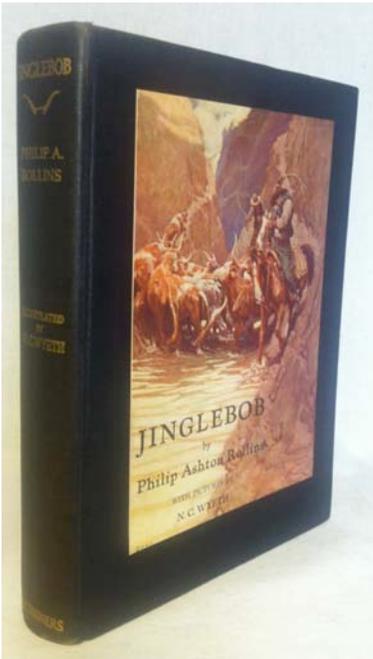
\$350.00



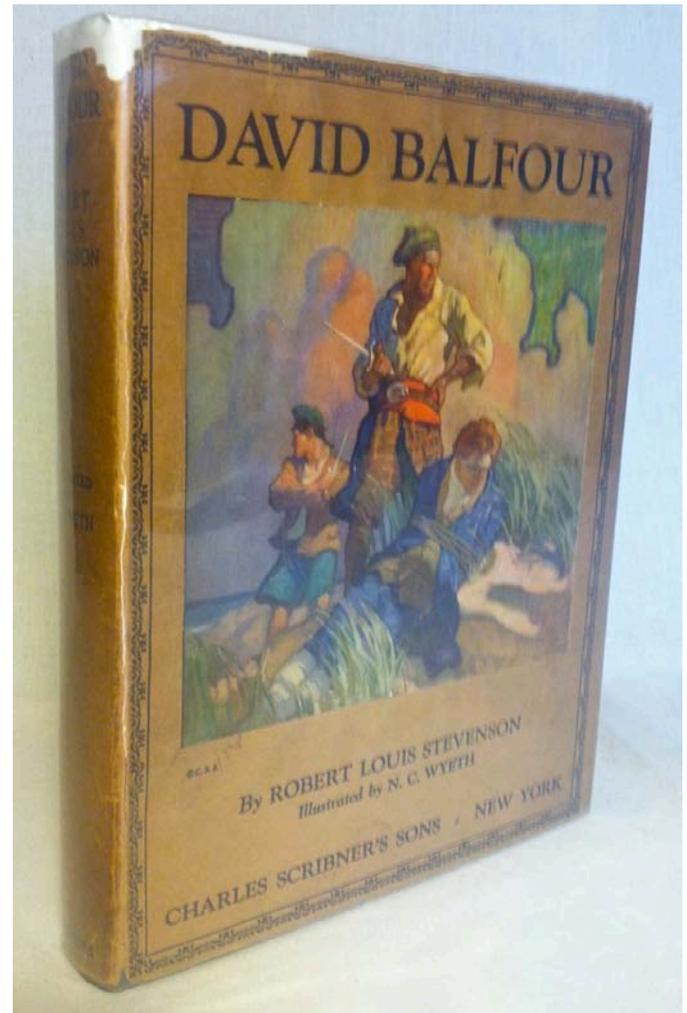
315

[WYETH, N. C.] Roberts, Kenneth. *The Lively Lady* (Wyeth in Wrapper). New York: Doubleday, Doran and Company, 1931. First edition. In original printed color pictorial wrapper (N. C. Wyeth) which wraps around onto spine. Original black cloth with blue-green illustration and lettering on cover and spine. Illustrated endpapers. Book is pristine, wrapper near fine with small chips and occasional edge wear. Quite scarce. (#1172)

\$325



316
[WYETH, N. C.] Rollins, Philip Ashton. *Jinglebob*. New York: Charles Scribner's Sons, 1930. First edition. Original black cloth with gilt spine and color cover insert. First issue with Scribner's seal at base of copyright page and 1930 on title-page. Insert, endpapers and four full-page color plates by N.C. Wyeth. A fine copy of a scarce Wyeth title. (#1145) \$275



317
[WYETH, N. C.] Stevenson, Robert Louis. *David Balfour*. New York: Charles Scribner's Sons, 1924. First edition. Original brown printed dust wrapper with color insert on cover. A brilliant, fine copy of the first edition with absolutely no signs of wear. The dust wrapper is very good or better with only a very small piece chipped away above the highest lettering on the spine (about 1 cm) and only very occasional, slight wear otherwise. Cover insert, illustrated title and endpaper plus nine full-page color plates by N. C. Wyeth. Most scarce in this condition and a great collector's find. (#1141) \$850

Item 317

F I N I S

