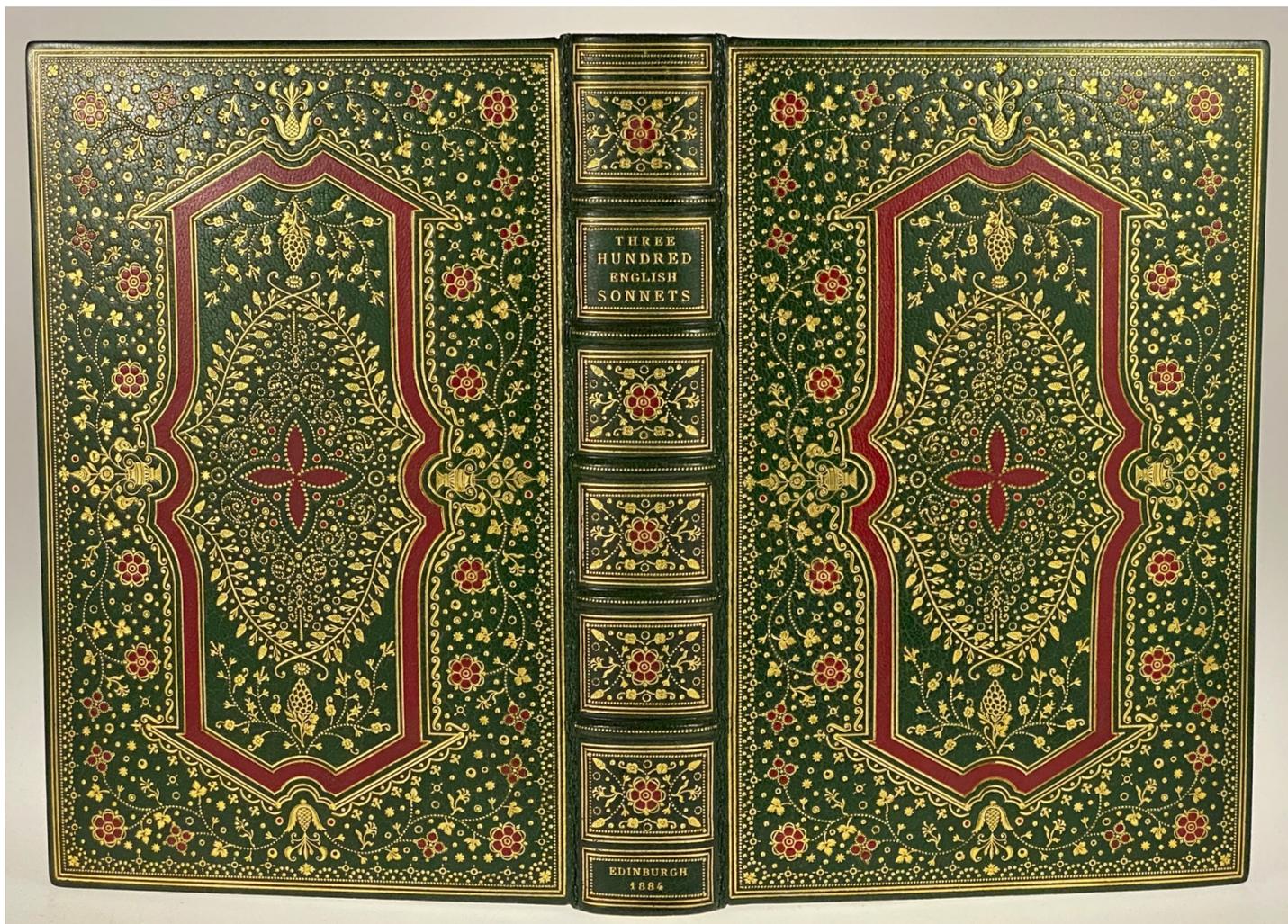


# NUDELMAN RARE BOOKS

## CATALOG 48



Item 9. [**The Club Bindery**] Exquisite and intricate, binding dated/signed 1901. 100 Copies, with 27 India Ink drawings by E. Fitch] Main, David. Three Hundred English Sonnets. London: William Blackwood and Sons, 1884.

### Nudelman Rare Books

P.O. Box 25339, Seattle, WA 98165

(206) 914-1814

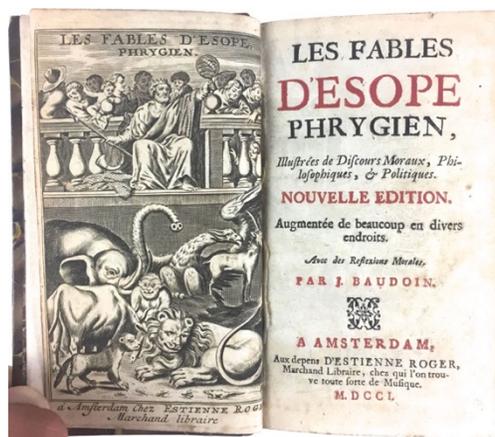
[info@nudelmanbooks.com](mailto:info@nudelmanbooks.com)





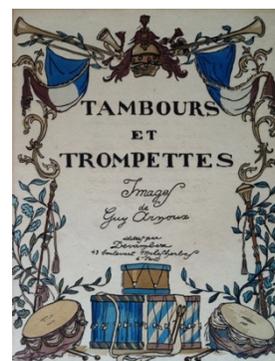
1. **[Ackermann] The History of Rugby School; Dedicated, by Permission, to the Noblemen and Gentleman Trustees of that Institution.** London: R. Ackermann, 1916. First separate edition. Folio. Bound in 19th century three-quarters vellum, cloth sides. 14 x 11 inches (35 x 28 cm); [1] ff., 34 pp., Five superb hand-colored aquatint engravings. As noted in Abbey Scenery 438, Ackermann's *The History of the Colleges of Winchester, Eton, and Westminster...*, which included Rugby, was available for sale by the school. The headmaster of Rugby at this time was the Reverend John Wooll, notorious for his floggings; after his resignation in 1828, he was succeeded by the redoubtable Thomas Arnold, whose reforms long influenced English education. Slight loss of cloth to front board (about 2 x .5 inches), some offsetting from plates, occasional minor foxing. Overall, very good copy of a nice Ackermann printing (3522) \$750.00

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

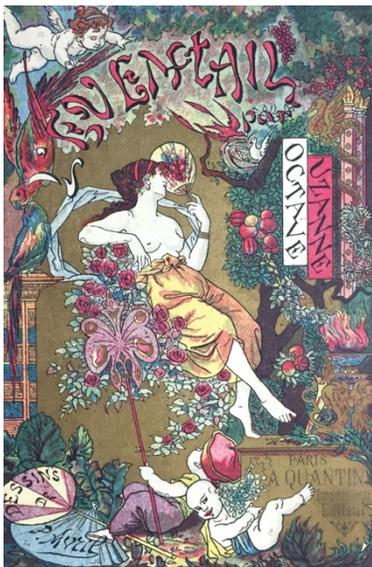


3. **[Aldine Press] Valerius Maximus; Exempla quatuor et viginti nuper inventa ante Caput de Omnibus.** Venetis: Aldine Press, 1514 (colophon has 1513). 18th Century three-quarter calf worn) later marbled paper. 216pp. All edges tinted light blue. Aldine publisher's emblem woodcut on title page and also at very end. Cover leather worn, internally very good. Scarce. See photo to left. 3924) \$1,750.00

4. **[Arnoux, Guy-Illus] Tambours et Trompettes.** Paris: Devambez, 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 noted 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 in very good condition, but contains 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. Exceedingly scarce and desirable graphic art by this exemplary French artist. (27) \$2,500.00



5. **[Austen, Jane] Sense and Sensibility. A Novel.** London: H.G. Clarke and Co., 1844. Two volumes bound in one. Bound in contemporary or early dark green cloth, smooth spine, lettered in gilt between gilt double fillets, glazed yellow endleaves, sprinkled edges. The first separate edition of "Sense and Sensibility" to be published after the expiration of the copyright in 1839. With the half-title. Small chip to blank head of title-page and first page of text. A fine copy. Ink signature of Alice Vernon Harcourt (1845-1919) on front endleaf and book label of John Jordan (no.22). Scarce. (4521) \$1,500.00

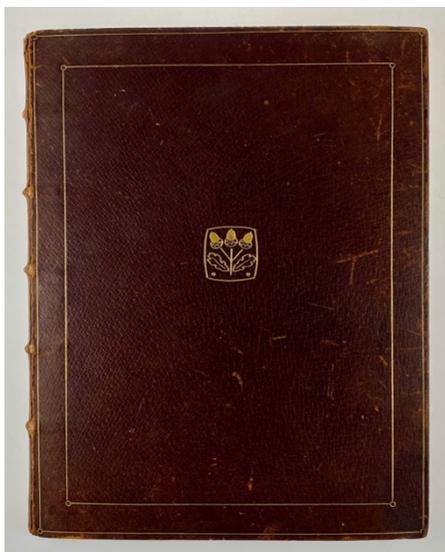


6. [Avril, Paul] Uzanne, Octave. **L'Eventail (Suite des Gravures)**. Paris: A. Quantin, 1882. First edition. Quarto. Sumptuously bound by MATTHEWS in full crushed light brown morocco with blind-stamped rules, raised bands, bound to a Jansenist style, with enormously lavish and stunning wide gilt decorated dentelles tooled with fillets, scrolling foliage, fan tools, all around a central doublure inset light gray silk pastedown, the front with red and black printed design incorporating the author and illustrator's name and title in illustration (i.e. on silk), and the rear with related design without lettering. The two free endpapers are formed from the original illustrated endpapers. The text volume, numbered 46, is ONE OF 100 COPIES, printed on "papier du Japon," the suite of proofs are also printed on Japan paper. This is Uzanne's best-known work and a classic example of a sumptuously illustrated work published in a small edition, where the author worked in close collaboration with the illustrator. Proofs before text of the tinted illustrations, all by Paul Avril. Title printed in red and black with a vignetter in blue, half-title is signed by Paul Avril. A wonderful binding, with the Jansenist concept of plain outside and burst of decoration on the inside. Housed in contemporary marbled-covered slipcase. Binding and book are fine with slight wearing on outer joint of front cover (not weakening). A lasting rarity thus. (3350) \$3,250.00

7. [Baskett Imprint- with Fore-edge Painting] **The Book of Common Prayer... etc.** University of Oxford: Printed by John Baskett, Printer to the King's Most Excellent Majesty, 1716. Superb 18th Century full black wavy grain calf with ornate gilt borders on both covers and spine. AEG. Together with *The Whole Book of Psalms* (as found) London, Stephen Gilbert, 1716. Printed in red and black. With superb contemporary or early 19th Century fore-edge painting of castle and grounds (Tower of London?). Covers nicely preserved with slight edgewear. A very nice fore-edge and significant Baskett publication. Scarce. (3928) \$2,250.00

## FINE BINDINGS

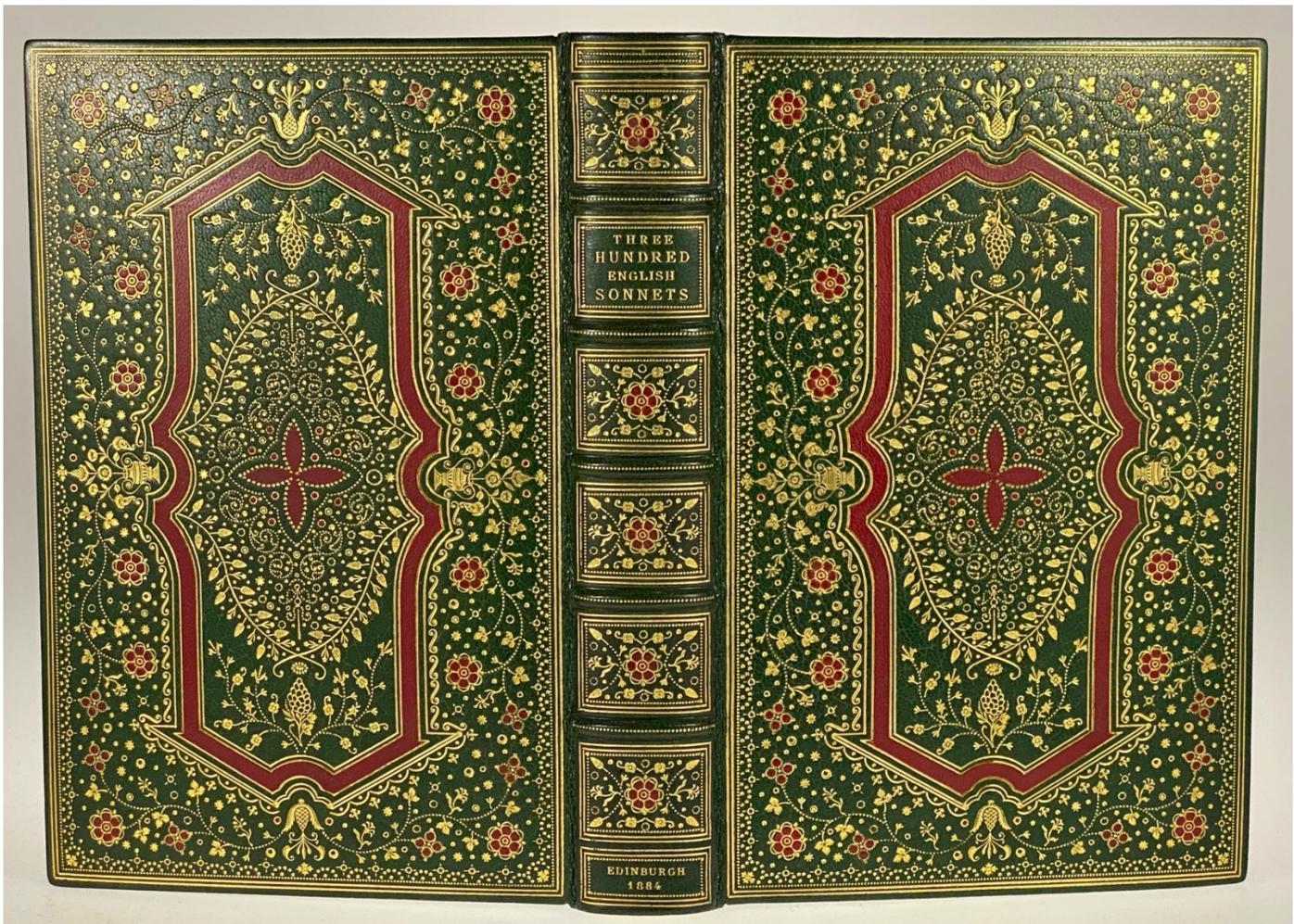
*We offer below an extensive array of artisan fine bindings by British and American bookbinders, 1880-1920, most of which are shown with photos. However, please contact us if you would like additional photos. We have a larger grouping of photos for most, and often it is quite informative to be able visualize different aspects of the binding and book itself.*



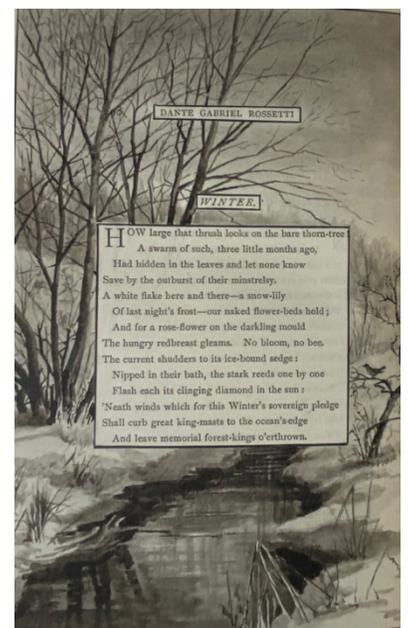
cracked. **This is #58 of only 130 copies** printed of this scarce and seldom seen Daniel Press title. (6064) \$3,850.00

8. [Binding, Fine- Katherine Adams] Wedgwood, Ethel. **Wind Along The Waste**. Oxford: Daniel Press, 1902. First Edition. Scarce and desirable pairing of Daniel Press and Katherine Adams, one of the foremost British bookbinders of the early 20th Century. Adams, who bound many important works with great skill and aesthetic craft, was a resident of the Women's Guild of Art and a fellow of the Royal Society of Arts, and was commissioned to bind works for the royal family, and examples of her work are in the British Library and Bodleian Library. Bound in full brown morocco with double fillet gilt ruled borders containing small circles at the corners, and a central gilt design of three acorns, spine with raised bands and gilt lettering. With Adams' characteristic binding signature in gilt pallet on rear dentelle, containing stylized flower separating the initials. Gilt dentelles, AEG. Joints and edges rubbed and with slight wear, upper joint partly





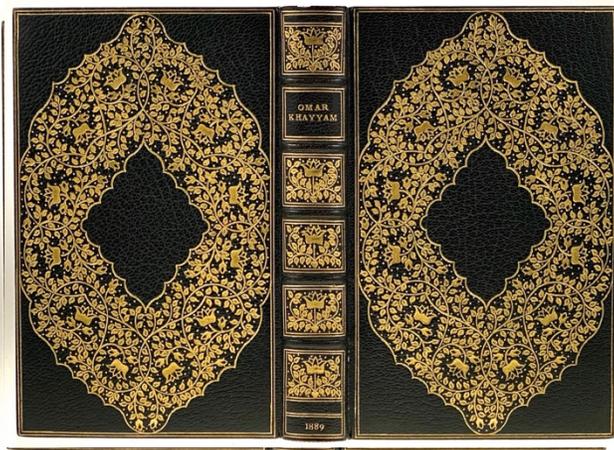
9. **[Binding, Fine- Club Bindery, 100 Copies with 27 India Ink Drawings by E. Fitch]** Main, David M. **Three Hundred English Sonnets.** Edinburgh and London: William Blackwood and Sons, 1884. 320pp. AEG. A magnificently crafted Club Binding (signed in the front dentelle, "Club Bindery, 1901) bound in full green Morocco with incredibly ornate and detailed all-over "cottage room" design on both covers and spine featuring inlaid crimson centerpieces, as well as center "star" and surrounded by 24 floral blossoms (with 4 and 5 petals) and dots. As well, the binding features an exquisite and complicated gilt-tooled design of floral sprays, pointelle spirals, and urns from which vines of stippled gold extend outward, mosaic and similar design work on spine; doublures and flyleaves of crimson moiré sild, gilt dentelles with rosettes. Sensitively and beautifully extra-illustrated **containing 27 India ink and black and white wash drawings by E. Fitch (Edward W. Fitch)**, 19th Century artist whose work is represented in the Paul Mellon Collection at the Yale Center for British art. The wonderfully crafted drawings range from small corner drawings to nearly full-page landscapes, seafaring scenes and cityscapes. **LIMITED TO 100 COPIES**, only 75 of which are numbered: this is copy #47. Very fine condition, with no signs of wear, stunning! A fine example of the work of one of the greatest American fine binders. Housed in a contemporary full brown Morocco gilt box. Pictured in full color, Item 18, in Tom Boss's wonderful book, "Bound to Be the Best: The Club Bindery," 2004. Roderick Terry's copy, with his engraved bookplate (by A.N. MacDonald). Dr. Roderick Terry, Sr. (1849-1933), learned bibliophile and assiduous collector of books and manuscripts from Newport, where he was active in philanthropist pursuits and various cultural institutions such as the Redwood Library, the Newport Historical Society, and served as the President of the Board of Directors for the Redwood Library and Athenaeum from 1916-1933. His substantial collection was auctioned by Anderson Galleries making \$270,000 at three sales in 1934 and 1935. (6059) \$9,500.00





10. **[Binding, Fine- Adams, R. R.]** 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 pressed 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." Margins of joints with slight rubbing, corners very slightly rubbed, otherwise near fine. (1883) \$2,750.00

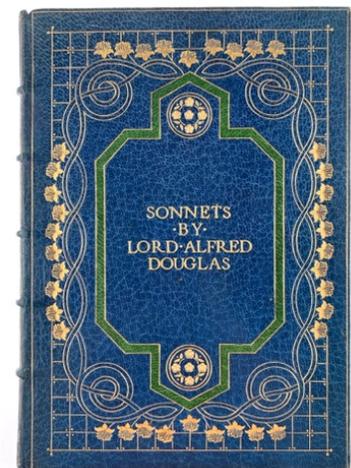
11. **[Binding, Fine- Adams Bindery, ONE OF ONLY FOUR COPIES]** Havens, Munson Aldrich. **Horace Walpole and the Strawberry Hill Press (1757-1789)**. Canton, PA: Lewis Buddy, 3rd; The Kirgate Press, 1901. First edition. Attractive binding by Adams on the scarce and highly limited Japan Vellum edition for this Kirgate Press title, limited to only FOUR COPIES, so stated by Lewis Buddy, its founder, in a holograph note below the printed limitation note: "This being one of only four copies printed on Japan Paper. Lewis Buddy, III." Bound in fine blue polished crushed levant goatskin with six compartments, each with single gilt frame and strawberries at each corner. As well, the dentelles, with double frame gilt ruling, have slightly larger gilt strawberries, two per dentelle. The binding is signed, "The Adams Bindery," lower front dentelle. Near fine with minor wear upper joint. (4502) \$2,250.00

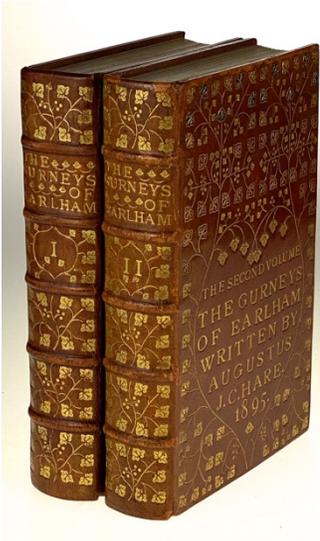


12. **[Binding, Fine- Alfred De Sauty]** McCarthy, Justin Huntly (translator). **Rubaiyat of Omar Khayyam**. London: David Nutt, 1889. Exquisitely bound by Alfred De Sauty (signed "DE SAUTY" on front turn-in) in dark crushed blue morocco with a magnificent all-over gilt tooled design taking up most of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

Some small chips to endpapers. One of only 60 copies of the large paper edition of this book, printed at the Chiswick Press. A stunning De Sauty binding indeed. (5802) \$2,750.00

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

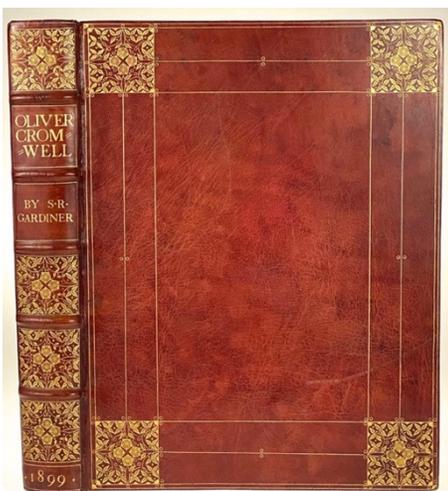
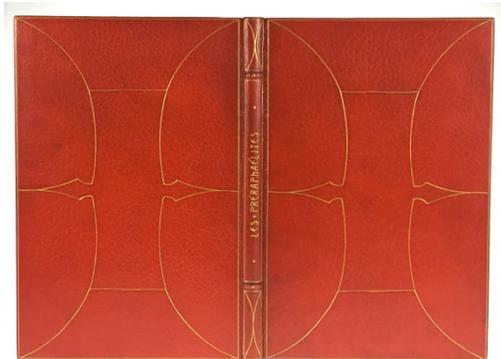




14. **[Binding, Fine- Arts & Crafts]** Hare, Augustus J.C. **The Gurneys of Earlham.** London: George Allen, 1895. First edition. Two volumes. 8vo. An unsigned binding in the style of the Doves Bindery. Bound in full brown morocco in Doves Bindery style, flat spine sewn on five cords, heavily stamped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

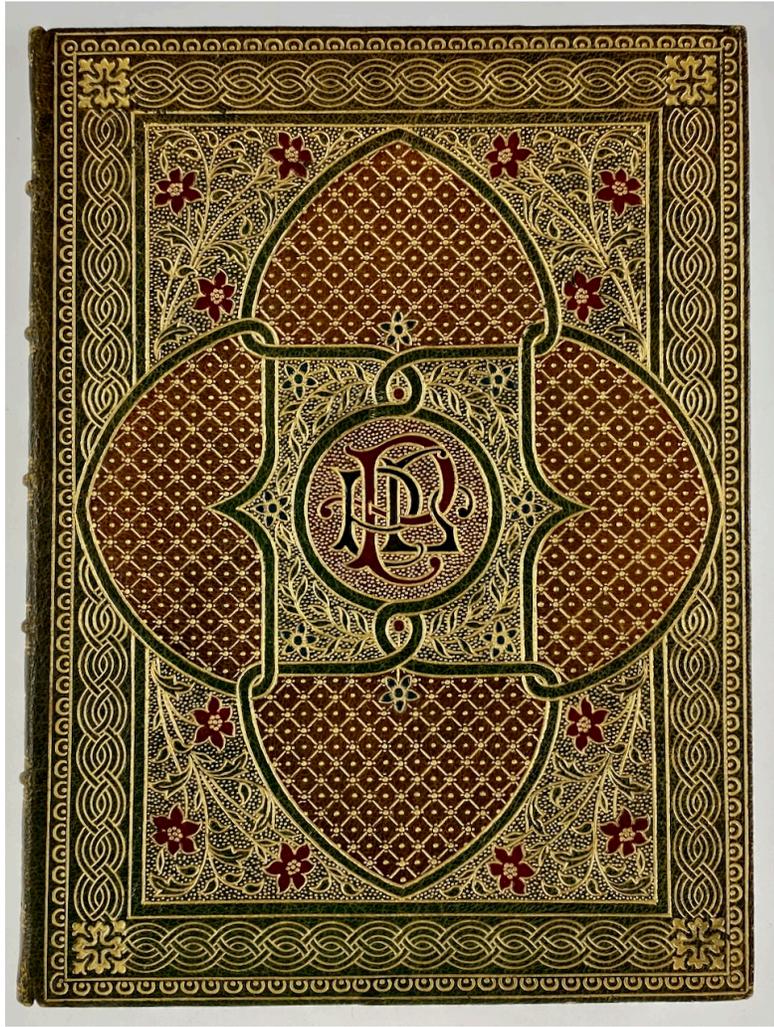
15. **[Binding, Fine- Arts and Crafts]** Swinburne, Algernon Charles. **Atalanta in Calydon.** London: Chatto & Windus, 1901. First edition thus. Superb full brown crushed morocco Arts and Crafts binding, quite possibly the work of the Guild of Women Binders, though not signed. Attractive grape and leaf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

16. **[Binding, Fine- Bickers]** Destree, Olivier Georges. **Pre- Les Preraphaelites. Superbly bound by Bickers & Son.** Bruxelles: Dietrich et Cie, 1894. First edition. Superbly bound by Bickers & Son, London in full crushed reddish orange morocco with elegant gilt curving line design both covers and spine; spine lettered in gilt, gilt dentelles, marbled endsheets. A very scarce 1890's Pre-Raphaelite treatise including "Catalogue de L'peivre de Dante Gabriel Rossetti," "Catalogue des Oeuvres d'Edward Burne-Jones," "Choix de Reproductions de E. Burne-Jones, D.G. Rossetti, G.F. Watts," and a prospectus of Walter Crane including two woodcuts. Book contains 5 portraits. Exquisite and rare production, a wonderful binding, fine. Most scarce thus. (3990) \$2,250.00

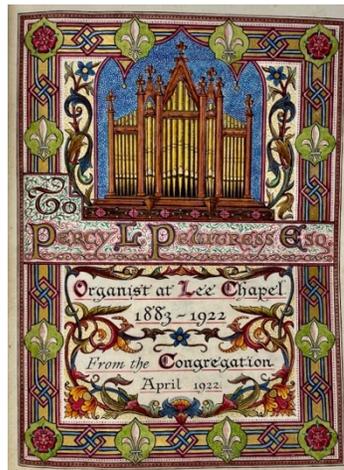


17. **[Binding, Fine- Birmingham Guild of Handicraft]** Gardiner, Samuel Rawson. **Oliver Cromwell.** London: Coupil & Co., 1899. Folio (10 x 13 inches). Sumptuously bound by the Birmingham Guild of Handicraft in an impressive full sienna sealskin Arts & Crafts binding, with interlocking gilt rules across the front cover and four gilt quatrefoils in each corner, decorated with leaves and Tudor roses on front cover, double gilt ruled borders on back cover. Five raised bands to spine, with lavish gilt design on four compartments, gilt title, date, etc. on others. Dentelles with single example of floral decoration in gilt to corners. Top edge gilt. Limited to 1475 copies, of which this is #1090. Frontispiece portrait in color and numerous engraved plates, all with tissue guards with letterpress captions. Sealskin is most well known as an Arts & Crafts-era bookbinding material by The Doves Bindery, and has distinct qualities that render a wonderful polished almost liquid appearance to the leather. The Birmingham Guild was closely associated with Birmingham School of Art, many of the designers and craftspeople who worked for the company either trained or taught

at the School. ... Other designers associated with the shop included Albert Edward Jones, George T. Tarling, Claude Napier Clavering, Charles Llewellyn Roberts, and Thomas Birkett. The Guild participated in the exhibitions of the Arts and Crafts Exhibition Society in London in 1893, 1896, 1899, 1903 and 1906" (Artist Biographies Ltd). Slight scratch to lower right front cover, light rubbing to edges, some spots to covers, but a very good or better copy of a prodigious and significant binding by the Birmingham Guild. (4870) \$2,250.00



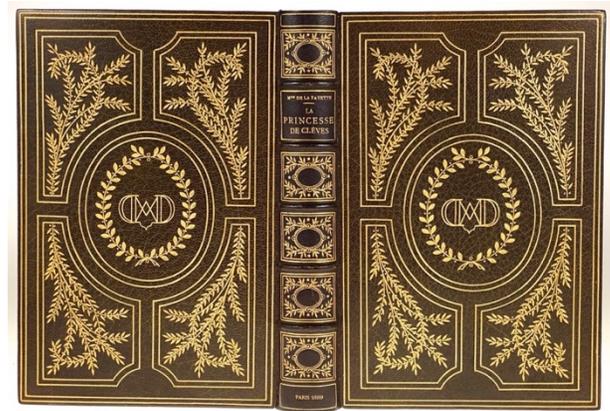
18. [Binding, Fine- Stunning Inlaid Binding- Illuminated Manuscript] “To Percy L. Pewtress Esq., Organist at Lee Chapel”. Superbly bound by G.E. Strong Lee, an illuminated manuscript in the form of an address finely executed on vellum in two full colorful pages with expert illumination, painting and gilt: ‘To Percy L. Pewtress Esq., Organist at Lee Chapel, [Blackheath, London], 1883-1922, from the Congregation, April 1922,’ Finely bound in full green morocco by “G.E. Strong, Lee, S.E.,” with front cover elaborately tooled and richly gilt, with four onlaid brown panels, flower heads in red and blue and with central monogram ‘P.L.P.’” The rear cover with decorative gilt-paneled border, spine with five raised bands and fleur-de-lys motifs, marbled endpapers with inner dentelles gilt, the upper cover. Slim 8vo (205 x 150 mm) A very fine example of illumination and tooled binding by a seemingly unrecognized bookbinder from south-east London. (6063) \$4,850.00



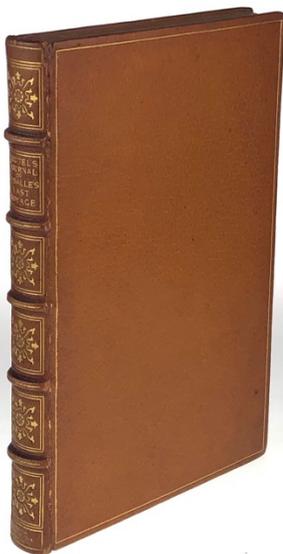


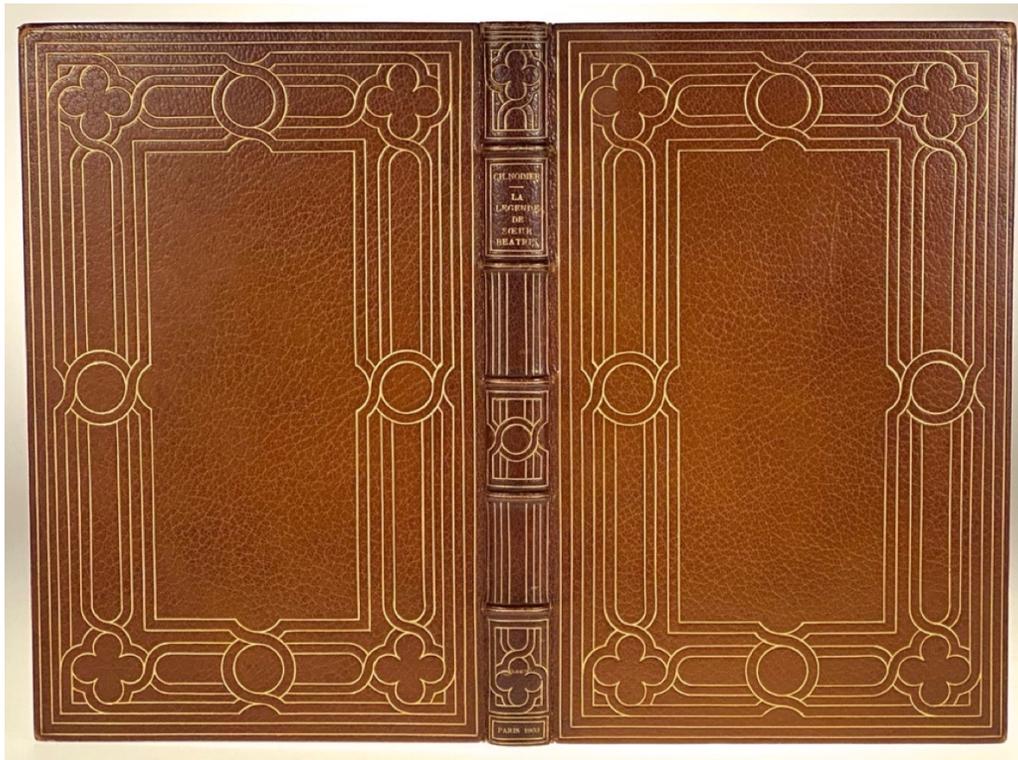
19. **[Binding, Fine- Cedric Chivers Stunning Vellucent Binding with Mother of Pearl Inlays]** St. Augustine. **The Confessions of St. Augustine in Ten Books.** London: Kegan Paul, Trench Trübner & Co. Ltd, 1900. First edition thus. 6 x 9” Exquisitely bound in a vellucent binding by Cedric Chivers with saints, lettering, and floral decoration done underneath the translucent vellum. As well, the binding features mother-of-pearl accents added within the “C” of “Confessions,” and as two roundels outside of the “C”, and as the saints’ halos, with additional gilt ruling and superb all-over gilt stippling added on top of the vellum in places... on front cover and also spine. Signed “Cedric Chivers Bath,” on rear dentelle gilt pallet. Top edge gilt. Limited to 400 copies, of which this is #228. Printed at the Chiswick Press “...on Arnold and Foster’s unbleached handmade paper. The illustrations have been designed by Mr. Paul Woodroffe and engraved upon wood by Miss Clemence Housman, by whom the title-page has also been engraved from the design of Mr. Lawrence [Laurence] Housman.” Title page within ornamental borders; ornamented initials. Printed throughout in red and black. Nice gilt dentelles and signature mottled pink doublures and matching endpapers. Fine condition. (5055) \$3,750.00

20. **[Binding, Fine- Charles Samblanx and Jacque Weckesser]** Fayette, Madame de la. **La Princesse de Cleves.** Paris: Librairie L. Conquet, 1889. Superbly bound by noted Belgian bookbinders, The outstanding Belgian binders Charles De Samblanx (1855-1943) and Jacques Weckesser (1862-1923), both pupils of Josse Schavye. The two noted Belle Epoque bookbinders were in partnership between 1889 and 1909. Signed, “Samblanx-Weckesser” in gilt pallet front turn-in. Beautifully bound in full brown crushed morocco with both covers attractively gilt tooled in several trapezoidal panels consisting of scrolling leaf motifs, and a central oval leaf with stylized initials in center. Spine with six panels, five of which bearing similar gilt tooled designs. Ornate gilt tooled turn-ins and handmade marbled paper. Portrait and 12 plates after Jules Garnier, etched by Lamotte. No 449 of 500 Copies, Signed with initials, L.C. (L. Conquet). Fine condition. With the bookplate of Louis Henry Bristol (foxed). Contemporary slipcase (marbled paper). (5821) \$1,250.00

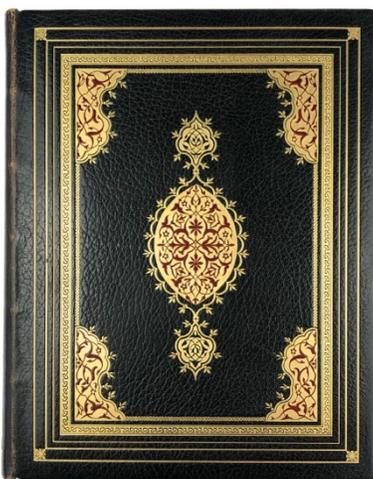


21. **[Binding, Fine- Club Bindery- Bound in 1898, One of Three Copies on Japan Vellum, Specially bound for James Ellsworth, President of the Caxton Club]** Joutel, [Henri]; Anderson, Melville B. (editor). **Joutel’s Journal of La Salle’s Last Voyage.** Chicago: Caxton Club, 1896. Attractively bound The Club Bindery for James William Ellsworth, prominent industrialist and president of the Caxton Club. One of only 3 copies, printed on Japan vellum. Superbly bound in full tan morocco by the Club Bindery in 1898, with gilt binder’s pallet on front dentelle: “For James W. Ellsworth, 1898, For James W. Ellsworth,” who was for a time the president of the Caxton Club. The binding features and ornate spine gilt stamped design motif on five of six panels, covers with single gilt fillet rule, and wide gilt-decorated dentelles. With Ellsworth’s bookplate on front pastedown. Measures approx. 6.25” x 9.25.” Light rubbing to edges and spots to covers; and small closed cracks (approx. 1.5”) to the top and bottom of the front hinge, but still quite sound. The ‘most reliable eyewitness account of LaSalle’s two-years wanderings in Texas. The map, based on LaSalle’s Mississippi explorations, was the first accurate delineation of that river” (Piehl). A reprint (page for page and line for line) of the first English translation, London, 1714; with the Map of the original French edition Paris, 1713, in facsimile; and Notes by Melville B. Anderson.” Fold-out map bound in opposite the original title page. Fine. (4772) \$1,750.00



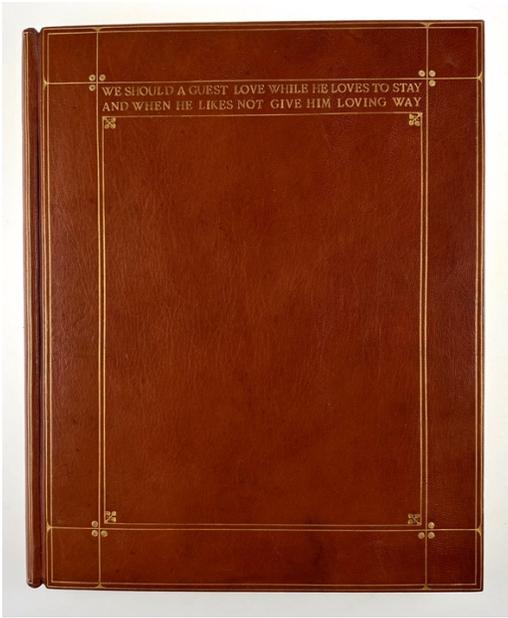


22. **[Binding, Fine- Club Bindery, The Robert Hoe Copy]** Nodier, Charles; and Henri Caruchet **La Légende de Soeur Béatrix**. Paris: Librairie A. Rouquette, 1903. 8vo (243 x 159 mm). Exquisitely bound by the Club Bindery in full tan crushed morocco with intricate rectilinear interlacing design consisting of ten separate gilt ruled lines forming rounded clover leaves and circular patterns, repeated on both covers and spine. A thoroughly pleasing and representative Club binding, with ornate gilt dentelles, signed with binder's pallet at bottom of front dentelle, "The Club Bindery 1905." With attractive marbled endleaves, top edges gilt. #92 of 150 Copies on Japan Vellum. 68 pp, each illustrated in pochoir, with decoration and borders. WITH AN ADDITIONAL SUITE OF ILLUSTRATIONS (58pp), before letters, and uncolored, bound in behind. Provenance: Robert Hoe (morocco book label to pastedown). FINELY BOUND IN THE FINEST STYLE OF THE CLUB BINDERY. A very scarce and desirable title with superb illustrations by Henri Émile Caruchet (1873-1948), French painter, watercolorist, illustrator and poet, closely affiliated with the Art Nouveau movement in France at the turn of the century. Fine. Housed in superb clamshell box with wide spine in full gray-green morocco with blue inlaid gilt lettering, felt lined. (5861) \$2,750.00



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

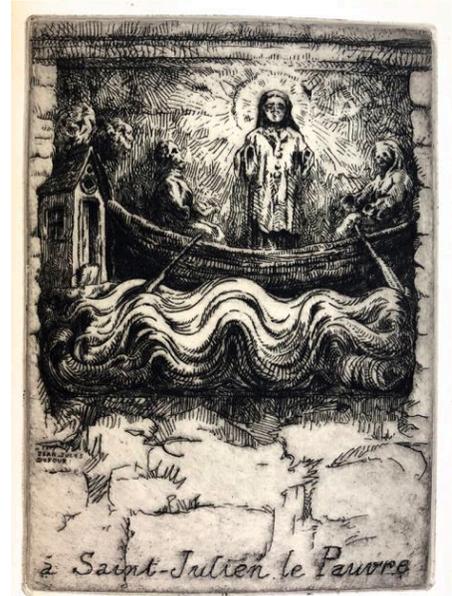
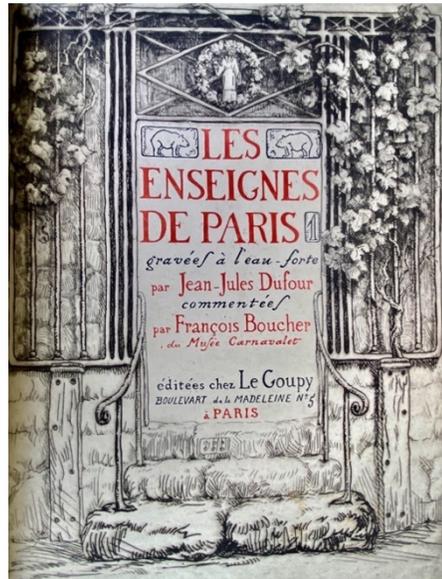
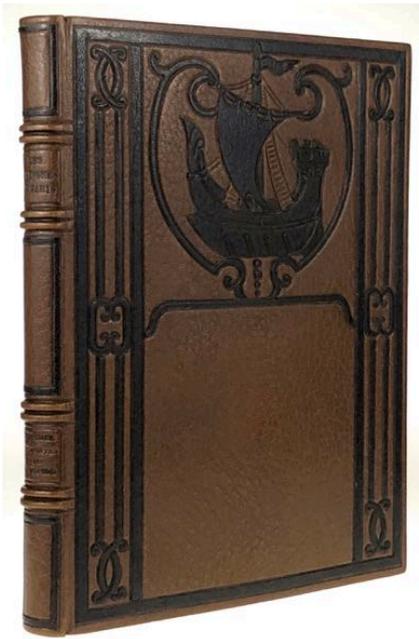
Racim. Very slight wear to joints. A fine copy of a binding one would expect to find with faults due to its size and weight, but this example is amazingly bright and fresh. Housed in a leather-edged French Marble paper slipcase. (4508) \$4,250.00



24. **[Binding, Fine- Douglas Cockerell for W. H. Smith: Wonderful Niger Guest Book, with Original Box] Guest Book.** Letchworth: W.H. Smith & Son, Bookbinding Works, ca. 1905. First edition. Extremely scarce “Niger Morocco Guest Book, superbly bound by W.H. Smith & Son from a Douglas Cockerell design in full reddish-brown Niger morocco. In the Original Wooden Shipping Box, lined in felt which bears the W.H. Smith & Son’s printed label to the cover. The binding features gilt-ruled borders and is embellished with small inlaid white dots and tiny floral tooling. Gilt lettering at the head of the upper cover featuring a quote from Homer’s Odyssey: “We should a guest love while he loves to stay / And when he likes not give him loving way.” Smooth spine with ruled border and title (“Guest Book”) in gilt, stamp-signed in gilt with the “WHS” monogram on rear dentelle. Green cloth endpapers, top edges gilt. Printed on “Whatman 1905” paper. Cockerell managed the bindery at W.H. Smith & Son, from 1905 to 1914. “In a statement printed in G.D. Hobson - English Bindings of J.R. Abbey, p. 170, Cockerell notes that bindings signed with the ‘WHS’ stamp during this period were specially designed by him” Bookbinding in the British Isles. A wonderful Douglas Cockerell design, and exceedingly scarce, especially in the original shipping, labeled box. (4978) \$3,850.00



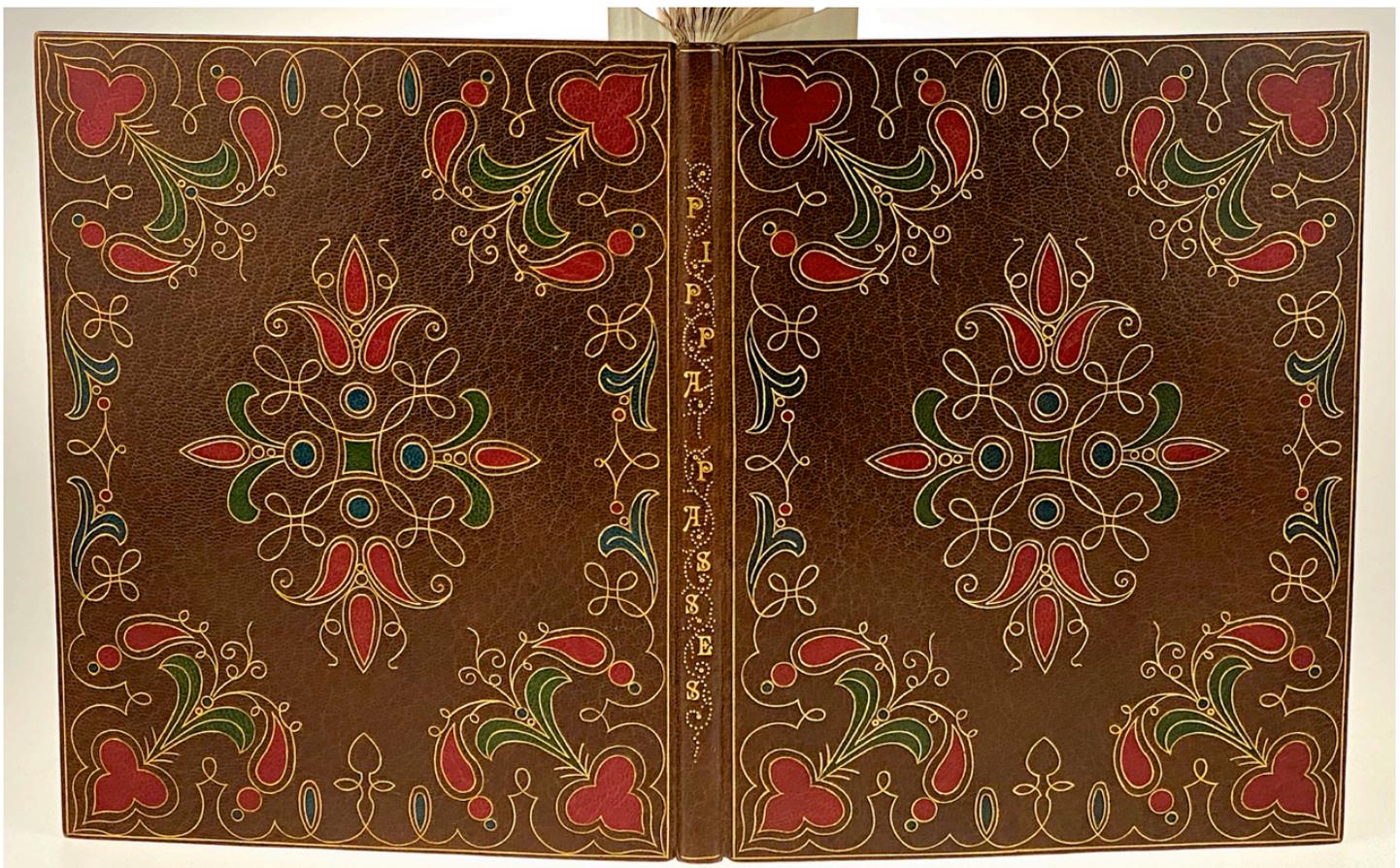
25. **[Binding, Fine- Guild of Women Binders, Florence de Rheims] Picturesque Westminster..** London: Carl Hentschel, 1902. Superbly bound in full brown Niger with exquisite and classic Guild design in blind and impressed in darker color, by Florence de Rheims. One of the larger bindings to be produced by the Guild. Letterpress by G P Warner, title page designed by Temple Ovenston. There is a pencil note on the rear blank end paper that indicates the binders “des. F. de R,” i.e. Florence de Rheims, one the most accomplished and important of all the Guild of Women Binders’ artisans. Further, the notation, “Wkd. N\*\* Evans. Gdg,” is given, referring to the finisher. Illustrated by Howard Penton. First Edition. 64 plates mounted onto tabs. 15pp of text describing the illustrations. 4to. (13 x 9 inches). Neat inscription on front blank endpaper, “For Margot Peters from Campbell Cotts in affection and with esteem. 1952. A.D. 12 Easton Mansions. SW7.” Campbell Cotts (1902–1964), actor. A couple of minor blemishes, but overall a fine example of a Guild of Women Binders binding with the gilt stamped signature inside the front board and Karslake’s loosely inserted binding description leaf. (3855) \$3,250.00



26. **[Binding, Fine- Eleanore van Sweringen]** Dufour, Jean-Jules. **Les Enseignes de Paris**. Paris: Le Goupy, 1924. First edition. Large thick quarto. Two volumes in one. Sumptuously and expertly bound by Eleanor van Sweringen, noted bookbinder who worked in New York City during the first half of the 20th century. She also schooled other noted bookbinders such as Christine Hamilton and was a member of the prestigious Guild of Book Workers, founded in 1906 to “establish and maintain a feeling of kinship and mutual interest among workers in the several hand book crafts.”

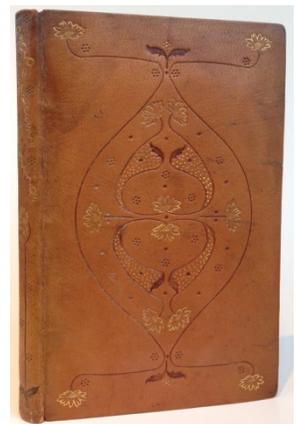
**Illustrated with 20 exquisite full-page etchings by Jean-Jules Dufour.** Bound in full chocolate brown crushed morocco with impressed pictorial design of schooner and rectilinear large framing motifs in dark brown on both covers, spine with bold gouged raised bands and similar darker brown border motifs. Large inch-wide dentelles carrying the same theme of interlocking darker brown framing borders, wonderful copper flecked doublures and free endsheets. Signed in impressed darker brown at rear dentelle, “Eleanore Van Sweringen, 1929.” Amazingly, housed in the original half morocco folders made by the binder, with the same marbled copper card paper on covers. Bindings by Van Sweringen are vanishingly scarce, few if any find the marketplace, though she operated as a master bookbinder for many years and was active in the Guild of Book Workers, joining in 1908, and also as an independent craftswoman. Van Sweringen learned her craft principally with F. Boon, Helen Haskell Noyes and A Dehertagh of New York. She was one of the first members of the Guild to actively teach bookbinding, and her pupils include Ruth S. Bergen, Gertrude Dodsworth, Dorothy Moulton, and others. This binding, executed in 1929, followed a period of study under the noted bookbinders, Jules Domont, Henri Noulhac and E. Maylnader. Van Sweringen is listed in GYB 1908-09 through 1909-10 giving Boone, Helen Haskell Noyes, and A. Dehartagh (sic.) as teachers. In 1910-11 Louis Jacobs is added; in 1912-13 C. McLeish is added; in 1924-25 Domont, Noulhac, and Maylander are added. Before 1918 the name appears as Sweringen; 1917-18 through 1933-34 as Van Sweringen. This very binding is pictured and discussed in the Guild of Book Workers 75th Anniversary Edition, 1981. This binding is in fine condition in every way. Eleanor Van Sweringen was a noted bookbinder who worked in New York City during the first half of the 20th century. (4378) \$4,500.00

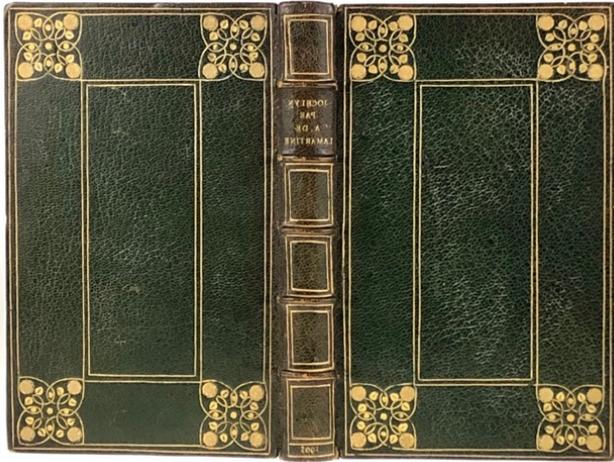
The Guild of Book Workers was founded in 1906 to “establish and maintain a feeling of kinship and mutual interest among workers in the several hand book crafts.” Among its early members are well-known artist-craft workers such as bookbinder Edith Diehl and printers and typographers W.A. Dwiggins and Frederic W. Goudy. At the beginning, potential Guild members were required to show examples of their craftsmanship before being allowed to join. In addition to Cobden-Sanderson, in the early decades our membership included binders such as Francis Sangorski and George Sutcliffe, Jules Domont, Edith Diehl, Mary Crease Sears, Otto Zahn, Alfred Launder, Rachel McMasters Miller Hunt, and Gertrude Stiles. The printers W.A. Dwiggins, D.B. Updike, and Frederic W. Goudy were also members. Goudy himself printed the Guild Yearbooks on handmade paper for the first five years of the organization.



27. **[Binding, Fine- Hampstead Bindery Masterpiece- P.A. Savoldelli]** Browning, Robert. **Pippa Passes.** London: Duckworth & Co, 1898. First edition thus. Exquisitely bound in full chestnut brown morocco by The Hampstead Bindery, measuring 9 x 7 inches, and most likely the work of its master binder, P.A. Savoldelli, as per comparison with bindings in “The Bindings of Tomorrow,” Anstruther, The Guild of Women Binders, 1902. Hampstead Bindery in 1898, founded by Frank Karlake, who concurrently had founded the Guild of Women Binders, The Hampstead Bindery was a platform for galvanizing the bookbinding careers of P.A. Savoldelli, and others. Hampstead’s early prospectus declared, “Its workmen are professionals of great experience in the best English and Continental ateliers. Every book that is bound is never repeated unless ordered.” A magnificent binding, with ornate and swirling gilt tooling with over 80 fabulous inlays on both covers in crimson, blue, and green, featuring an arabesque center and border design, flanking by elegant scroll and blossom design work. Vertical gilt title and stippling to spine. Doublures decorated in a striking and extremely complicated and aesthetically pleasing pattern consisting of dozens of intricate inlay work in two colors consisting of a circular purple and gold inlaid Grolieresque design, surrounded with a very detailed gilt-stippled pattern and gilt roundlets. Vellum free endpapers, with paper backing slightly wrinkled, as is standard. Limited to 60 copies on Japan vellum, of which this is #21. Illustrated by Leslie L. Brooke, with seven full-page illustrations and ornament on title page and last page of text, all of which have been delicately hand-colored. Very slight rubbing to corners. Housed in the original felt-lined slipcase (worn), with gilt title to spine, which has allowed this spectacular example of arts & crafts bookmaking by Savoldelli, Frank Karlake and the Hampstead Bindery to be nearly perfectly preserved over the years. (4787) \$8,500.00

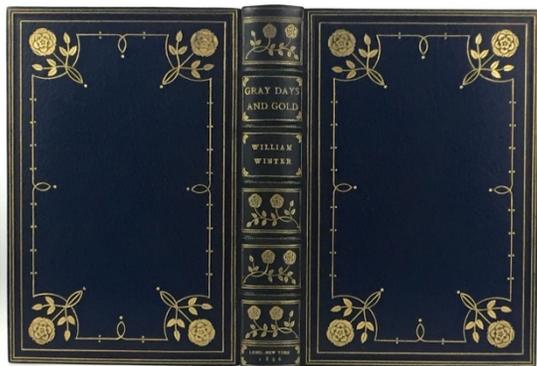
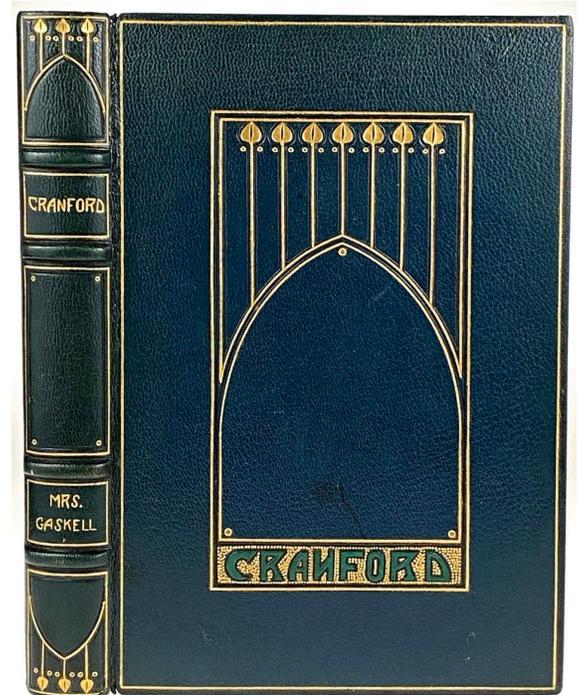
28. **[Binding, Fine- Guild of Women Binders, Unsigned]** Phillips, Stephen. **Paolo & Francesca.** London: John Lane, The Bodley Head, 1900. Ninth Edition. Superb full calf binding, undoubtedly by the Guild of Women Binders, and having come from a collection of books bound by the Guild, though unsigned as often found with Guild binders. Attractive center oval blindstamped and gilt-ruled and stippled design 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 faint water marks present, though not detracting. (2147) \$1,850.00



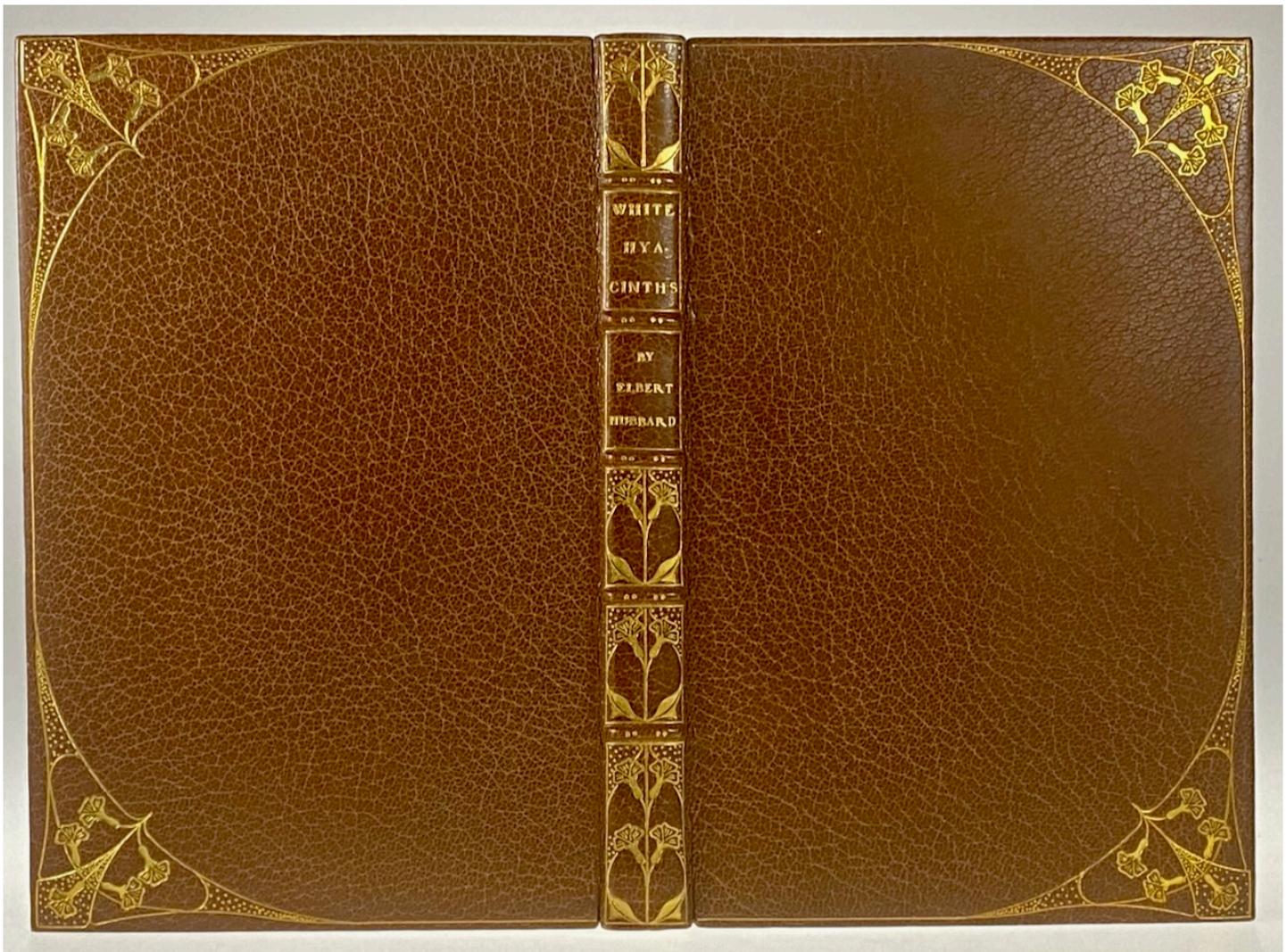


29. **[Binding, Fine- Isabella van Haersholte, Her Copy]** Lamartine, A. de. **Jocelyn**. Paris: Hachette et Cie, 1905. Attractively bound by Isabella van Haersholte in full crushed olive green morocco with four matching leaf and blossom designs around stylized hearts in gilt ruling, each corner having four onlaid blossoms in beige, design repeated on rear cover, spine with geometric ruling in gilt on panels. Superb wide dentelles with four concentric gilt-ruled lines. AEG. A total of 32 separate blossom morocco onlays on both covers. Monogrammed "IvH 1906," in gilt pallet on rear dentelle, i.e., Isabella van Haersholte. This is van Haersholte's own copy, with her attractive decorative bookplate on front pastedown. Binding somewhat rubbed, near fine. Little is known about this accomplished binder, but her work appears to of some moment. (4666) \$1,500.00

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

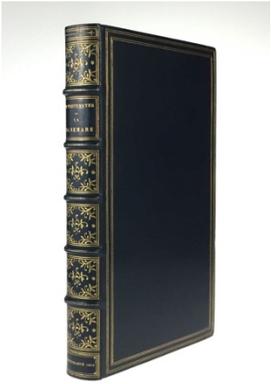


31. **[Binding, Fine- Lucien Broca]** Winter, William. **Gray Days and Gold**. New York: Macmillan, 1896. A wonderful and pristine binding by Lucien Broca, the superb and technically premier finisher of his day, who finished many of Sarah Prideaux's fine bindings. Bound in full rich navy blue crushed morocco with bold Tudor rose, leaf and vine design work on both covers and similar designs on panels on spine, attractive dentelles with parallel ruling and two Tudor roses on each corner, marbled endpapers. Bears Broca's personal gilt stamped pallet on front lower dentelle (scarce indeed), "BOUND BY L. BROCA." AEG. Book is fine. An extremely rare and sought-after binding by the French-born bookbinder who worked more or less full-time with Sarah Prideaux around 1901, and really only soloed a short couple of years before falling into ill-health. Fine copies of his signed bindings are vanishingly scarce. (3606) \$2,850.00

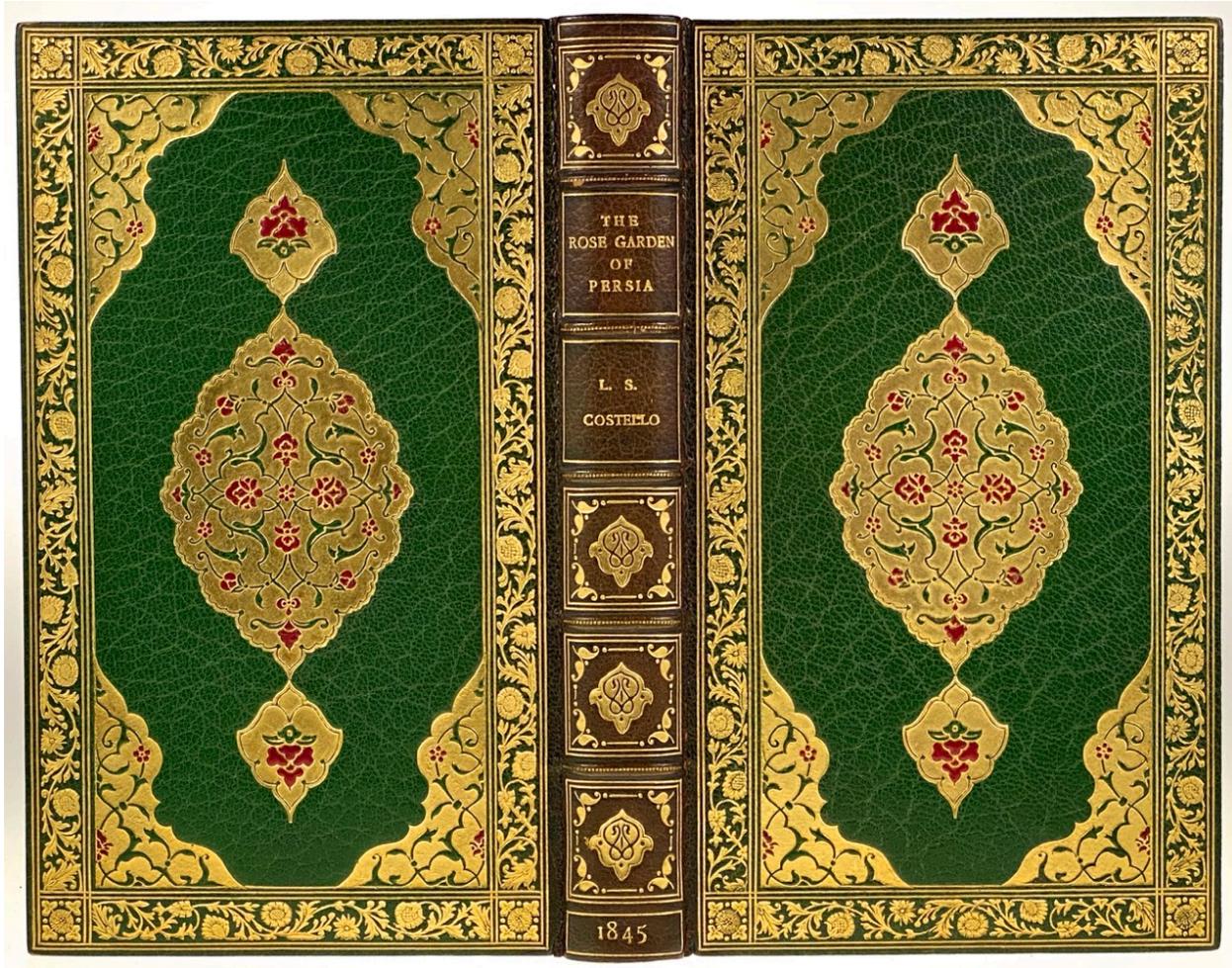


32. **[Binding, Fine- Louis Herman Kinder, at The Roycroft Bindery]** Hubbard, Elbert. **White Hyacinths, Being a Book of the Heart.** East Aurora, NY: The Roycrofters, 1907. First edition. Superbly bound by Louis Kinder at the Roycroft Bindery (see below) in sumptuous full crushed russet brown morocco by the Roycroft Bindery featuring an intricate and attractive typical Kinder design consisting gouge and stippling, with five blooming flowers in the corners of the front and rear covers. Similar design to four of six compartments to spine, with title and author in second and third compartments. Wide turn-ins with three flowers and scrolling gouges and stippling to the corners. Light brown mottled endpapers. Top edge gilt. Measures approx. 4.75" x 7". A beautiful example of "extra binding" from the Roycroft Shop. This very book is pictured in Wolfe's book, "Louis Herman Kinder, Bird & Bull Press, 1985, Illustration 26, where it is written, 'Binding on a copy of Elbert Hubbard's White Hyacinths', which the Roycrofters published in 1906. This binding is attributed by the authors to Louis Kinder..." Kinder never signed his bindings, so most if not all of those documented to be by Kinder come from biographical and scholarly comparison of his binding style. #47 of 207 copies on Japan Vellum. 162pp. TEG. One of the more celebrated of all of the Roycroft titles, fully designed by Dard Hunter, with his vignette tinted initials throughout. With the original "Notice. How to Open a Book," laid in. Full morocco bindings by Kinder at the Roycroft Bindery, their most accomplished binder, are indeed rare and sought after. Fine. (5811) \$2,850.00

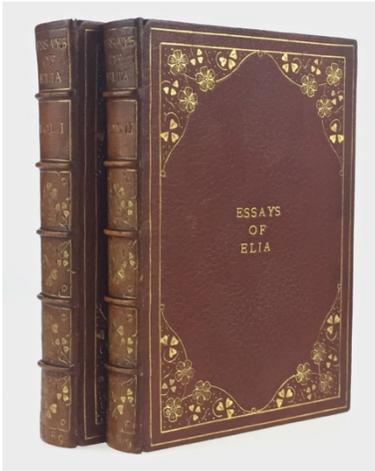
33. **[Binding, Fine- Monastery Bindery]** Emerson, R.W **The Conduct of Life.** New York: Scott Thaw Co., 1903. First edition thus. Early Monastery Hill Binding, signed rear dentelle. Full crimson crushed morocco with elaborate gilt clustered leaf and urn design on each corner and a central diamond-shaped similar leaf motif surrounding an interesting maroon morocco only consisting of a central oval and four patterned inserts. This same cover design is repeated on rear cover. Spine with five raised bands, four compartments with gilt designs and borders. Wide and very attractively gilt-tooled dentelles with winding vine pattern, wonderful violet watered silk moiré doublures and endsheets. TEG. Some wear to margins of spine, in all a very attractive and scarce binding by this noted firm. (4510) \$2,500.00



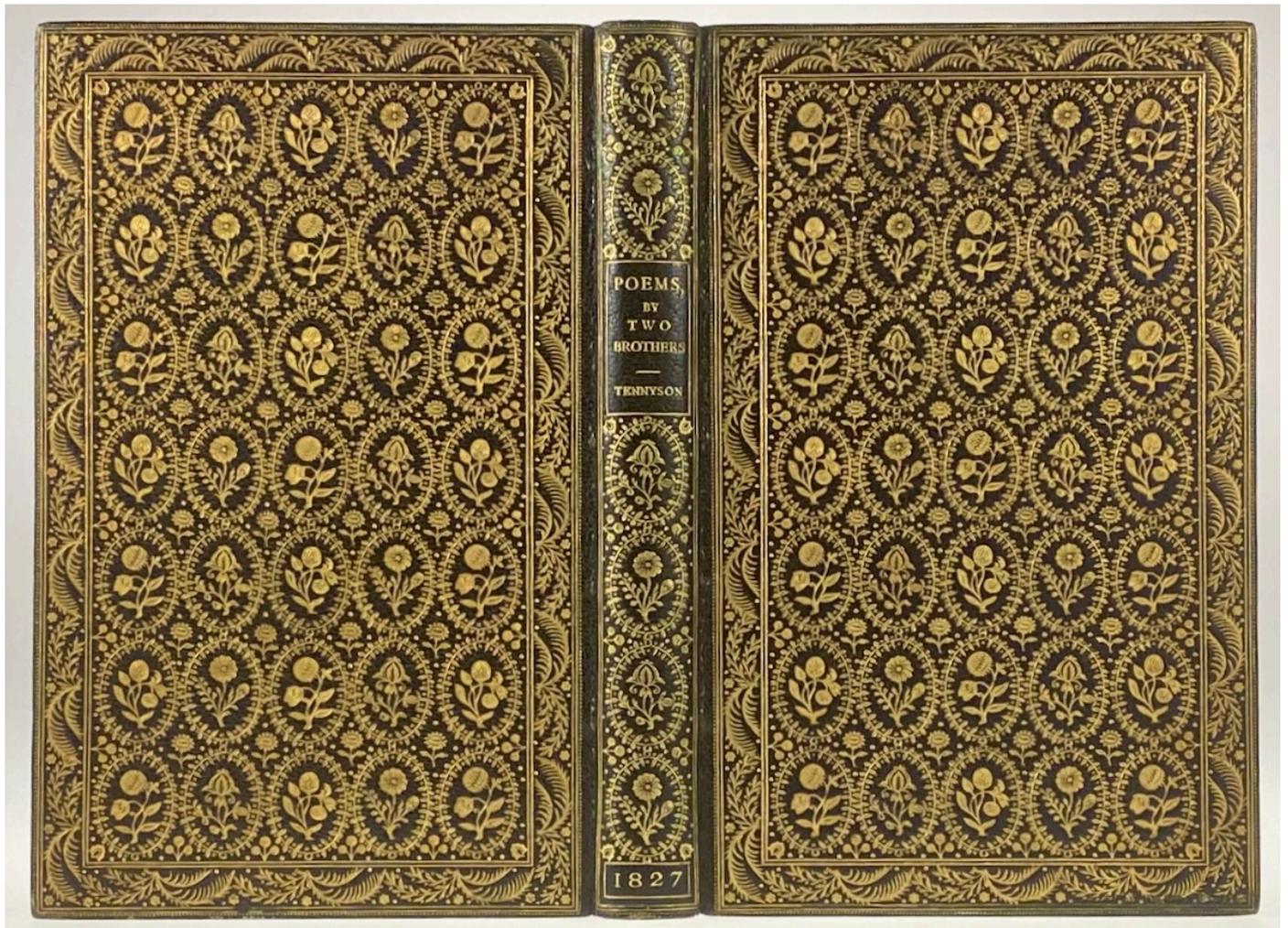
34. **[Binding, Fine- MARIUS MICHEL- Owned by the Publisher, Christian Host]** Weitemeyer, H. (Harold Sophus Leonhard). **La Danemark**. Copenhagen: Andr.-Fred. Høst & Fils, 1889. First edition. Sumptuously bound by the master French binder, Marius Michel, in full rich dark blue morocco with two sets of double fillet gilt-ruled borders and with elaborated six-compartment gilt-stamped designs five consisting of floriated patterning and attractive stippled lines on the outer edges of the bands, letting on second panel and bottom part of lower panel. Gilt fillet double ruling on outside edges of perimeter, very ornate gilt-tooled front and back dentelles, marbled paper endsheets. An extremely bright and fine binding. With the bookplate of Madame Christian Host: opposite the title page: “Cet Exemplaire a Eté Imprimé Pour Madame Christian Høst A Copenhague,” (i.e. “This copy has been printed for Madame Christian Host, Copenhagen). This is indeed her copy, with her ‘CHR Host’ bookplate on the front pastedown! Most scarce thus. (4294) \$2,750.00



35. **[Binding, Fine- Rivière & Son]** Costello, Louis Stuart **The Rose Garden of Persia (Inscribed by the Author)**. London: Longman, Brown, Green, & Longmans, 1845. First edition. Octavo. 193 pages. Superbly bound by Rivière (with Rivière & Son on front turn-in) in full levant green morocco elaborately decorated with broad and bold gilt paneling along corner designs leaving positive space strapwork, dozens of small red morocco onlays in Persian motifs, spine decorated in gilt with four raised bands and double solid gilt roll to edges. Turn-ins decorated in gilt with binder’s stamp to front turn-in, maroon endpapers. Inscribed by the author opposite the title page, “Miss Kelly / from the Author / December, 1845.” Text decorated with elaborate red frames and chapter titles further decorated in heavy gilt, blue, and red. Near fine. With small bookplate of Herschel V. Jones, publisher of the Minneapolis Journal, and a noted book collector. Text within red ornamented borders, pages illuminated in Gold and Colors. Spine uniformly sunned as often found with this color green Morocco, joints show some external wear, but firm. From the collection of Herschel V. Jones, with his leather label, and (reportedly) from the collection William Randolph Hearst, and thence to Randall J. Moskovitz, MD, Memphis, with his bookplate laid-in. Housed in contemporary slipcase. (5813) \$3,750.00



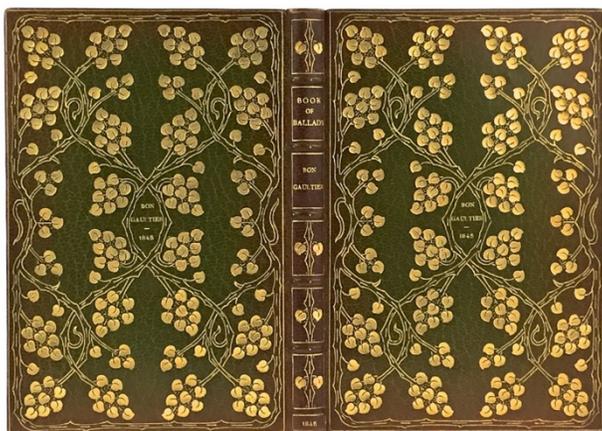
36. **[Binding, Fine- Miss Florence Leicester]** Lamb, Charles. **Essays of Elia (Large Paper)**. London: David Stott, 1889. 12mo. Two Volumes. Attractive Arts & Crafts style binding by Miss Florence Leicester (inscribed in pencil at back of volume 1, “bound by Miss Florence Leicester) and signed in gilt pallet on rear dentelle: “19- F-M-L- 02, in crushed tan morocco with shamrock and petal design, flowers and vines on both covers (i.e. repeated four times), gilt-ruled dentelles and spines with similar motif. Large paper edition; one of one hundred copies [unnumbered]. White endpapers with ruled dentelles, featuring shamrocks in each corner. All edges gilt. With the bookplate of Alonzo Weston Kimball, noted collector of rare books and fine art. Little is known about Florence Leicester, except to say that she was very accomplished and no doubt studied under one of the major bookbinders in London at the turn of the century. Some light rubbing and spine slightly faded. Very small closed crack to the top of the front hinge on vol. II. Only 100 Copies Printed. Both volumes and contents near fine. (3608) \$1,750.00



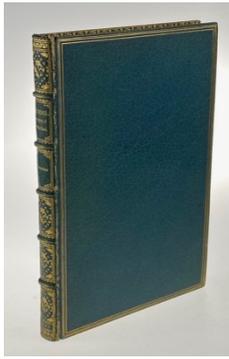
37. **[Binding, Fine- Riviere]** Tennyson, Alfred. **Poems, by Two Brothers**. London: Printed for W. Simpkin and R. Marshall, 1827. First edition. **MAGNIFICENTLY BOUND FULL BLACK CRUSHED MOROCCO BY RIVIERE AND SON** with lavishly ornate gilt designs on both covers and spine consisting of four different flower motifs (in ovals) repeating in seven rows and five columns taking up all of the central space on the covers and the outside border comprised of sprig and leaf pattern, all surrounded by geometric ruling; spine with six oval floral motifs, lettering and date in gilt. Leaf and sprig design is carried onto inner dentelles, maroon endpapers. Side edges gilt with two lines. Top edges gilt, others untrimmed. First issue with advertisement following title page, 6 11/16 x 4 1/4 inches). 228pp. A superb, fine copy with slightest wear to margins of spine. Both hinges intact with no starting and internally clean and bright. (1917) \$4,250.00



38. **[Binding, Fine- Riviere]** Tennyson, Alfred Lord. **In Memoriam, A. H. H.** New York; London: M. F. Mansfield; At the Sign of the Unicorn, [1900]. Tall 8vo. A wonderful binding by Riviere in full brown goatskin, both covers tooled in gilt with a unique all-over heavy gilt design consisting of a border of a fillet and intertwining gouges, with stems formed by gouges and fillets issuing inwards with closed flower heads. As well, there are twelve magnificent open flower-heads running longitudinally at the center. The central panel of twelve flower heads is most aesthetically pleasing. The spine is divided into six panels with gilt compartments, lettered in the second and dated at the foot, the others with stems and small flower-heads, the edges of the boards tooled with a repeated dot, the turn-ins with two gilt fillets, marbled endleaves, top edge gilt, the others untrimmed. The binding is signed with Riviere's gilt pallet on lower front turn-in; as well, there is an inked pallet of Henry Sotheran on the top front fly, who may have commissioned the binding from Riviere. The binding is fine. An unusual and scarce publication, the colophon reads: "Of this Edition Five Hundred Copies were Printed by The Bankside Press and are Offered for Sale by M. F. Mansfield, New York, September, MDCCCC", and beneath this is an ink inscription "This is No.8 of 100 copies reserved for Great Britain." (3491) \$4,250.00



39. **[Binding, Fine- Riviere]** Gaultier, Bon [Editor] William Edmondstoune Aytoun and Sir Theodore Martin. **The Book of Ballads.** London: Wm. S. Orr and Company, 1845. First edition. 12mo. Superbly and finely bound by Riviere in green morocco (faded to light brown as usual), with all-over gilt tooling comprising elaborate and boldly hand-tooled leaves and branches across both covers and spine. Very much in the Doves style. All edges gilt. Gift inscription on front free endpaper. Bon Gaultier was the nom de plume assumed by the writers William Edmondstoune Aytoun and Sir Theodore Martin. Illustrated with superb woodcuts by Alfred Crowquill. The humorous Bon Gaultier Ballads remained popular for most of the 19th century. Near fine. A gorgeous and finely executed Riviere binding. (3525) \$2,750.00



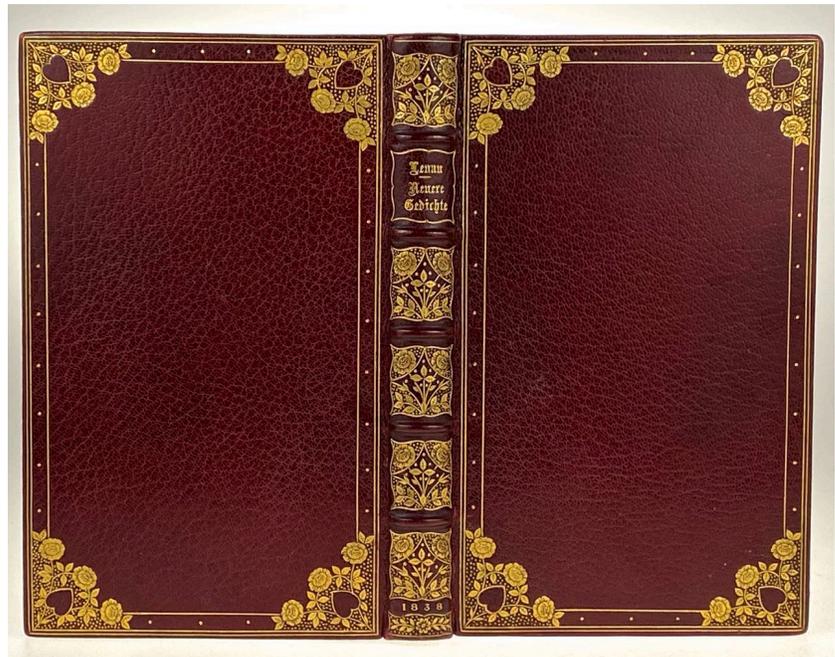
40. **[Binding, Fine- Riviere]** Tennyson, Alfred Lord. **Poems, Chiefly Lyrical.** London: Effingham Wilson, 1830. 12mo. FIRST EDITION, second issue, with “carcanet” on p.72, and with p.91 numbered correctly. Attractive blue crushed levant gilt, top edge gilt, others uncut, stamp-signed by Riviere (hinges lightly rubbed). Tennyson’s first separately published book. (6082) \$1,850

41. **[Binding, Fine- Roger de Coverly & Sons]** Lenau, Nicolaus . **Neuerer Gedicthe [Newer Poems].** Stuttgart: F. Niembsch v. Strehlenau, Hallberger, 1838.

First edition. Superbly bound by Roger de Coverly & Sons in fine crushed maroon crushed morocco with ornately embellished gilt floral and leaf and heart patterns at each of the four corners and connected by double gilt-ruled borders and nail heads, spine with all-over similar design work on five out of the six panels. 341 p.. 19 x 12 cm. Bound with the original front and back printed green wrappers. Uncut copy in a magnificent master binding from the London Bookbinding Workshop by Roger de Coverley (1831-1914), where Cobden-Sanderson apprenticed from 1883 to 1884.

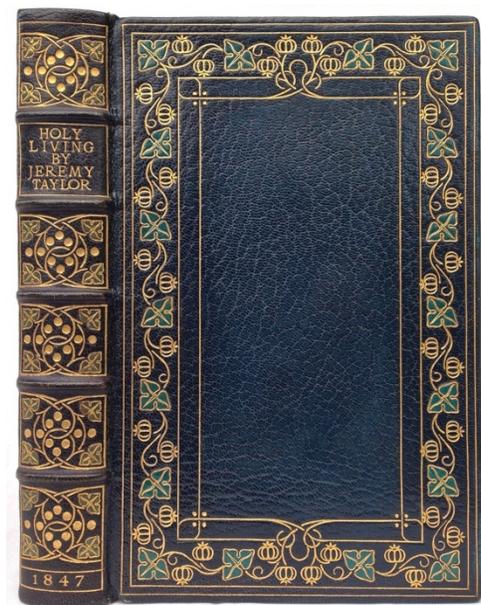
Isolated foxing, a text sheet with library stamp, near fine. Singed, “Roger de Coverly and Sons,” in gilt pallet on rear dentelle.

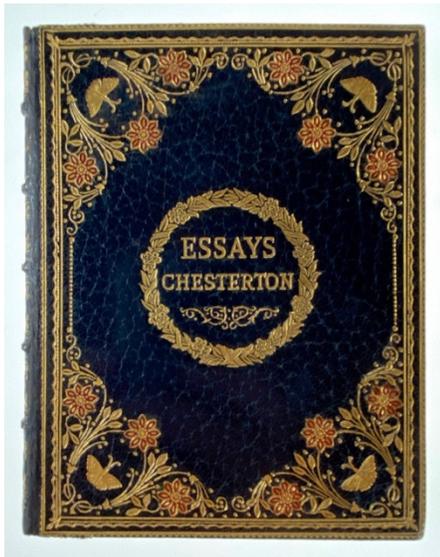
Roger de Coverley (1831-1914) apprenticeship began at Zaehnsdorf, and he soon became an independent binder in Leicester Square, London, and later 6 St Martin’s Court, engaged in both forwarding and finishing bindings for a select clientele. William Morris wrote to the poet Swinburne, in April 1882, “I am sending you North’s “Plutarch” I spoke of: it is a very pretty edition, the bookbinder I told you of really rejoices in the name of Roger de Coverley: his address is 6 St Martins Court....He is careful, & will do what you tell him, & is used to dealing with valuable books.” T. J. Cobden-Sanderson chose to serve a short apprenticeship at de Coverley’s bindery, from 1883-4. (4801) \$3,250.00



42. **[Binding, Fine- Verburg, Peter]** Taylor, Jeremy. **The Rule and Exercises of Holy Living.** London: William Pickering, 1847. First edition thus.

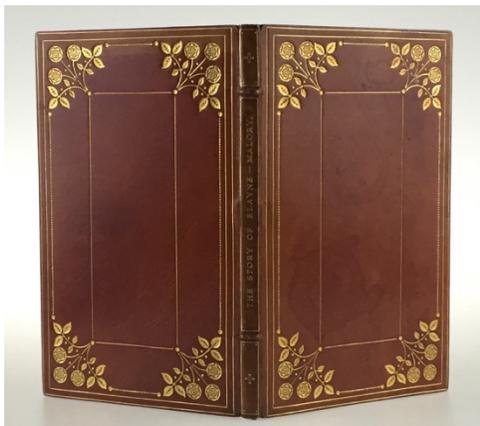
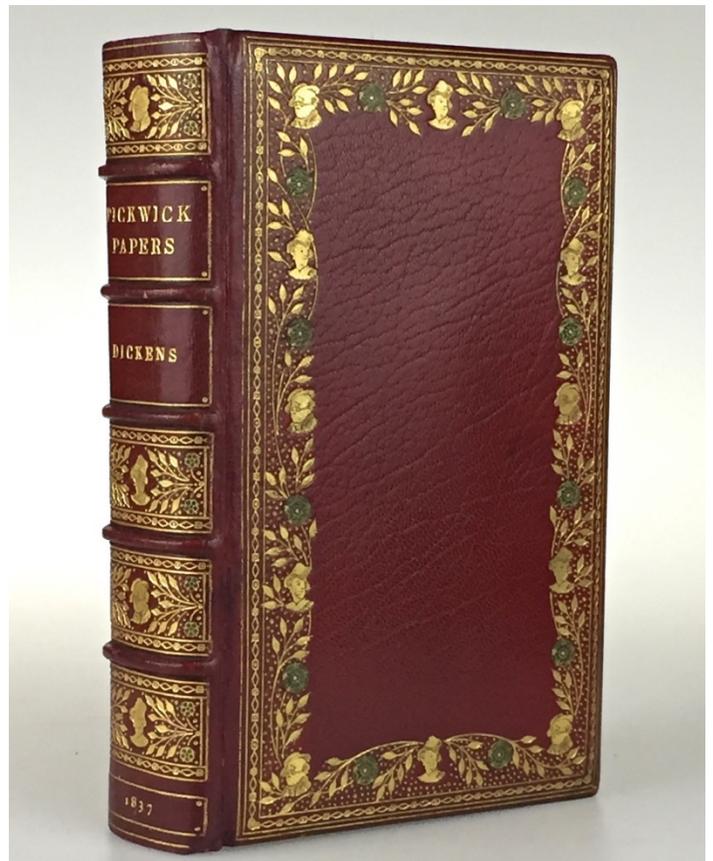
Sumptuously bound full blue crushed morocco binding by Peter Verburg, signed with his characteristic monogram on rear dentelle. A graceful binding with encircling leaf and bloom design between concentric rules and inlaid in the petals with turquoise morocco on cover and spine. Rear cover and dentelles with gilt ruling. Peter Verburg, a pupil of the famed Ellen Gates Starr in Chicago, was an accomplished Chicago bookbinder who studied for some time under Douglas Cockerell at Hull House in Chicago, and then later by Ralph Randolph Adams at his bindery in New York. Verburg later went on to become the director of the bindery at the Merrymount Press under D. B. Updike. A beautiful example of Verburg's work. Engraved frontispiece, rubricated title page. All edges gilt. Fine in blue cloth slipcase. (2140) \$2,750.00





43. **[Binding, Fine- Sangorski & Sutcliffe, 30 Copies Only- Signed by Sutcliffe]** Chesterton, G. K. **Five Types, A Book of Essays.** London: Arthur L. Humphreys, 1910. Exquisitely bound by Sangorski and Sutcliffe in full dark blue crushed morocco with elaborate gilt tooled and onlaid petal designs around a central gilt wreath that surrounds the title, including gilt butterflies and stippling. Spine gilt in six compartments which have elaborate gilt design work and onlaid petals, five raised bands, gilt-lettered in one the second compartment. Stamped with the binder's gilt pallet on rear dentelle, "Designed & Bound by Sangorski & Sutcliffe London." LIMITED EDITION, number 3 of 30 copies printed on Japan vellum SIGNED BY GEORGE SUTCLIFFE! Very expert and slight mend upper joint, nearly invisible. Fine. (4998) \$2,750.00

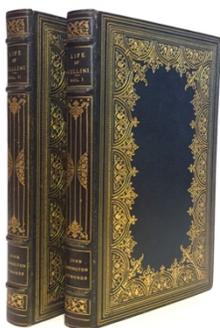
44. **[Binding, Fine- Sangorski & Sutcliffe]** Dickens, Charles. **The Posthumous Papers of the Pickwick Club.** London: Chapman and Hall, 1837. First edition. Exquisitely bound in full crimson morocco with highly decorative gilt designs and green morocco onlays on cover and spine, gilt designs on back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



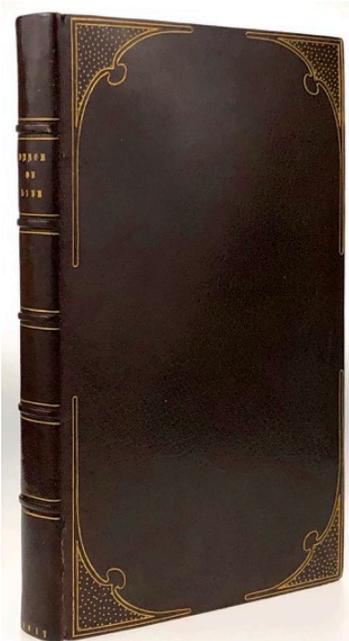
45. **[Binding, Fine- Sangorski and Suttcliffe]** Malory, Sir Thomas. **The Story of Elayne, The Fair Maid of Astolat.** Guildford: A. C. Curtis, The Astolat Press, 1903. Attractively bound by Sangorski and Sutcliffe in full polished calf with gilt blossom and leaf pattern on four corners, gilt ruling and stippling, on both covers. Signed in pallet on rear dentelle: "Sangorski & Sutcliffe, Bound for C. E. Lauriat & Co., Boston. Printed with red initials throughout. There are some unobtrusive but visible water stains on covers, else near fine. (3055) \$525.00



46. **[Binding, Fine- Sangorski and Sutcliffe Masterpiece]** Mitford, Mary Russell. **Our Village**. London: Macmillan & Co., 1893. A truly stunning binding by Sangorski & Sutcliffe, in full rich crushed dark green levant morocco with onlaid tan borders and leaves, onlaid red blossoms and fruit, bold gilt repeating vine pattern, numerous flying birds all over on covers, and varying motifs on both covers. The front cover featuring two bell designs, a dog and a wolf at the corners with exquisite central leaf and blossom pattern; rear cover similar, but with crossing rifles and pipes at corners, and the central design with onlaid petals in violet and differing design. The spine with four superb heavily gilt and onlaid patterning. All edges gilt and gauffered with double jagged edge motif. Exquisite full violet pigskin doublures with concentric file ruled lines and stippling, violet mauve silk free endsheets, themselves with attractive gilt stippled pattern. FINE CONDITION. Stunningly well-preserved with virtually no signs of wear. Laid in is fascinating typewritten description on printed Sangorski & Sutcliffe stationary, with unfilled date: "191--" Book is in fine condition, a rare and stunning example of one of the finest bookbinders of the 19th Century, with all the appeal and balance commensurate with the firm. Housed in a wonderful handmade folding cloth clamshell box with felt interior and gilt morocco label on spine, by Sean E. Richards. (4360) \$11,000.00

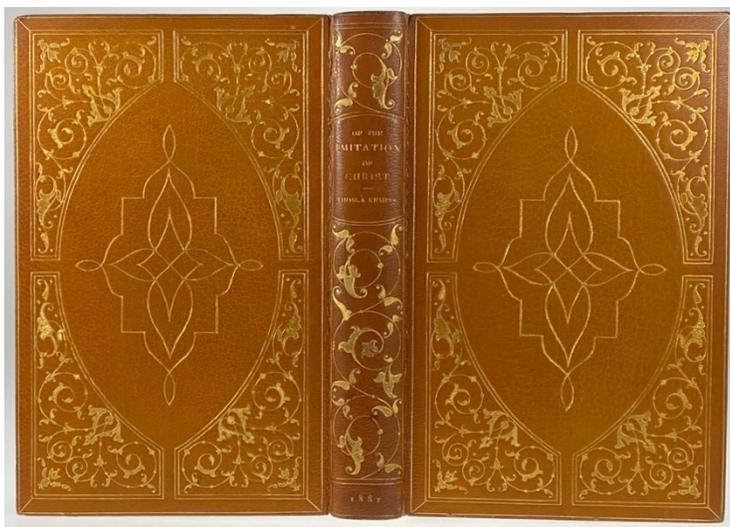


47. **[Binding, Fine- Stikeman]** Symonds, John Addington (transl). **Life of Benvenuto Cellini**. New York: Brentanos, 1906. First edition thus. 4to. Two volumes. Magnificently bound by Stikeman for Brentanos of New Yor. Full dark green crushed morocco with elaborate gilt-blocked chestnut and vine pattern, 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) \$1,500.0

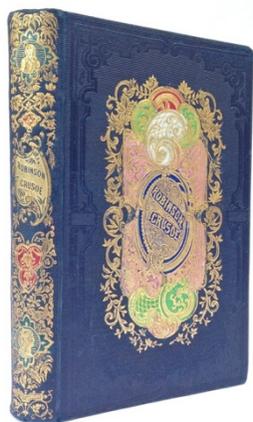


48. **[Binding, Fine- The Hampstead Bindery]** Combe, William. **The Dance of Life, a Poem by the Author of ‘Doctor Syntax**. London: R. Ackermann, 1817. First edition. 4to. Bound in full dark crushed brown morocco by The Hampstead Bindery, with superb stippled corner gilt decorations to upper and lower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

49. **[Binding, Fine- Zaehnsdorf Exhibition Binding- 50 Copies Only]** Kempis, Thomas A. **Of the Imitation of Christ**. London: Kegan Paul, Trench, Trubner & Co., 1898. First edition thus. Attractively bound in full russet brown morocco by Zaehnsdorf, with designs on both cover and similar motif on spine. Covers with four curved panels containing gilt fleurons connected by gouges, surrounding an arabesque design to the center of the boards. Spine with swirls of gilt tooling, interspersed and terminating in gilt designs Gilt-tooled turn-ins with smaller fleurons, surrounding a burgundy doublure, tooled with gouges and fillets. Watered silk flyleaves, with dual gilt rules and small floral tools in each corner. Limited to 50 copies on large paper, of which this is #39, and signed by the printer. Printed at the Chiswick Press. Tissue-covered frontispiece.



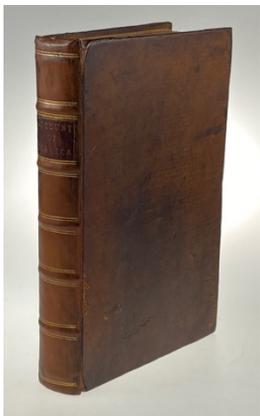
Binder’s name in gilt on the front doublure, with their “exhibition quality” stamp in gilt on the rear silk flyleaf. Measures approx. 5.5” x 8”. Some light rubbing to edges and joints (no cracks, hinges sound). Corners bumped. (6060) \$850.00



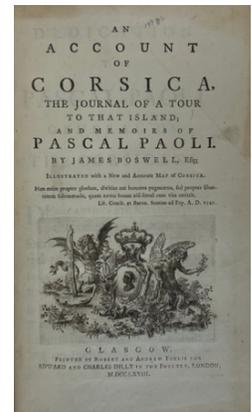
50. **[Binding, Publisher’s]** Defoe, Daniel. **Adventures de Robinson Crusoe**. Paris: Librairie de L’enfance et de la Jeunesse, P.C. Lehuby, [1843]. First edition. Superb and fine original publisher’s full polychrome binding consisting of brightly gilt block center cover design with green, violet blue, white and red-brown colored cloth, spine and rear cover with similar though less extravagant designs. Original yellow endpapers. Exquisite engraved title and 20 full-page engraved plates by Trichon, Bertrand and Poujet after designs by Bouchot. A stunningly fine copy of the binding. Foxing to prelims, else contents fine. This ornate cloth binding type is rarely seen in this near pristine condition. (1982) \$1,500.00



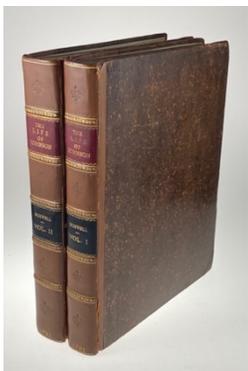
51. **[Bird, Elisha Brown- Renowned Poster Artist]** Bird, Elisha Brown. **The Scientific King (Tech Show)**. Boston: Forbes Publishing Company, 1903. First and only edition. A wonderful large lithographic poster (21 x 11 inches) color lithograph poster by Elisha Brown, renowned and celebrated poster artist of the early 20th Century. The wonderful image depicts a king in royal regalia looking at the contents of round bottom jar holding some unknown contents. Printed by lithograph in several shades of green, yellow red and white, with the words: “Tech Show,” “The Scientific King,” a play at the famed Hollis Street Theatre, on April 28th & may 1st, ‘03, in Boston, Massachusetts. This was a poster for the performance, a venue that showed many important luminaries such as Barrymore, Sarah Bernhardt, William Gillette, Henry Irving, Doris Keane, Julia Marlowe and Ellen Terry. Printed signature: “Bird & Hazelton, 1903, appears in the type, lower right. Elisha Brown Bird was a well-known American illustrator of bookplates and magazines during the 1890’s. He was known for his Art Nouveau style as seen here in this poster, which was designed for a promotional for “The Century” magazine. The Century Magazine was a monthly popular magazine published in the 19th and 20th centuries. The Century Magazine began publication in 1881, as a successor to Scribner’s Monthly Magazine. It ceased publication in 1930. Elisha Brown Bird was a well-known American illustrator of bookplates and magazines during the 1890’s. He was known for his Art Nouveau style as seen here in this poster, which was designed for a promotional for “The Century” magazine. The Century Magazine was a monthly popular magazine published in the 19th and 20th centuries. It ceased publication in 1930. A near fine example of a most scarce poster, with slight browning near the top and a few creases. (5870) \$850.00



52. **[[Boswell, James] An Account of Corsica, the Journal of a Tour to that Island;and Memoirs of Pascal Paoli.** Glasgow: Edward and Charles Dilly, 1768. First Edition, First State. 8vo (195 x 125 mm). Attractive contemporary full polished calf, raised bands with red morocco gilt second panel. Original ensheets, **FIRST EDITION**, with the map in the first state. Half-title, engraved vignette on title-page, D2, E2 and Z3 are cancellans, with final blank; engraved folding map (short tear to fold). Calf neatly rebacked preserving old spine label and endpapers. Provenance: Abel E. Berland with his bookplate. Berland was a thirty-plus year member of the Civic Federation Board of Directors and a past Chairman of the Board. Mr. Berland was an internationally recognized bibliophile and collector of rare manuscripts.



This work secured Boswell's place in London's literary and political circles. Internally.(6073) \$2,750.00



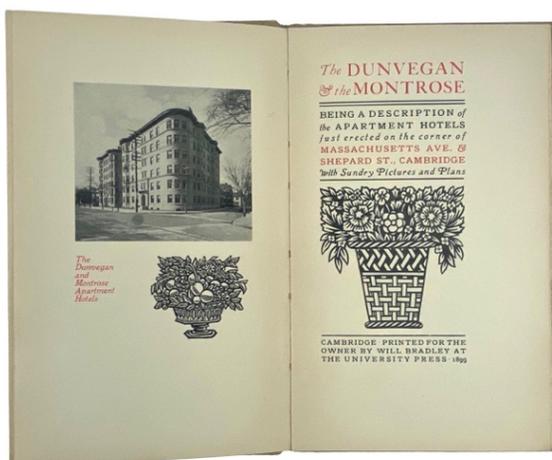
53. **[Boswell, James] The Life of Samuel Johnson.** 4to. Two volumes. London: Henry Baldwin for Charles Dilly, 1791. Contemporary attractive speckled calf, spine in 6 compartments with 5 raised bands gilt, red and black leather lettering-pieces gilt (re-backed preserving original boards). **FIRST EDITION**,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

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



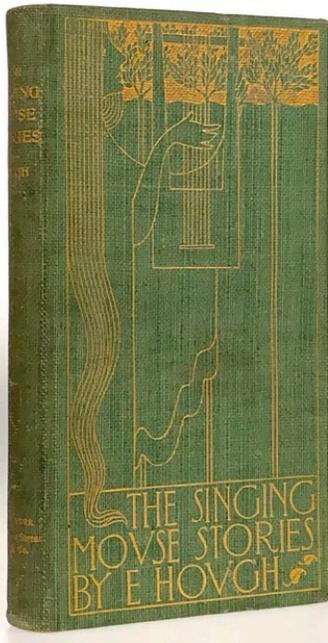
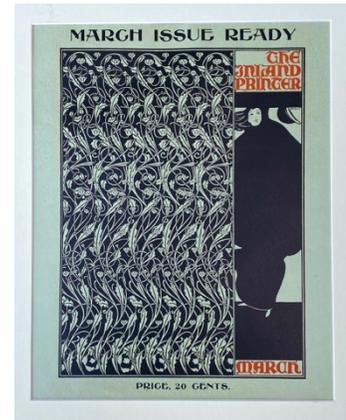
55. **[Boyle, Eleanor Vere] Child's Play.** London: Addey & Co., 1853. Second edition. 4to. Half morocco, black cloth, spine gilt. Additional pictorial hand-colored title page, and 16 hand-colored plates by E.V.B. incorporating nursery rhyme texts, this is the artist's first book, and initially published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

56. **[Bradley, Will H.] Exquisite Original Printed Color Poster for The Chapbook, 1894: Called the First American Poster.** Stunning original printed color lithographed poster by Will H. Bradley for The Chapbook, 1894. This famous poster was printed in 1894 by Stone and Kimball, famed Chicago publisher. Will H. Bradley (1868-11962), born in Boston, is widely considered one of the greatest American graphic artist and illustrator, known for his Art Nouveau stylized poster-like interpretations of figures. This 1894 design for Chap-Book, titled "The Twins," has been called the first American Art Nouveau poster; this and other posters for the magazine brought him widespread recognition and popularity. Bradley founded The Wayside Press in Springfield in 1895 and produced the now famous monthly periodical, "Bradley, His Book. This poster for The Chapbook, 1894, is striking in its Art Nouveau quality, and very much the pinnacle of Bradley's poster art, depicting identical twins in profile with matching orange dresses and green hair. Sight size 19 1/4" x 13 1/2", Frame 25" x 19 1/4" Signed "Will H. Bradley" lower left. Provenance from the Ainsworth Gallery, Boston. From the property of the Boston Company, Inc., Asset Management. Light folds lower left, otherwise excellent condition, archival frame and mat. (4395) \$5,500.00



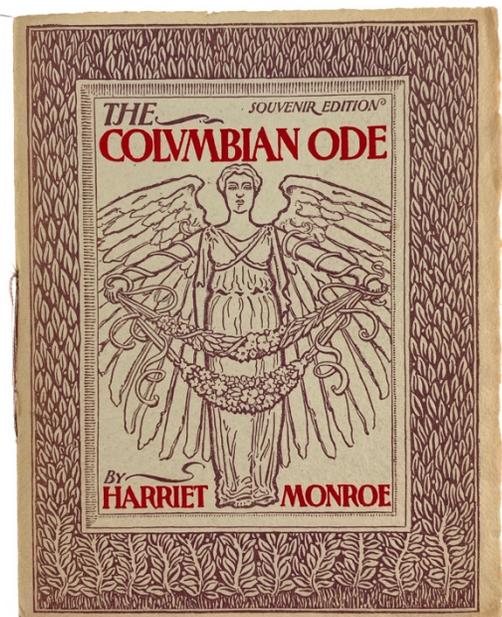
57. **[Bradley, Will H.] The Dunvegan & Montrose, Being a Description of the Apartment Hotels just erected...** Cambridge: Printed by Will Bradley at the University Press, 1899. First edition. 12mo. Original light gray illustrated paper covered boards in red and black, buckram spine. A very scarce early Bradley printing, with his cover designs, layouts and vignettes throughout. This is the scarce "prospectus" for apartment buildings in Cambridge, an elusive Will Bradley title. Years ago, there were buildings advertised through books published to sell or rent apartments like Rockefeller Center. This particular book was produced to sell apartments in the two buildings in Cambridge which form the title to the book. Will Bradley produced and designed the book at the University Press in 1899 and it was privately printed for the owner of the properties. Not in the Bambace bibliography and not seen more than once or twice in the past 40 years. No copies located in the marketplace. (4866) \$650.00

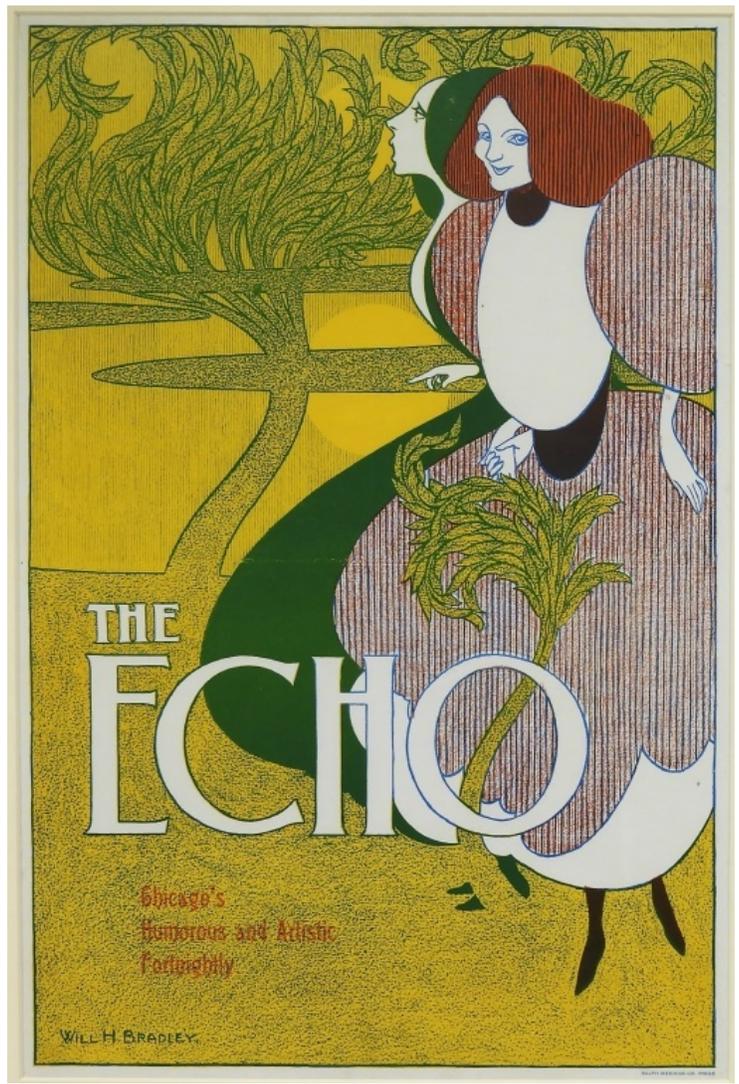
58. [Bradley, Will- Scarce Poster, Inland Poster, Fine Condition] **March Issue Ready, The Inland Printer** [Poster, 1896]. 10 x 12 1/2 inches. Stunning original lithograph poster by Will Bradley for the March issue of "The Inland Printer," Bradley's primary influence for many years, depicting a design of a woman with a windblown hat in the narrow right border, a wide border of stylized leaves to the left, signed in the print, "BRADLEY." Extremely fine condition. (5135) \$1,850.00



59. [Bradley, Will- Hugh's First Book: One of Scarcest Bradley Covers ] Hugh, Emerson. **The Singing Mouse Stories**. New York: Forest and Stream Pub. Co., 1895. First edition. Narrow 8vo, measuring 7 x 3 3/4 inches. One of the scarcest, and arguably one of the most alluring and vividly interpretive cover designs by Will Bradley, with a distinctively Nouveau and highly stylized gilt stamped design on both covers. The front cover shows the profile of a woman with long flowing hair playing a harp, with stylized trees on long trunks highlighted in the negative space behind her, consisting of gilt blocking (with reverse stippling), and on the rear cover, a delightfully playful mouse hovers over several bars of musical notation. The front cover was used in the following year in "Bradley: His Book," vol. 1, no. 2, June, 1896. There is also one tailpiece in the text (among many other line drawings) by Will Bradley, depicting a mouse sitting atop a harp playing with his hands. A fine copy of a vanishingly scarce Bradley cover, and an entirely evocative design. (4517) \$1,500.00

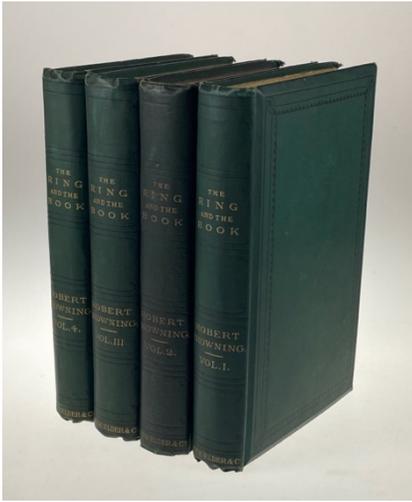
60. [Bradley, Will- Scarce Columbian Ode in Original Envelope, Signed by Bradley, with Wonderful Inscription Irving Way, Noted to a Noted Collector] Monroe, Harriet. **The Columbian Ode**. Chicago: W. Irving Way, 1893. First edition. 5 1/4 x 6 1/2 inches. Original color pictorial paper wrappers, and in ORIGINAL PUBLISHER'S MAILING ENVELOPE. An extremely precious copy of the rare early pamphlet, in near fine condition and comes with the seldom seen original envelope it came in. This is the first book for Way as publisher and the second (first very collectible) for Bradley. WONDERFUL PRESENTATION INSCRIPTION BY W. IRVING WAY, publisher, inscribed to the noted collector, A Gaylord Beaman, on half-title: "Here's where Will Bradley and I began our downward career. As Miss Monroe said I was a perfect gent. and I have it her her own hand. W. Irving Way. 10:5:95." Below that, in blue pen, the pamphlet is further SIGNED BY WILL BRADLEY. With Beaman's decorative woodblock bookplate affixed to back of front wrapper. A wonderful Association Copy, and books by Bradley, signed by Bradley, are vanishingly scarce. (5068) \$2,250.00





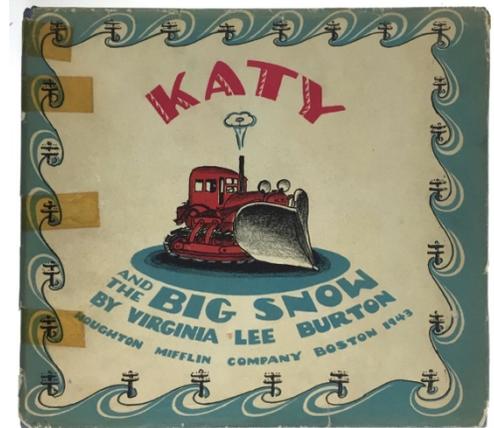
61. [Bradley, Will- Scarce Whiting's Poster, 1896] Whiting's Ledger Papers. 9 19 1/2 inches. Exquisitely Art Nouveau poster by Will Bradley, known as the "Acorns" poster, was the first Bradley lithograph poster for Whiting's. The poster pictures a kneeling woman with poppies in the foreground, within a border of oak leaves and acorns, signed BRADLEY in the printing. A wonderful, quintessential Bradley image, preserved in extremely fine, unused condition. Expertly double matted. (5134) (see photo upper left) \$2,500.00

62. [Bradley, Will H.] Poster, Original Printed Color Poster for The Echo, 1895. Stunning original printed color lithographed poster by Will H. Bradley for The Echo, 1895, depicting a woman walking a yellow landscape. Printed at the Ralph Meriman Co. Press, 1895. Sight size: 21" x 14.' Frame 25" x 19 1/4" Signed "Will H. Bradley" lower left. Will H. Bradley 1868-11962), born in Boston, is widely considered one of the greatest American graphic artist and illustrator, known for his Art Nouveau stylized poster-like interpretations of figures. His posters for The Chap-Book, and other posters for journals and advertising in the late 1890's and early 1900's brought him widespread recognition and popularity. Bradley founded The Wayside Press in Springfield in 1895 and produced the now famous monthly periodical, "Bradley, His Book. A wonderfully balanced image and coloration Provenance: from the Ainsworth Gallery, Boston. From the property of the Boston Company, Inc., Asset Management. Light wrinkle upper right, folds to paper, otherwise good condition, archival frame and mat. (see photo upper right) (#4397) \$4,250.00



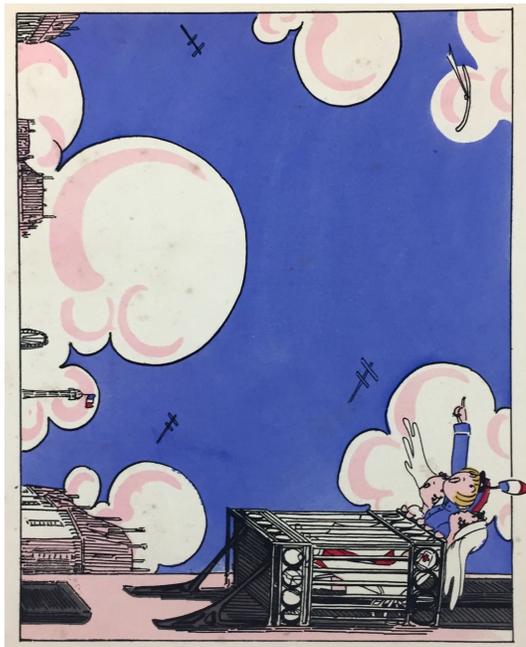
63. **[Browning, Robert] The Ring and the Book.** BROWNING, Robert (1812-1889). *The Ring and The Book*. London: Smith, Elder, 1868-1869. Publisher's dark green cloth over beveled boards gilt and stamped in black (spines darkened, some light wear vol. IV with some light chipping to spine ends); slipcase holding all four books. **FIRST EDITION, FIRST ISSUE**, with vol. I and III lettered in roman numerals and 2 and 4 in Arabic numerals on the spines. 4 volumes, 8vo. 1p. publisher's advertisements at the end of vol. I. (A few minor spots.) Containing 21,000 lines of blank verse, *The Ring and the Book* is Browning's psychological epic, is the most extensive use of the dramatic monologue. Scarce thus. (6075) \$1,500.00

64. **[Burton, Virginia Lee] Katy and the Big Snow.** Boston: Houghton Mifflin and Company, 1943. First edition. Square 4to. In original color pictorial dust wrapper. Original light blue cloth with white stamped design and lettering in negative space on cover, bold blue illustrated endpapers with red tractor. Color illustrations throughout by Burton. Price-clipped, four yellowed tape repairs on recto across spine panel to front and rear panels, the uppermost extending almost the length of the rear panel, 1 1/2-inch wide chip at bottom of spine and rear panels, edge creasing and rubbing; contemporary gift inscription on front flyleaf. The rare first edition in scarce dust jacket. Few copies have survived in original dust wrapper or make it to the marketplace. (2470) \$2,250.00



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





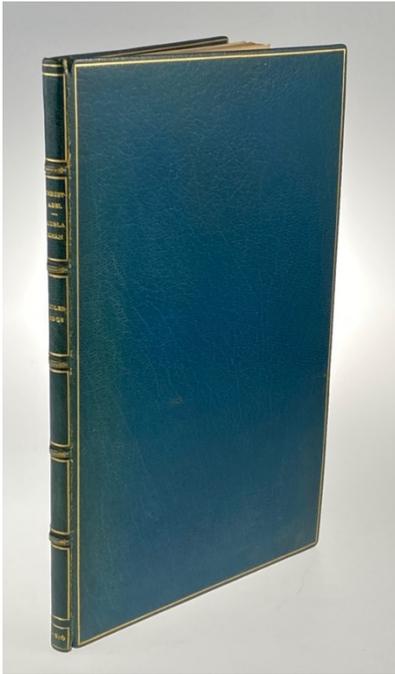
66. **[Children's Classic- WWI, Exceedingly Scarce]** Schaller, Charlotte [Mouillot]. **En Guerre!** Paris: Berger-Levrault, [1914]. First edition. Oblong quarto. Original superb color pictorial paper covered boards with picture of child riding a stylized horse on a sagging platform, with large voluminous white clouds and blue sky in background. This is the extremely rare children's book written and illustrated by Charlotte Schaller with gorgeous pochoir illustrations throughout. The first of two children's books on the war by Schaller (both written and illustrated by her, and both published during the war). The story depicts Bobby, his two sisters, and the neighborhood children acting out the first few months of the WWI. On rocking horse, enlisting his toy soldiers, ally to Belgians. One illustration, anticipating Surrealism, enacts the battle of Liège. The Belgian army, tiny black figures less than one inch high, wages a futile assault on a pair of Prussian boots that dominate the entire landscape and sky. Corners bumped, covers worn, finger-soiled, inner hinge week, on the whole a very good copy, with illustrations very bright. Very well-preserved (considering its rarity and importance as such an impressive children's book published during WW I, beautifully executed. With the calling card of "Berthe Phillippe" attached to the front free fly by way of small thumbnail (contemporary). (3783) \$1,750.00

67. **[Children's Verse- Presentation Copy]** Priestman, Austin. **Child Verses & Poems.** London: Arthur H. Stockwell, 1926. First edition. Original black cloth with striking gold-blocked cover illustration, another similar but smaller gold illustration appears on back cover. Illustrated throughout with plates and text drawings by Cecile Walton (1891-1956), Scottish painter, illustrator and sculptor. She and her husband Eric were two of the moving spirits of the Edinburgh chapter of the Symbolist movement in the early 20th century. Presentation Copy, signed by the author on verso of title page, "John and Anne Priestman, with love from their brother, Austin, June 21st, 1926." A truly delightful and unique children's book. Corners bumped, newspaper article on the book affixed to verso of front free fly. (4362) \$475.00

68. **[Children's- Radford, Dollie- Scarce and Enchanting De La More Press]** Radford, Dollie. **The Young Gardeners' Kalendar.** London: De La More Press, 1904. First edition. 6.5 x 10" Beige buckram with cover illustration stamped in green and bold gilt lettering, spine with gilt lettering. Frontispiece and twelve illustrations by L.E. Wright in a wonderfully expressive style, in the manner of Walter Crane. Printed on Unbleached Arnold paper. "...Dollie Radford managed to unite the two opposite directions of the Pre-Raphaelite movement. She pursued the direction of a conservative aesthetics associated with the reflexive discourse of an art for art's sake ideology, which led to the Decadence of the fin-de-siècle poets. And she pursued the direction of a radical politics associated with the communal discourse of an Arts and Crafts ideology, which led to the socialism of William Morris and the feminism of the New Woman poets" (David Latham). Some soiling and foxing to covers, gift inscription to half title. A beautiful example of arts & crafts illustration and printing. (5050) \$750.00



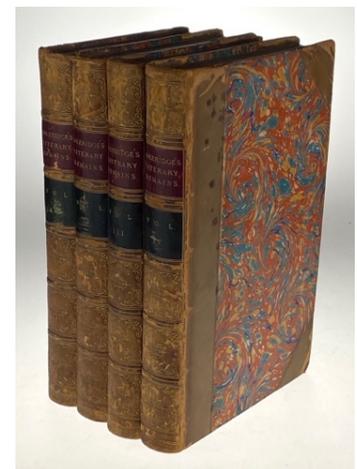
69. **[Cobden-Sanderson, Anne, Inscribed Etching and Presentation] Etching by Alphonse Legros, Inscribed by Anne Cobden-Sanderson to Louise Ward.** Etching image size, 3.5 x 5 inches, whole sheet 9 x 6 1/2 inches. Superb etching of Thomas J. Cobden-Sanderson, famed artist, Doves Press founder and master bookbinder, by Alphonse Legros. Just below the image, Anne Cobden-Sanderson, Thomas' wife, has inscribed the etching to Louise Ward: "Louise Ward Watkins from Anne Cobden-Sanderson Pasadena April 1926." Mrs. Watkins (1871-1974) was a well-known leader and activist women's rights, California politics, and Republican politics, as well as dedicated and knowledgeable book collector. Anne Cobden-Sanderson, also deeply involved in the issues of women's rights, overcoming poverty, and other social causes, visited California in 1926, a few months before she died in November 1926 at the age of seventy-three. The full-face portrait of Cobden-Sanderson is printed on tan paper and mounted on a larger cream page. It is dated 1898 in the upper right corner. Light offsetting but still in very good condition. Scarce thus. (3542) \$475.00



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

71. [**Coleridge, S. T.**] **The Friend: A Literary, Moral, and Political Weekly Paper.** [Penrith]: J. Brown, 1809-1810. First editions. Original printed paper wrappers. Numbers 1, 2, 6, 7, 15, 21, 22-25, and an un-numbered issue for Thursday, January 11, 1809-1810. Though incomplete run, yet **FIRST EDITIONS OF COLERIDGE'S SCARCE POLITICAL WEEKLY**, and including the very rare unnumbered "Supernumerary essay," dated Thursday, January 11, 1810, that was issued between numbers 20 and 21. Individuals numbers show wear (see below). From a Christie's listing for the complete run: "Plans for 'The Friend' began around 1808, with the intention that it would "be produced mainly by himself, which would deal not with the events of the day but with the questions of principle raised by them. In September he settled with the Wordsworth family at their recently acquired house in Grasmere, Allan Bank, where he planned to look after his children and work on his new venture, with Sara Hutchinson [with whom he had fallen madly in love in October 1799] as amanuensis. It was to be printed at Penrith, calling for a journey on foot over the fells from Grasmere every time a fresh number was ready. Despite the apprehension of some of his friends that it would never appear, and Wordsworth's feeling that this might be as well since Coleridge was unfitted by temperament for any course of action demanding application, a week with Wordsworth's friend Thomas Wilkinson during which he was kept without stimulants helped him to produce the first number on 1 June. From then on, although dogged by problems concerning the supply of stamped paper for its printing, The Friend appeared steadily if irregularly until the twenty-eighth issue in March 1810, assisted by contributions from Wordsworth (the first of his 'Essays upon epitaphs' and a fragment of the 'Poem to Coleridge') and Christopher North (John Wilson)..." (John Beer, Oxford DNB). Tinker 689 (noting Wordsworth references); Wise, Coleridge 20. A few ff. loose, spotting or foxing, stitched or folded, as issued, 8vo, 1810, 1809-1810. (4310) \$1,750.00

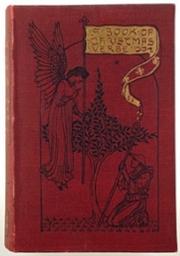
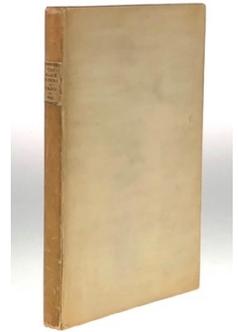
72. [**Coleridge, Samuel Taylor**] **The Literary Remains of Samuel Taylor Coleridge.** London: William Pickering, 1836, 1836, 1838 and 1839. 4 volumes, 8vo, 6 x 9 inches. Bound in three quarter tan polished calf, marbled boards with red and black morocco gilt labels, four gilt decorative panels. All four volumes first editions as issued, with volumes sequentially dated on title page, as issued: 1836, 1836, 1838 and 1839. All four have the half-titles, and errata sheet attached in Volume I. Important collection of notes and manuscript explanations found and examined posthumously shedding light on Coleridge's writing and philosophical leanings. Corners and spines showing wear, one slight break to upper spine joint, but in all a well-preserved set, very clean internally. With "Rugby School" Accession plate affixed to front pastedown, and another contemporary bookplate. (5097) \$650.00





73. **[Cornish Brothers Press Rarity- Arthur Gaskin] The Legend of St. Christopher, Done into Rhyme by J.W.S.** Birmingham: Cornish Brothers, 1901. First edition. Bound in superb unbleached stiff vellum boards with attractive turquoise and gilt geometric patterning divided into 25 compartments, each bordered by one gold and two turquoise ruled lines, and with a small flower tool at the intersection of each gilt rule. Superb gold silk interwoven ribbons through covers, and ending in ties (all original and present). Exquisite full-page illustration by Arthur J. Gaskin. Text printed in red & black with opening Kelmscott-style initial. Printed on handmade paper. A very well-matched book and binding. Previous owners report that the book came from the Library of Laurence Hodson, but that is not verified. The binding is reminiscent of the work of the Guild of Handicraft, but this, unsigned. Some spotting to covers, vellum boards slightly warped as usually found, but may relax in different climate. (4897) \$750.00

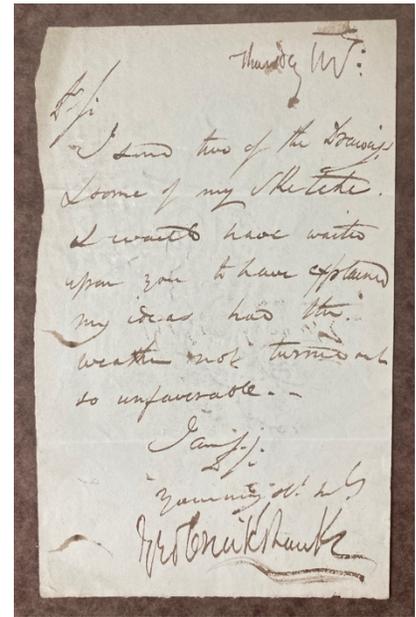
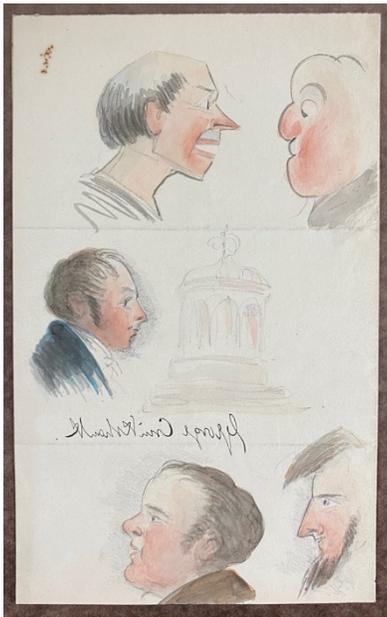
74. **[Copeland and Day Rarity- 50 Copies, Stephen Crane] Crane, Stephen. The Black Riders.** Boston: Copeland and Day, 1895. First edition. Original cream paper covered boards, printed paper label to spine. Printed entirely in pale green ink. 76pp. Crane's second book, the exceedingly scarce deluxe issue, one of 50 copies on Japan vellum. This was the author's first collection of poetry, and the first book to be published under his name. ABPC and Rare Book Hub trace only two copies at auction in the last 25 years. Vincent Starrett, in his Bibliography of Crane says that 'The Black Riders' on Japan vellum is the most difficult item to find. Of the 50 copies printed, probably not more than half of them are still in existence. "Kraus 20a. Near fine. (4651) \$2,750.00



75. **[Crane, Walter] Beeching, H.C A Book of Christmas Verse.** London: Methuen & Co., 1895. First Edition. Original red cloth with striking cover illustration by Walter Crane stamped in black, with gold background flag, gilt spine. Five full and five half page illustrations by Crane in his inimitable style. A wonderful resource book for the holidays as well as a finely produced book. Near fine. (6094) \$325.00

76. **[Cruikshank, George] The Englishman's Mentor. The Picture of the Palais Royal.** London: Printed for William Hone, 1819. First edition. 12mo, 6 x 4 inches. Scarce original publisher's light green cloth with publisher's paper label on spine (worn). Featuring a wonderful frontispiece hand-colored etched fold-out by GEORGE CRUIKSHANK, opening up a full 16 inches (6.5 x 5.5 inches) and titled, "Picture of the Palais Royal- Paris." This scarce work describes the Royal Palace, located to the north of the Louvre. Curiously, despite its name, the palace was built as a residence for Cardinal Richelieu and not for the Royal Family. Per the subtitle, descriptions abound concerning: "spectacles, gaming rooms, coffee houses, restaurateurs, tabagies, reading rooms, milliners' shops, gamesters, sharpers, mouchards, artistes, epicures, courtesans, filles, and other remarkable objects in that high change of the fashionable dissipation and vice of Paris." 200pp, including 6pp. advertisements at end. Covers sl. soiled, margins of spine with tears, Hinges tight and fairly clean and bright. A scarce Cruikshank title, made more desirable in its original state. [Cohn 274] (5826) \$1,750.00

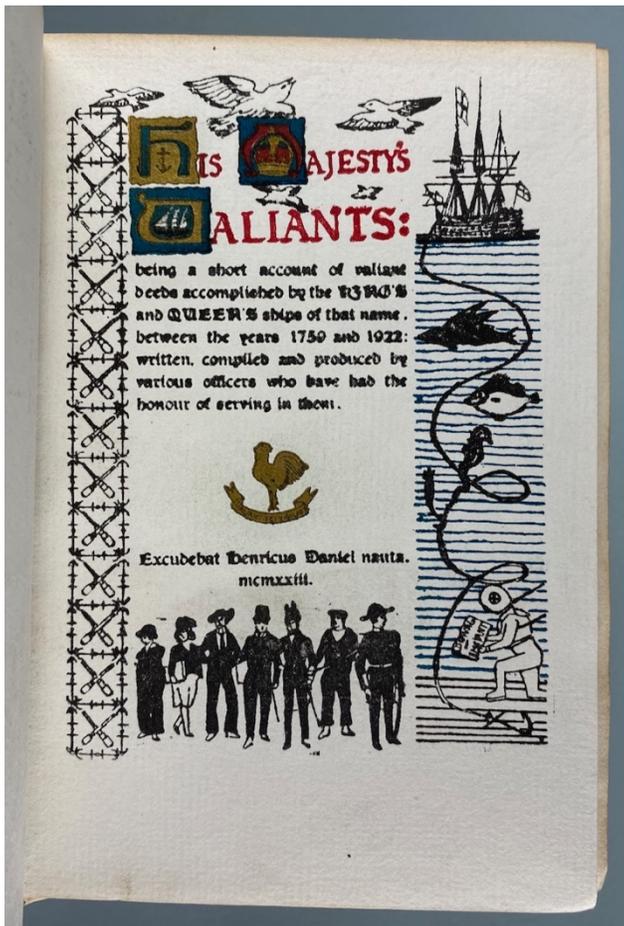




77. **[Cruikshank, George, and Isaac Cruikshank- 23 ORIGINAL SKETCHES] A Group of 23 Sketches Assembled by One Collector and Nicely Displayed in 22 stock folders and house in luxurious 20th Century chemise and slipcasse.** Offered here is a wonderful collection 23 sketches by two generations of the Cruikshank family, Isaac (father) and son, George Cruikshank: CRUIKSHANK, ISAAC. 1764-1811; AND GEORGE CRUIKSHANK. 1792-1878. Sketches are in various media, mostly pencil or ink with occasional color, including a profile image of a man by Isaac Cruikshank, c.1790s; a sketch of a rattlesnake by Isaac with an ink and watercolor image of a foundering ship by George on the verso; 2 full-page 4to leaves covered in multiple sketches in pencil; 2 similar leaves in 8vo; a graphite and colored pencil sketch of an illustration identified as the drawing for “The Marble Count” for Kit Bam’s Adventure, by Mary Cowden Clarke (1849), 115 x 85 mm; 5 profile caricatures in watercolor on the verso of a letter; various other small sketches and studies, some on letters and envelopes, one on a calling card of a Mrs. Rhoades. There are several sketches with ink signatures of George Cruikshank. Condition varies, many with stains, creases, and adhesive residue. Put together by one collector and presented in an attractive way, each sketch contained in 22 card stock folders with typed descriptions, and housed in a superb 20th century green cloth chemise and slipcasse, with fine green crushed morocco wide spine containing bold gilt lettering. Although George Cruikshank is the best known of the family, his father Isaac was also a celebrated caricaturist from the “golden age” of British caricature — a contemporary of James Gillray and Thomas Rowlandson. George’s brother, Isaac Robert Cruikshank was also an illustrator and caricaturist. (5856) \$9,500.00

78. **[Daniel Press- Bound by Emily. Daniel, One of Only a Few Copies] Jones, Robert. The Muses Gardin for Delights, or, the Fift Booke of Ayres...** Oxford: Daniel Press, 1901. 4to. ONE OF ONLY FEW COPIES BOUND BY EMILY DANIEL IN VELLUM. [DANIEL PRESS]. Full limp vellum with ties (2 of 4). The Daniel Press Bibliography states that 130 copies were bound at 10s in paper covers. A few copies were personally bound by Emily Daniel in limp Classic Vellum with leather ties, with gold lettering on front cover, as per our copy. Title-page facsimile of the 1610 edition. Original limp vellum lettered in gilt on cover, by Mrs. Daniel. Provenance: Sybil and Arthur Colefax (bookplates). LIMITED EDITION, number 84 of 130 copies (on limitation page) and printed on Van Gelder’s hand-made paper. A scarce reprint of a unique copy of the 1610 edition (the only known one) of Jones’s Muses Gardin in Lord Ellesmere’s library at Bridgewater House in London. Madan 50. Slight wear, nice tight copy with wrinkling to front pastedown as commonly seen on limp vellum backing. Very good or better. Extremely rare Emily Daniel binding. (5815) \$2,250.00

79. **[Daniel Press- Presentation Copy] Webster, John. Love’s Graduate.** Oxford: H. Daniel, 1885. First edition. Original blue paper covered boards with broad vellum backed spine, horizontal gilt lettering. Limited to 150 Numbered Copies, of which this is Copy #40. One double-framed border design on Limitation Page, woodcut colophon on final page. Presentation Copy from the editor, Stephen E. Spring Rice, who writes a prefatory note describing the origins of the book relating to Edmund Gosse. On title page, “William and Harriet Dyer, from Stephen E. Spring Rice, July 29th, 1885.” Spine well worn with part of lower vellum missing, corners bumped, covers soiled. (4525) \$650.00



80. [Daniel, Henry M] **His Majesty's Valiants: Being a Short Account of Valiant Deeds Accomplished by the King's and Queen's Ships of that Name Between the Years 1759 and 1922.** n.p.: Printed by Henry M. Daniel [Execudabat Henricus Danielus nauta], 1923. First edition thus. Bound in vellum with gilt title to spine. The scarce first volume under the direction of Henry Daniel's (Daniel Press) nephew. Top edge gilt. As noted in the rear of the volume: "The Press is the same as that on which his uncle and father collaborated at Frome, and on which in 1887 the former, Dr. Henry Daniel of Oxford, printed "The Garland of Rachel." Title page printed in black, red, blue, and gold, with charming initials--set in landscapes--throughout. Though no limitation is noted, it was likely quite small; just 5 copies noted in OCLC. Measures approx. 4.25" x 6". Some spotting to vellum covers.

The Grolier club provides this additional information: "This small book, produced by Henry Daniel's nephew, Henry Martin Daniel, a naval officer, represents a curious episode in the afterlife of the Daniel Press. It was made on the same table press used by Daniel and his brothers at Frome, and elsewhere the younger Daniel refers to it as 'the first production of the new Daniel Press.' Emily Daniel was dismissive of the venture and sought to distance it from the 'real' Daniel Press. Henry M. Daniel abandoned his printing activities five years later after receiving a court martial and moving to South Africa." (6061) \$1,100.00

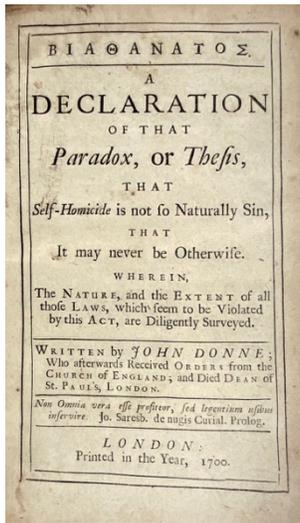
81. [Day, F. Holland- **Designed by Day**] **Bookplate by Day, Designed for Himself.** Large-size (4 1/2 x 6 inches) original and unused bright orange bookplate for F. Holland Day, designed by Day himself, or Goodhue. There is also a small one in black or orange, but this is the large one. Day used it in his books, but didn't give them away, so having an unused one is special. (3762) \$450.00



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



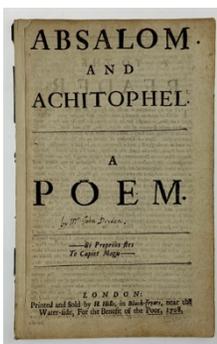
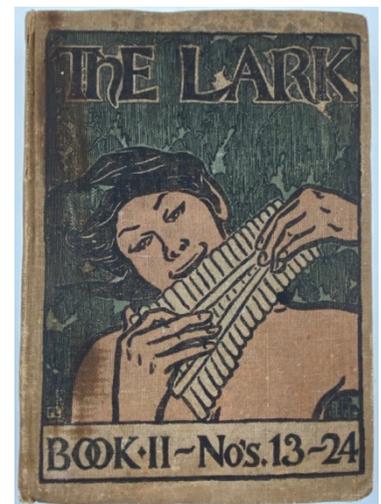
83. [Dodgson, Charles Lutwidge- RARE: ORIGINAL ALBUMIN PRINT] Dodgson, Charles Lutwidge [i.e. Lewis Carroll]. **ORIGINAL ALBUMIN OF THE ROSSETTI FAMILY TAKEN BY LEWIS CARROLL, OCTOBER, 7, 1863.** 166-173(h) x 222mm, slightly trapezoidal. Original albumin photograph. This famous photograph is one of a series of photographs taken of the Rossetti family by Charles Lutwidge Dodgson, (i.e. Lewis Carroll), in the garden of Dante Gabriel Rossetti's house in Cheyne Walk on 7 October 1863. On verso, written in the hand of Helen Angeli Rossetti, daughter of William Michael Rossetti: "Photograph taken by Ch. L. Dodgson (Lewis Carroll) [sic] in the Cheyne Walk Garden, c. 1865? Probably 1863 (Autumn)." The composition, arranged by Carroll and subsequently photographed and printed by Carroll, shows the Rossetti's in their garden, from left to right: Christina G. Rossetti, Maria Francesca Rossetti, Frances Livinia Rossetti and Dante Gabriel Rossetti, the latter two seated at a table playing chess. Of a similar print, Christina Rossetti wrote, describing the day "the author of Wonderland photographed us in the garden": "It was our aim to appear in the full family group of five; but whilst various others succeeded, that particular negative was spoilt by a shower, and I possess a solitary print taken from it in which we appear as if splashed by ink" (quoted by Mackenzie Bell, Christina Rossetti [London, 1898]. From Jaqueline Banerjee, "Morton Cohen explains that in early October 1863 Dodgson was staying with the sculptor Alexander Munro, who took him to see the Rossettis. Dante Gabriel was "most hospitable in his offers of the use of house and garden for picture-taking" (Cohen 240) and he was able to take two pictures of Christina, and one of Rossetti himself. Dodgson wrote in his Dairy, "I afterwards looked through a huge volume of drawings, some of which I am to photograph — a great treat, as I had never seen such exquisite drawing before. I dined with Mr. Rossetti, and spent some of the evening there.... A memorable day" (qtd. in Cohen 240). He returned the next day and photographed the whole family, subsequently photographing Rossetti's drawings and one of his models. The contact with the Rossettis proved useful, introducing him to Swinburne and others. Rossetti looks relaxed and genial in this portrait, which gives a flavour of the pleasant visit." Edward Wakeling ("The Photographs of Lewis Carroll, A Catalogue Raisonné") describes the photographs by Carroll taken at the Rossettis, with a census of those found, listing only five, of which only one is the full image our example, the others being either vignette prints, and one without Christina Rossetti. Provenance: this photograph originally the property of William Michael Rossetti, and then by descent to his daughter, Helen Rossetti Angeli (who inscribed the verso), and given to William E. Fredeman in 1963. Of inestimable rarity and importance. Indeed, no similar quality original Lewis Carroll photograph of the Rossettis has sold on the open market in recent memory. With authentication papers from Lisa Duncan, paper specialist, Seattle, WA. (3977) \$95,000.00



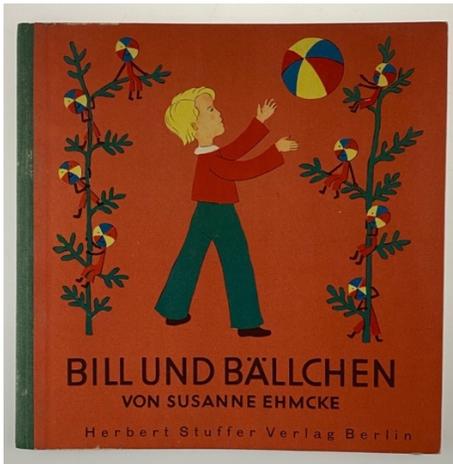
84. [Donne, John] **Biathanatos: A Declaration of that Paradox, or Thesis, that Self-Homicide is not so Naturally Sin.** London: [no publisher given], 1700. Second edition. 8vo (192 x 116 mm). Modern quarter tan calf, attractive marbled boards. Title-page printed within double rule border. (A few minor marginal repairs, some browning or spotting.) The second edition of Donne's controversial justification of suicide, first published by his son in 1644. A unique treatise, published posthumously and against the author's wishes by his son in which Donne discusses with wonderful subtlety and learning the question whether under any conceivable circumstances suicide might be excusable. ESTC R32816; Wing D-1860. Provenance: Collegii Sti Augustini apud Cantuarienses Liber (armorial bookplate with pencil note indicating the book's sale); Hamilton Tyler (bookplate and signature). (5829) \$1,850.00

85. [Doves Press- Association Copy, John Hornby] Milton, John. **Paradise Regain'd.** Hammersmith: Doves Press, 1905. First edition thus. Small 4to. Original full vellum over card boards, gilt lettering on spine. Doves type printed in black and red and Greek type designed by Selwyn Image. Inscribed and signed by Charles Harold St. John Hornby, founder of the Ashendene Press as a wedding gift to Sir John Fischer Williams on July 29th, 1911. Williams became a well-known international lawyer who was the British Legal Representative on the Reparation Commission under the Treaty of Versailles. The two may have met at Oxford or when Hornby was appointed High Sheriff of the County of London while Williams was practicing law. A further gift inscription to a relative of Williams is written below Hornby's. A nice association copy by one master of English modern press gifting a volume created by another. Bookplate of J. F. Williams on pastedown. One of 300 unnumbered copies. Vellum with significant discoloration, small red mark on front cover; portion of dampstaining to outer margin of final 11 leaves, else clean and bright. (3440) \$2,750.00

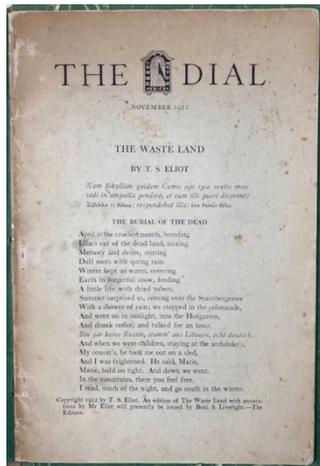
86. [Doxey, William- Inscribed by Doxey to Fellow Publisher William Heinemann] **The Lark.** San Francisco: William Doxey, 1897. First edition. Book II, No's 13-24. Original publisher's pictorial brown buckram cloth. William Heinemann's Copy, famed publisher (1863-1920), inscribed by William Doxey on the front pastedown: W. Heinemann, Compliments of Publisher [underlined]. Heinemann took a job with the music publishing company of Nicolas Trübner. When Trübner died in 1884, Heinemann founded his own publishing house in Covent Garden in 1890. The company published many translations of the classics in Great Britain as well as publishing such authors as H. G. Wells, Robert Louis Stevenson, Rudyard Kipling and Sylvia Plath. Paper at front hinge cracked, some cracking of brittle paper, covers discolored in a few small areas, a very good copy of a wonderful Association Copy. (4893) \$450.00



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

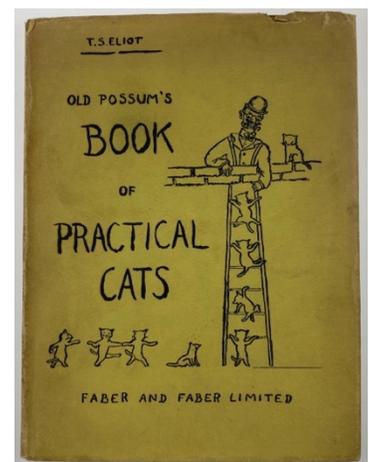


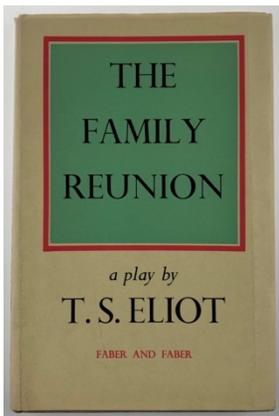
88. **Ehmcke, Susanne] Bill und Ballchen, Ein Bilderbuch für Kleine Kinder (“Bill and Playing Ball, A Picture Book for Young Children”)**. Berlin: Herbert Stuffer, 1924. Original color pictorial paper covered boards, green cloth spine. IN ORIGINAL COLOR PICTORIAL DUST JACKET (very good with one tear). With 10 superb and expressive full-page color illustrations by Ehmcke in what is now considered to be a groundbreaking new style termed, “The New Objectivity,” (Neue Sachlichkeit) which emerged as a style in Germany in the 1920s as a challenge to Expressionism. As its name suggests, it offered a return to unsentimental reality and a focus on the objective world, as opposed to the more abstract, romantic, or idealistic tendencies of Expressionism 19.5x19.5cm. This is the second children’s book by the illustrator Ehmcke (1906-1982), with motifs from the world of children’s toys: teddy bears, merry-go-round, wooden horses, sailing dinghy, etc. “The ‘Steglitz Workshop’ was created in 1900 by G. Belwe, F. H. Ehmcke and F. W. Kleukens in protest against the formal exuberance of Art Nouveau for commercial art and book art, and rather introducing a new factual, if not delicate aesthetic. A well-preserved copy with the rare dust jacket. (6069) \$850.00



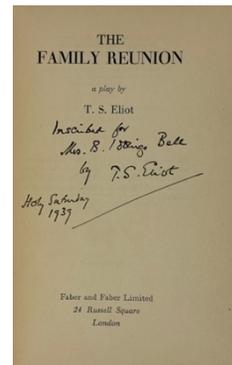
89. **[Eliot, T.S.- Rare First American] The Waste Land**. New York: Dial Publishing Co., 1922. First American Appearance. 8vo (247 mm x 165 mm). Original paper wrappers housed in custom made folders handmade paper folders with separate beige cloth folders having same paper lining. The first American appearance of Eliot's famed poem, "The Waste Land," in: The Dial, Vol. LXXII, No. 5, pp. 473-485 (issue incomplete, but Eliot's work complete). "The Waste Land" was preceded by The Criterion printing in England in October 1922. The present copy also includes The Player Queen by W. B. Yeats. The poem is widely regarded as one of the most important poems of the 20th century and a central work of modernist poetry. It first appeared in the UK in Eliot's The Criterion in October, and in the US in the November issue of The Dial, and then in book form in December 1922. Eliot's poem combines the legend of the Holy Grail and the Fisher King with various aspects and anecdotes of contemporary British society. Near fine. (6077) \$1,250.00

90. **[Eliot, T.S.- Association Copy, In Dust Jacket] Old Possum's Book of Practical Cats**. London: Faber and Faber, 1939. First Edition. Original yellow cloth pictorial vignette on cover stamped in red, spine with red lettering. In the unrestored and unclipped yellow dust jacket with enchanting cover illustration of cats climbing a ladder. **A FINE ASSOCIATION COPY, Stephen Spender's Copy, noted novelist and essayist whose work focused on social injustice and class struggle.** With his bookplate. Book is fine, wrapper near fine. Eliot published four of Spender's poems in *T1930* (in *the Criterion*, and later, Spender's first standalone work, *Poems*, in 1933) Spender recalled: "At our first luncheon [T.S. Eliot] asked me what I wanted to do. I said: 'Be a poet.' 'I can understand you wanting to write poems, but I don't quite know what you mean by "being a poet,"' he objected." **A FINE ASSOCIATION COPY.** (6071) \$2,500.00

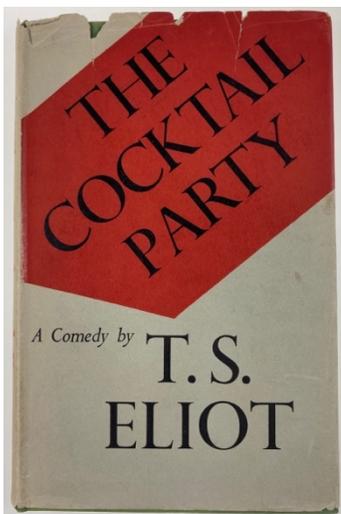
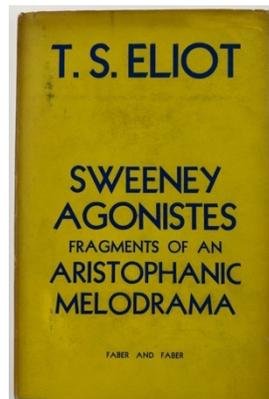




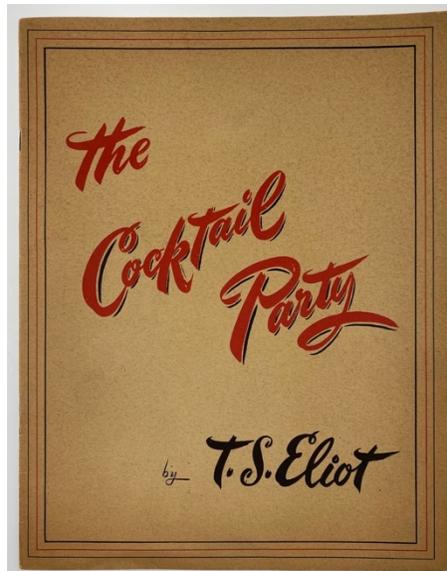
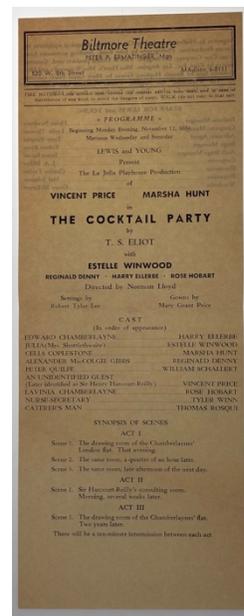
91. [Eliot, T.S. -Presentation Copy] **The Family Reunion.** London: Faber and Faber, 1939. First Edition. 8vo. Original gray cloth, lettered in red on spine. In the original unrestored unclipped dust jacket printed in teal and red border. Half-title. PRESENTATION COPY, INSCRIBED BY ELIOT on title page: "Inscribed for Mrs. B. ?Idding? Bell by T. S. Eliot Holy Saturday 1939." The Family Reunion was first performed in March, 1939 at the Westminster Theatre in London. Slight wear to spine and edges, wrapper near fine with a few creases. (6070) \$2,850.00



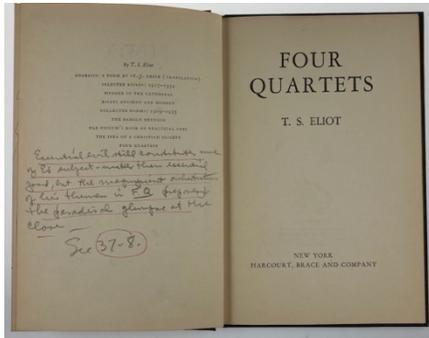
92. [Eliot, T. S.] **Sweeney Agonistes.** London: Faber & Faber, 1932. First Edition. Original light blue paper covered boards, red lettering on spine. In original yellow dust wrapper with bold lettering on front cover and spine, back cover list of "Faber Library." First issue binding and wrapper with "2. 6d. net." An uncommon title, book and wrapper are near fine. (6085) \$650.00



93. [Eliot, T. S.- Two Items] **The Cocktail Party.** [together with] **Program for The Cocktail Party.** Offered here is the original book, and the program for the play which premiered in 1951 (a year after the book), and starring Vincent Price. "The Cocktail Party." 8vo. London: Faber & Faber, 1950. First Edition. Original lime green cloth, gilt lettering on spine. In original color printed dust wrapper. First edition, first issue with "here" uncorrected ["her"] on p. 29. An uncommon Eliot title. Book near fine with very slight discoloration on lower margins of covers, wrapper very good with some chipping esp. front cover, tape repairs on inside. As well, **"Program for the Cocktail Party."** Presented by the La Jolla Playhouse and starring Vincent Price and Marsha Hunt. 4to. Original color pictorial paper wrappers, 12pp. Illustrated with photographs of the actors posed, and in scenes. **With scarce original folding playbill (folded) laid in.** (6090) \$2,250.00

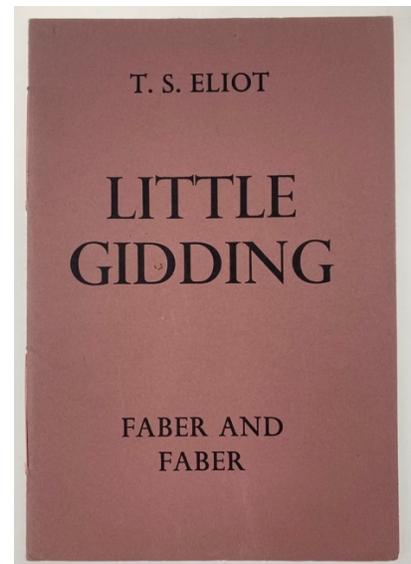
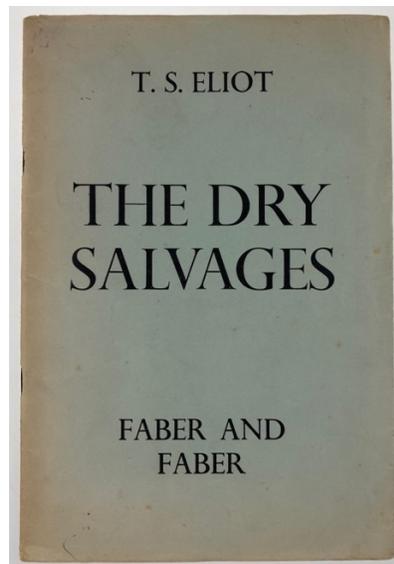
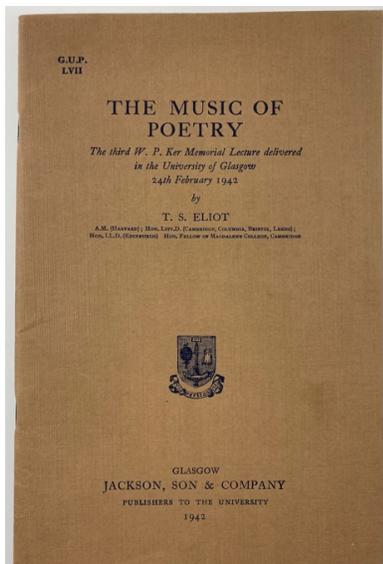
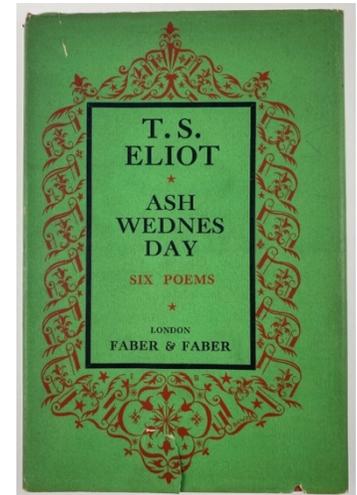


94. **[Eliot, T. S.] Anabasis.** London: Faber & Faber, 1930. First trade edition. Green cloth, gilt spine. In original light green dust wrapper with maroon lettering. Near fine. (6084) \$175.00



95. **[Eliot, T. S.] Four Quartets.** New York: Harcourt, Brace and Company, 1943. First Edition. Original black cloth, gilt spine. Commonly believed Eliot's last great work. A heavily annotated copy, more than likely by John Pick, whose bookplate is affixed to front pastedown, with his name blacked out. This is probably the Gerard Manley Hopkins scholar. Very good copy. (6089) \$450.00

96. **[Eliot, T.S.] For Lancelot Andrewes, Essays on Style and Order [together with] Ash Wednesday [together with] Knowledge and Experience in the Philosophy of F. H. Bradley For Lancelot Andrewes, Essays on Style and Order.** London: Faber & Faber; Faber and Gwyer; Faber & Faber, 1928, 1930, 1964. First Editions. Offered here are three books by T. S. Eliot: "For Lancelot Andrewes, Essays on Style and Order," 1928, Faber & Gwyer, blue cloth, VG dust wrapper; "Ash Wednesday," 1930, Faber and Faber, brown gilt cloth, VG dust wrapper with unclipped price of 3s. 6d. net; and "Knowledge and Experience," 1964, Faber & Faber, blue cloth, VG dust wrapper. (6083) \$375.00



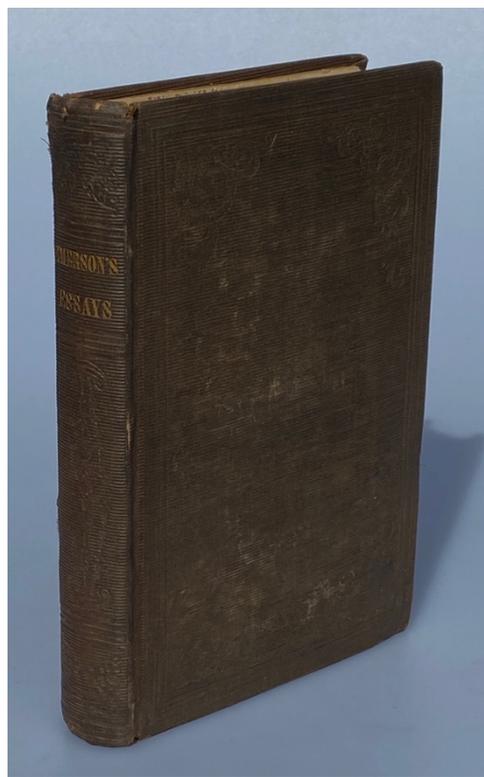
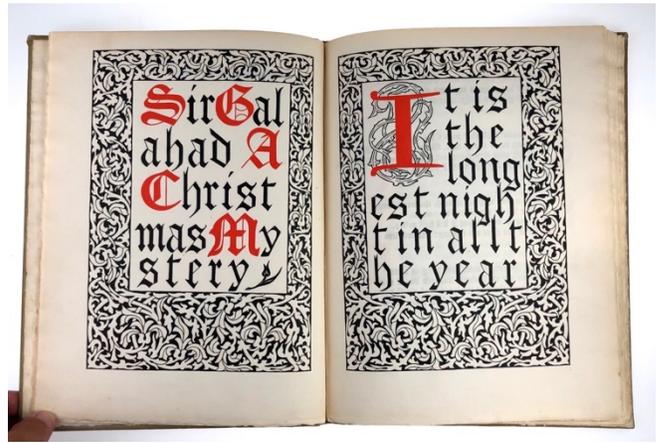
97. **[Eliot, T. S.] The Poetry of Music.** Glasgow: Jackson, Son & Company, 1942. First Edition. Original light brown printed paper card wrappers. 28pp. Fine. (6088) \$125.00

98. **[Eliot, T. S.] The Dry Salvages.** London: Faber & Faber, 1941. First Edition. Original light green card paper wrappers. 16pp. (6086) \$150.00

99. **[Eliot, T. S.] Little Gidding.** London: Faber and Faber, 1942. First Edition. Original light purple paper wrappers. 16pp. Near fine. (6087) \$175.00

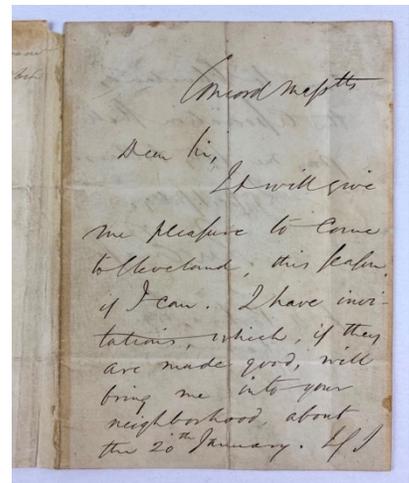
100. **[Elston Press Rarity]** Morris, William. **Sir Galahad, A Christmas Mystery.** New Rochelle: Elston Press, 1902. First edition thus. Large quarto. Original publisher's holland backed gray paper boards printed label on spine. Only 180 copies printed on handmade paper, fully designed and illustrated by Helen M. O'Kane, including a superb two-color double-spread title page with large Kelmscott-style border designs, initials, etc., two gorgeous full-page woodcut illustrations, and initials throughout in orange-red. Printed by O'Kane's husband, Clarke Conwell.

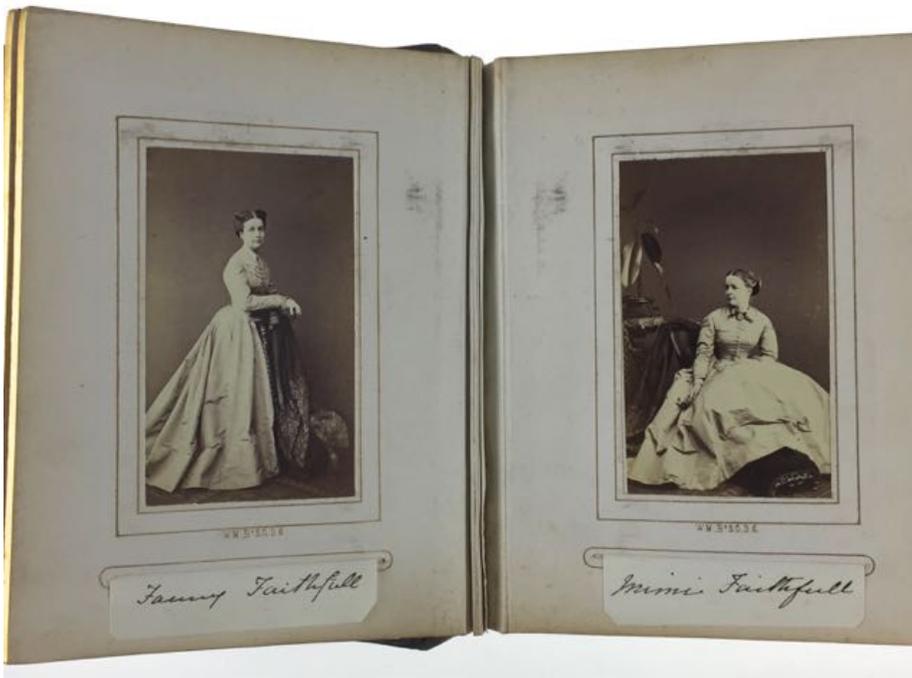
William Morris's first published poem in book form (originally published in 1859), an allegory about faith and doubt. The typesetting of this book received criticism as being too ostentatious, but now the book is appreciated for its graphic and strikingly bold presentation. A perfectly fine copy with no signs of use. A scarce and desirable Elston Press item. With the bookplate of Lee Lawrence Stopple, note collector on front pastedown. (4648) \$1,250.00



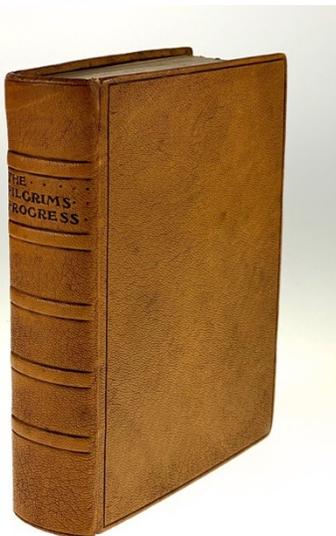
101. **[Emerson, Ralph Waldo- First Edition Essays, Fine Copy With Autograph Letter]** **Essays.** Boston: James Munroe and Company, 1841. First edition. 8vo 4 3/4 x 7 3/8 inches. Original brown ribbed cloth with blindstamped design on covers and spine, gilt lettering on spine. First issue of Emerson's first and most amplified declaration of his core philosophy, including "Self-Reliance," containing the most thorough statement of one of Emerson's recurrent themes: the need for each individual to avoid conformity and false consistency, and follow his own instincts and ideas. It is the source of one of Emerson's most famous quotations: "A foolish consistency is the hobgoblin of little minds, adored by little statesmen and philosophers and divines. WITH TWO-PAGE AUTOGRAPH LETTER BY EMERSON LAID IN, on folded sheet, to a friend and fellow presenter at a conference he was going to intend in Cleveland, Ohio: "Concord, Masstts. Dear Sir, It will give me pleasure to come to Cleveland, this season, if I can. I have invitations, which, if they are made good, will bring me into your neighborhood, about the 20th January. If I come to Cleveland, the Association shall pay me fifty dollars. Respectfully, R. W. Emerson. E. A. Perkins, Esq. Chairman." The letter is documented in Rusk's "Letters of Ralph Waldo Emerson," as sent from Concord, to Edwin R. Perkins, on September, 1864. Further, in Emerson's "Pocket Diary 16," a section is devoted entirely to Emerson's lecture engagements for 1865, and there is a reference regarding a lecture by E. R. Perkins, Esq. entitled "Social Aims," where Perkins is referenced in a footnote, as the "corresponding

secretary of the Cleveland Library Association. Provenance: Foreman M. Lebold (1895-1953), collector of Lincolniana (bookplate). Emerson's Essays, which includes the first appearance of "Self-Reliance," is one of the most elusive of all his major works, and one that seldom shows up in presentable condition. Our copy near fine with one-inch split rear top of spine, one small cracks in margin of spine, and another very slight tear. Bookplate of Formeman M. Leobold. Original polished endsheets, discolored due to paper. A completely unsophisticated copies with no repairs. Face of letter very good; mended to back half of blank verso, and the other half severed in one piece. All laid in. Housed in an excellent full crushed crimson morocco telescoping box with five raised bands, and gilt lettering in four compartments. (5092) \$9,500.00





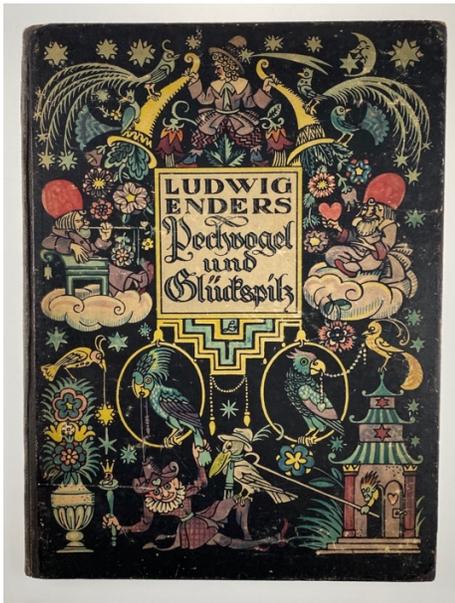
102. **[Emily Faithfull Interest] Family Albumin of 45 Original Contemporary Photographs Including Extended Family, Ancestors, Offspring, Uncles and Cousins.** A nearly full album of 45 vintage photographs, housed in an excellent and contemporary full brown morocco folding case with bold embossed patterning on both covers, thick card paper mounting boards with all edges gilt. Nearly all of the photos with contemporary holograph names on tabs pasted below the photos, assembled by a close family member, as evidenced by “Father” and “Mother” and grandfather photos, ca. 1870-75. A wonderful, one-of-a-kind record of the Faithfull Family, as well as the extended family, especially on Emily Faithfull’s uncle’s side, beginning with Rev. George Renaud who married Georgiana Cecillia Grantham Faithfull. Individuals found in the album include Constance Chittenden, Fanny, Mimi, J.G. and James Faithful, Cecilia and Francis Storr, Monier Williams, Julia G., Olive, Stanley, Ella and Cyril Williams, Arthur and Eustace Faithfull, Emily and Robert Davies, and others, including some not labeled. The connection with Emily Faithfull, women’s activist and first woman publisher, is through Emily’s Father, Rev. Ferdinand Faithfull, and through his brother (i.e. Emily Faithfull’s uncle, Reverend Francis Faithfull, of which many of the progeny and spouses are represented in the photographs). Among them are some important names, including Monier Williams (1819-1899), Professor at Oxford, Rev. Francis Faithfull (Uncle to Emily Faithfull) and many of the Faithfull descendants who were accomplished and known in many areas of society and culture. All vintage photographs, well-preserved and in excellent condition. (4064) \$3,250.00



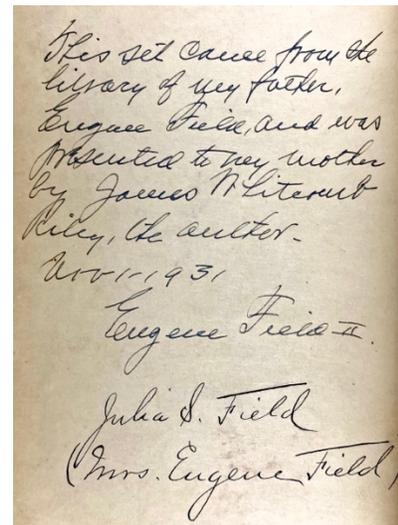
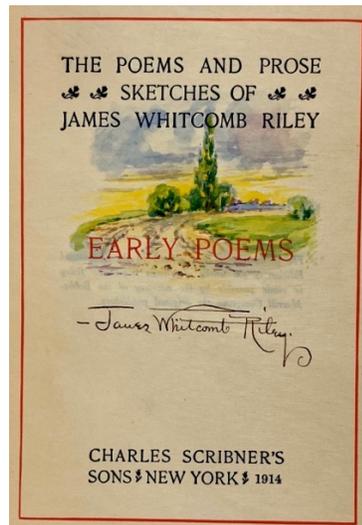
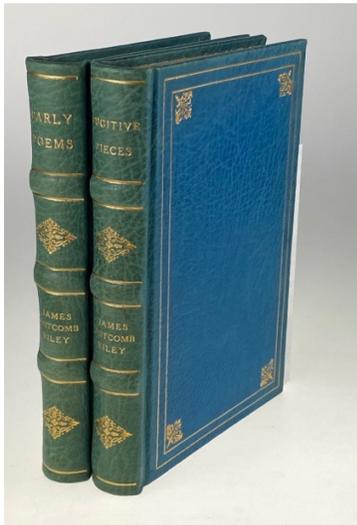
103. Bunyan, John. **[Essex House Press- Arts & Crafts Binding] The Pilgrim’s Progress From This World to That Which is to Come. Delivered Under the Similitude of a Dream.**

London: Essex House Press, 1899. First edition thus. Limited to 750 copies, of which this is #530. Attractive Arts & Crafts binding by Bickers and Son, in full brown crushed pigskin, with five bands and blind embossed title on spine, blind rule on covers, top edge gilt, and lightly marbled endpapers. Some spots to covers, light foxing to page edges. A nice marriage of Essex House Press in an Arts & Crafts binding. (4905) \$750.00

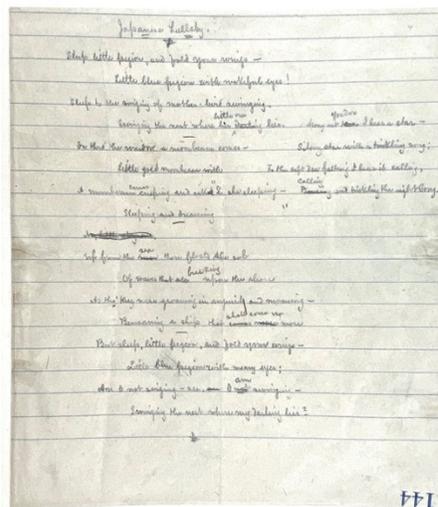
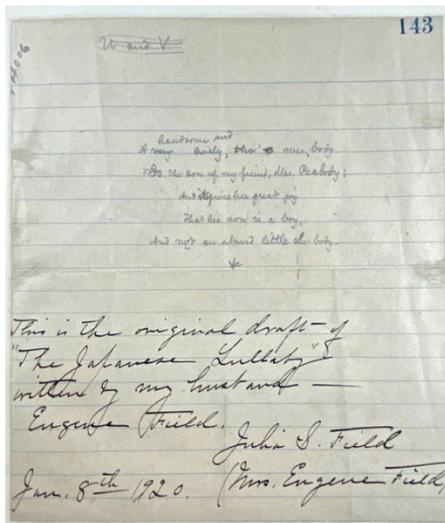
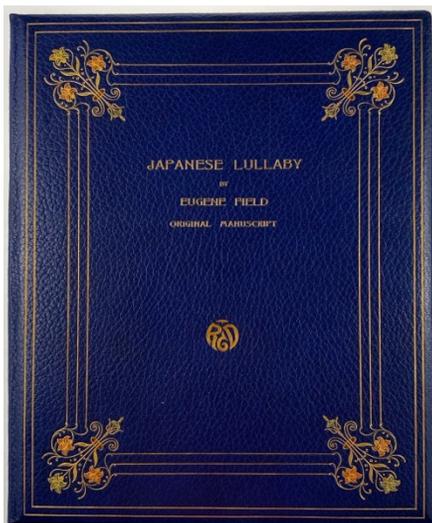




104. [Enders, Ludwig] **Pechvogel und Glückspilz, Ein Bilderbuch** (“**Lucky and Unlucky One, A Picture Book**”). Munich: Dietrich, (1918). First Edition. Original color pictorial illustrated covers, front and back, black cloth spine. A fabulously illustrated and scarce picture book illustrated by Ludwig Enders (1889-1956) with illustrated title and 16 color plates by Ludwig Enders. 27.5x20.5cm. These illustrations are wonderfully expressive, full of detail and brilliant color scheming, as the book was “elaborately printed in 14 colors” (cat. Stuck-Villa). Slightly browned in margins due to fragile paper, faint creases or tiny tears in margins. Endpaper with contemporary ownership entry in pencil. A well-preserved copy of a truly great presentation of Enders’ skill and innovative interpretations. (6068) \$1,200.00

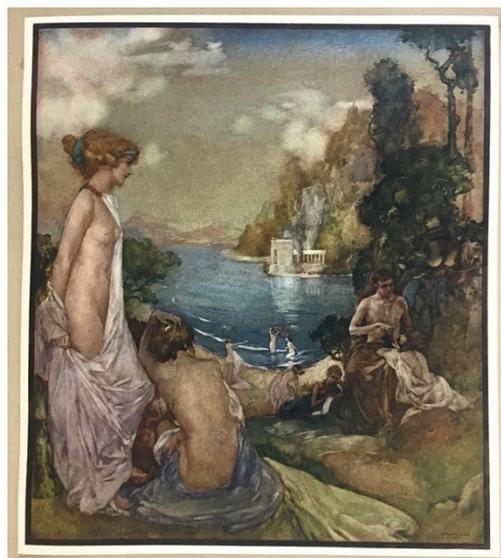


105. [Field, Eugene & James Whitcomb Riley- **Fabulous Original Watercolors, Association Copies**] Riley, James Whitcomb. **The Poems and Prose Sketches of James Whitcomb Riley: Early Poems & Fugitive Pieces (Two Separate Books)**. New York: Charles Scribner’s Sons, 1914. First edition. **2 works in 2 volumes**, 8vo. Expertly bound by The Monastery Hill Bindery light blue morocco with gilt designs and ruling, patterned endsheets, AEG. Printed on Japan Vellum with 40 marvelous original watercolor illustrations and vignettes throughout, signed by Lee Mason, S. J. Beebe, J. A. Smythe, F. P. Benton, T. C. Moore, S. G. Talbot, and others. **EUGENE FIELD’S COPY, PRESENTED TO HIM BY JAMES WHITCOMB RILEY**, Both volumes **SIGNED BY JAMES WHITCOMB RILEY** on title-pages. *Provenance*: Eugene and Julia S. Field (inscription, Eugene Field II & Julia S. Field: Inscribed in both volumes by Field’s son, Eugene Field II: “This set came from the library of my father, Eugene Field, and was presented to my mother by James Whitcomb Riley, the author. Nov. 1-1931 Eugene Field II.” And signed below: “Julia S. Field (Mrs. Eugene Field), in each volume. Property from the Collection of Rhoda H. Clark and The Monastery Hill Bindery (4935) \$3,500.00



106. [Field, Eugene- Original Manuscript, First Holograph Draft of Poem, Monastery Hill Bindery] **First Manuscript of Poem, “Japanese Lullaby”**. Holograph poem manuscript by Eugene Field of “Japanese Lullaby” (25 lines), with corrections and deletions, on two pages. (35.5 x 29.5 cm.) Wonderfully bound (circa 1910) in full blue crushed morocco by the famed Monastery Hill Bindery, featuring superb gilt rulings and clusters of floral bouquets and inlaid red petals at all four corners on both covers, wide gilt dentelles and gorgeous silk moiré blue doublures. In a royal blue two-part morocco slipcase, with gilt spine. This is the original holograph of the popular poem by Eugene Field (“The Children’s Poet,” 1850-1895), written by him in pencil (ca. 1889) on lined paper, with underlines and corrections. 95% of the poem is as it appears in the published version (see below), but fascinating additions and deletions reveal the thought process of the poet. On the verso is a handwritten note by the author’s wife: “This is the original draft of The Japanese Lullaby written by my husband - Eugene Field.” Julia S. Field (Mrs. Eugene Field) Jan 8th 1920. “Above this, is a wry limerick written, as well, in pencil, as follows: “A handsome and lively, tho’ nice body/ Is the son of my friend, Mrs. Peabody/ And it gives her great joy/ That her son is a boy,/ And not an absurd little She-body.” \$5,500.00

*The poem was originally published in “A Little Book of Western Verse,” NY, Charles Scribner’s Sons, 1890. With interesting additions bound-in: 1. A portrait etching of the poet by W. H. W. Bicknell on handmade China paper. 2. The printed version of the poem (page 114 f., From Field’s “Little Book of Western Verses”). 3. The musical setting of the poem, by Jean B. Stimpson, being the print of the version for piano (Boston, Thompson, 1906, 5 p.,) with original pictorial printed cover. An especially beautiful and expertly bound ensemble of the original manuscript, the setting of one of the most famous poems of the American poet. Fine. (4800) \$4,500.00*

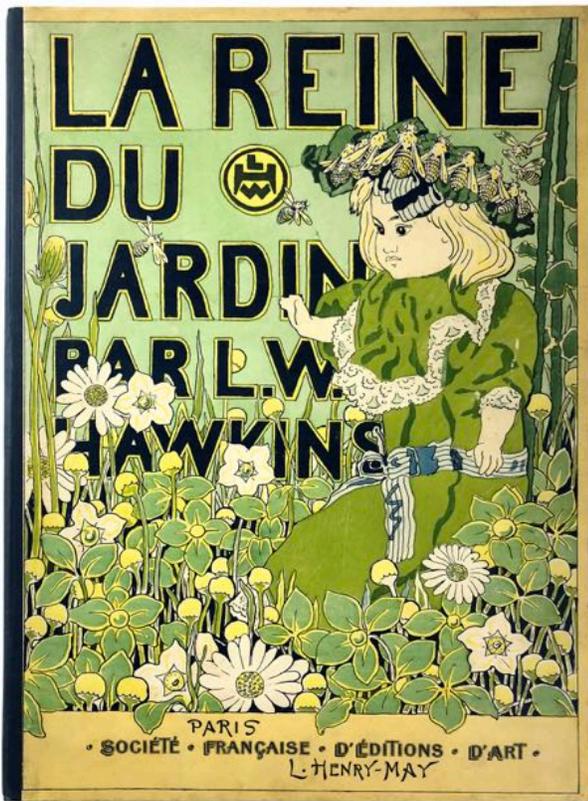


107. [Flint, W. Russell- One of Only 17 Copies Printed on Real Vellum] Long, George (transl). **The Thoughts of the Emperor Marcus Aurelius Antonius**. London: Philip Lee Warner for the Medici Society, 1912. First edition thus. 4to. Original limp full vellum with vellum ribbon at spine and green ties at outer edges. 108pp. ENTIRELY PRINTED ON REAL VELLUM, ONE OF ONLY 17 COPIES (#12). Illustrated with 12 full-page color plates with tissue guards by W. Russell Flint bound in at back (as called for in the vellum copies). Covers slightly soiled, some natural browning to some of the vellum leaves. Ties worn (two broken). A monumental production, excessively rare on full vellum. (3892) \$2,750.00

Of this Edition of THE THOUGHTS OF THE EMPEROR MARCUS AURELIUS ANTONINUS have been printed on hand-made Riccardi Paper 500 copies; upon Vellum 17 copies, of which 13 are for sale.

Vellum Copy No. *Twelve*.

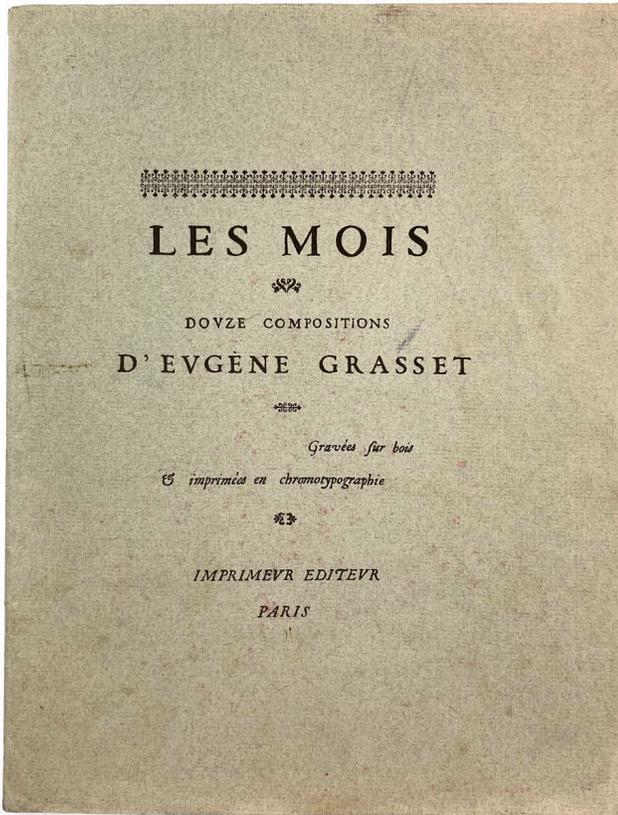
108. **[Fore-Edge Painting- Pre-Raphaelite]** Tennyson, Alfred. **Poems**. London: Macmillan, 1894. First edition thus. Attractively bound in full crushed maroon morocco with central armorial gilt design on both covers, five raised bands on spine with lettering in Arts and Crafts motif. With a gorgeous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



109. **[French Stunning Children’s Book ]** May, L. Henry (Hawkins, L. W. Illustrator). **La Reine du Jardin (Queen of the Garden)**. Paris: Societe Francaise d’Editions d’Art, 1900. Tall folio size. Wonderful color pictorially illustrated paper covered boards, blue cloth spine, silk white mauve endsheets. 23 pages. 36 x 27 cm. Five exquisite and remarkable colorful pochoir pages. Text in French. The story tells of the legend of a young girl who went into a garden and conversed with several strange creatures, such as a talking mole. Some of them wanted Lili for their queen, and entertained unusual her. Quite an evocative and certainly unique lapbook for children. Remarkably preserved in fine condition. Extremely rare, and copies that do turn up invariably have condition problems owing to its size and fragility. (4387) \$1,500.00.

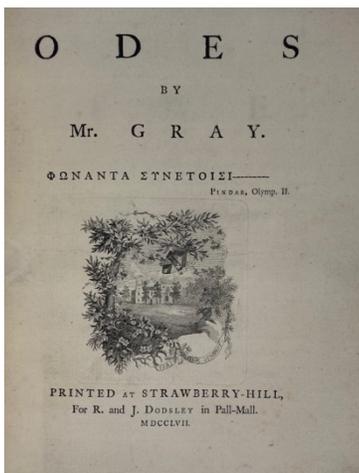


110. **[Freyhold, K.F.E. von] Osterbuch([Hasenbuch])**. Berlin: B. Cassirer, [1908]. First Edition. Oblong quarto. Color pictorial paper covered boards, color decorated endpapers, 16 superb full-page pochoir colored illustrations by K. F. E. von Freyhold. Celebrated for its depth of feeling and delicate 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 among the finest representation of Jugendstil art. (1244) \$1,850.00



111. **[Grasset, Eugene- Printed Before Type] Les Mois: Douze Compositions gravées sur bois & imprimées en chromotypographie.** Paris: G. De Malherbe, 1895. First edition. Folio. Laid in, individual sheets in the original printed grey wrappers. We have not seen this form of individual sheets, before type in the original printed wrappers, without any binding (i.e. no signs of stitching or attachment; therefore, this may represent a press room copy, or a very early proof. Twelve chromotypographed plates, one for each month, before type with month only printed, designed for the 1896 calendar of the Parisian department store La Belle Jardinière. Sheets measure 17 x 241 mm; 12 1/2x9 1/2 inches. Most scarce thus. Fine. (4785) \$2,750.00 *In the early 1890s Grasset began experimenting with a new form of printing called chromotypography, an early form of photolithography invented by his friend, Firmin Gillot. This calendar was printed in "Gillotage where the plates are engraved on wood and printed on vellum. Near fine. (#4785)*

112. **[Gray, John] Park: A Fantastic Story.** [London]: Sheed & Ward, 1932. First edition. Original light red cloth spine, paper covered boards. Printed by Rene Hague & Erick Gill. In scarce original printed dust wrapper (yellow) with lettering on cover and spine in red and black (as well as front flap). 250 copies. Copperplate etched frontispiece by Denis Tegetmeier and decorative colophon at end. 128pp. Fine in near fine dust wrapper. Housed in attractive folding cloth backed case with marbled paper. Extremely rare book, wrapper much more so. (2886) \$1,250.00

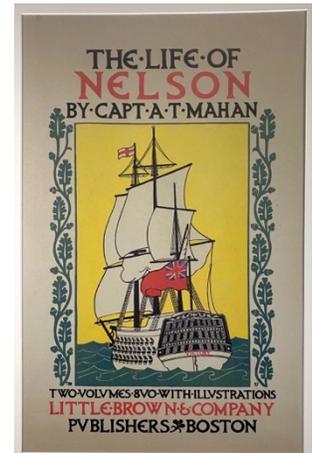


113. **[GRAY, Thomas- First Issue- Riviere Binding] Odes.** Strawberry-Hill: R. and J. Dodsley, 1757. First Edition. 4to. Bound in fine 19th Century full tan polished calf, two raised bands with brown morocco lettering-piece on wide center panel on spine, gilt stamped designs on top and bottom panels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



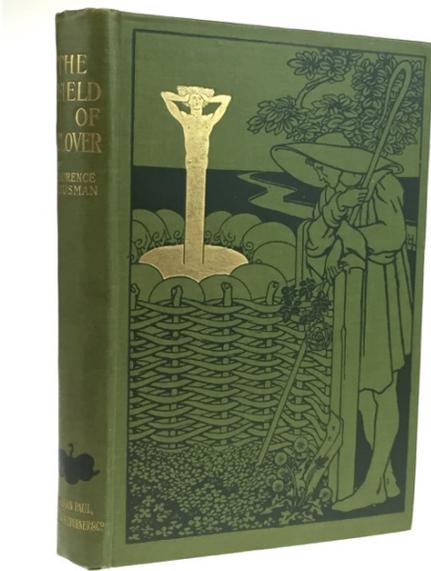
114. **[Gryphius Press] Lucain. M. Annei Lucani De bello civili libri decem.** Lugundi: Apud Seb. Gryphium, 1539. First edition. 12mo. Superb full vellum boards, gilt rules cover and spine. 295pp. Superb woodcut vignette on title page and another at the very end. A historical treatise on the battle of Pharsalus (Greece, 48 B.C.). Colophon dated 1538. With curious pagination error (as called for), i.e. pp. 292-93 omitted in numeration. Exceedingly scarce. Stanford has a copy, we were not able to locate any other copies. (3926) \$2,250.00

115. **[Hapgood, Theodore B.- Gorgeous Poster] The Life of Nelson.** This is a large (19 x12 inches) lithograph poster printed on beige paper with exquisite schooner bearing English and United Kingdom flags. Printed by lithograph in 1897, in many wonderful pastel colors including yellow, light blue, red, as well as black. Fine condition. Born in Somerville, Massachusetts, Theodore Hapgood studied at The School of the Museum of Fine Arts in Boston. In the late 1890s, he designed posters for important publications including The Century Magazine, The Inland Printer, and for Little, Brown & Company and other publishers. His work exemplified impeccable craftsmanship and found its way into book covers and jackets, monuments, vignettes and ecclesiastical vestments. He is best known for his bookplates, some of which were reproduced in The Hapgood Brochure (Charles Goodspeed, 1907). Some of Hapgood's bookplates were exhibited in the landmark Wellesley College arts and crafts show "Inspiring Reform." He died in Boston. One of only a very few Hapgood posters to turn up on the market in many years. (5872) \$1,200.00

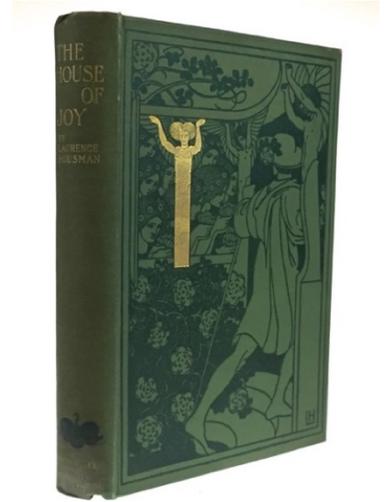


116. **[Holy Bible- Original Leaf from the First Edition King James Bible] Original leaf, recto and verso, Matthew Chapter 13, "The Parable of the Sower."** 32 x 25 inches frame. Leaf: about 15 x 10 inches. Offered here is a mounted leaf from the original First Edition of the King James Bible, printed in 1611 (commissioned in 1604), printed by John North and Robert Baker, and widely considered the most important and widely circulated translation of the Bible ever produced. This leaf is the first recto page (and its verso) of Matthew Chapter 13, "The Parable of the Sower," "mustard seeds, and tares..." In fine condition, the recto being mounted with a facsimile title page, and with a window on the back of the frame showing the verso. A lovely presentation, and certainly a choice selection for viewing. (4429) \$1,500.00

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

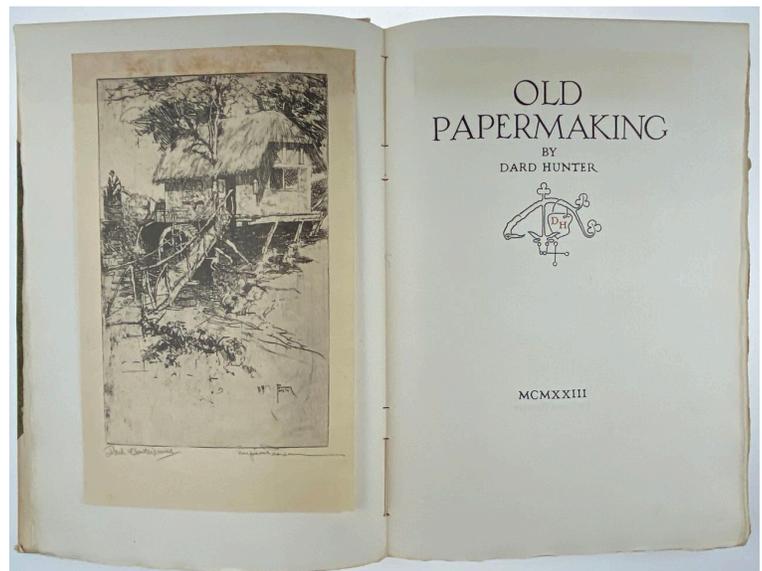


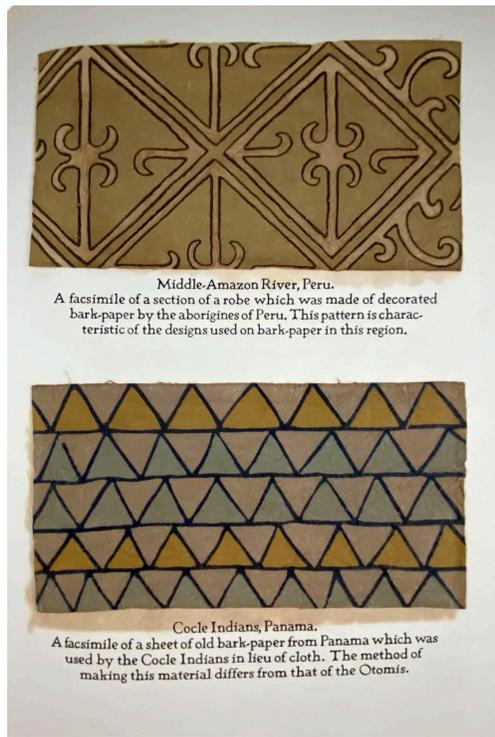
118. **[Housman, Laurence] The House of Joy [Together with] The Field of Clover.** London: Kegan, Paul, Trench, Trubner & Co, 1895, 1898. First editions. Offered here are two fine copies of some of Housman's most endearing and recognizable book covers and illustrations, matched together due to the collector's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



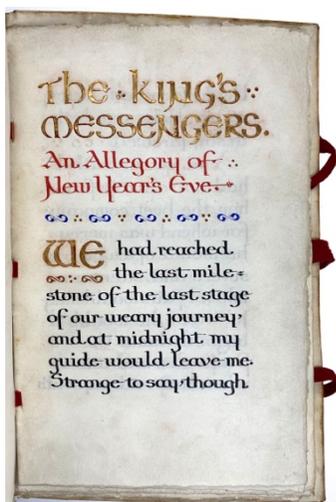
119. **Hume, David- First Single-Volume Quarto Edition] Essays and Treatises on Various Subjects.** London: A. Millar and A. Kincaid & A. Donaldson, 1758. Second Collected Edition. 4to, 8 3/4 x 10 1/2 inches, 539pp. + 1 page errata. Contemporary sprinkled calf, brown morocco lettering-piece gilt, edges stained red. THE FIRST SINGLE-VOLUME QUARTO EDITION, including Hume's most important philosophical works, An Enquiry concerning Human Understanding (1748), An Enquiry concerning the Principles of Morals (1751), and The Natural History of Religion (1757). The second collected edition, with the four additional leaves including the "Two additional essays," but the first to include the "Four Dissertations." Joints starting, some rubbing and wear, moderate foxing to upper/lower prelim leaves, minor spotting or browning, but really the whole of the book is very clean and bright, with the text block in near perfect order. (5094) \$2,250.00

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



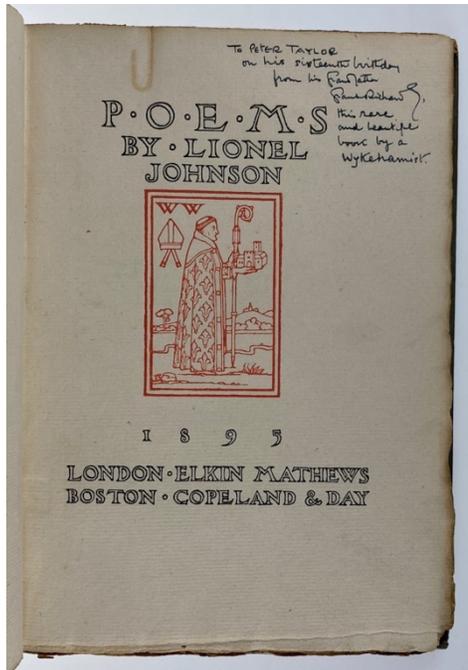


121. **[Hunter, Dard] Primitive Papermaking: An Account of a Mexican Sojourn...** Chillicothe, OH: Mountain House Press, 1927. First edition. Folio. (17 x 12 1/4 inches). Loose, as issued, in original half cloth portfolio over blue-gray paper covered boards, with decorative cover label printed in brown and black, and with original cloth ties. Limited Edition, number 189 of 200 copies printed, Signed by Dard Hunter. The very rare and important treatise on non-American printmaking, principally dealing with the production of "tapa" in Southeast Asia and the Pacific. Co. Includes 48 pages of text and 27 pages of mounted specimen leaves, photograph, bark paper samples (both plain and decorated), etc. Our copy with three typed letters signed, by Dard Hunter, comprising a total of 5 pages, to Henry Morris, founder of Bird & Bull Press, regarding Morris' purchase of five Dard Hunter books from Carmelita Gomez, as well as dealing with collecting and interests regarding works published by Hunter and the Bird & Bull Press. A free exchange of viewpoints and ideas, as well as intimate conversation expressed herein, as "I can't for the life of me why [sic] you say you have so many problems in printing as well as papermaking. Your books do not show it, at least to novice like myself." As well, "Was surprised to lean you too had retired. This means you probably will be making books from now on. That statement is not true, because you have been making them for many years..." And, "I am quite surprised that Carmelita sold her D.H. books as she was a tremendous admirer of my father and his accomplishments. I have written her a number of times.. she was originally to George Moore who did my father's bust which is now in the Institute of Paper Chemistry... He was killed outright in an automobile accident in Lime Rock in the early thirties..." All February, 1977 on Dard Hunter's Chillicothe printed stationary, and with one stamped and postmarked cover. A fine association copy indeed. Fine. (4825) \$7,500.00



122. **[Illuminated Manuscript- Caligraphed by John Franklin Shipley, Presentation Copy]** Shipley, Mary Elizabeth. **The King's Messengers; An Allegory of New Year's Eve.** (9.6 x 6.3 inches) Original full flexible vellum covers, with crimson interwoven red silk ties. An attractive manuscript fully written out in calligraphy by John Franklin Shipley from a manuscript by noted author, Mary Elizabeth Shipley, in black ink with red initial letters and heightened gold and blue decorations throughout, "In the year of our LORD. 1905," [written on title page]. Title and first word on the first text page are also written in gold. Twenty fine handmade paper leaves (made by O. W. Paper & Arts Co. Ltd, and with their watermark) with untrimmed edges, sixteen with written text. A PRESENTATION COPY FROM THE ARTIST: "C. M. S from J. F. S, Christmas. AD 1907," written in fountain pen on front blank leaf. Occasional light foxing to vellum, else near fine. A very attractive and pleasing work. (4854) \$1,750.00

123. **[James, Grace] Green Willow and Other Japanese Fairy Tales.** London: Macmillan, 1910. Thick 4to. First Edition thus. Publisher's original vellum gilt, top edge gilt, others uncut (front hinge starting, wear and some staining to vellum covers). Warwick Goble, illustrator. London: Macmillan and Co., Limited, 1910. "EDITION DE LUXE," one of 500 copies. 4to. Half-title, title printed in red and black, 40 mounted color plates (including frontispiece). Provenance: William Gundry (bookplate). (6079) \$750.00



124. **[Johnson, Lionel- Inscribed by Grant Richards, Publisher, to his Grandson] Poems.** London and Boston: Elkin Mathews; Copeland and Day, 1895. First Edition. Original paper covered boards. Superb signed presentation inscription from the publisher Grant Richards to his grandson Peter Taylor on title page: "To Peter Taylor on his sixteenth birthday from his grandfather Grant Richards, this rare and beautiful book by a 'Wykehamist,'" and with a long signed note from Richards, laid-in, to his grandson regarding the book, in part: "My dearest Peter, this book, "Poems" by Lionel Johnson, is by Wykehamist, you will see from the pages that precede the first poem, itself called "Winchester." It is a very rare book, much esteemed by scholars, although immature, and I hope, my dear, that you will like it. However, you will not get much chance of doing so until you are 16! By then you should be able to appreciate it..." Title-page vignette and colophon device printed in red, paperclip impression and light markings to upper margins of preliminary leaves and loose note, uncut, original boards, soiling and oil stain to cover, edge wear, remains of backstrip loosely inserted. Quite a poignant association copy by Grant Richards, noted British publisher and writer who created his own publishing firm at the age of just 24 years old, publishing writers such as George Bernard Shaw, A. E. Housman, Samuel Butler and James Joyce. (6065) \$550.00

125. **[Judaica-- Goldschmidt, Lazarus- One of Only Six Copies, Author's Own Book] Goldschmidt, Lazarus (translator). Reden, Berichte und Weissagungen Jejasas ("Speeches, Accounts and Prophecies of Isaiah").** Berlin: Max Perl, 1918. First edition. Folio. Bound in full, rich black crushed morocco with gilt ruled lines on both covers and spine, by Rud Schmid of Berlin. **ONE OF ONLY SIX COPIES; Goldschmidt's Own Copy**, with his superb bookplate on front pastedown (woodcut, Hebrew lettering at top). Translated by Lazarus Goldschmidt, number 5 of only 6 copies on thick paper and illuminated in gold, from an edition limited to 200, frontispiece, borders and decorations printed in green and brown with initials supplied by hand in gold and red, prospectus loosely inserted (frayed at edges), the translator's own copy with his bookplate. Lazarus Goldschmidt (1871-1950) was a widely acclaimed German Jewish writer and translator who was the first to translate the entire Babylonian Talmud into German, a hitherto supreme obstacle for scholars. A gorgeous and lofty production, printed on very thick handmade paper with superb flowing border design motifs throughout in many colors and highlighted in gold. Spine a little rubbed and faded, slightly chipped at head and foot, joints repaired, slip-case. A most scarce and desirable item of Judaica. (3197) \$2,750.00





126. **[Jugendstil Classic]** Freyhold, Konrad Ferdinand Von. **Bilderbucher Band Tiere.** Koln: H. & F. Schaffstein, [1906]. Second edition. Oblong quarto. Original color pictorial paper covered boards, beautifully patterned endsheets in color. The classic Jugendstil book, marvelously illustrated by the great Freyhold, with twelve full-page color pictures. "Freyhold's picture books are marvels in the early development of the picture book of the 20th century" (Klaus Doderer). - The pictures, "freyholding in their unspeakably immovable 'untouchedness' and childhood" (ER White 1902 to Richard Dehmel) show us the animals of the rural environment (cows, sheep, pigs, pigeons); only the last illustration with parrots puts the viewer into an exotic mood. The watercolor paints were applied using stencils. "These books found no mercy before the great crowd. But the children were extremely fond of these books, unfortunately they were not made accessible to them by their parents" (Julius Schaffstein, quoted from cat. Cologne). In 1905 the publishing house opened the series with this title, but great expectations remained unfulfilled: "The books were not a commercial success, despite their extraordinary artistic design" (Roland Stark, Schaffstein Verlag, page 66). A very nice copy, corners slightly worn, near fine, one plate repaired at very end. (3622) \$1,850.00

127. **[Jugendstil Portfolio]** Lehner and Mader, Eduard. **Neue Dekorations-Malereien im Modernen Stil. Serie I-III.** Vienna & Leipzig: F. Wolfrum & Co., (ca. 1895). First and Only Edition. Large Folios. Volume I-II housed in a modern slipcase; volume III in the original portfolio. 17 1/2 x 13 inches (24 x 33 cm); with 162 plates (of 180 issued in total). Exceedingly scarce and aesthetically pleasing compendium of hundreds of original Jugendstil designs, superbly printed and of extraordinary decorative quality, delineated in soft, flat colors, superbly printed in chromolithography. Some occasional soiling and wear. Complete sets are non-existent, this example of utmost rarity A truly beautiful and representative collection of Jugendstil art. (3442) \$3,250.00

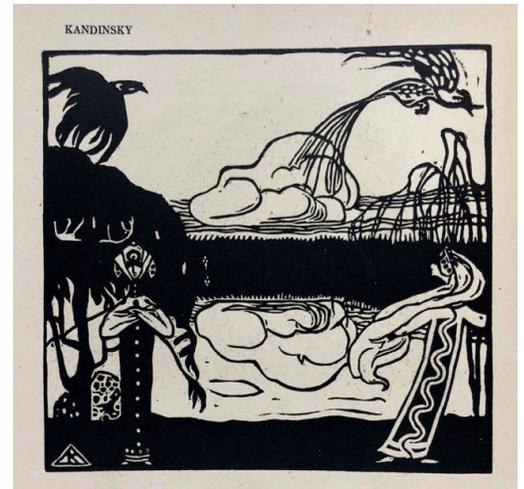


128. **[Jugendstil- Insel Verlag] Die Geschichte von Kagsagsuk.** Leipzig: Insel, 1914. First edition. Tall, narrow quarto (12 x 7 inches) Original publisher's black card paper wrappers, Japanese bound with black ties across spine in lattice fashion (i.e. bound as a book block with cord stitching), with superb illustrated covers. Number 88 of a Limited Edition of Only 200 Copies. Printed on thick paper on one-side only with outside edges uncut forming at two-ply sheet. With highly expressive drawings, vignettes and initials in the text by Charlotte Veit. The Eskimo fairy tale was recounted by Heinrich Johannes Rink after transmission from E. Gross "The beginnings of art." A most distinctive and certainly unusual Insel-Verlag production. Corners very slightly worn, else near. See photo to left. (3626) \$1,750.00

129. **[Jugendstil] Muller, J. F. L. De Kluchtige Poes en Het Hondje.** Amsterdam: Johannes Guijckens, [1838]. First edition. Oblong 12mo. Original printed laid card laid paper wrappers with hand-colored woodcut illustration on cover. 16 text pp. and 16 one-sided superb hand-colored plates. A scarce and popular early children's book, here provided in near unused condition, a remarkable find with tender spine completely intact with all the lettering untarnished. No blemishes on this book whatsoever. Fine copy. (2674) \$1,250.00

130. **[Kadinsky, Wassily] Tendances Nouvelles No. 49, 1909.**

Paris: Organe Officiel Illustre de L'Union Internationale des des Beaux-Art, des Lettres, des Sciences et de l'Industrie, 1909. First edition. Original scarce number of this Parisian revue, pictorial covers, No. 49. pp. [1143]-[1174]. This number includes 1 original woodcut by Kandinsky. Roethel Reference: Vogel (Bird) 1907 (R#65) Les Tendances Nouvelles the Parisian art revue, founded with the aim of enabling artists to freely shared their work to the public from different circles and countries. Les Tendances Nouvelles is an important publication intended to expose the audience to the beauty and to the philosophic co-operative nature of the Art, in the unity of all its expressions. Rich of artistic contributions from many artists and authors on the vanguard of that time, the revue represent the artistic expression of the 20th century. It was founded on May 1904 and ended on August 1914. Covers slightly torn at spine, else near fine internally. (4391) \$850.00



131. **[Karpeles, Andree] Montreuil-Strauss. 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) \$1,500.00



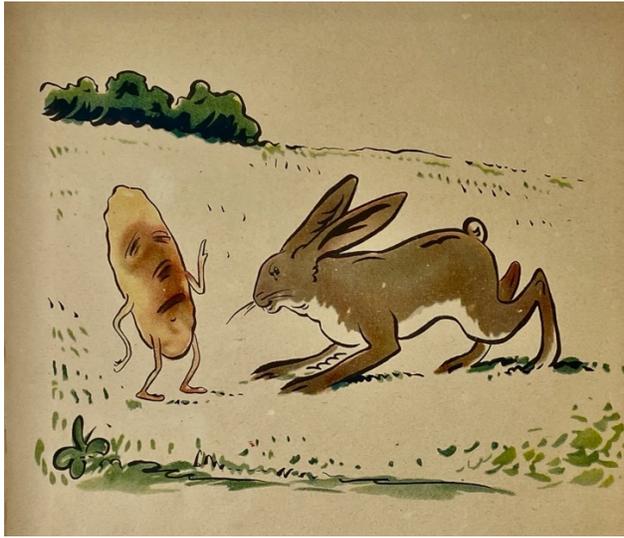
132. **[Kirchner, Ernst Ludwig] Grohmann, Will. Das Werk Ernst Ludwig Kirchners.** Munchen: Kurt Wolff, 1926. First edition. Square 4to (box). Original gray cloth covered (and lettered) box with orange cardboard sides holding 100 loose sheets with numerous superb illustrations in the text. With five woodcuts by Ernst Ludwig Kirchner, the renowned German expressionist painter who also specialized in printmaking. One of 800 copies (total edition 850). Famous title woodcut in blue and black, the four woodcut interpositions only printed in blue. Kirchner himself took over the book design and furnishing of this rare artist's book. - the second Kirchner-dedicated publication by Grohmann, whose artist monographs and oeuvre catalogs are "milestones in 20th-century art studies" (Ralph Jentsch). Slight wear to box, internally fine. A very rare and sought-after art book. (3621) \$2,250.00



133. [Kreidolf, Ernest] **Das Hundefest (“The Dog Festival”**. Zurich and Leipzig: Rotapfel, 1928. First Edition. Oblong quarto (21. x 27 cm. Original color pictorial paper covered boards, green cloth spine. With color illustrated title and 12 color illustrations by Ernst Kreidolf. First edition of this alluring picture book typical of Kreidolf, here not with anthropomorphic plants, but dogs in hilarious situations and characterizations such piggyback, jumping competitions, carousels, cat stands, dances etc. Anthropomorphic and interpretive. Very good. (6067) \$375.00

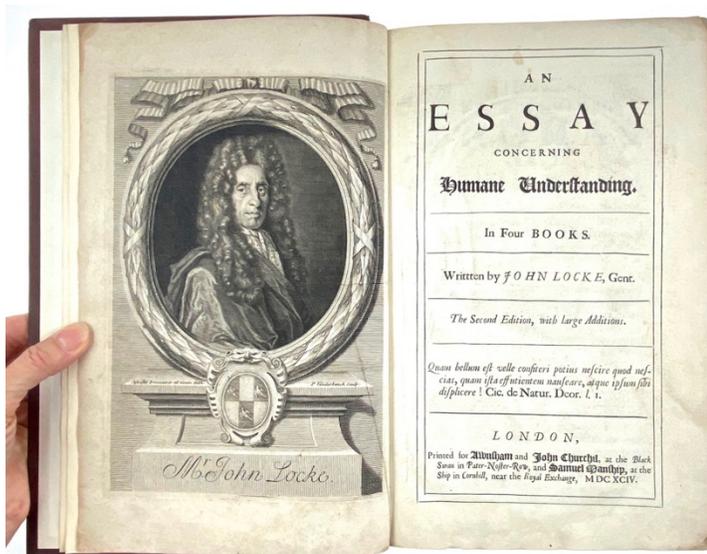


134. [Lawrence, Herbert M.] **Original Printed Color Lithographed Poster for The Century October Number, 1895**. Superb original printed color lithographed poster by Herbert Myron Lawrence for the October, 1895 Century Magazine, depicting a stylized sailboat in blue with a setting sun. Herbert Lawrence, (1861-1937), who established an art studio in San Francisco in the 1880's, and, at the turn of the century, was known for his innovative frescos and revolutionary colors in theaters and public libraries. Sight size, 17 3/4" x 10 5/8", Frame 25" x 19 1/4." Signed with initials "HL" Lower left. Provenance from the Ainsworth Gallery, Boston. From the property of the Boston Company, Inc., Asset Management. Very good condition with wrinkles to paper in upper corners, in archival frame and mat. (4396) \$1,500.00



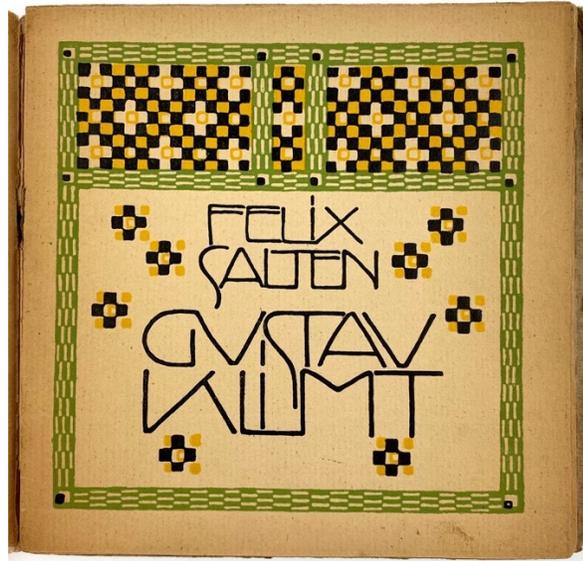
135. [**Linde-Walther, Heinrich Eduard**] **Vom Dicken Fetten Pfannekuchen** (“**The Big Fat Pancake**”). Hanover: A. Molling, (1920). First and Only Edition. 4to. Original color pictorial paper covered boards with superb color illustrated covers and twelve pages of color chromolithographic illustrations (full color title, two whole page, and 9 half-page) by Linde-Walther depicting wonderfully expressive scenes of the pancake in wild scenes, starting with him in the pan! 32.5x23.5cm. Color illustrated covers front and back. A superb and witty rendering of this anthropomorphic tale by the illustrator Heinrich-Eduard Linde-Walther (1868-1939). The illustrations by Linde-Walther tell a humorous tale of a “Pannekokens” who begins chattering in Low German, jumps out of the pan with “three old women,” and “kanntapper” escapes into the forest, where a rabbit, wolf, goat, horse and wild boar all run after him one after the other. Finally, the unfortunate “pancake” ends up in the mouths of three starving orphans. A second children’s book with Linde-Walther’s illustrations entitled *Dideldumdei* was published there in 1921. Slightly evenly browned due to the paper, isolated minimal blemishes on the crease. Very good and well-preserved copy a scarce and desirable children’s book. (6066) \$1,100.00

Linde-Walther (1868-1939) was a noted German painter and illustrator who attended the Academy of Fine Arts, Munich, from 1891 to 1894, and later the Académie Julian in Paris. Linde-Walther became a member of the Berlin Secession in 1902, continuing to travel and exhibit widely and was especially noted for his work on this children’s storybook published by A. Molling & Comp.

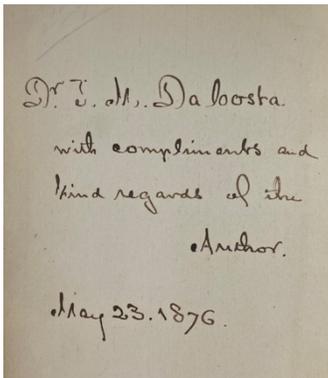


2740. In very nice condition internally, with minor soiling and browning; margin of spine weakened and separating upper portion. From the noted Collection of Edward A. Quattrocchi. (5830) \$4,250.00

136. [**Locke, John**] **An Essay concerning Humane Understanding in Four Books**. London: Albasham, John Churchill, and Samuel Manship, 1694. Second edition. Folio. Bound in modern full polished dark brown calf. Engraved portrait frontispiece Sylvester Brounower (first appearance in this edition); title-page printed within double rule border. The second issue with the Churchill/Manship imprint. With the scarce frontispiece portrait, first appearance in this edition and the text was considerably expanded. The foundation for classical British Empiricism, arose from Locke’s correspondence with Irish scientist William Molyneux. Locke concludes that “though knowledge must necessarily fall short of complete comprehension, it can at least be ‘sufficient’ enough to convince us that we are not at the mercy of pure chance, and can to some extent control our own destiny (PMM 164). Brunet VII: 883; ESTC R21459; Wing L-

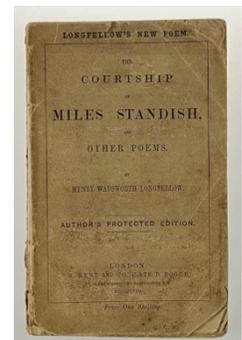


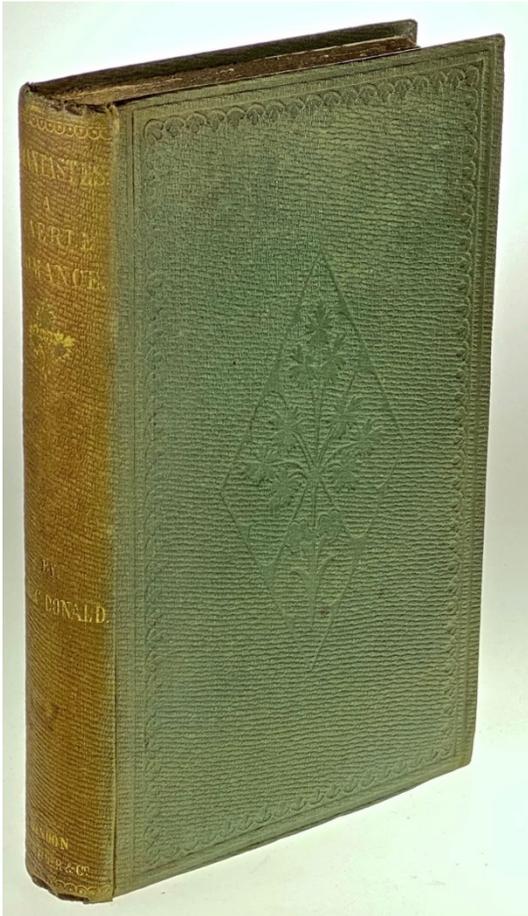
137. [**Löffler, Berthold- Famed Early Book on Klimt**] Salten, Felix. **Gustav Klimt. Gelegentliche Anmerkungen. Buchschmuck von Berthold Löffler.** Wien und Leipzig: Wiener Verlag, 1903. Superb original color pictorial, highly decorative publisher's geometrically illustrated wrappers printed in green, yellow and black, on both covers, by famed Jugendstil illustrator Berthold Löffler. Half-title, and ornaments throughout, by Löffler. Each page with green head and tail pieces. Heiner Schwarz's book plate on inner front panel, designed by Fritz Nettel. Cover slightly worn at spine. Pages yellowed due to acidic paper. Near fine condition. Extremely scarce, the second earliest monograph on Gustav Klimt, and one of the earliest books by Felix Salten, the Austrian writer, member of Jung-Wien, the society of Viennese fin de siècle writers. Jung-Wien was the literary equivalent of the Wiener Secession, and members of these circles were close friends and associates. Thus, evidently the first monographs on the Secessionists were written by the members of Jung-Wien, and obviously these books were designed and illustrated by the artists of the Secession. This very early monograph on Gustav Klimt is one of these publications whose cover and ornaments were designed by Berthold Löffler the outstanding painter and printmaker of the artist group. (4883) \$3,250.00



138. [**Longfellow, Henry Wadsworth- Presentation Copy, The Bradley Martin Copy**] Longfellow, Henry Wadsworth. **The Masque of Pandora.** Boston: James R. Osgood, 1875. First Edition. 8vo. Original publisher's gilt-stamped green cloth, beveled boards **FIRST EDITION. PRESENTATION COPY, INSCRIBED BY LONGFELLOW:** "Dr. T. M. Dalooska with compliments and kind regards of the Author. May 23, 1876." One of 3030 copies in the first edition, with first issue points: imprint and copyright notice dated 1875, "Cadenabria" on p. [iii], "Heard in" on p. 32, and "Sea-Tides" as running headline on p. 141. 8vo. Very minor rubbing, some light wear to spine ends, near fine. In superb custom green and tan drop-spine box with green morocco lettering-piece gilt. Provenance: Dr. T. M. Dalooska (presentation inscription from the author); Mildred Greenhill (bookplate); H. Bradley Martin (bookplate; sold his sale, Sotheby's New York, 30 January 1990, lot 2128). (6080) \$1,750.00

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





140. **[MacDonald, George- First Edition in Original Green Cloth, FINE] Phantastes: A Faerie Romance for Men and Women.**

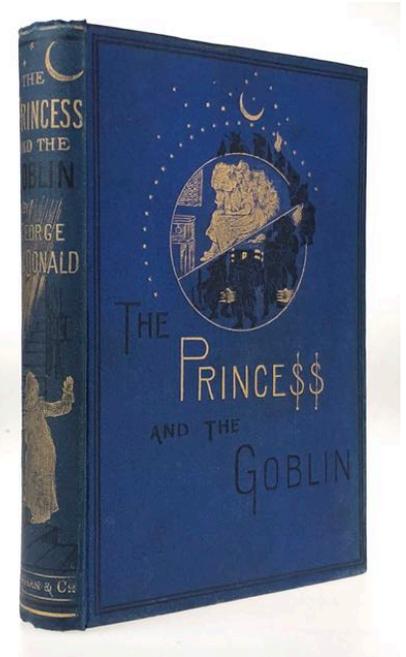
London: Smith, Elder & Co., 1858. First edition. 8vo. 323pp. Original blindstamped olive green cloth. The first edition of George MacDonald's first story to be published in book form. A fine copy in its original state, finely blindstamped olive cloth with diamond shaped central blossoms and petal motif,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

*See photo to left.* (4321) \$4,500.00

141. **[MacDonald, George- First Edition, Green Cloth] At the Back of the North Wind.**

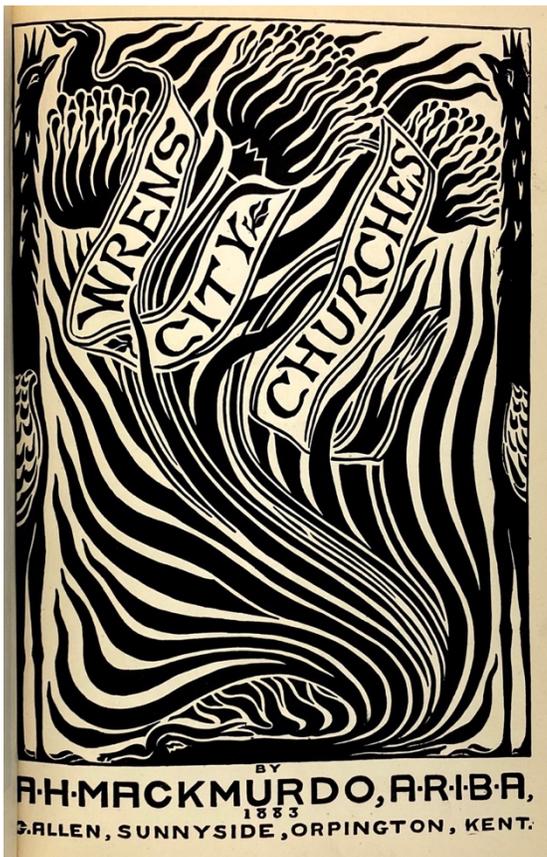
London: Strahan & Co., 1871. First edition. Original superbly illustrated green cloth with bold gilt blocking, as well as black borders, background and lettering on cover and spine. First issue with half-title, and superb woodcut illustrations by Arthur Hughes throughout. 13 pp. of advertisements at end. AEG. In nice collector's folding box. Rear cover neatly detached, otherwise a very nice copy, text block starting, minor browning and spotting, minor soiling to covers, a book rarely found in exemplary condition. No priority is known regarding tan versus green cloth. (4323) \$2,500.00

142. **[MacDonald, George] The Princess and the Goblin.** London: Strahan & Co., 1872. First edition. Original blue cloth with bold gilt design on cover and spine, stamped in gilt and black with pictorial design on cover. First edition, first issue with publisher's name at foot of spine and with crescent moon and flaming torch in gilt outside of the front cover circle. 30 illustrations by Arthur Hughes, all edges gilt. In collector's blue morocco case with decorative gilt spine, previous ownership inscription in ink on front free endpaper, minor spotting and browning, minimal soiling to lower board, spine sunned, bumped. Scarce first edition of MacDonald's second full-length fairy tale. In a letter to his wife in February 1871, Macdonald refers to the book which would be published a few months later: "...I know it is as good a work of the kind as I can do, and I think it will be the most complete thing I have done..." Seldom seen on the market today, the book was widely handled by children and rarely seen in presentable condition. (4325) \$4,250.00



143. **[Macdougall, W. B.- Original Art] Three Large Border Designs for Book of Ruth in Pen and Black Ink.**

Three large original pen and black ink elaborate border designs for Macdougall's celebrated, "The Book of Ruth," executed in 1896, heightened with white, traces of graphite, two signed lower right, one dated '96, on thick wove paper and artist's board, each sheet approx. 475 x 360 mm. (18 3/4 x 14 1/4 in), with image size 10 x 11 1/2". Some pencil annotations as instructions to printer. Occasional spotting and light browning, surface dirt, unframed, circa 1896, (3). The book was issued later in 1896 by J. M. Dent, fully illustrated by Macdougall. "This book is filled with exquisite decorations. Patterns of great beauty flow around the pages, and testify to the power of invention possessed by the illustrator." [The Spectator, review of the Dent & Co. first edition of "The Book of Ruth", 19th December 1896, p. 24] A most rare and important example of what can only be termed the height of English Art Nouveau book design. (3815) \$2,250.00

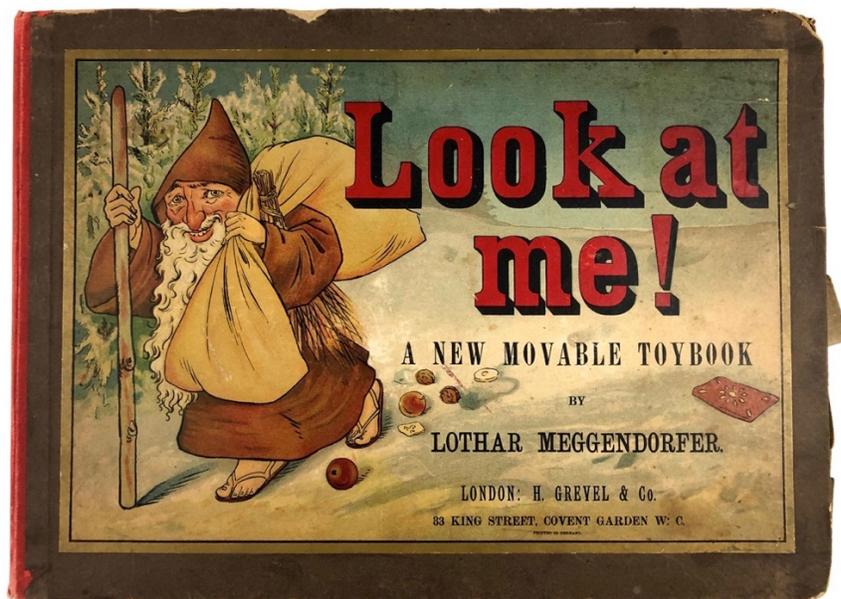


144. **[Mackmurdo, Arthur- Attributed the First Art Nouveau rendering in Book Form] Wren's City Churches.** Orpington: G. Allen, 1883. First edition. 8vo. 133pp. Original publisher's japon-backed brown paper covered pictorial boards with exquisite cover design by Mackmurdo, which also appears as the full-page decorative design on the title page. Title in black on spine, edges untrimmed. Tissue-guarded mezzotint frontispiece, "drawn by A. H. Mackmurdo," and "Engraved by G. Allen," entitled, "Soul Strivings From Struggle into Calm." Nikolaus Pevsner, noted German-British art historian described Mackmurdo's title page as "the first work of art nouveau which can be traced," identifying its main influences as Rossetti and Burne-Jones, and ultimately, through them, William Blake. "Arthur Heygate Mackmurdo's title page for Wren's City Churches documents the influence of English design upon European Art Nouveau. Conceived in the same spirit as later European Art Nouveau designs, the title page exhibits complex relationships of positive and negative space, visual rhythms, and abstract forms based upon the natural growth of plants. Although scattered examples of English proto-Art Nouveau designs have been noted in the histories of Art Nouveau, Mackmurdo's designs for furniture, wallpaper, and books produced at the Century Guild between 1882. and 1900 represent the most consistent utilization of the visual energy inherent in Art Nouveau." From Victorian Web. Mackmurdo's first artistic influence was John Ruskin, who had also heavily inspired the Pre-Raphaelites. As well, Mackmurdo learned the tenets of Pre-Raphaelite design from William Morris, who convinced him to establish the Century Guild, which he founded in 1882 with Selwyn Image, Herbert Home, and

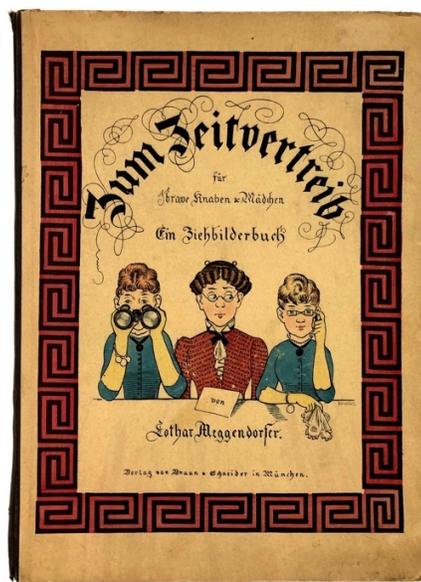
others, which soon became the official magazine for the guild, providing a forum for discussing the Arts and Crafts movement. Wren's City Churches is extremely scarce and when found, is seldom in presentable condition. Our copy is well-preserved, and internally clean and bright, a nice tight copy. The spine is somewhat darkened, boards mildly rubbed and edge-worn, An extremely scarce book, and one of the more iconic artistic images of the Nineteenth Century. (5045) \$3,250.00



145. **[Manuscript Book in Gorgeous Watercolor- Hansel and Gretel] Hildegard, Hudemann. Hansel and Gretel; Ein Märchen von Gebrüder Grimm.** Offered here is a wonderfully crafted and illustrated MANUSCRIPT BOOK by Hildegard Hudemann in 1948 (on title page), which has been bound in three quarter beige buckram, orange paper-covered stiff boards (beveled). The illustrations are of a very high quality and craftsmanship: color title-page vignette and 10 superb color vignettes interspersed in the text. 17 pages of hand-calligraphed text, with hand-watercolored borders, paragraph initials in red, all by Hudemann... i.e. the entire book is hand-produced. Hudemann is best known in her homeland Germany where several of the children's historical, geographical picture books that she both wrote and illustrated in the 1970s and '80s have been published. This work does not appear to have been published anywhere and may have been created as a gift or proposal for publication. Fine. (3736) \$2,500.00



146. [Meggendorfer- Movable Children's Book] **Look at Me!** London: H. Grevel & Co., ca. 1892. First British edition. Oblong folio size (10 x 14 inches). Original cloth backed, color pictorial paper covered boards. 8 superb movable scenes, transforming upon moving pull tabs, by Lothar Meggendorfer. Seven out of the eight complicated plates are working well, with one plate severely damaged (and the top sheet severed), but all parts appear to be present, and can be repaired. Covers sl. stained, very small portion chipped upper cover, two plates with some minor defects with repairs, a few marginal tears, otherwise all plates are near fine and working great. Wonderful dynamic and innovative scenes. (4665) \$1,250.00



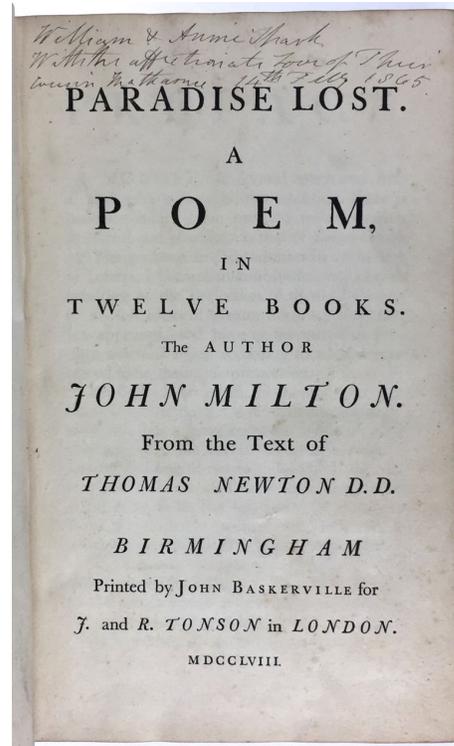
147. [Meggendorfer- Movable Children's Book] **Zum Zeitvertreib für brave Knaben & Mädchen (Sporting Play for Good Boys and Girls)**. München: Braun & Schneider, [1885]. First edition. Large folio size (13 x 9 1/4 inches). Original color pictorial paper covered boards, cloth spine. The scarce and magnificent first edition of this Lothar Meggendorfer designed and illustrated masterpiece, featuring eight super full-page pulling tab movable scenes of Meggendorfer, with superb transforming images such as three women with spyglass, a butterfly catcher, a clown ordering a meal with his menu, upon moving, revealing prices, and a lad clubbing another who is trying to enter a window to obtain an apple treat. One plate not functioning properly (but easily restorable); upper hinge partly splitting; very slight soiling. A near fine copy, rarely seen thus in the first edition, which is known to be extremely rare. (4663) \$3,250.00



148. **[Meggendorfer, Lothar- Scarce, in Wrapper]** Hennig, C.A. **Prinzessin Rosenhold. Ein Ziehbilderbuch. Text von C. A. Hennig.** Esslingen & München: J. F. Schreiber , 1906. First edition. Oblong folio, original cloth-backed pictorial boards. In the publisher's original light brown pictorial paper wrapper dust jacket printed in dark blue, with vignette of fairy on front, lettering on front, and copious descriptions of other titles on back. Jacket with numerous tape repairs, tanned, chipped, most significantly at head and foot of spine. A stunning copy, owing to the protection of the jacket, with color pictorial glossy cover bright and mostly untarnished. Very innovative movable scenes, a total of six full-page movable illustrations by Meggendorfer, a few with small defects (one figure with tear; another illustration with tape mend to verso, not affecting moving parts), but generally in excellent working order. Spine repairs, re-jointed with cloth tape, boards with mild edgewear, corners bumped, faint soiling and toning. Preserved in a superb blue custom cloth folding box, with two black leather labels on spine. The rare first edition, in rare original dust jacket. A wonderful survival. (4783) \$4,250.00

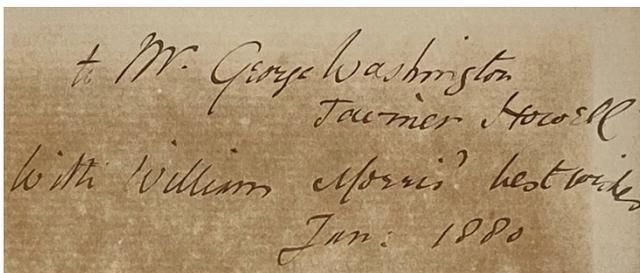
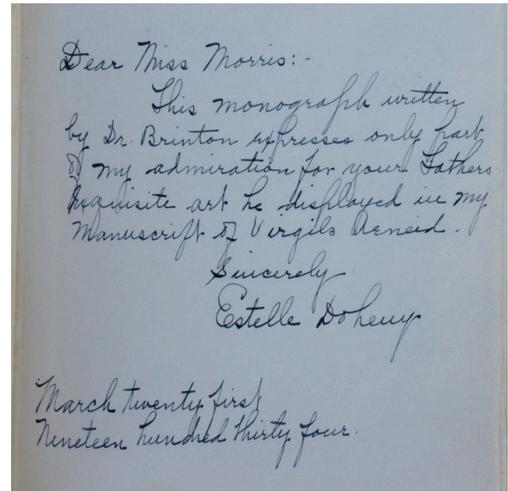
149. **[Merrymount Press Rarity]** **An Account of the Dedication of The West Window of St. John's Church, Beverly Farms Whitsunday, May Thirty-First MDCCCXXV.** Boston: Privately Printed by D. B. Updike, The Merrymount Press, 1925. First edition. Large quarto, 8 1/2 x 11 1/2 inches. Bound in luxurious full crimson crushed morocco by the publisher (i.e. as issued) with double filet gilt border and central gilt-tooled oval garland covered with leaf sprigs, spine gilt, dentelles with double gilt ruling. Designed and printed in red and black by Updike on handmade paper, with red initials and double page full size rendering of the window in line, as well as a photogravure reproduction of the actual window at St. John's Church, Beverly Farms, Mass, which was designed by Charles Jay Connick, with the assistance from Ralph Adams Cram. "An enormously expensive memento - an almost regal conceit. It is an example of superb printing and period binding." Martin Hunter, *The Merrymount Press* 83. Slight wear to corners and joints, else fine. This copy was owned by Harriet LAWRENCE HEMENWAY who was, along with Minna Hall, responsible for helping to end the trade in endangered bird feathers used for women's hats. She was one of the richest women in Boston and died in 1960 at age 10, (5833) \$750.00

150. **[Milne, A. A.] Toad of Toad Hall.** New York: Charles Scribner's Sons, 1929. First American edition. Original color pictorial paper covered boards with superb cover illustration of stylized toad and mushrooms in orange and yellow, orange spine. In original first state color pictorial dust wrapper with uncut price, "\$1.25 on upper front flap. A review copy, with original card laid in, "To the Literary Editor, WE take pleasure in presenting this book for editorial use... etc.," From Charles Scribner's, and written in pen, "April 1, w/price of \$1.25. "The Theater Magazine Co." stamp on front fly. Book near fine with corner and edgewear, wrapper very good with some minor loss at extremities, but well preserved. Scarce thus. (4600) \$475.00



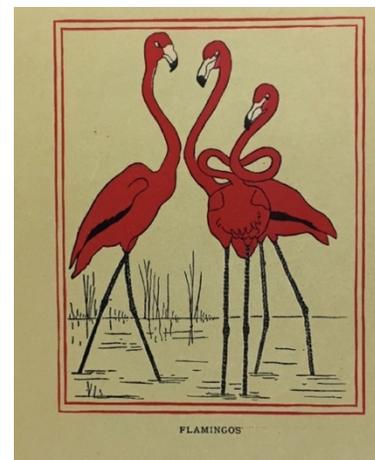
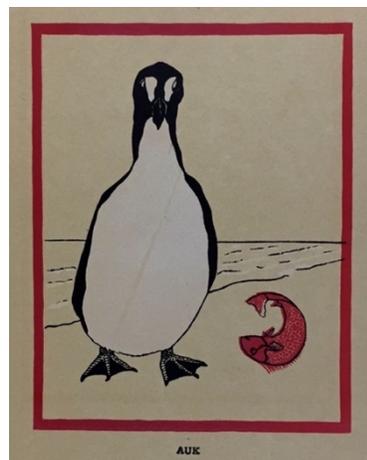
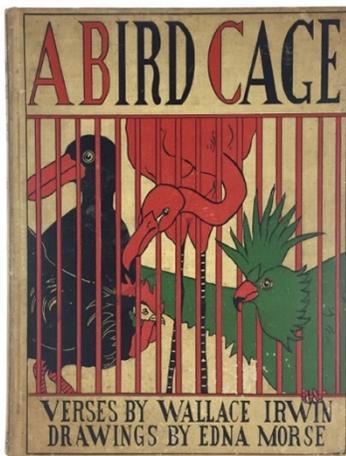
151. **[Milton- First Baskerville Edition- RARE, BOUND BY BASKERVILLE: ORIGINAL TWO-VOLUME BINDING] Paradise Lost and Paradise Regained.** London: John Baskerville, 1758. First edition. Two Volumes. An extremely scarce, original Baskerville binding, bound in his own workshop, with distinct features characteristic of Baskerville's art and technique, especially the floral roll and his types stamped to spine. As well, the provenance of this book links it directly to Baskerville. This copy is Everard Home's Copy (with his bookplate). Home was the brother-in-law of John Hunter (who was also his teacher), and Hunter was the brother of William Hunter whose Anatomy of the human gravid uterus was published by Baskerville in 1774. Hunter was also a subscriber of Baskerville's Milton. It is likely this copy came from Hunter. We have verified through Aurelie Martin, the foremost scholar on Baskerville bindings, that this must indeed be a Baskerville binding. Martin states, "Baskerville hired one or two binders around 1758 to bind some of his editions and produce a decorated paper. The majority of these bindings will have this distinctive decorated paper, but some of the very early Milton bindings do not; and they usually have this comb marbled paper [i.e. found our copy]. As well, the edges are usually sprinkled in blue on these few examples [which appears on our copy]. So your two-volume Milton comes from his workshop, as confirmed by the types used to title the spine of his books and other tools found on the spine (such as the little acorn and the triangular one in the angles of the compartment). Gaskell first noted that Baskerville used his own types to tool the titles on the spine of his bindings and this is confirmed on your copies. Finally, the endbands also correspond to those I have found so far (the color may vary of course, but they have the same number and type of threads). Attractively bound in early full polished calf with border gilt designs on all covers, gilt decorated panels on spine, with two morocco labels (one red, one black) with gilt lettering. The scarce first Baskerville edition. "Paradise Lost. A Poem in Twelve Books. The Author John Milton From the Text of Thomas Newton D.D. Birmingham," with lengthy preface and list of subscribers, 416pp; "Paradise Regain'd A Poem in Four Books To Which is Added Samson Agonistes: and Poems upon Several Occasions," also including "The Life of Milton" LXIX pp. and 390pp. All edges stippled in blue. A wonderful set, with some expert cover repair to spines; Vol. 2 with longitudinal split along spine, but repaired. Near fine internally. Everard Home's Copy, with his bookplate of knight's head affixed to both volumes. Home (1756-1832) was a well-known baronet and physician who is best remembered as the first to describe the fossil "Ichthyosaur." A great rarity. (4228) \$4,250.00

152. **[Morris, May- Presentation Copy form Doheny to May Morris]** Brinton, Anna Cos and Estelle Doheny. **A Pre-Raphaelite Aeneid.** Los Angeles: Ward Ritchie Press, 1934. First edition. #6 of 150 Copies. PRESENTATION COPY FROM ESTELLE DOHENY TO MAY MORRIS, daughter of William Morris, only four years prior to her (Morris') death. Original parchment backed paper covered boards. Inscribed on front free endpaper: "Dear Miss Morris: This monograph written by Dr. Brinton expresses only part of my admiration for your father's exquisite art he displayed in my manuscript of Virgil's Aeneid. Sincerely Estelle Doheny, March twenty first, Nineteen hundred thirty four." Also inscribed by all three principle members of the production at end: Estelle Doheny (patron), Anna Cox Britton (text) and Ward Ritchie (publisher). Original printed presentation ticket (printed in red) inserted at end. Printed on handmade paper (Dard Hunter), superb woodcut border title page, woodcut reproduction of Burne-Jones painting and double-page reproduction of manuscript edition. A pristine copy of an unparalleled association copy. (2048) \$2,250.00



153. **[Morris, William- Association Copy]** **The Story of Sigurd the Volsung and the Fall of the Niblungs.** London: Ellis & White, 1877. Stated Second Edition. Original dark green fine wove cloth, printed paper label on spine. ASSOCIATION COPY: Signed by Morris on the half-title: "To Mr. George Washington Fournier Howell (1833-1910), with William Morris' best wishes, Jan: 1880." Howell was a working class politician and agitator who was secretary of the parliamentary committee of the Trades Union Congress TUC (1871-1875) 392pp. 4pp.

advertisements at end, half-title and verso of final advertisement leaf browned. William Morris and George Howell had similar sympathies and worked alongside the debates in Parliament ca. 1874-7, concerning the growing conflict Russia and Turkey, and Morris met personally with the leaders of the Labour Representation League, including Howell in 1876. As well, in 1879, Howell was Chairman of the National Liberal League, of which Morris was treasurer. Label on spine darkened, a near fine copy. (4688) \$2,750.00



154. **[Morse, Edna- Illustrated by]** Irwin, Irwin. **A Bird Cage.** New York: B. W. Dodge & Co., 1908. First edition. 4to. Beige cloth with superb color stamped illustration on cover in red, black and green consisting of flamingo, duck, rooster and parrot, by Edna Morse. 110 pp (unpaginated)], printed on khaki-coloured thick paper, all pages printed on one side only except for the illustrated title page, 26 superb full-page alphabet illustrations facing pages of text, all by Edna Morse, 1895-1920), known for her fabulous illustrations for the Alice in Wonderland interpretation by her husband Livingston B. Morse. Some light spotting and rubbing, very minor wear to corners, very good. Most scarce and alluring children's book, and a very rare imprint. (3575) \$650.00

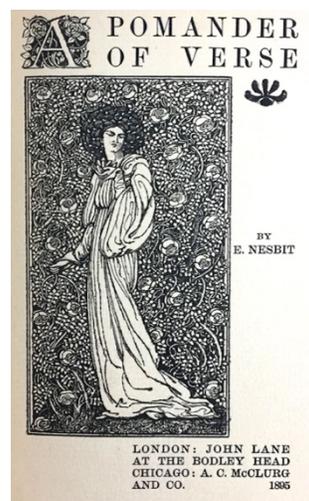
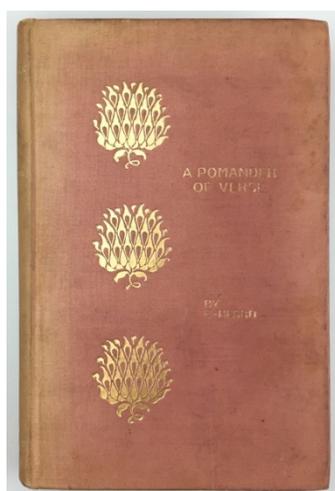
155. **[Mosher Press- Original Proof Printed Cover, Unused Sheet] The Book of Ecclesiastes.** Offered here is an original folio size sheet (14 x 11 inches) on heavy coated beige paper for the cover of the Mosher Press book, The Book of Ecclesiastes. Mosher took the design from Lucien's Pissarro's decorative cover for "The Book of Ruth and Esther," published by the Eragny Press in 1896, a rather common practice adopted by Mosher with respect to other designs and artwork. An exceedingly rare survival, one folio sheet printed in olive green. There are two parallel green lines adjacent to both front and back images, indicating this might be a proof rendering. Fine. (3367) \$1,250.00



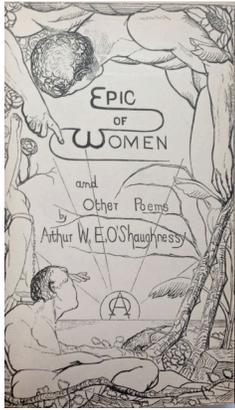
156. **[Mosher Press- Unused Cover] Primavera Cover Paper.** np: np, nd. An original printed leaf comprising the cover paper for the Mosher Press title, "Primavera," issued in 1900, printed in maroon and dark olive green on a single sheet of gray handmade cover paper. Fine. A most scarce survival. (3766) \$650.00

157. **[Movable Book] Reichenbach, Eugen. Lustige Gesellschaft, Ein Wandelbilderbuch.** Nurnberg: Theo Stroefers Kunstverlag, 1894. First edition. Quarto. Original color pictorial (chromolithograph) glossy paper covered boards, red cloth spine, original light blue decorative endpapers. With eight exquisite changing view slides with picture puzzles that change into a new color image upon pulling of the tabs. Each scene is accompanied with its own story. All mechanisms fully functional, a few have slightly pulled away from text block, one with new tab, but otherwise all original and in surprisingly well-preserved state. The covers are remarkably bright and untarnished. A most scarce and attractive moveable. (4523) \$1,850.00

158. **[Movable- Meggendorfer Rarity] Artistic Pussy and Her Studio, Moving Pictures With Other Tales.** Chicago: Thompson & Thomas, [1890]. Tall 4to. Original glazed color pictorial paper covered boards, red cloth spine. Fabulously illustrated by Meggendorfer with six color lithographed moveable plates and eight black and white in-text drawings. Minor soiling, corners slightly bumped, hinges tender, lacking free endpapers, pastedowns. Rare, movable plates all in good working order. (4320) \$2,850.00



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



160. **[O'Shaughnessy, Arthur- Association Copy] An Epic of Women and Other Poems.** London: John Camden Hotten, 1870. First edition. Original plum cloth, beveled boards, with central gilt figure of man lying down at beach, gilt lettering on spine. ASSOCIATION COPY FROM O'SHAUGHNESSY TO PRE-RAPHAELITE ARTIST ALMA TADEMA: (written in purple ink on first blank before title page: "Monsier L. Ama Tadema, with the author's best regards, 16th January, 1871.") Full-page illustrated title page (prior to lettered title page and five textual illustrations by J. T. Nettleship in an abstract almost Blakean style. O'Shaughnessy's first book, inscribed to Lawrence Alma-Tadema, classical Dutch painter who moved to London in 1870 to rapidly become one of the most famous and highly paid painters of his time, befriending and working with most of the Pre-Raphaelite artists. A wonderful and certainly important association, occurring at the brink of both poet's and artist's burgeoning careers. Near fine. (2462) \$1,250.00

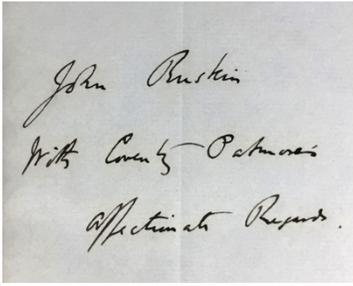
161. **[Palgrave, Francis Turner- Scarce, True First Issue] Original Hymns.** London: Macmillan & Co., 1867. First edition. Original printed blue decorated wrappers, title page with bold red border designs, borders every page. In a later envelope with holograph notation denoting and date, presumably by Helen Rossetti (as per other items in same collection). 26pp. Fragile paper spine rubbed with some loss, corners rubbed, otherwise a very good copy of an exceedingly scarce booklet, almost never found in original wrappers. No copies found, of this first edition, which collates as per Colbeck (#18), with printed date (1867) on title-page. No other copies in marketplace. From William Fredeman Collection. (1288) \$650.00



162. **[Paschetto, Paul] The Twenty-third Psalm.** Rome: Privately Printed, 1927. First edition thus. Unpaginated. Nine original woodcut illustrations by Paulo Paschetto tipped in... (Folio) 39x33.5 cm (151/4x131/4") original full pictorial vellum with image of the Christ carrying a lamb upon his shoulders. No. 5 of 100 copies. Signed by the author at the limitation statement; each plate with the artist's penciled monogram and date. Paolo Paschetto (1885-1963) was a devout Christian who apparently regarded his iconographic art as a calling or avocation as much as a profession. He served as a professor at the Royal Academy of Art in Rome. He was known in Italy as one of the foremost black-and-white artists and illustrators. Light wear; very good. (2542) \$2,250.00

163. **[Patmore, Coventry- 20 Copies Only] Amelia.** London: Printed at Chiswick Press; C. Whittingham and Co., 1878. First edition. 4to. Bound in sumptuous late nineteenth century full crushed morocco with attractive rectilinear gilt stamped ruling design on both covers and spine, wide inner dentelles with five parallel gilt lines. ONE OF AROUND 20 COPIES, so noted with a notation in pencil on front free endsheet, and as well, with a letter typed from The Anderson Auction Company (secretary) dated 1910, to Mr. Lewis Kennedy Morse (owner and widely known collector of Patmore) further documenting his inquires, in part: "We have looked through all the sales held in England & for us a good many years and do not find that another copy has ever been offered for sale." Quite a lovely printing with large margins, Kelmscott-style font and attractive strapwork designed initials throughout. Printed on handmade paper, with the beige wrappers bound in at front and back, the front wrapper printed with the title and the date. Uncut. Obviously an excessively rare title, printed in the same year as the first edition of Amelia, one of Patmore's more acclaimed and sought after books, and may represent a concurrent printing (before or after the popularized first edition), to be given as a gift. It is also likely that the book was a trial or a one-off commissioned by Patmore for a special purpose. (3682) \$2,850.00

164. **[Patmore, Coventry- Association Copy, Austin Dobson] Poems.** London: George Bell and Sons, 1886. First edition. 2 volumes. Original blue cloth, paper labels on spine. "Second Collective Edition." ASSOCIATION COPY WITH TIPPED IN LEAF INSCRIBED BY THE AUTHOR TO AUSTIN DOBSON("Austin Dobson, Esq. | from | Coventry Patmore. | Nov. 9, 1886"). From Austin Dobson's Library. (3685) \$1,350.00



165. **[Patmore, Coventry- Association Copy, Presented to John Ruskin] The Unknown Eros and Other Odes, I-XXXI.** London: George Bell and Sons, 1877.

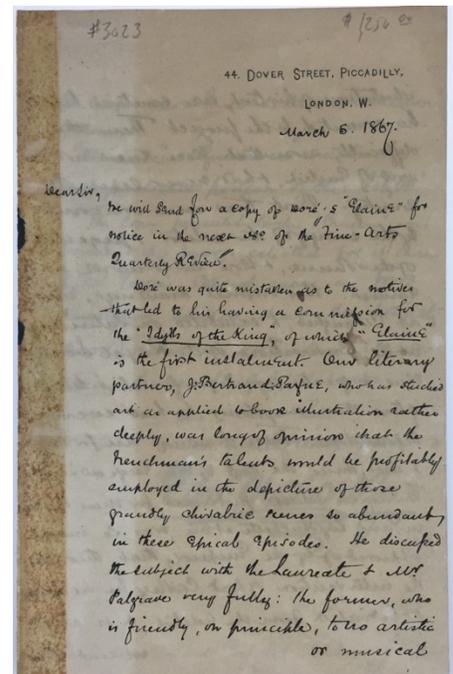
First edition. Original brown blindstamped cloth, gilt lettering on spine. ASSOCIATION COPY INSCRIBED, TO JOHN RUSKIN ON A SHEET TIPPED-IN (“John Ruskin | with Coventry Patmore’s | affectionate regards”). As well, there is a note on upper paste-down “From John Ruskin’s Oxford Library 1880”), 10pp. separately paginated poems at the end with divisional title. With bookplate of Lewis Kennedy Morse, author. Paper label, slightly rubbed, spine faded, upper hinge slightly cracked, some offsetting, very good. Patmore’s friendship with Ruskin is well-

documented, sometimes heated, but always co-allied in the arts. Ruskin greatly admired Patmore’s poetry, especially those presented in *The Angel in the House*. (3674) \$2,850.00

166. **[Patmore, Coventry- Family Copy, Inscribed by Patmore to his son, etc] The Rod, the Root, and the Flower.** London: George Bell and Sons, 1895. First edition. Original green cloth, paper label on spine. Family copy, signed by the author’s son Tennyson (dated 23 May 1895) on top of title-page, with a later inscription to Hilda Sculthorpe, Patmore’s nurse (“In memory of kind, and most skillful nursing, of a tired man”), author’s compliments slip affixed to front endpaper with note beneath “transmitted from | his Son to H.S.,” Some wear to binding, minor spotting and offsetting, else near fine. A rare family copy with multiple associations. (3687) \$1,500.00

167. **[Payne, J. Bertrand, but signed Moxon & Co. FORGERY- Astounding and Significant Autograph Letter Signed] To Bernard Bolingbroke Woodward.** 3 pages. Written on Moxon’s ‘Dover Street Stationary,’ March 6, 1867. A fascinating and informative letter in the backdrop of the historical dispute between many key players (Moxon & Co; its acting manager and later partner, J. Bertrand Payne; the poet Alfred Tennyson; and the illustrator Gustave Dore). A complicated and intertwined series of events (beginning with Edward Moxon’s death in 1858) had transpired, culminating in Payne’s rise to power in the company and the resultant estrangement of Tennyson (as well as Browning and Swinburne), all factors leading to the decline and ultimate closure of the famed publisher. Signed Moxon & Co., **HOWEVER, THE LETTER WAS ACTUALLY WRITTEN BY PAYNE HIMSELF** (therefor a forgery!) following a well-documented pattern of constantly conjuring lies about his importance. Dan Malan, author of dozens on books on Gustave Dore (who was widely published by Moxon) offers the following fascinating background pertinent to this letter: **“J. Bertrand Payne was a scoundrel who destroyed the Moxon firm and bankrupted the widow Moxon.** This letter is actually written by him about himself, while hiding his identity. Eventually Tennyson left Moxon because of him. There were no other partners. Payne was a dictatorial manager with an enormous ego which would eventually alienate everyone. After Moxon went bankrupt the first thing they did was fire Payne. In 1874, the appeals court judge denounced Payne as the worst type of fraudster, abusing a vulnerable widow and her children for his personal gain, getting them to give him much of the ownership of Moxon when he had started out as a clerk.” (3023) \$1,250.00

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





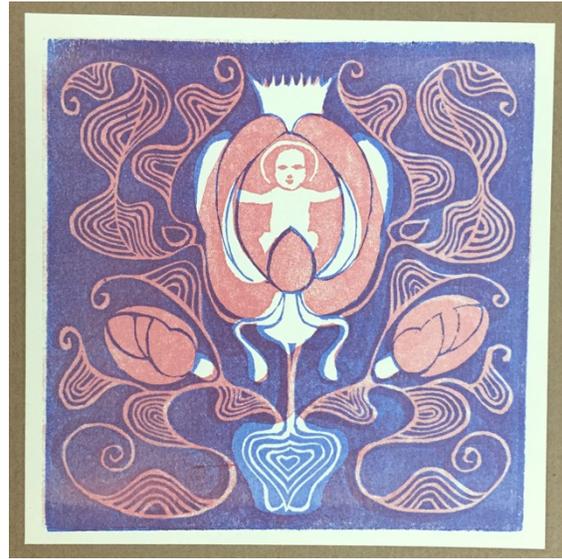
168. **[Pellar, Hans]** Ostini, Fritz von. **Magnificent FOLIE SIZE Production of De Kleine Koning.** Amsterdam: Van Holkema & Warendorf, 1910. First edition thus. Huge Square Folio (15 x 17 inches). Original full pebbled cloth with beveled boards, bold black, gold and blue pictorial stamped cover, bold gilt stamped lettering on cover and spine, silk styled endpapers. Twelve exquisite color illustrations mounted onto bordered pages by Hans Pellar, the whole of the book printed on thick art paper. This is the extremely scarce Amsterdam edition of Pellar's classic and now highly sought-after illustrations for Ostini's classic fairy tale, and considered one of the highpoints in Jugendstil art. This edition may have begun at or very near the time of the original German George Dietrich printing. A near fine copy of what of one of the most beautiful Jugendstil productions of the period. (555) \$2,850.00

169. **[Penfield, Edward- Poster]** **Harper's September [1895].** 9 x 13 inches. Superb original printed poster by Edward Penfield for the September 1895 issue of Harper's Magazine, featuring articles by Mark Twain, Owen Wister ("The Virginian") and war correspondent Richard Harding Davis. Edward Penfield (1866-1925) was an important American illustrator, and often called the father of the American Poster. He lived most of his life in New Rochelle, New York, which was a popular art colony of that time. Penfield made a large number of posters and covers for publications of Harper & Brothers, including Harper's Magazine, Harper's Bazar (later, Harper's Bazaar) and Harper's Weekly. A fine copy, printed on slightly thicker art paper. (5136) \$750.00

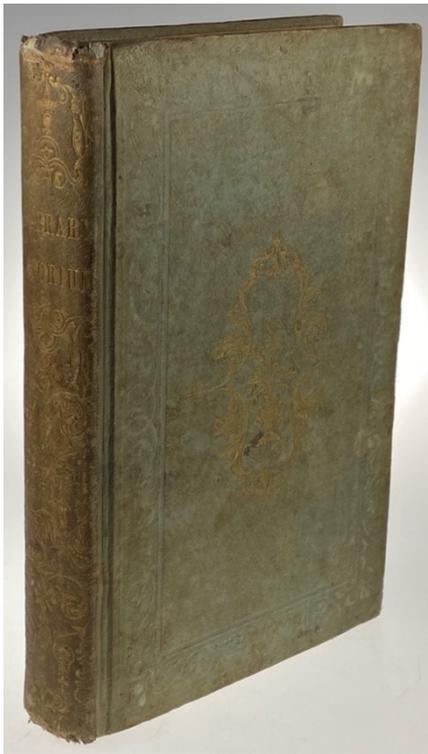
170. **[Penfield, Edward]** **Striking Original Color Printed Color Poster for Harper's June, 1896.** A wonderful printed color lithographed poster by Edward Penfield, leading illustrator and poster artist of the period, depicting a woman with yellow hat seated in a green rocking chair reading a book. The poster was printed in 1896, by Harper's Magazine. Sight size: 18 1/2" x 13 1/2," frame 25" x 19 1/4." Signed "Edward Penfield" upper left. Provenance: the Ainsworth Gallery, Boston. From the property of the Boston Company, Inc., Asset Management. Archival frame and mat, overall excellent condition. See photo to right. (4394) \$2,250.00



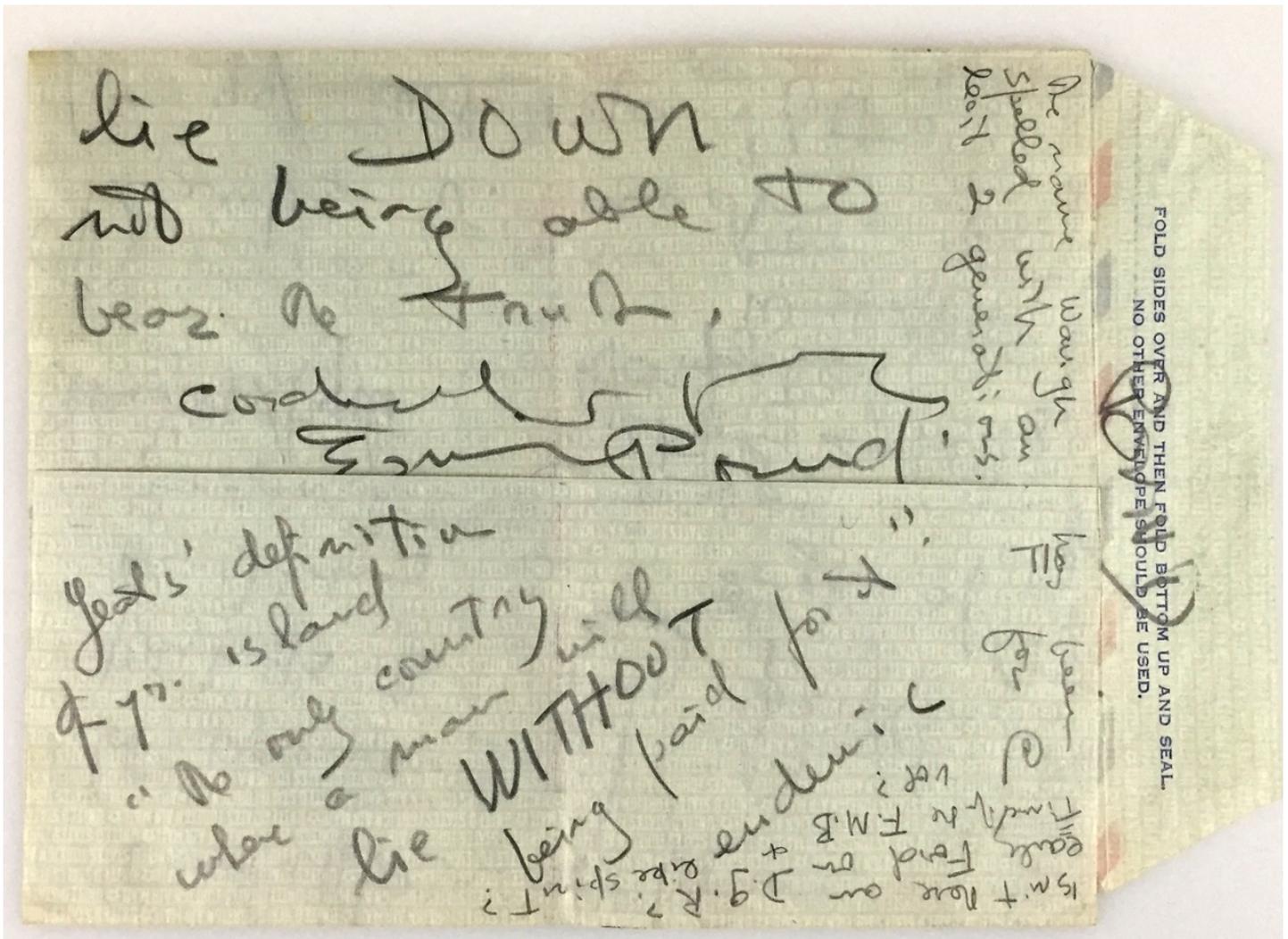
171. **[Perrault, Charles]** **Les Hommes Illustres Qui ont Paru en France.** Paris: Chez Antoine Dezallier, 1696-1700. First edition. Two volumes. Large folios. Contemporary full calf over boards, seven raised bands with one morocco label and the rest ornately gilt. Volume one: 100pp., 3ff., including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



172. **[Podhajska, Minka- Wiener Werkstätte] Mesice.** Prague: Politika, [1919]. First edition. 4to. Original decorated paper covered boards, glassine wrapper. Famed book by Podhajska featuring 18 woodcuts, including 12 in colors, tipped to textured paper; publisher's woodcut device on title-page. Contents loose as issued in original printed boards; contemporary Czech bookplate on pastedown. Number 112 of 200 copies, signed by Podhajska and dated by him (in pencil) 1919. "Mesice", or, "The Months," features a suite of color woodcuts and six additional black-and-white cuts showing images of the zodiac (two to a sheet). The Viennese born Podhajska was a student at the Kunstgewerbeschule and her work appeared in the movement's well-known journals Ver Sacrum, Hohe Warte, and Die Fläche, as well as designing toys for the Wiener Werkstätte and numerous other graphic works during World War I. She moved to Prague in 1919, the year she created Mesice, and was a founding member of the Czech artists' consortium. An exceedingly important and scarce book. A fine copy. In a superb custom-made clamshell folding box with fine beige linen cloth covers and light blue-gray cloth sides and rayon book cloth interior, by Carolina Veenstra. (2880) \$3,850.00



173. **[Poe, Edgar Allan- THE RAVEN: Early and possibly unauthorized appearance, in the original publisher's binding] "The Raven" in The Literary Emporium.** New York: J. K Wellman, 1845. 8vo. Vol. I & II, in one volume. Original publisher's beige and embossed cloth blocked in gilt and blind, edges gilt. A NEAR FIRST PRINTING OF POE'S FAMOUS POEM, PUBLISHED IN THE SAME YEAR AS ITS FIRST APPEARANCE (1845). The poem appears on pp. 376-378, possibly an unauthorized appearance. According to Jeffrey A. Savoye: "my own research strongly suggests that the appearance of the poem in this rather dubious periodical was entirely unauthorized" (see "Discarding the Literary Emporium: An Unauthorized Reprint of 'The Raven'" in: The Edgar Allan Poe Review, Vol. 14, No. 1, Spring 2013, pp.101-109). As well, a note of a former owner (the book bears the bookplate of Alfred Perlman, famed bibliophile) pasted into the front endsheet states: "It has been assumed that the first printing... was in the February, 1845 issue of the American Review.... it also appears in the February, 1845 issue of the Literary Emporium [as per our copy]... and since the exact publication dates of these magazines are unknown, neither can claim priority. The first printing of the poem seems to be in the January 29 issue of the New York Weekly mirror... It would appear that the editor of The Literary Emporium appropriated the Mirror text, threw it into his magazine at the very last minute, and rushed it off to the binders. This is the only copy we have located in the publisher's original binding. Slight wear and age-related oxidation to covers, foxing internally. Hinges tight. A very scarce and significant copy of the Raven in one of its earliest issue states. (6081) \$2,750.00

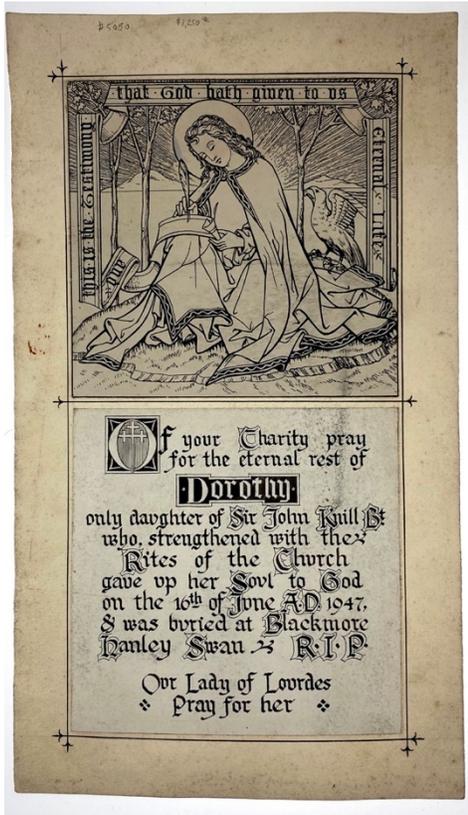


174. **[Pound, Ezra- Autograph Letter Signed, Pre-Raphaelite Association] ALS from Pound to Helen Rossetti Angeli, daughter of William Michael Rossetti.** Three pages, 1949. A sprawling, witty and provocative letter written by Pound early on during his extended stay at St. Elizabeth's hospital (12 years, from 1948-1859) to Helen Rossetti Angeli, the daughter of famed Pre-Raphaelite Brotherhood co-founder William Michael Rossetti. Written in pencil on the full opened face, with two notes perhaps by HAR, and then on both flaps on the verso, with two wrap-around portions also possibly by HA Rossetti. A lengthy and fascinating letter. "Dear Mrs. Angeli, Thanks v. much for yo/ volume. but must protest no jacket yr/sister Olivia being certainly more alive than anyone in Italy definite purf, not



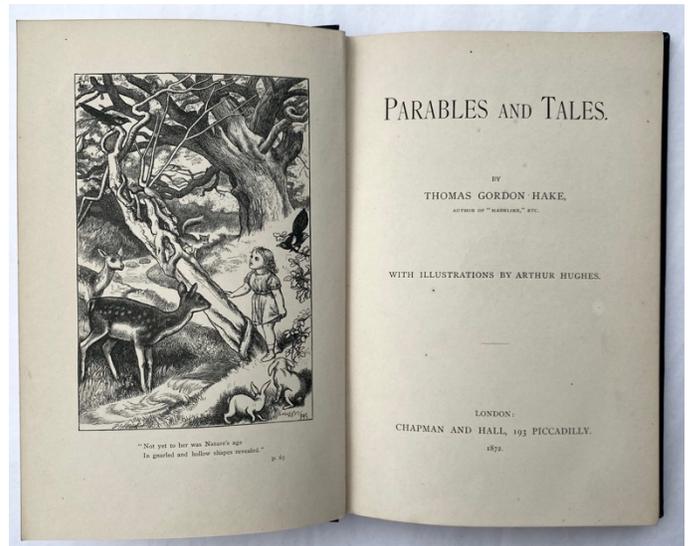
jacket vs not all brit/publr/ are of the line of Barabbas & born to be damned- perhaps the very printing machinery in England [side flap] Yeats' definition of yr island "The only country where a man will lie WITHOUT being paid for it" endemic [side flap] lie DOWN not being able to bear the Truth. cordially Ezra Pound." Pound has also placed in the body of the letter, at right angles to the text, "POUND." A fascinating letter, meandering as it is perhaps clinical in revealing Pound's somewhat shaky mental health. Addressed by Pound on Air Mail letter: "Mrs. H. R. Angeli, co Hamish Hamilton, 90/ gr Russel st, London W.C. England." and postmarked May 14, 1949. Proveance: Directly from the William Fredeman Pre-Raphaelite Collection. (2996) \$3,250.00

175. **[Pre-Raphaelite Stained Glass Pencil and Black White-Line Watercolor Design]** Camm, Thomas William. **Camm Studios: Superb Large Composition of Two Figures with Halos, Dated 1897.** Large pencil and black watercolor line composition of two figures with halos executed by Thomas William Camm, and dated "JUNE -- 1897" in large black watercolor handwritten on verso, as well as the accession number, 316. Scarce and particularly Art Nouveau style, this enormous drawing measures 21 x 45 inches. Rolled up, as stored and well-preserved. (3541) See photo to left. \$850.00

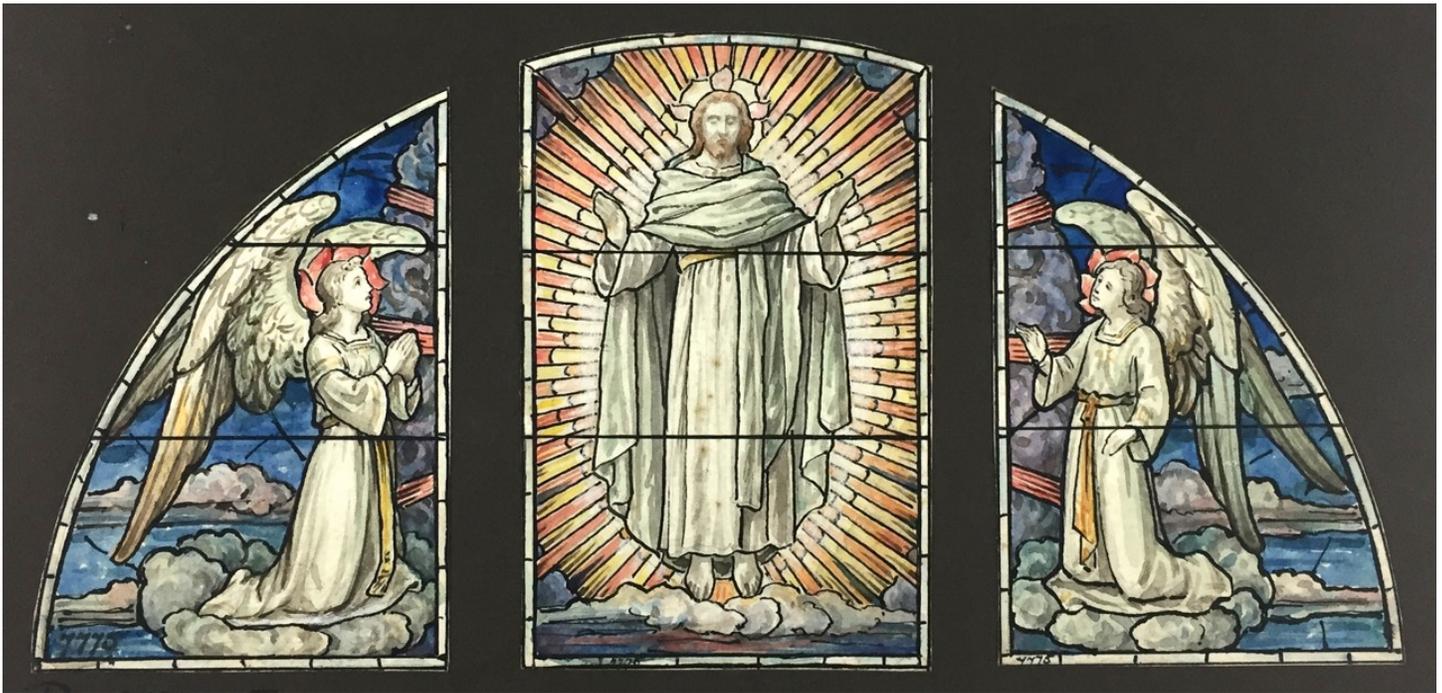


176. [Pre-Raphaelite Brass Memorial Original Pen & Ink by Hardman & Co., Leading Stained Glass and Metalwork Manufacturers] Original Pen & Ink Brass Memorial. 9 x 16 inches. A superb and Pre-Raphaelite style original pen and ink design on thick paper for a brass memorial, dated 1947, for Dorothy Knill, (1883-1947) the granddaughter of John Hardman Powell and daughter of Sir John Knill and Mary Hardman Powell (see below). Hardman & Co., founded 1838, manufactured stained glass and became one of the world's leading manufacturers of stained glass and ecclesiastical fittings. John Hardman entered the burgeoning industry in 1845, and later his nephew, John Hardman Powell (1827-95) became chief, as the metalwork design department split from the stained-glass department. Powell's stained-glass recreates the elegance, the refinement, the brevity that is seen in some of the finest examples of glass, sculpture and illumination of the 13th and 14th centuries. He utilized the flowing, curving lines, the flourish of drapery, the calligraphic brushstrokes and pure colour. However, Powell's work was not, like many stained-glass designers, merely imitative. His designs are original innovations in the Gothic style. Very slightly soiled and light toning, else near fine. (5080) \$1,250.00

177. [Pre-Raphaelite Classic- Arthur Hughes] Hake, Thomas Gordon. **Parables and Tales- Extra Fine Copy.** London: Chapman and Hall, 1872. First edition. Original publisher's green cloth, gilt spine. With the scarce tab, "This book is now supplied by Elkin Mathews" (Woodman p.23)--occasionally one finds copies missing the printed slip, leading to speculation as to whether they were publisher's oversights or the results of owners wishing to "enhance" their copies. Exquisite woodcut illustrations by Arthur Hughes including a full-size frontispiece, eight half-page woodcut illustrations at the start of each chapter. With first state ads in back: "Dr. Hake's Poems, Madeline" which was published in 1871, and "Chapman & Hall Publication," containing "Thomas Carlyle's Works," also issued in 1871. An incredibly scarce Pre-Raphaelite book, with intimately PRB illustrations by the famed Arthur Hughes. No other copies located for sale on the internet at the time of writing. Very fine condition. (4010) \$3,250.00



178. [Pre-Raphaelite Stained-Glass Watercolor Design- Florence Camm, Camm Studios] Camm, Florence. **Blessed are ye that Sow.** Original watercolor design with holograph notation and signatures, Design 14544, by Florence Camm (1874-1960) stained glass artist for TW Camm Studio, Smethwick. Original pre-production artwork for church stained-glass window Memorial window, Stourport Wesleyan Church. Dated June 1940 in Roman numerals in the painting. Unframed watercolor, pencil & ink sketch mounted on board. Panel size 11.5 x 12.5cm, Board size 23 x 17cm. Provenance: Directly from Camm Studio Estate. (3461) \$450.00



179. **[Pre-Raphaelite Stained Glass Watercolor Design]** Camm, Florence. **Camm Studios Triptych, Three Watercolor Designs for Stained Glass.** Mounted on thick board. Three watercolor designs arranged as a triptych by Florence Camm (1875-1960), noted artist and designer, working at Camm Studios, Smethwick, England comprising Christ ascending, flanked by two angels. 11 x 23cm. Design #7775. Florence Camm, daughter of Thomas William Camm, founder of the studio, spent all her life in Smethwick, running the successful Camm stained glass company with her two brothers at a time when women artists and designers were struggling to be taken seriously. Florence was a noted stained glass designer, painter and decorative metalworker. She exhibited 43 times at the Royal Academy in London and also showed at the Royal Birmingham Society of Artists, the Walker Art Gallery in Liverpool and the Royal Scottish Academy. Written on bottom right, "Thomas William Camm/ The Studio, Smethwick" Verso with Camm ID sticker with inscribed Design Number and, "W. Haitlepool." Near fine. Provenance: Directly from Camm Studiio Estate. (3457) \$650.00

180. **[Presentation Copy from Thos. J. Wise]** Wise, Thomas J. **A Bibliography of the Writings in Prose and Verse of Algernon Charles Swinburne.** London: Printed for Private Circulation by Richard Clay & Sons, 1919. First edition. Two Volumes. PRESENTATION COPY, SIGNED IN BOTH VOLUMES "G. S. Evans from Thos. J. Wise," on half-titles. 507pp., 407pp. Printing of the Ashley Library. Extremely scarce Wise printing and valuable source material for Swinburne still used today. Volume One with covers heavily worn, spine nearly lost, prelim hastily mended, internally very good. Volume Volume Two with delicate spine still intact, starting on joints, internally a nice clean copy. Illustrated with photographic renderings throughout of authors, title-pages, letters, etc. (2346)\$1,500.00

181. **[Prideaux, S. T.- ALS]** **Scarce Autograph Letter Signed to "Norman"**. Three pages. 8vo. Oct 1, 1903, A very scarce three-page autograph letter signed by Sarah Prideaux to a "M? Norman," [sic], and with an appended note from the recipient added on the last page. The letter invites the recipient to visit and see her work. Interestingly, it appears she is not be aware of the recipient's first name, as evidenced by the "question mark" placed after the M, as thus: "Dear M? Norman" The letter is written during Prideaux's zenith in her bookbinding career, and on her Norfolk Square, Hyde Park printed stationary. She begs her apologies for being away and did "not receive your letter in kind to tell me you of my absence." She asks if he might have time to come have tea, "and see my books within the next few days. I have an extra number just now but a proportion of them are going to America shortly for the Xmas season." Closing utterances, and ending with, "Sincerely Yours, S. T. Prideaux." The recipient, M- Norman,' writes at the end: "I called on Monday the 5th when I bought the specimen of her binding, also the corresponding Essay in French bound by here, and she gave me her illustrated list of the books bound by her between 1890-1900." A wonderful sneak peek at behind the scenes networking, at the Turn of the Century, and nice to have the background filled in by the recipient. Fine, (back page laid down on card of approximate size). Letters by Prideaux are extremely scarce, and desirable. (5001) \$1,250.00

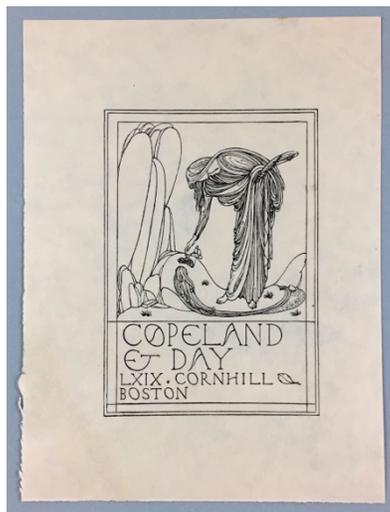
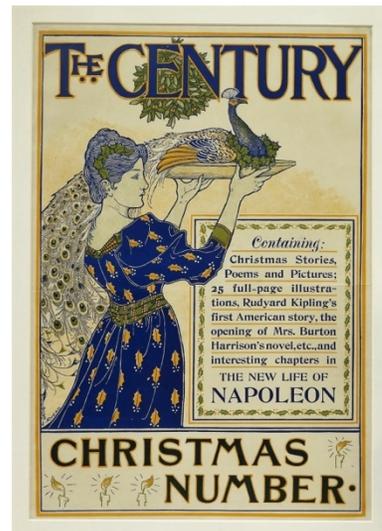


182. **[Printed Textile- Juvenile] Depicting Early 18th Century Scenes.** Offered here is a stunning early printed textile (ca. 1820) depicting children at play, fiddler with dancing dog, rural scenes, vignettes of girls and dolls. Superb red-brown borders and intricate stylized repeating design around perimeter. Textile measures 14 x 16 inches and is remarkably preserved with minimal signs of wear. (79) \$550.00



183. **[Rhead, Louis- Original Art] Superb Cover Design Watercolor.** A wonderful, large opaque watercolor by Louis Rhead depicting a woman carrying laundry in, with another woman putting laundry on a line, brick wall and trees in background in distinctively poster-like style, reminiscent of Edward Penfield, in bright colors. Matted and framed in simple wood frame (image size is: 7 1/4" wide by 11 1/4" tall; frame size is: 17" wide and 21 1/2" tall). Slight wear to signature, else fine. This may have been a study, or finished design for a book cover or poster concept, as the hanging sheet taking up a good area middle left, would be a perfect area for lettering/titling. These kind of graphic quality Rhead paintings are quite scarce. (3767) \$3,250.00

184. **[Rhead, Louis] Original Printed Color Poster for the Century Magazine, Christmas Number, 1894.** Stunning original printed color lithographed poster by Louis Rhead for The Century Magazine Christmas Number (1894), depicting the profile of an Art Nouveau stylized woman holding a peacock on a platter while wearing a matching pattern dress. Printed by The Century Co. Sight size 19" x 13," frame 25" x 19 1/4" Signed "Louis J. Rhead" lower left within the image. Provenance: Ainsworth Gallery, Boston. From the property of the Boston Company, Inc., Asset Management. Light horizontal crease in center, archival frame and mat, excellent condition of a wonderful pleasing Art Nouveau poster by this accomplished American artist and illustrator. Excellent copy in archival frame and mat. (4392) \$1,725.00

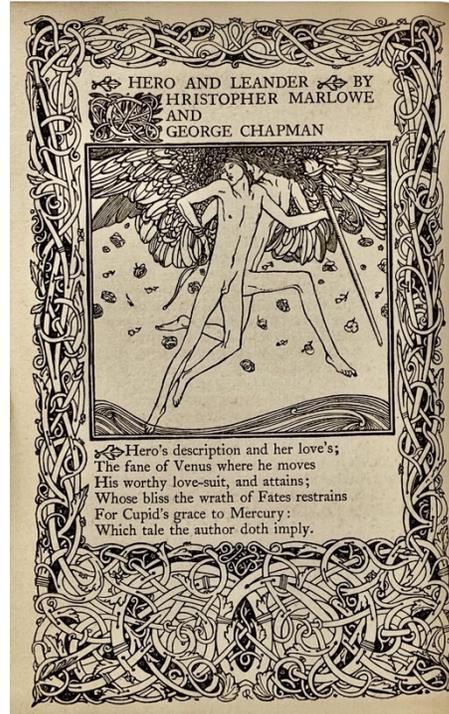


185. **[Ricketts, Charles- Proof for Copeland and Day Trial Bookplate] "Copeland & Day, LXIX, Cornhill, Boston" Printed Design On proof Paper.** A superb and very scarce original printed proof trial (6 x 4 1/2") by Charles Ricketts for Copeland & Day bookplate, with superb illustrative design of garbed woman bending over to place a flower or pick a flower. The bookplate is extremely scarce, especially the cream paper variant in black ink. Circa 1894, at the request of F. Holland Day, Ricketts designed this bookplate, though he never designed a book for the firm. Pictured in Kraus Bibliography (Centroid 92). A fascinating further illumination of how this scarce and important trial bookplate came to be, is given by the Ricketts scholar, Paul van Capelleveen: "What was the use of this bookplate? It was not meant for the private libraries of Copeland and Day, nor for books sold by the firm, but apparently in use as 'office copies' that were kept on the shelves of the firm. At least one book bearing this bookplate has been identified: it is a copy of Oscar Wilde's Salome (1894) that was sold at auction in 2009. The bookplate was printed in green, Kraus recorded. However, a few copies have been printed in black. These may have been proof copies. One such copy can be found in the Carl Woodring Collection,

Woodson Research Center, Rice University, Houston, Texas. Another copy was recently sold at auction. Both copies, printed in green and in black, are quite rare, and more difficult to find than a copy of The Sphinx. The design is very much in style with The Sphinx drawings and lettering. The 'O' and 'A's in the bookplate have the same sort of curved lines. -- Paul van Capelleveen, 234. Copeland and Day Bookplate, charlesricketts.blogspot.com (3775) \$1,250.00

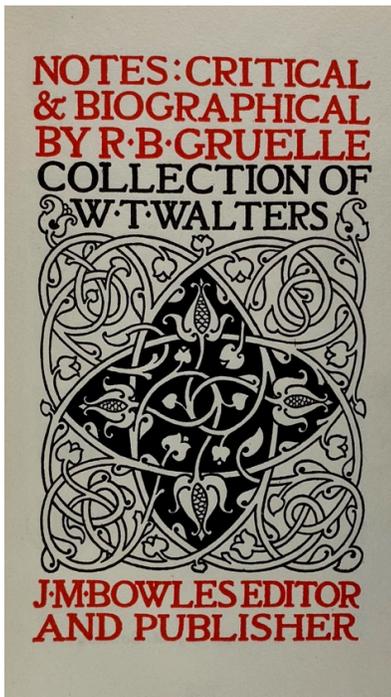
186. **[Ricketts, Charles] Extensive Autograph Letter Archive Comprising 24 Separate Letters: 6 Autograph Letters and 17 Autograph Postcards and One Autograph Note Signed.** Offered here is a scarce and desirable collection of Charles Ricketts letters signed, 17 Autograph Postcards signed and an Autograph Note signed "C. Ricketts" and "C.R." to Francis Ernest Jackson. Together 6pp. and 22 sides, London, Berlin and Munich, 7th July 1924 - 18th July 1931, concerning elections and politics at the Royal Academy, giving Ricketts the opportunity to vent his spleen against the establishment there. When Jackson's candidate is turned down, Ricketts writes that "the whole affair has added to my sense of vicious & exaggerated indignation against all RA's Philpot included." As well, correspondence is concerned with Ricketts' last will and testament, with the added difficulties caused should he die before the invalid Charles Shannon, lithographer and painter, (1863-1937). In one card, Ricketts refers to the disposal of his Van Dyck portrait of Archbishop Laud (at Agnews) and a Hoppner (at Knoedler) etc. Folds, slightly browned, all letters very good or better condition. (4384) \$2,750.00



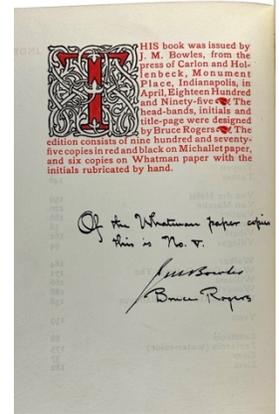


187. **[Ricketts, Charles]** Marlowe, Christopher. **Hero and Leander**. London: Ballantyne Press and Sold by Elkin Mathews, 1894. Original exquisite full vellum boards with famous gilt stamped design by Charles Ricketts on both covers and spine. 220 Copies. Pictorial title and six illustrations designed and cut on wood by Ricketts and Shannon. Side and bottom edges untrimmed. One of the three “Pre-Vale” books, Hero and Leander is one of the truly distinctive Nineties’ book meshing illustration and binding. Superb full-page frontispiece and six half-page woodcut illustrations, woodcut initials and colophon device at end, by Ricketts and Shannon. The prospectus for this book gives a wonderful explanation concerning the woodcuts: “The effective small cuts combine the style of the early Florentine woodcut with the elongated Pre-Raphaelite figure style. To obtain unity of effect in this book, Ricketts drew all the designs on blocks, though half were of Shannon’s invention.” [from “The Turn of the Century,” Houghton Library, 1970]. A near fine copy, with the usual speckled browning to pages at beginning at end, almost always found due to the acidity of the paper used. One of two items mentioned in the desiderata note appended to “Books from the Vale Press,” by James Humphry. (5878) \$2,850.00

188. **[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 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 including a stated Second Edition in the same year, Third and Fourth Editions in 1798, etc. It was translated into French, German and other editions appeared 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 shaved, 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 as well as 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) \$2,250.00



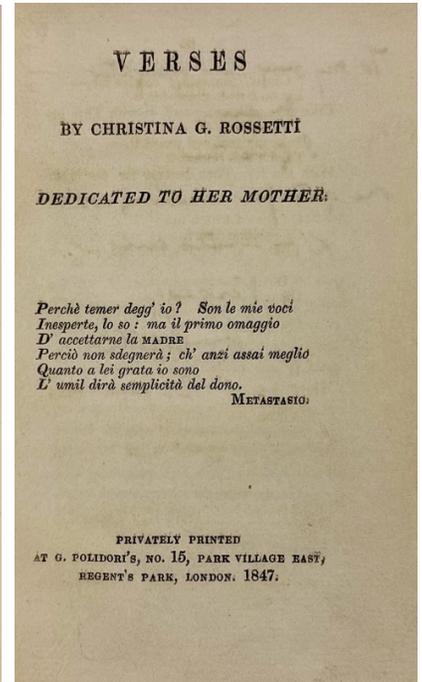
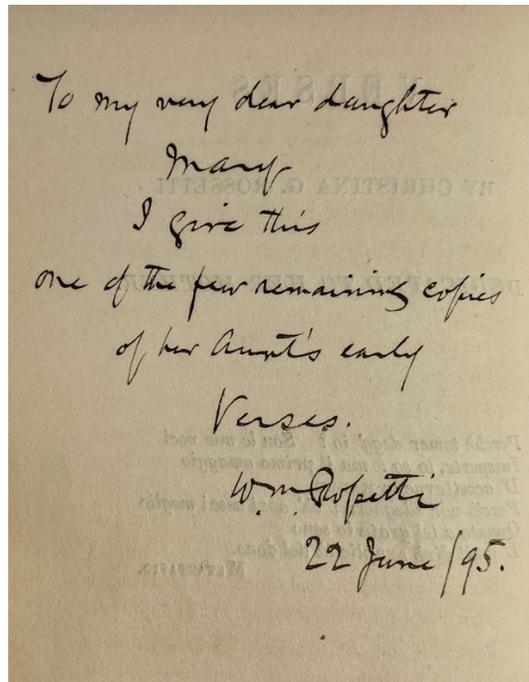
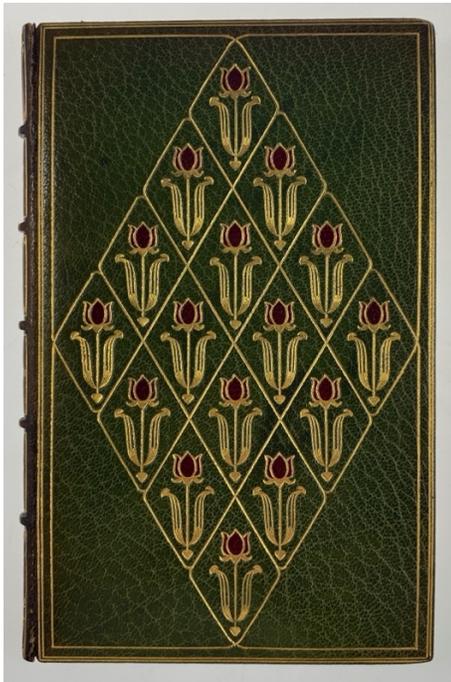
189. [Rogers, Bruce- One of Six Copies on Whatman Paper with Rubricated Initials Colored by Hand, Signed by both Bruce Rogers and Publisher J. M. Bowles] Gruelle, R. B. **Notes: Critical & Biographical.** Boston: J. M. Bowles, 1895. First edition. 6 x 10 inches. 217pp., plus index. Original gray-brown laid paper covered boards with lettering on cover and spine in maroon. ONLY SIX COPIES PRINTED, THE WHATMAN PAPER ISSUE, WITH THE INITIALS RUBRICATED BY HAND, and signed beneath the colophon: "Of the Whatman paper copies this is No. V. J. M. Bowles. Bruce Rogers." Headbands, initials and title-page were designed by Bruce Rogers, printed in red and black, side and bottom edges uncut. A fine copy, with very minor wear to extr. of spine and corners. With the original announcement "Now Ready..." and with the following: "Six copies on Whatman paper with rubricated initials, two of which are for sale. Price quoted on application." And, interestingly, with "two of which are for sale. Price quoted on application" crossed out in blue line. It goes without saying, an immensely scarce edition, and the pure grandeur of this special issue can only be appreciated by seeing and handling the book. (5078) \$3,750.00



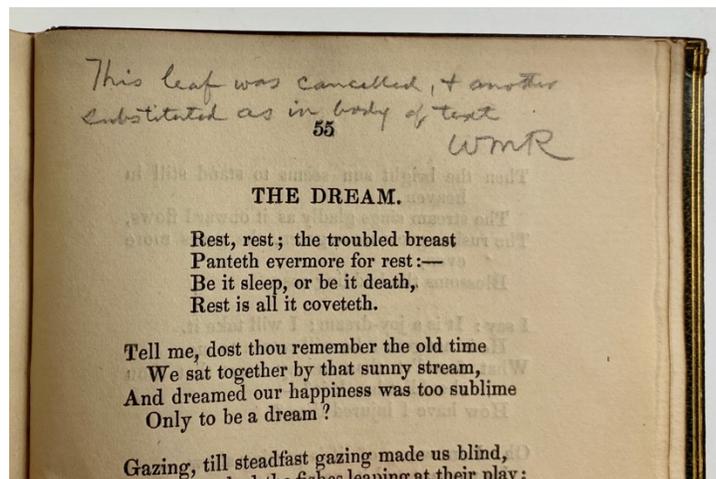
190. [Rogers, Bruce- Amazing Collection of 20 Original Printing Plates] **Twenty Original Plates from the Landmark Publication "The Work of Bruce Rogers," 1938.** Offered here are TWENTY ORIGINAL PRINTING PLATES or typographical plates etched into metal, mounted on wood blocks, from the book (included) "The Work of Bruce Rogers, Jack of All Trades, Master of One: A Catalogue of an Exhibition Arranged by the American Institute of Graphic Arts and the Grolier Club of New York," Updike, D.B.; McCutcheon, etc. The plates measure from 1.75 x .5 in. to 7.5 x 5.5 in., seventeen of which were used to produce the photographic illustrations in the book. Each image plate or typographic text plate (the latter etched into metal) is mounted on a 3/4" thick wood block. The plates consist of: 14 plates for the 14 illustrations following pages 6, 54, 70, 86 and 102 in the book; a plate for Bruce Rogers' frontispiece portrait and a plate for his separate signature below; an extra, smaller plate for the Joseph Conrad photograph that precedes page 103; plus three others: a typographic plate etched in metal but not used in the book; and two small manuscript plates (of Rogers' distinctive handwriting) also etched in metal but not used in the book. The catalogue also contains eight pages of illustrations (not printed on coated paper) that are not covered by these 20 plates. All printing plates are in fine condition with, naturally, some ink stains at the woodblock edges. A wonderful and certainly important lasting record of a major book production presenting the work of Bruce Rogers, American typographer and type designer, acclaimed by many as among the greatest book designers of the twentieth century. (5102) \$4,250.00

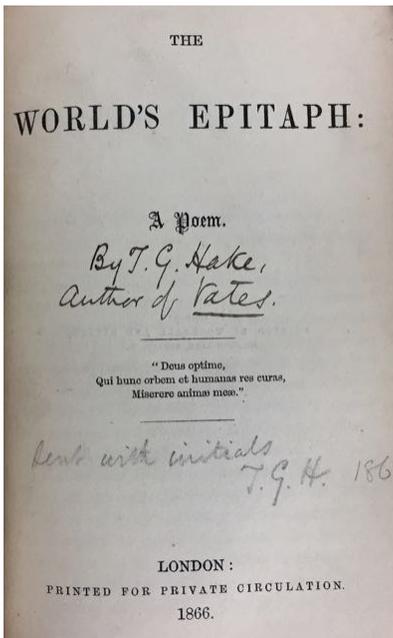


**Christina Rossetti's First Book, 1847, Inscribed and Annotated  
Presented by William Michael Rossetti to His Daughter**



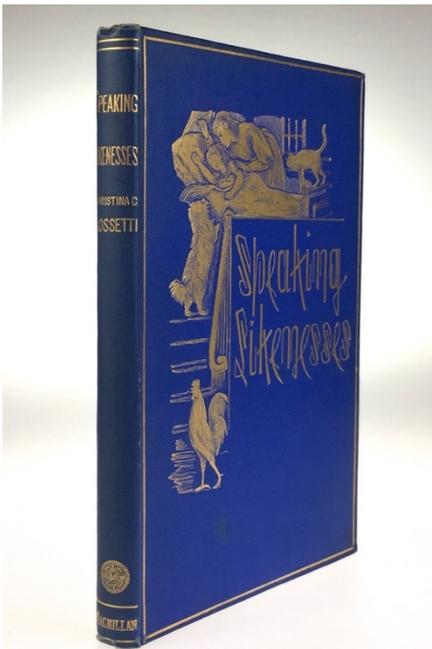
191. [Rossetti, Christina- Her First Book, Inscribed with Cancelled Leaf, Annotated] “To my very dear daughter Mary I give this one of the last remaining copies of her Aunt’s early Verses. W. M. Rossetti. 22 June/95.” With Cancelled leaf annotated by WMR] Verses. London: Privately Printed at G. Polidori’s , 1847. First edition. Magnificently bound by De Sauty in full olive fine crushed morocco with stunning cover design of repeating tulip and leaf pattern, with 16 onlaid red morocco tulip heads (48 total pieces) surrounded by gilt-ruled geometric ruling, concentric ruling to covers and spine, lettering and hearts on spine. All edges finely gilt. A STUNNING ASSOCIATION COPY, written on a front leaf opposite “A Few Words to the Reader,” by William Michael Rossetti, to his daughter, Mary, in five lines: “To my very dear daughter/ Mary/ I give this/ one of the few remaining copies/ of her Aunt’s early/ Verses./ W. M. Rossetti/ 22 June/95.” WITH BOTH THE CANCEL on pp. 55-56 (i.e. leaf 74) AS WELL AS THE CANCELLAND, WHICH APPEARS AT THE END (split from the bottom as was the practice with printers to avoid the off-chance it was erroneously re-substituted into a work), with the following HOLOGRAPH NOTE written by William Michael Rossetti at the top of the cancelled leaf, page (55-56) in pencil: “This leaf was cancelled, & another substituted as in body of text. WMR.” To our knowledge, the only such bibliographic designation by WMR (or other family members) to this important and copiously researched anomalous cancel to “Verses.” An eminently important and vanishingly scarce title, Christina Rossetti’s “Verses” stands at the pinnacle of scarce and important ‘first books’ in the early Victorian Period as well as all of Pre-Raphaelite literature and poetry. And this Association Copy, with cancelled leaf and holograph note by WMR put this at the very top of desirable copies, to say nothing of the stunning binding by De Sauty! Binding is fine, with very slight wear to upper joint. Housed in a superb handmade folding box by Carolina Veenstra with purple rayon book cloth and two printed inset labels. (3945) \$35,000.00





192. **[Rossetti Family- Bound with Many Holograph Notes and Inscriptions, Rare Extracts]** Rossetti, Dante Gabriel [and others]. **Rare Rossetti Family-Owned Books, Journals, Extracts, Gabriele Rossetti-Owned, and Important T. G. Hake “The World’s Epitaph,” with holograph details on title-page.** Contains the excessively scarce book by Thomas Gordon Hake, “The World’s Epitaph: A Poem.” London, Privately Printed, 1866, 128pp., inscribed in pencil, “Sent with initials, T.G.H. 1866.” And below the title, “By T. G. Hake, Author of Vates,” in pen, both presumably by Hake. In a letter to Hake from DGR, dated October, 1869, Dante says, “I have read and partly re-read the first 50 pages of the “World’s Epitaph”- i.e. in its original arrangement in the copy for which I have to thank you. It seems to me that the new arrangement indicated in the other copy you have so kindly sent is decidedly a great gain... “The Trial of the Bishop of Natal...” Signed by WMR. “Manuel Annuaire de la Sante Medicine et Pharmacie,” Signed (cropped at top) by Gabriele Rossetti (“Rossetti, 1848”). Scarce 18th Century, “Vita Dis. Giosafat,” printed in Bassano by famed printer Remondini, surely owned by Gabriele Rossetti and passed down, complete 63pp. with superb full-page woodcut illustration, and containing 15 additional half-page woodcut illustrations. The volume is inscribed by WMR on the front free endpaper. With five-item holograph ‘contents’ page by WMR. (3969) \$2,850.00

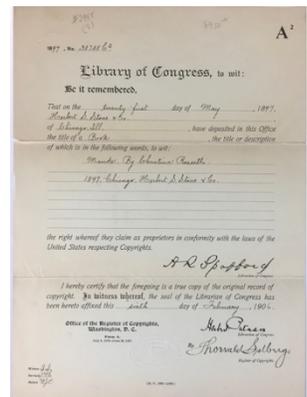
192b. **[Rossetti, Christina- ALS from Christina Rossetti]** **Christina Rossetti letter to William Bryant, One of Her Special “Projects”** One page on black-bordered mourning stationery. “Torquay- Monday” To William Bryant, an individual who for several years solicited CGR for alms, taking advantage of her sympathy and generosity (as she herself asserts in several letters). By 1899, WMR had discovered Bryant’s true intentions, which was to merely pocket the money she sent him, and later, after her death, cash in on the archive of letters she sent him at autograph dealers. Her letter, aptly portrays not only her generosity, but her civil and longsuffering attitude in an instance where, by now, she must have wondered if the cause was worth it: “Dear Mr. Bryant, I share your disappointment about the Eastbourne Letter. Yet I dare say that justice to others with a jealous claim makes it unavoidable. Well, I will not myself this time wholly disappoint you tho’ I fear the enclosure (2-) will fall short of your hopes. Do not acknowledge receipt, as I feel no anxiety about its reaching you. Truly yours, Christina G. Rossetti.” (4098) \$2,500.00

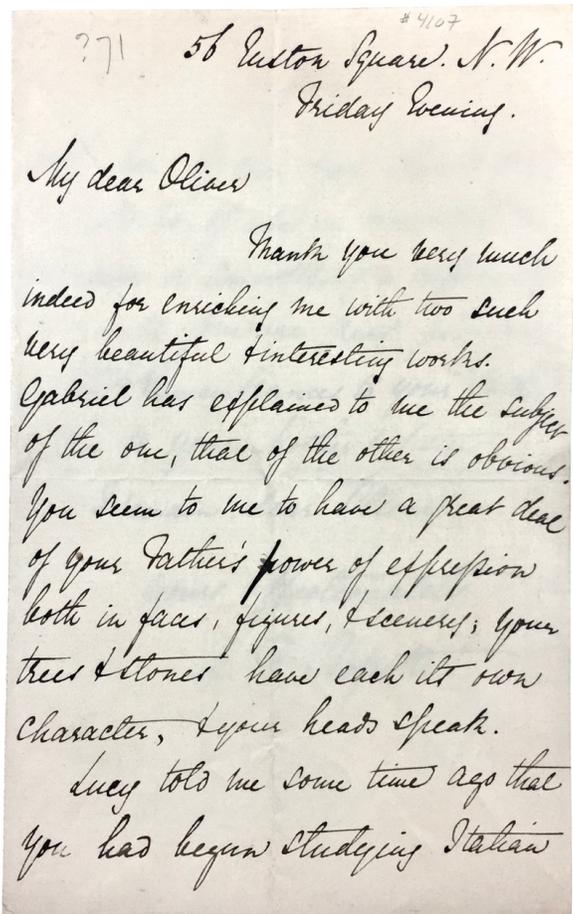


193. **[Rossetti, Christina- An uncommonly fine copy.] Speaking Likenesses.** London: Macmillan, 1874. First edition. Original brilliant blue fine-wove cloth with superb gilt-stamped illustration on front cover, lettering on spine, original dark brown endpapers. AEG. 96pp. Twelve exquisite full-page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

194. **[Rossetti, Christina- Certificate of Copyright, The Library of Congress]** **Maude.** Two 4to sheets, two copies (though different forms and each with original signatures, one bearing official seal. Original document signed and executed in fountain pen. May 21, 1898. Copyright for “Maude by Christina Rossetti. 1897. Chicago, Herbert S. Stone & Co.” Signed by A. R. Spofford on both. One copy with

three signatures, Spofford, Herbert Putnam (Librarian of Congress) and Thorvald Solberg (Register of Copyrights). Creased. One split along folds. Most scarce. Provenance: Directly from the William Fredeman Pre-Raphaelite Collection. (2995) \$1,750.00





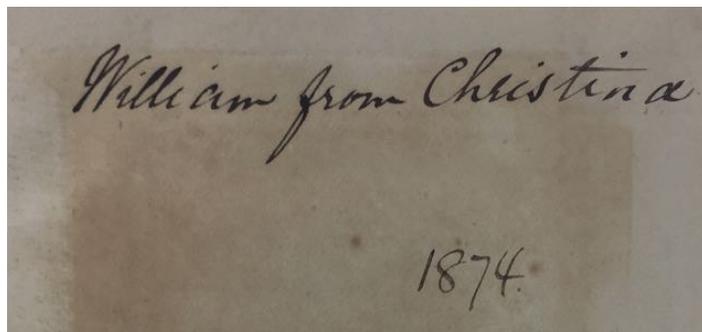
195. [Rossetti, Christina & Oliver Madox Brown - Excessively Rare Unpublished ALS Christina to Oliver Madox Brown] One of only three known letters by CGR to Oliver Madox Brown. Excessively rare two-page letter to the young prodigy Oliver Madox Brown, son of the famed Pre-Raphaelite painter and close friend of Dante Gabriel Rossetti, Ford Madox Brown. Likely written 1871-72, when Oliver, a budding literary and artistic phenom, was in his mid-teens. Only two other autograph letters are known by Christina Rossetti to Oliver Madox Brown, per Antony Harrison, and this one, unpublished, appears to predate both cited by Harrison. Oliver Madox Brown (1855-1874), the first son of the distinguished Pre-Raphaelite painter Ford Madox Brown and Emma Hill, lived a short and incredibly gifted life, showing precocious gifts in both painting as well as literature. He began his first prose story, "Gabriel Denver," in 1871 when he was 17, and it was published in 1873 with little or no fanfare. He began "Hebditch's Legacy" in 1872, but never completed it, tragically succumbing to blood-poisoning in Nov., 1874 at the age of 19. Brown one of the more brilliant, young rising stars in art and in literature in 19th Century England died before his potential was ever realized, but Dante, Christina's Brother befriended him and early on understood his greatness. 2 pages written on folded sheet. "56 Euston Square. N.W., Friday Evening." Written in pencil by William Fredeman at the top: "71" denoting the year presumed written. Christina tenderly acknowledges and thanks Oliver "for enriching me with two such very beautiful & interesting works. Gabriel has explained to me the subject of the one, that of the other is obvious. You seem to me to have a great deal of your father's power of expression both in faces, figures, & scenery; your trees & stones have each its own character, & your heads speak." She goes on to say that his sister Lucy told said he had begun studying Italian with her (Lucy) and expresses her great pleasure in helping "If ever you should think I could be of use in correcting an exercise or smoothing a difficulty..." She closes by giving remembrance to his father, and sending love to his Mother and Sister. "I remain, dear Oliver, yours affectionately, C. G. Rossetti." A wonderfully sensitive and alluring letter by the middle-aged Christina Rossetti, in the height of her literary career, offering her kindnesses to what must have been a very auspicious occasion, that swiftly turned to a tragic outcome, only a few years later. Provenance: from The William Fredeman Collection. (4107) \$4,750.00

goes on to say that his sister Lucy told said he had begun studying Italian with her (Lucy) and expresses her great pleasure in helping "If ever you should think I could be of use in correcting an exercise or smoothing a difficulty..." She closes by giving remembrance to his father, and sending love to his Mother and Sister. "I remain, dear Oliver, yours affectionately, C. G. Rossetti." A wonderfully sensitive and alluring letter by the middle-aged Christina Rossetti, in the height of her literary career, offering her kindnesses to what must have been a very auspicious occasion, that swiftly turned to a tragic outcome, only a few years later. Provenance: from The William Fredeman Collection. (4107) \$4,750.00



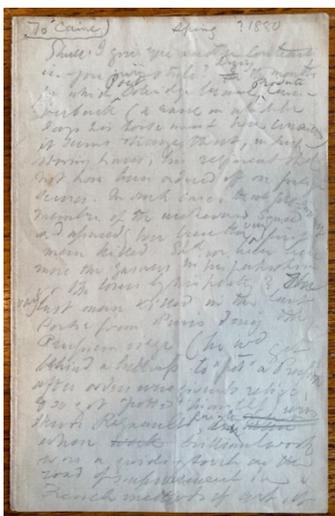
196. Rossetti, Christina- inscribed by Christina Rossetti to her brother, William Michael Rossetti: "William from Christina, 1874"] Annus Domini. London: James Parker and Company, 1874. First printing. Original brown cloth with dark brown ruling on cover, gilt spine. 12mo. 378pp. ASSOCIATION COPY. INSCRIBED ON FRONT FREE ENDSHEET: "WILLIAM FROM CHRISTINA, 1874" AN ENORMOUSLY COMPELLING ASSOCIATION INSCRIBED BY CHRISTINA ROSSETTI TO HER BROTHER IN THE SAME YEAR OF PUBLICATION. Also, written in pencil below, "H. R. A." i.e. Helen Rossetti Angeli, William Michael's brother. William Michael was the family's chief promoter and was a great encouragement to Christina throughout her life. A remarkable

association, of utmost rarity and importance. Book is vanishingly scarce, and the family inscription makes this item a highpoint in any Pre-Raphaelite collection. Near fine. In exquisite handmade folding box by Carolina Veenstra lined with fine Asahi Japanese silk book cloth, two inset labels. From the William Fredeman Pre-Raphaelite Collection. (3941) \$9,500.00



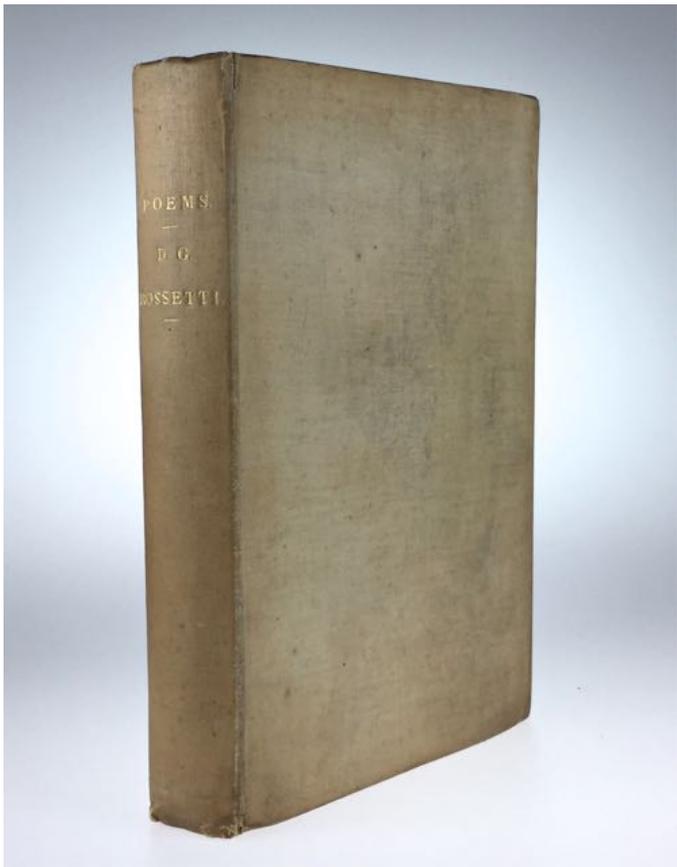
197. **[Rossetti, Christina] Seek and Find; A Double Series of Short Stories of the Benedicite.** London: SPCK, n.d. [1879]. First edition. Blue green smooth woven cloth with designs and ruling on covers in black, gilt lettering cover and spine. Original brown endpapers. 327pp. Charles Plumptre Johnson's Copy (author of a noted book on Thackeray in 1888) and with his superb Victorian-style bookplate as yet unresearched, but very similar to the work of Walter Crane. A nice copy of this scarce and early Christina Rossetti title in original binding; hinges in tact, internally clean and bright. The spine has very small separation along seams in a couple areas, some rubbing. Overall very good copy. (2836) \$750.00

198. **[Rossetti, Christina- Very Rare Early State with Uncorrected Publisher's Edits on Page 71] The Prince's Progress.** London: Macmillan, 1866. First edition. FIRST EDITION in ORIGINAL CLOTH, with uncorrected publisher's edits on page 71. After discovering various errors at a late date, Rossetti petitioned Macmillan to make some corrections. They declined to make corrections in the type, however curiously assented to make corrections in pen, and even erase commas or punctuation. In this copy, on page 71, line 9, "coil," has a period (vs. usually erased) as well as in line 10, the word "thickest" is followed by comma (versus changing to colon). Includes the wood-engraved frontispiece, plus illustrated title page (being two designs by Dante Gabriel Rossetti, engraved by W.J. Linton). Christina Rossetti's second book, published four years after her most famous collection *Goblin Market*. T. (3965) \$1,500.00



199. **Rossetti, Dante Gabriel. [Fabulous DG Rossetti holograph DRAFT LETTER, Hitherto Unknown, to Hall Caine, Rossetti's Bibliographer and Close Ally] Two-page Draft Letter for Early Published Letter to Hall Caine.** Two pages, about 350 words (including cross-outs), written by Dante Gabriel Rossetti on a single octavo sheet, in pencil by Dante Gabriel Rossetti, comprising a draft of a letter in Rossetti's hand, to Hall Caine (Sir Thomas Henry Hall Caine) with significant original material, cross-outs, additions and deletions, not appearing in the final published poem, as given in Fredeman's "Correspondences (80.103). AN EXTREMELY RARE EXAMPLE OF A DRAFT LETTER, ALMOST NEVER SEEN BY ROSSETTI, AND OFFERING SIGNIFICANT AND INTERESTING

BACK-VIEW OF THE POET/ARTIST'S THINKING. The letter was first alluded to in Hall Caine's "Recollections of Dante Gabriel Rossetti," first published by Eliot Stock, in London, 1882, where Caine states concerning this letter, "The extract from Rossetti's letters with which I shall close this chapter is perhaps the most interesting yet made." Fredeman dates the letter, 28 March, 1880, early on in Rossetti and Caine's loquacious letter-writing exchanges. The lengthy letter deals with Rossetti's critique of Caine's style of writing, and bringing in substantial references to Coleridge, and specifically the events during his years of conscription in the army when he took on the surname, Cumberback, his acts of patriotism, and perhaps how close we came to be losers of his poetry. The draft appears to be a fragment of the larger letter as published by Fredeman. Following is a sampling from the draft, where differences are highlighted by [words appearing in draft not in published letter] appear in brackets. "[To vs My Dear] Caine, Shall I give you another [contrast vs parallel] in your [purist vs own[ style? ("In" crossed out to "During") the ["month in which" vs months for which] Poet Coleridge became Private Cumberback, (a name in which he says his horse must have concurred) it seems strange that, in such stirring times (his regiment shd not have been ordered off on foreign service. In such case, that pre-eminent member of the Awkward Squad wld assuredly have been the very first man killed. Should we have been more the gainers in his patriotism or the losers by his poetry? The very last man killed in the last sortie from Paris during the Prussian siege (he would get behind a buttress to "pot" a Prussian after orders were given to retire and so got "potted" himself), was Henri Regnault, a painter [three illegible words crossed out] whose brilliant work was a guiding [torch- vs "beacon"] on the road of improvement in French methods of art..." Large second on second page not appearing in published letter. Some slight age-related fading, a very good copy of an immensely scarce DGR draft letter, and one waiting to be further mined. (5141) \$5,500.00

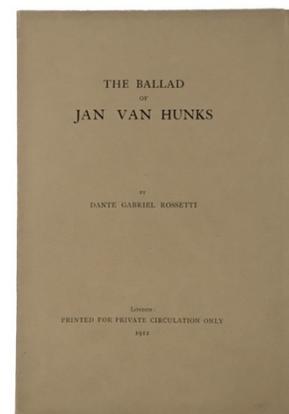


200. **[Rossetti, Dante Gabriel- Excessively Rare Large Paper Copy, 25 Copies Only] Poems.** London: F. S. Ellis, 1870. First edition. Large octavo. Original cream cloth, gilt lettering on spine. The extremely rare Large Paper Copy, printed on watermarked laid paper with extra-large margins, untrimmed with deckled edges. Limitation Page states: “[Twenty-five Copies printed on large paper for Private Circulation only.] George Abraham Crawley’s copy (1864-1926), noted British artist and designer, with his bookplate. A superlative copy, with usual spoiling to beige cloth, near fine. Obviously, a most scarce and desirable Large Paper of Rossetti’s most renowned book. (3936) \$3,750.00

201. **[Rossetti, Dante Gabriel -Privately Printed] Hand and Soul, 1869.** [London]: [Privately Printed] Strangeways and Walden, [1869]. First edition. Original light brown card wrappers with single printed rectangular border rule about 1/2 inch from outside edges along with the central title, on front cover. Half-title. 22pp. Last page with printed DANTE GABRIEL ROSSETTI, 1850, at end, and Strangeways printer’s imprint at bottom under a line. Excessively rare, in original state. Rossetti wrote to T.H. Hall Caine in April of 1880: “The time taken in composition [of ‘Jenny’] reminds me of the fact (so long ago!) that I wrote the tale of ‘Hand and Soul’ (with the exception of an opening page or two) all in one night in December 1849, beginning I suppose about 2 a.m. and ending about 7. In such a case a

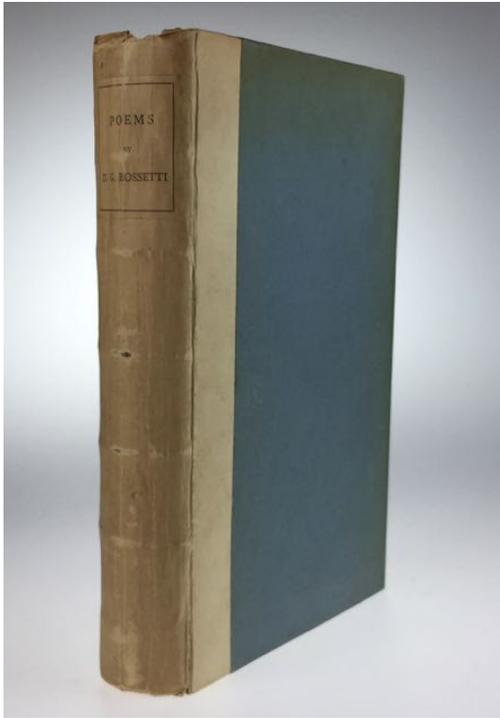
landscape and sky all unsurmised open gradually in the mind - a sort of spiritual ‘Turner’ among whose hills one ranges and in whose waters one strikes out at unknown liberty. But I have found this only in nightlong work which I have seldom attempted, for it leaves one entirely broken, and this state was mine when I described the like of it at the close of the story. Ah! once again, how long ago!” Separately printed at Rossetti’s request after he decided it did not fit with the style of his forthcoming book, “Poems,” in 1870. On 30 Aug. 1869 he wrote to Jane Morris: The work originally appeared in January 1850 number of the “The Germ,” and was later set in type in 1869, at the behest of DGR with the intention of including it in his “Poems,” published in 1870. However, he abandoned his plan to include this short manifesto on the Aesthetic and Decadent Movements in “Poems,” and rather, William Michael had an unspecified number of copies printed-off for private use. Recent censuses have listed about 30 known copies, most in institutions. Less than 100 copies were printed under the direction of Rossetti’s publisher, Ellis & Co. Covers slightly foxed, but an amazing survival, in the original printed brown card wrappers, a completely unsophisticated copy. (4093) \$2,750.00

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



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

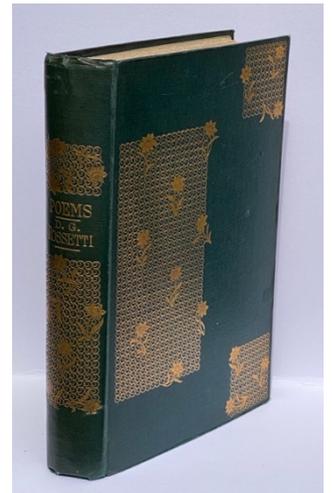
204. **[Rossetti, Dante Gabriel- ALS] Autograph Letter to Publisher Ellis.** One 12mo. sheet. n.d. [ca. 1881]. To his publisher Ellis (Frederick Startridge Ellis) of Ellis and White who published, among other books, his *Ballads and Sonnets* in 1881. “Dear Ellis, I wrote to Mr. White a little more than a week ago, saying that I had some idea of deferring part of the the *Ballad & Sonnets* [underlined] lot, & that I would write again in about a week. I now find that I shall be deferring it for the present, and that I may perhaps be ?? modelling a portion of the book, of course at my own expense. Yours very truly, D. G. Rossetti.” The opposing portion of the octavo leaf (i.e. blank) shorn off at the natural fold. Very good. Provenance: Directly from William Fredeman Pre-Raphaelite Collection. (2832) \$1,500.00



205. **[Rossetti, Dante Gabriel- Large Paper Copy. On Handmade Whatman, 31 Copies Printed] Poems. A New Edition.** London: Ellis & White, 1881. First edition. 4to. The Large Paper Issue, “A New Edition,” original light blue boards, whitish paper spine with label printed in three lines, all edges uncut. As per Colbeck, “This Large Paper issue, printed on handmade paper watermarked “Whatman,” was issued without certificate, but was limited to 31 copies. Untrimmed, deckled edges. A FINE COPY WITH ALL THE PAPER PRESENT ON THE SPINE, CORNERS STRAIGHT AND UNBRUISED, INTERNALLY PRISTINE. From “Rossetti Archive,” Jerome McGann comments on this important issue: “The impulse to bring out a new edition of his poetry probably began in late July 1879, when DGR read T. Hall Caine’s lecture on his writing in the text printed in *New Monthly Magazine* (4th series, I, July 1879). At that time DGR wrote to Jane Morris about his satisfaction that Caine was “enforcing my poetic claims” (Bryson and Troxell 105). Later in the fall he began to make revisions to “*Sister Helen*” (Bryson and Troxell 124-126). He was preoccupied with his painting work for the next year, but when J. A. Noble praised DGR as England’s finest living writer of sonnets (in an article on the sonnet in the *Contemporary Review* of August, 1880), the poet wrote to Caine that he was “very proud to think that after my small and solitary book has been a good many years published and several out of print, it yet meets with such ardent upholdings by young and sincere men” like Caine and

Caine’s friend Noble (letter to Caine, quoted in Lewis 203).” The printer was Strangeways and Sons. The finest copy seen of the Large Paper, in its original state. (3948) \$2,850.00

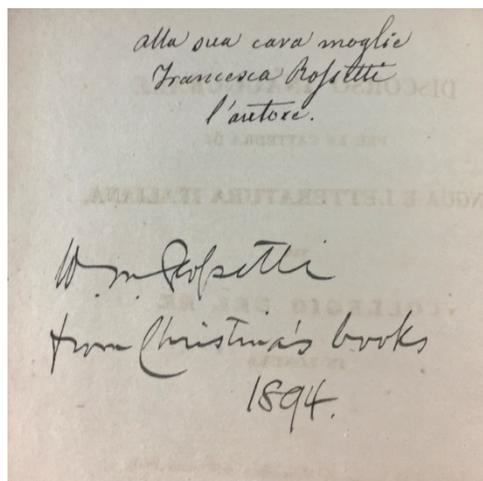
206. **[Rossetti, Dante Gabriel- Sydney Cockerell’s Copy] Poems.** London: F. S. Ellis, 1870. Second edition. Original green cloth with superb gilt-blocked elaborate cover and spine design by Rossetti. Sydney Cockerell’s Copy, signed by him (“Richmond, Surrey) on half-title. Sydney Cockerell acted as private secretary to William Morris, and became a major collector of Kelmscott Press books. A near fine copy with almost no signs of cover wear. Just below Rossetti’s name on the title page are the words in holograph, inscribed by Cockerell: “Died on Sunday at 9.27 pm 9th April, 1882.” Slightly cocked, near fine. (4012) \$750.00



207. **[Rossetti, Dante Gabriel- Autograph Letter] DG Rossetti ALS Regarding Henry Taylor and Mentioning Ruth Hebert (model).** Three pages on thin onion skin paper (see description), 1858. Addressee not named, but not someone unknown to Rossetti. “July 13, /58. My Dear Sir, Pray accept the photograph which I am sending you to-day. I wish it were a better impression. The lines you will probably remember, are by Henry Taylor. I wanted till after the benefit, that I might report it. It was nearly a “decifer,” I am glad to say, and your kind efforts bore fruit in more than one direction. Let me thank you from Miss Herbert as well as from myself. Will you excuse this wretched scrap of paper, which is all I can find- and believe me, Dear Sir, Yours sincerely, DG Rossetti.” Henry Taylor was a contemporary dramatist and poet, a man of letters who was admired by the Rossetti family. Ruth Herbert, well-known stage actress, was a major early model for Rossetti, who first posed for him in a painting in 1858, the year of this letter. Near fine: a rare survival, given the fragile nature of the onion skin paper which Rossetti used, out of necessity. (3039) \$1,850.00

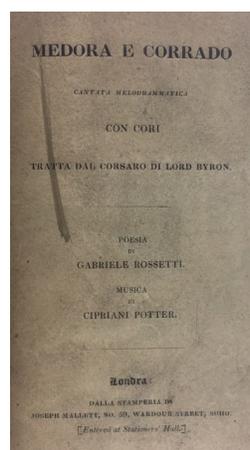
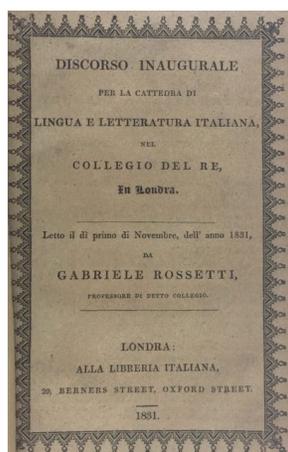


208. [Rossetti, Dante Gabriel and - W. & D. Downey Print] Famous Photograph by Downey taken in 1863 at Cheyne Walk of Ruskin and Rossetti. 143 x 100mm. Celebrated print of John Ruskin and DG Rossetti mounted onto W. & D. Downey stock and printed card (57 & 61 Ebury Street, London, S.W.), originally taken June 29, 1863, by William Downey, at DGR's home in 16 Cheyne Walk, where he made other portraits of Ruskin in Rossetti's painting chair. The imprint of Ebury Street dates this at least after 1872. An early print of the original negative. Writing on back in the hand of Helen Angeli Rossetti, the daughter of WMR: "Ruskin & DGR-- in DGR's garden. Chelsea." Near fine. (4085) \$750.00



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

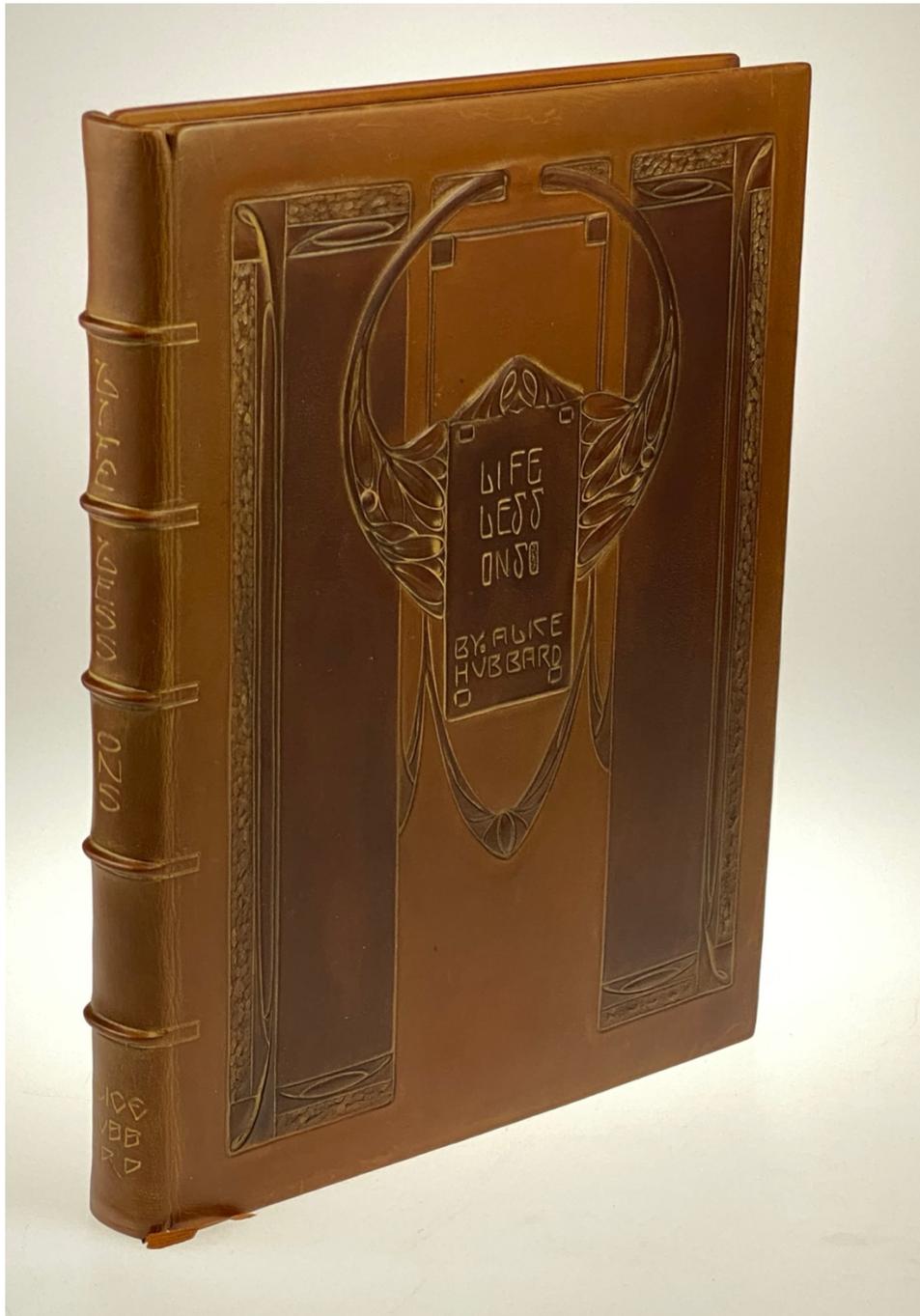
Gabriele Rossetti, musica by Cipriani Potter, Londra, Joseph Mallett, n.d. [ca. 1831]. Other works of a later date, some inscribed to Henrietta Rossetti, the owner of the compendium with her monogram signature and date 1919 in front. Also with her hologram 'contents' page front fly. A most scarce collection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



210. **[Rossetti, Dante Gabriel- ALS] Autograph Letter Signed to Mrs. Cowper. “Indeed I ought to be embarrassed to propose it to Beatrice...” Important Autograph Letter Signed to Mrs. Cowper (Mrs. William Cowper-Temple), Relating to the Beata Beatrix which William Cowper-Temple Eventually Purchased.** Important Rossetti Autograph Letter Signed to Mrs. Cowper (Mrs. William Cowper-Temple), relating to the painting, “Beata Beatrix,” which William Cowper-Temple eventually Purchased. A fabulous, unpublished three-page DGR letter, undated, but between circa 1864-1869, in the early stages of negotiation between Dante Gabriel Rossetti and Mr. and Mrs. William Cowper-Temple to purchase (and finish) one of Rossetti’s most renowned paintings, the “Beata Beatrix” (finally purchased by the Cowper-Temples, in 1866). From the Rossetti Archive: “Various letters from DGR show that he had begun studies and even a painting of his wife Elizabeth as Dante’s Beatrice sometime before her suicide-death in early 1862. DGR told Ellen Heaton in 1863 that he had “lately found” the unfinished painting and that he now wanted to finish it. At that point he imagined that, “The background of the picture should be a landscape one, introducing after the manner of the old Italian painters, scenes from Dante, bearing on its main subject” (quoted in Surtees, A Catalogue Raisonné, vol. 1. 94). WMR dates the recommencement to 1864, and in 1870 the first oil version was completed for the Honble. William Cowper-Temple (later Lord Mount Temple). Printed on 16 Cheyne Walk gilt letterhead, three pages, “Saturday. My dear Mrs. Cowper, “I have an open engagement for Wednesday or Thursday next which it does not rest with me to determine, so I am sorry to say I cannot feel sure of coming to you...” He goes on to express his regret on not being home to greet her on her recent visit: “I heard of your and Mr. Cowper’s visit once only, and hope that has been the only time I have missed you. I would be most glad to see you...” Rossetti then goes on to express in metaphor the disposition of his painting and the delays in finishing it, “Indeed & indeed I ought to be ashamed to propose it with Beatrice still untouched, but I know how kind you are, & you do not know how very soon she is going to be finally taken up now. She will be almost at once, I assure you, but I have been pressed with many things, and at one time had a long stoppage from work.” The latter referring to death of his wife Lizzie (Elizabeth Siddal) in 1862 and his ensuing depression and drug use. Signed, “Very truly yours, DG Rossetti.” An extremely early letter to eventual buyer of “Beata Beatrix,” if not the earliest ever penned by Dante to the recipient. Three fold marks, very good. In an unaddressed letter, fitting the letter. (4402) \$3,250.00

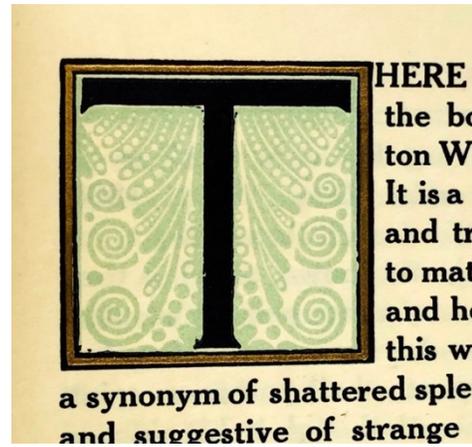
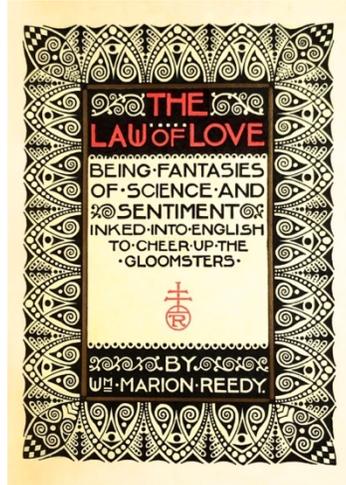
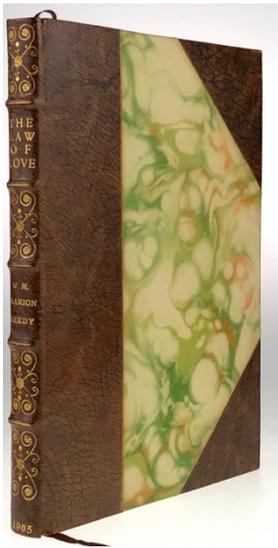


211. **[Roycroft Press- 22 of 100 Copies, 3/4 Levant, Original Box, Large Quarto]** Hubbard, Elbert. **Contemplations.** East Aurora: Roycroft Press, 1902. First edition. Large quarto. Publisher’s dark blue crushed morocco, paper covered boards with gilt borders, gilt spine with six compartments, four which with superb gilt designs, marbled endpapers. Only 100 Copies (#22), on Japan Vellum. In the original folding felt lined, blue box. paper covered boards, printed label on spine. Book is fine, box very good with edgewear. With the bookplate of Art Beane. (4716) \$2,250.00



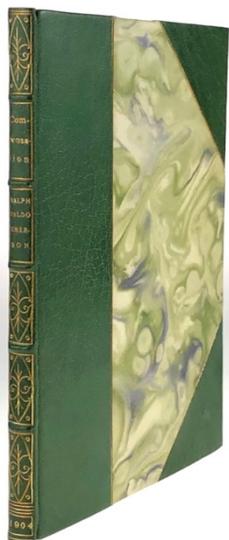
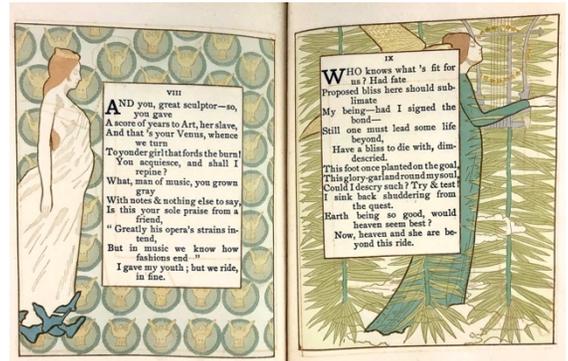
212. **[Roycroft Binding- Frank Kranz, Superb Modeled Leather] Life Lessons. Truths Concerning People Who Have Lived. For the Young of All Ages.** East Aurora: 1909, Roycrofters. A stunning modeled calf leather binding by Frederick Kranz of the Roycroft binding featuring hand-lettering on a small raised "plaque" in the center, and an incised & modeled design resembling angel wings extending outward and upward. There are two large columns which flank this design, with gouged and hammered accents. Five raised bands on spine, hand-tooled title and author. Large panel on the rear cover, with gouged and hammered borders. A subtle and attractive gilding has been applied, giving the design a 3-dimensional effect. This book was priced at \$40.00 in a 1910 Roycroft catalogue and \$100.00 in a 1927 catalogue! The volume exhibits a few minor spots of rubbing and very light marks to the leather. Housed in its original (well worn) suede-lined solander box, with the leather at the spine of the box chipped and worn. (6097) \$3,250.00

Near the turn of the century, Roycroft binders began perfecting a new type of binding called Modeled Leather or "Repousse," indicating that the leather was partially hammered or beaten into place. This fascinating new technique was further developed by Frank Kranz, an eccentric, if not highly gifted artisan. Most of the earlier modeled leather at Roycroft were hand-produced by Kranz, though rarely signed. A superb binding, and one of the finest examples Roycroft modeled leather we've seen.

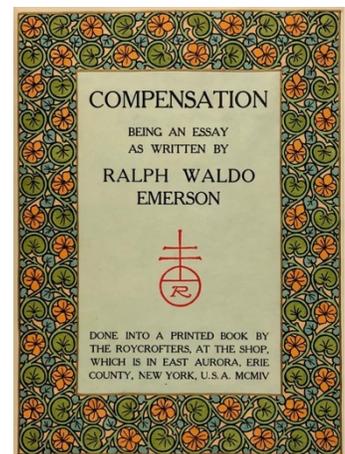


213, [Roycroft Press- Exquisite 3/4 Levant, Attributed to Kinder] Reedy, William Marion. **The Law of Love**. East Aurora: Roycroft Press, 1905. First edition. Exquisitely bound by Roycroft in three-quarter brown levant which has been dyed with black veins to appear as a stylized wood grain, superb elaborately gilt spine, marbled boards and endpapers. The binding has been attributed to Louis Herman Kinder, Roycroft's greatest artisan bookbinder. Interestingly, though McKenna states the limitation for this title is 106 copies, there is no limitation page in this copy, which makes one wonder if this was a special copy for presentation. In the original publisher's felt-lined paper-covered box with printed label. Exquisite color decorated title page, perhaps by Dard Hunter, and truly innovative and attractive initials in pale green, black, and highlighted in gold, throughout, plus a wonderful color colophon, with bold gold highlight. Book is extremely fine, with no signs of use. Box is very good with a few splits along joints. Extremely desirable Roycroft item, with no other examples located. (4644) \$2,500.00

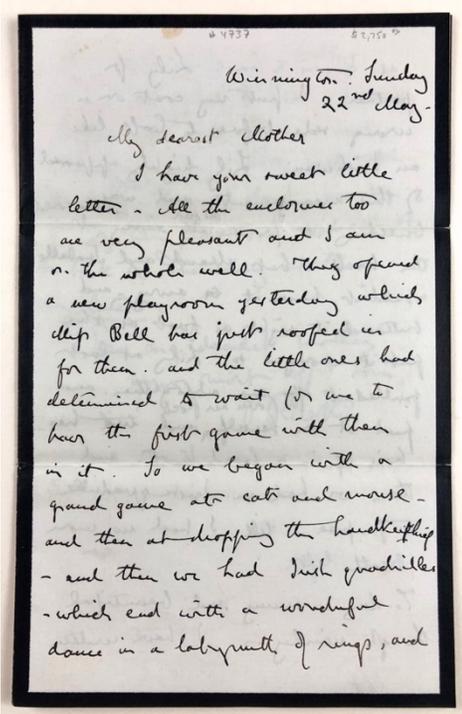
214. [Roycroft Press] Browning, Robert. **The Last Ride**; 1900. East Aurora: Roycroft Press, 1900. First edition thus. Bound in half (extending nearly halfway across boards) crushed light blue morocco, marbled paper covered boards, gilt spine. #112 of 940 copies, hand-illuminated by Hattie Labonte on every page, illustrated with elegant Pre-Raphaelite style renderings by Lily Ess. An unopened copy. Simple title and author in gilt on spine. We have not seen this binding and may represent a contemporary or early binding either by the publisher or through private commission. Fine. (4639) \$750.00



215. Emerson, Ralph Waldo. [Roycroft Press- 3/4 Levant, Original Box, Fine] Compensation. East Aurora: Roycroft Press, 1904. First edition thus. Original publisher's three-quarter dark green crushed morocco, elaborately gilt decorated spine, finely marbled boards and matching endsheets. #28 of 100 Copies, Signed by Elbert Hubbard. In original publishers dark green and felt-lined paper covered box with printed label. Frontispiece photogravure of the "Old Manse," superb decorated title-page, elaborate border/initial at beginning, and large colophon, all printed and heightened in color and gold. A fine copy, with no signs of use. Box near fine with minimal edgewear. A rare Roycroft title. (4643) \$2,250.00

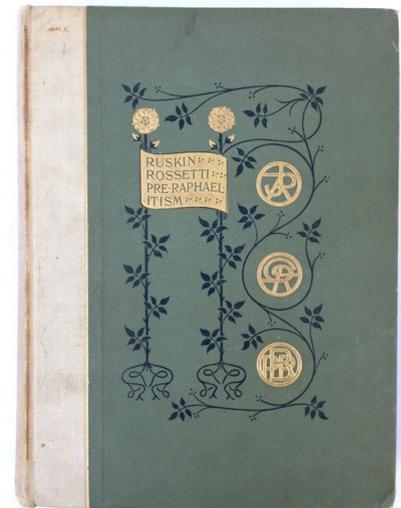


216. **[Ruskin, John- Fabulous ALS to His Mother] Autograph Letter Signed, ca. 1864.** 21/2p., 8vo, Winnington, [Cheshire], 22nd May, [1864, or shortly thereafter] per Van Akin Burd, (“The Winnington Letters,” London, George Allen, 1969). Written on black-bordered mourning stationery (see below). A wonderful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

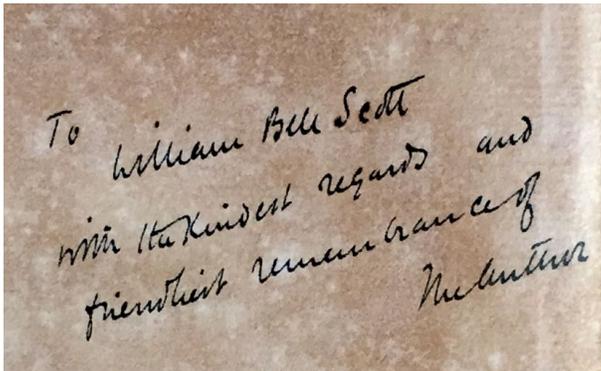


the whole well. They opened [at Winnington School] a new playroom yesterday which Miss Bell has just roofed in for them, and the little ones had determined to wait for me to have the first game with them in it. So we began with a grand game of cat and mouse - and then at dropping the handkerchief - and then we had Irish quadrilles - which end with a wonderful dance in a labyrinth of rings, and as I was to have Lily for partner, I put my coat on wrong side before, to look like an Irishman; Lily highly approved of this arrangement... Lily at last pulled it off me altogether and put it on herself over her frock and tied her hair up in a hard knot and then we had an Irish quadrille to purpose - till I had no more breath left...” He goes on to tell of weather and how poorly he has written this letter, and in closing, poignantly alludes to her well-being, “glad to hear Joanna helped you with Boo- and that you are a little better able to bear being alone...” etc., signing, “For my dearest mother, your most affec. son, J. Ruskin.” Ruskin first met Lily Armstrong when she was a 12-year-old schoolgirl at Winnington boarding-school in Cheshire which was run by the financially incompetent Margaret Alexis Bell, and Ruskin provided considerable interest and assistance on her behalf. He was a regular visitor to the school, where he not only proceeded with his own writing, but also joined in games and dancing with the girls. His friendship with Lily lasted well beyond her schooldays, after her marriage, and was evidently deeply affectionate on both sides. Folds, slightly browned. The letter is written on mourning notepaper, used after his father’s death, on March 3, 1864. (4737) \$2,750.00

217. **Ruskin, Rossetti, Rossetti, William Michael. 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 with superb Arts and Crafts style motif on front cover containing the DGR monogram, spine with bold gilt. A monumental production, 327pp printed on thick high-quality handmade paper in red and black with 14 exquisite tissue-guarded photogravure plate. Inscribed in a calligraphic hand with an emblem design, “f. [i.e. from] E. a. / 1899/ to D. C.” on recto of limitation page. TEG, others uncut. A near fine copy of a book which is seldom found such, internally stunning and virtually unused. (2042) \$650.00



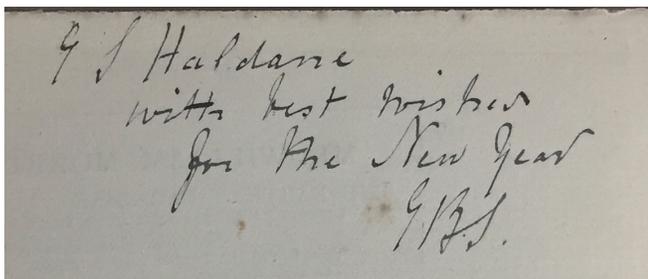
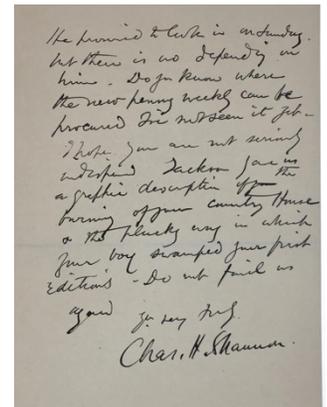
218. **[Sandys, Frederic- Autograph Letter Signed to William Michael Rossetti] Wonderful ALS by Sandys to WM Rossetti, Mentioning Gabriel.** Three pages [17 July, 1874]. Superb letter written by Frederick Sandys, famed Pre-Raphaelite painter, illustrator and draughtsman, who was closely allied with the PRB to William Michael Rossetti. “1 Spenser Street, Victoria Street- Friday. My dear Rossetti, I had a note from Gabriel saying he was coming to town for a day or two and would call if possible. I write to you not knowing quite where a note would find him- to say he must come- I have a portrait of a fearful old woman I want him to see and tell me about- I want you to see it also- will you come any day before Wednesday... There is an awful lot of work in the picture in fact it consist entirely of caps- cap strings and white stomacher- Do come- and pray communicate my most earnest desire to Gabriel. Your faithfully, Fredrk. Sandys. My place is a new red brick House- by Large and Small coach buildings.” (2997) \$750.00



219. **[Sharp, William- Association Copy] Romantic Ballads and Poems of Phantasy.** London: Printed for the Author by Walter Scott, 1888. First edition. Original full beige parchment over boards, red and black stamped lettering on cover. ASSOCIATION COPY, INSCRIBED BY SHARP TO WILLIAM BELL SCOTT, PRE-RAPHAELITE PAINTER AND POET: (on front free fly: "William Bell Scott with the kindest regards and friendliest remembrance of the Author." 87pp. Top edges trimmed, others uncut. Rubricated half-title and title page. Excessively scarce and early Sharp title, no copies found at time of writing. Slight wear to fragile parchment covers, endsheets browntoned. A near fine copy of a superb association, bringing together a significant author, critic and

poet of the 19th Century (Sharp) with one of the most prominent espousers and advocates of Pre-Raphaelite art and poetry, William Bell Scott- probably D.G. Rossetti's closest confidant and friend. (2411) \$1,250.00

220. **[Shannon, Charles] Autograph Letter Signed.** The Vale, Chelsea: [1890-97]. Two pages. Written by Charles Shannon, artist, engraver, and co-founder of the Vale Press with Charles Ricketts, to Lawrence Grant White of the Royal Society of Painters-Etchers, a chatty letter mentioning, "Jackson" (Frances Ernest Jackson, a master in the revival of artistic lithography). "Dear White, We were awfully disappointed to receive your post card. I called at the Painer Etchers at about 4:30 but found you out..." Mentions he does quite understand a certain item he [White] included into the galley. Re Jackson, "I think Jackson is coming- He called in this morning at 12:30 and found us at breakfast. He promised to look in on Sunday, but there is no depending on him." He goes on to query White about the the new Penny Weekly and closes with comments on White's recent house fire: "I hope you are not seriously indisposed. Jackson gave us a graphic description of the burning of your country house and the plucky way in which your boy swamped your first editions- Do not fail us, Yours Very Truly, Chas. H. Shannon." Near fine. Shannon letters are quite scarce. (2885) \$1,500.00



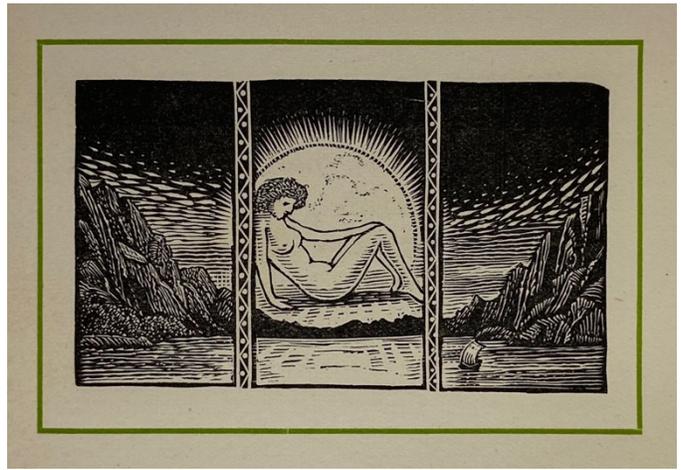
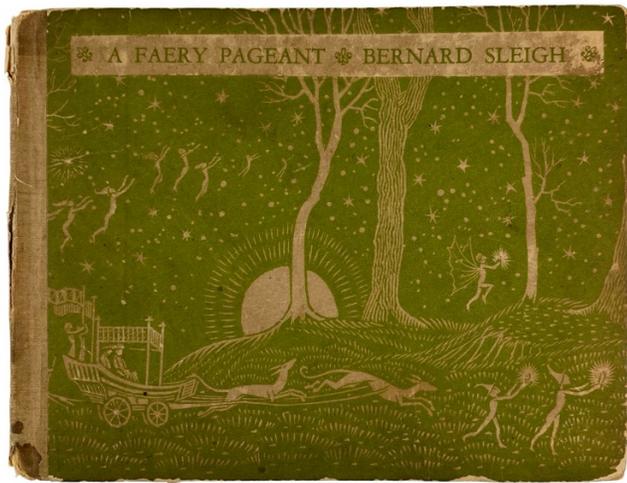
221. **[Shaw, George Bernard- Association Copy] Morris, William The Story of the Glittering Plain.** London: Reeves & Turner, 1891. First edition. Original smooth buckram, gilt lettering on cover. As superb ASSOCIATION COPY, inscribed by GEORGE BERNARD SHAW to J. S. Haldane, on socialist to another,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

brick colored buckram. A wonderful presentation, on a William Morris! (3702) \$1,850.00

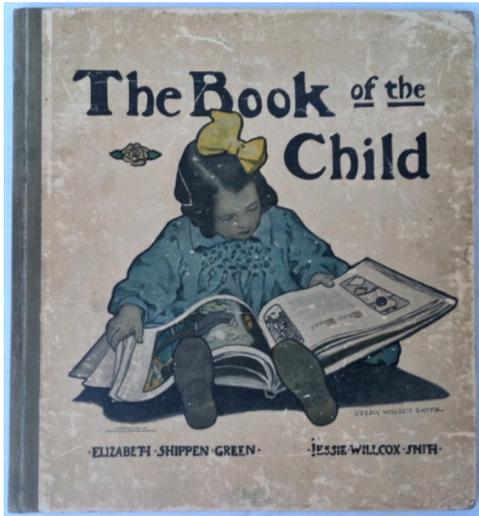


222. **[Shields, Frederick] Bunyan's Pilgrim's Progress.** London: Simpkin, Marshall and Co., 1864. First edition. Folio. Original pebbled brown cloth, gilt lettering on cover. Over twenty full-page woodcut illustrations by Shields, prominent Pre-Raphaelite artist. This is a very rare title, none seen on internet at time of writing. Corners bumped, a very good copy. (2044) \$650.00





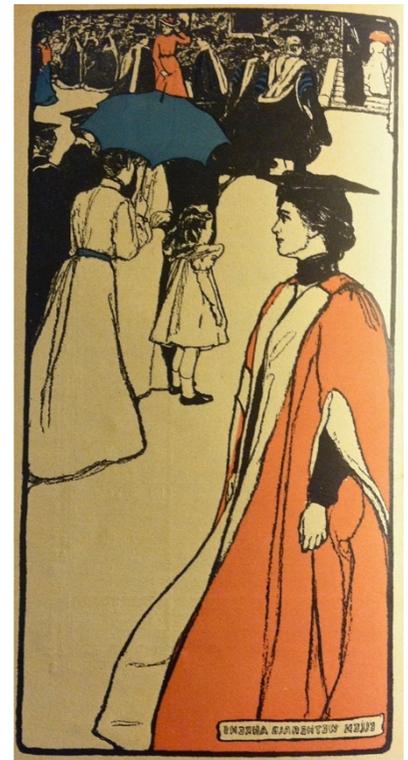
223. **[Sleigh, Bernard- Striking and Extremely Scarce] A Faerie Pageant.** Birmingham: Printed at the Kynoch Press, 1924. First edition. 5 x 6 1/2 inches. Oblong. with linen spine and green color pictorial paper covered boards picturing a wonderful scene of deer pulling a carriage with faeries dancing about and flying over a rising moon, with a different or continuing illustration of the rear cover. A beautiful and very scarce allegorical book by Bernard Sleigh, one of the leading artists of the Birmingham School of Arts and Crafts, and student of Arthur Gaskin. #30 of 475 numbered copies. Twelve illustrations drawn by Sleigh on separate pages and engraved on wood by Ivy A Ellis and the author, and bound by Frank Garrett (interestingly the publisher's cover label has the title: "A Faery Pageant).” Green printed decorative initials throughout by Bernard Sleigh. Among other noted expertises, Bernard Sleigh was an English mural painter, stained-glass artist, illustrator and wood engraver, and a member of the Royal Birmingham Society of Artists. As a young man, Sleigh was greatly inspired by the work of George MacDonald and William Morris. Rubbing to boards, and wear to spine, particularly at spine ends. Some foxing to pages. Very scarce. (5054) \$550.00



224. **[Smith, Jessie Willcox - Magnum Opus] The Book of the Child.** Humphrey, Mabel. 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), and printed by the acclaimed color process leader, Charles W. Beck, Jr., who would subsequently join with Smith on a number of other books. The book stands out as a high point in compositional genius, artfully combining the complementary skills of two leading illustrators of the period in large format book for children. Very good copy, with some wear to fragile binding, small stain patch back cover, scuffing. Near fine internally. (1262) \$2,750.00

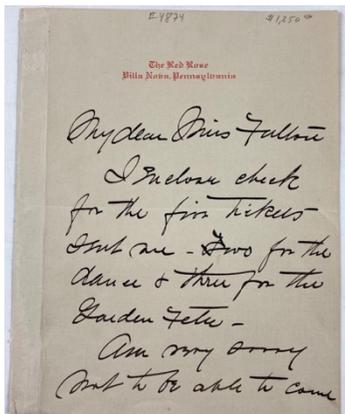


225. **[Smith, Jessie Willcox Rarity] Bryn Mawr College Calendar for 1902.** Bryn Mawr: Bryn Mawr College Students' Association, 1901. First edition. Oblong quarto. Exceedingly scarce original printed Bryn Mawr College Calendar comprising THIRTEEN FULL-PAGE THREE-COLOR ILLUSTRATIONS BY JESSIE WILLCOX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

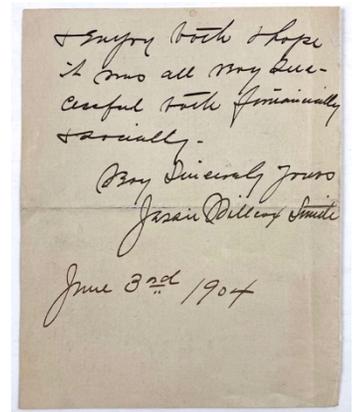


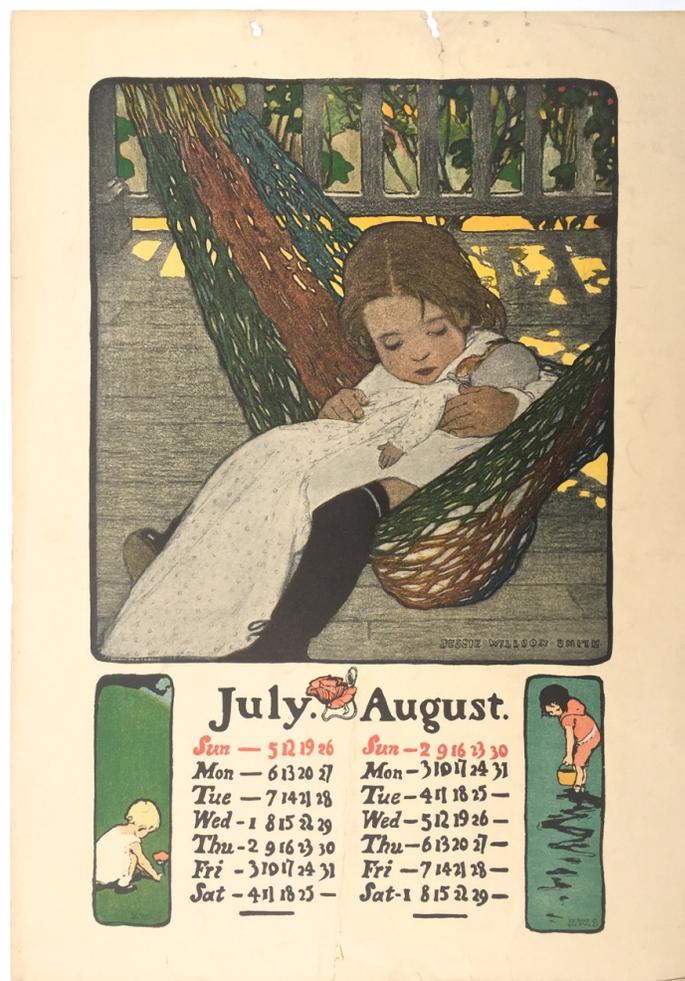
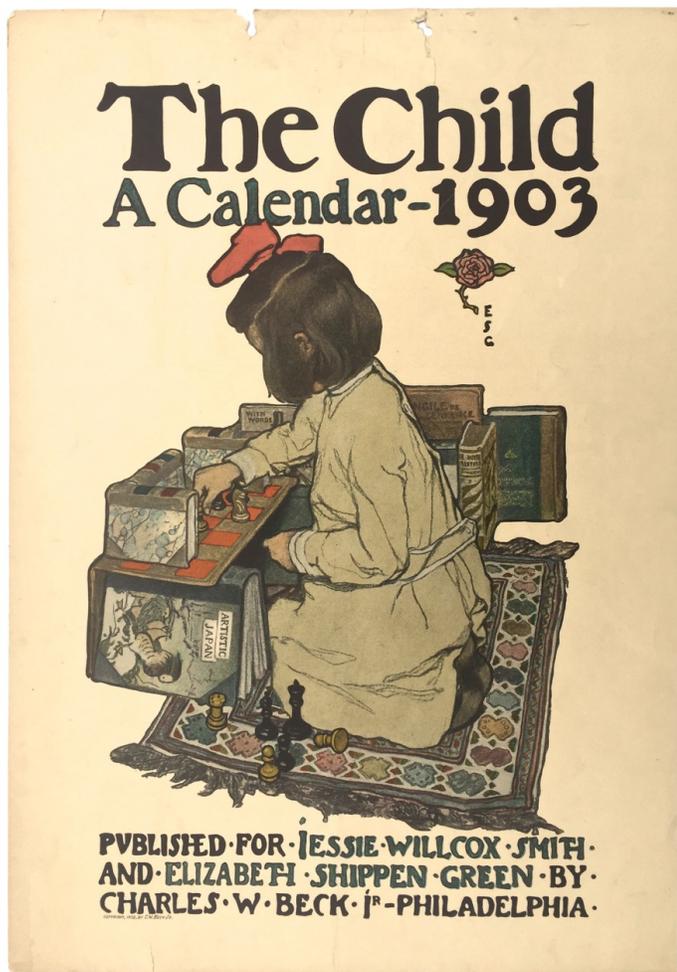
and only appearances of these images anywhere in print. The concept was pre-dated by one earlier number which had only 5 full-page color illustrations by Smith (others in border designs). Without a doubt the scarcest and most graphically stunning of any of Smith's ephemeral items, of which there are hundreds if not thousands of examples through her prolific career. Some very minor chipping to paper, original ties still present, an amazing survival. (1196) \$2,750.00

226. **[Smith, Jessie Willcox- ALS] Four-page Autograph Letter Signed.** Four pages. "Cogslea," Mar. 26th. n.d. (ca. 1915). Interesting letter to a Mrs. Ingersoll, possibly Frances E. Ingersoll, a fellow illustrator who had some illustrations in a St. Nicholas issue in 1913. Smith writes, "My Dear Miss Ingersoll, I received the enclosed yesterday from "The Century." Am so sorry-- Don't you want more to try Scribners- Would it not seem worthwhile 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 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 were her publishers, with respect to engaging work. Near fine. (1268) \$1,750.00



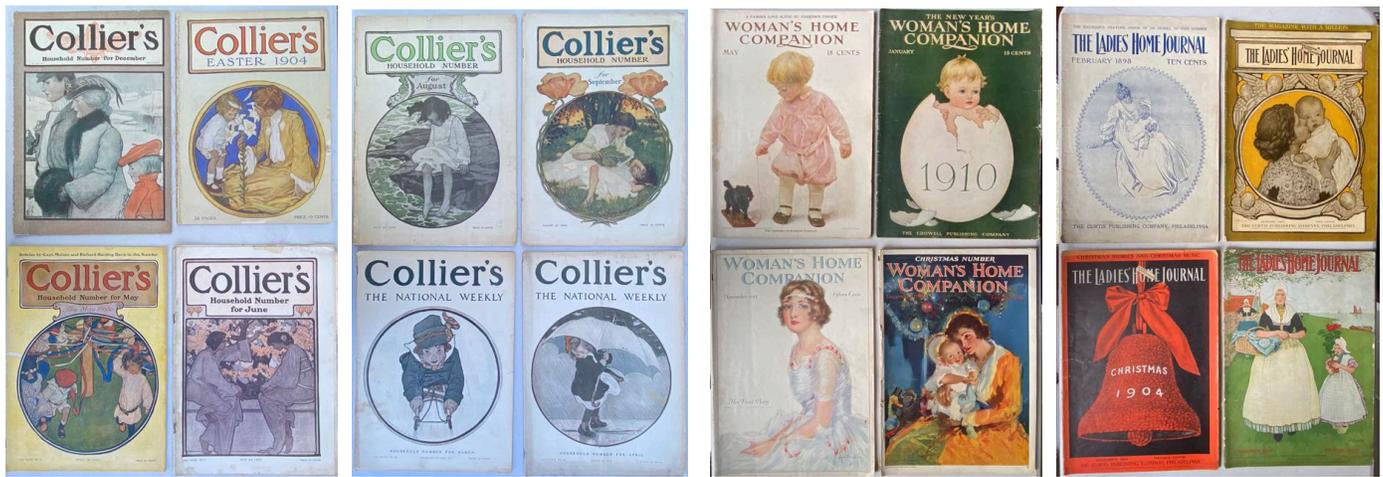
227. **[Smith, Jessie Willcox- ALS] Autograph Letter Signed from Jessie Willcox Smith on Red Rose Stationery.** 4pp. on folded sheet, with letterhead in red, "The Red Rose, Villa Nova, Pennsylvania." "My dear Miss Fulton, I enclose check for the five tickets sent me- Two for the dance, & three for the Garden Fete- Am very sorry not to be able to come & enjoy both. I hope it goes all very successful both financially and socially. Very Sincerely Yours Jessie Willcox Smith June 3rd 1904." Very good. Letters by this pioneer of American's children illustration in books and magazines are quite rare. (4874) \$1,250.00



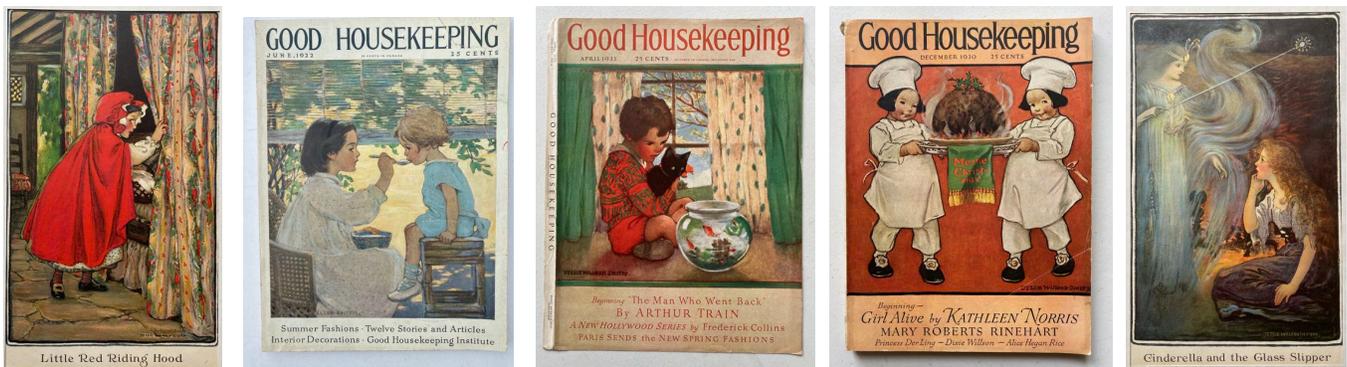


228. [Smith, Jessie Willcox- Vanishingly Scarce Book of the Child Calendar] Smith, Jessie Willcox and Elizabeth Shippen Green “**The Child, A Calendar- 1903**”. Philadelphia: C. W. Beck, Jr., The Beck Engraving Co., From the Art Press of S. H. Burbank & Co., 1902. First and Only Edition. Elephant folio, 14 x 20 inches. The enormously scarce and arguably the finest children’s calendar ever printed with comparable color images in the U.S. in the 20th Century. Printed on fine coated paper by the eminent Charles W. Beck, the finest color printer of his day in the US, who only five years later was the first to make four-color plates which became the industry standard. These renowned illustrations, three by Jessie Willcox Smith and four by Elizabeth Shippen Green (including the cover), along with twelve smaller color drawings as panels, by each artist, are among the most decorative and interpretive ever rendered by an American illustrator. The full-page illustrations form the images for “The Book of the Child,” which was published by Stokes in 1903. Both were issued very nearly the same time, and records do not clearly indicate which came out first, the calendar or the book. It is clear that Beck had the copyright in 1902, which is given on the cover page of the calendar, which is also given on the copyright page of Stokes’ “Book of the Child.” The production of the illustrations for the book were documented by Smith, giving details on live modeling, staging, props needed to keep the children still, etc. The process of color printing by Beck was cutting edge, employing a chemotype process which was invented by one of Beck’s parent companies in 1894. A wonderfully preserved copy near fine, with two holes at the top of each page where ribbons were once used to hold the calendar together (per publisher). Occasional crease marks and minor unobtrusive tears. Housed in a large cloth folder (over boards), by a former owner, from: “People of Dickens, Drawn by C. D. Gibson.” A lasting rarity. (4157) \$3,250.00

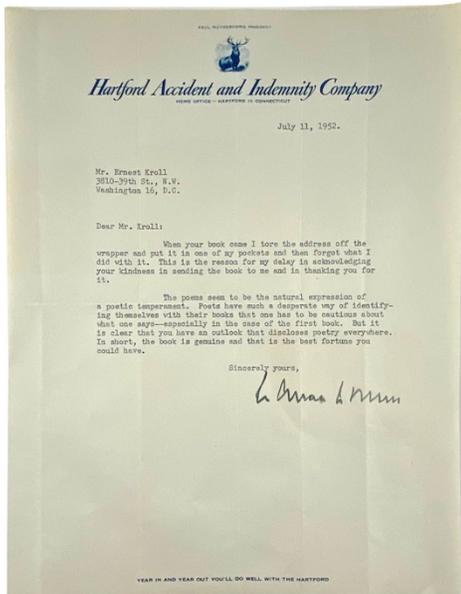
229. [Steinlen Poster- For Book] Delmet, Paul. **Chanson de Femmes**. Large folio (12 x 18”) Original poster printed in tones of black and gray, and light brown. The scarce poster by Steinlen for the book, “Chanson de femmes,” which was issued in the same year as the poster, 1896 (Paris, Enoch & Cie), which was illustrated by Steinlen and with decorations by Georges Auriol. A most delicate image. Extremely scarce thus. Fine. (4158) \$2,500.00



230. **[Smith, Jessie Willcox] Magazine Illustration and Ephemera Collection of 328 Separate Items.** Offered here is Edward Nudelman's personal collection of 328 separate Jessie Willcox Smith- containing cover or internal illustrations of magazine covers, and other ephemera, used, as a working resource in the production his seminal bibliography, "Jessie Willcox Smith, A Bibliography," Pelican Publishing Company, 1989. The collection includes 75 early complete magazines (Collier's, Ladies' Home Journal, Women's Home Companion, McClures, Scribner's, etc.); 145 mostly complete Good Housekeeping magazines (containing also single covers) each with color covers; 73 ephemeral items such as calendars, prints, postcards, advertisements, etc; 25 magazines and covers with illustrations by other Brandywine illustrators such as Violet Oakley, Elizabeth Shippen Green, etc; and 10 significant bibliographic works, some signed, relating to JW Smith. Nearly all in very good to near fine condition. Some showing minor wear. None of these have seen the market in over 30 years. A full listing ,with photos of all, may be provided (by link) upon request. (6098) \$4,250.00

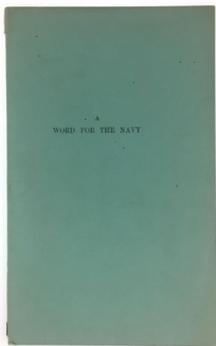


231. [Stephens, Frederic George- ALS] Autograph Letter Signed (with Signed Pamphlet by Stephens sent with letter). Two pages on folded mourning stationary. "9 Hammersmith Terrace. London W. 19.2.06" written at top, to Whitworth Wallis (1855-1927), the first director of the Birmingham Museum and received 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) \$1,250.00



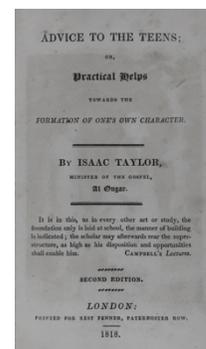
232. [Stevens, Wallace- Super TLS to Fellow Poet] Subtle, but Respectful Typed Letter Signed from Stevens to Ernest Kroll, Budding Poet and Later Noted Author. Typed and signed autograph letter on a large sheet (8 1/2 x 1") Hartford Accident and Indemnity Company (blue ink) letterhead stationary (where Stevens was an executive for many years). The letter is dated July 11, 1952, three years before Stevens' death, to Ernest Kroll, a beginning poet who later turned out to be quite a successful American author. A fabulous letter in which Stevens, at the end of an illustrious career as one of America's greatest modern poets, adroitly addresses the poetry in the books which Kroll had obviously sent him, and almost certainly "Cape Horn and Other Poems" (E.P. Dutton & Co, Inc. 1952), published in the same year as this letter, and Stevens' letter addresses his reaction to Kroll's book in a subtle, collegial manner, deftly sidestepping rigorous appraisal, in lieu of highlighting positive features. "July 11, 1952. Mr. Ernest Kroll, 3810-39th St., N.W., Washington 16, D.C. Dear Mr. Kroll: When your book came I tore the address off the wrapper and put it in one of my pockets and then forgot what I did with it. This is the reason for my delay in acknowledging your kindness in sending the book to me and in thanking you for it. The poems seem to be natural expression of a poetic temperament. Poets have such a desperate way of

identifying themselves with their books that one has to be cautious about what one says--especially in the case of the first book. But it is clear that you have an outlook that discloses poetry everywhere. In short, the book is genuine and that is the best fortune you could have. Sincerely yours, Wallace Stevens [name signed by Stevens in fountain pen]. In the original printed Hartford Accident postmarked (July 11, 1952) envelope, with typewritten address of Kroll. Near fine, with fold marks. Stevens' letters from this period are quite scarce. (4882) \$2,850.00



233. [Swinburne, Algernon Charles- One of 25 Copies] A Word for the Navy, a Poem. 16pp. Original blue-green printed wrappers, title on cover,, preserved in modern cloth folder [Todd 299f, forged "Ottley" printing], printer's imprint at end, T. Rignall, Printer, Whiefriars, March, 1887. A very fine copy. Exceedingly scarce. (3689) \$650.00

234. [Taylor, Isaac] Advice to Teens; or, Practical Helps. London: Rest Fenner, 1818. First edition. Contemporary three-quarter polished black calf, marbled boards and endpapers. 194pp. Engraved frontispiece, "Well Do I Remember..." Anne C. Morrel, well-known collector's copy with her bookplate. With nice contemporary presentation inscription last page "Louisa H. A. Jones, from her dear papa, Christmas..." Calf rubbed, occasional wear. (2861) \$450.00





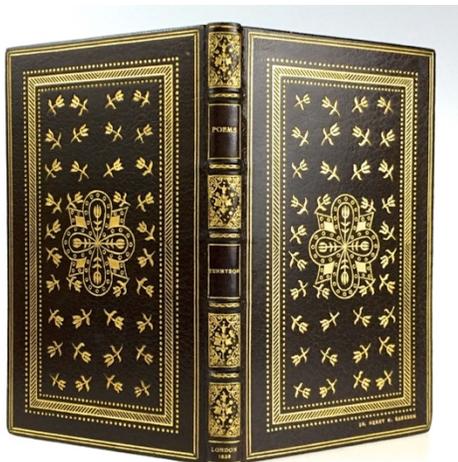
235. [Taylor, Jane and Ann] **Rural Scenes; or, A Peep into the Country, for Good Children [Together with] City Scenes” or, A Peep into Longon for Good Children.** London: Printed for Darton and Harvey by W. Darton, and Joseph and James Harvey, 1805, 1809. First edition. 12mo. Two separate titles bound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

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



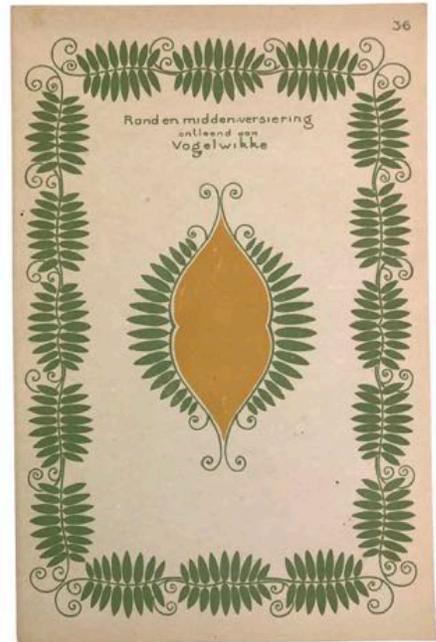
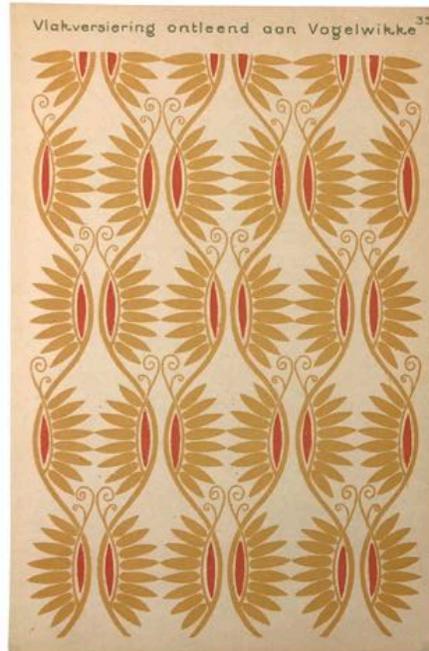
237. [Tennyson, Alfred Lord] **Poems (Privately Printed).** Privately Printed, 1862. Original blue printed wrappers. 112pp. The scarce pirated edition, edited by J. Dykes Campbell taken from the suppressed poems of 1830 (Poems, Chiefly Lyrical) and 1833 (Poems) which Tennyson had omitted from the 1842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

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

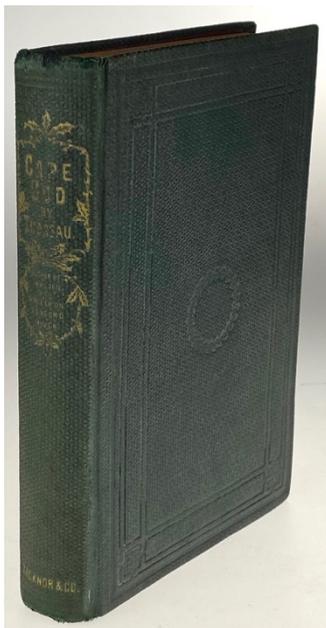


239. [Tennyson, Alfred] **Poems Chiefly Lyrical.** London: Effingham Wilson, 1830. First edition. Superbly bound c. 1900 by Bradstreet’s of New York (signed with an ink pallet on front endleaf) in full brown morocco with elaborate bold gilt blocked floral and quatrefoil centerpiece design on both covers,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

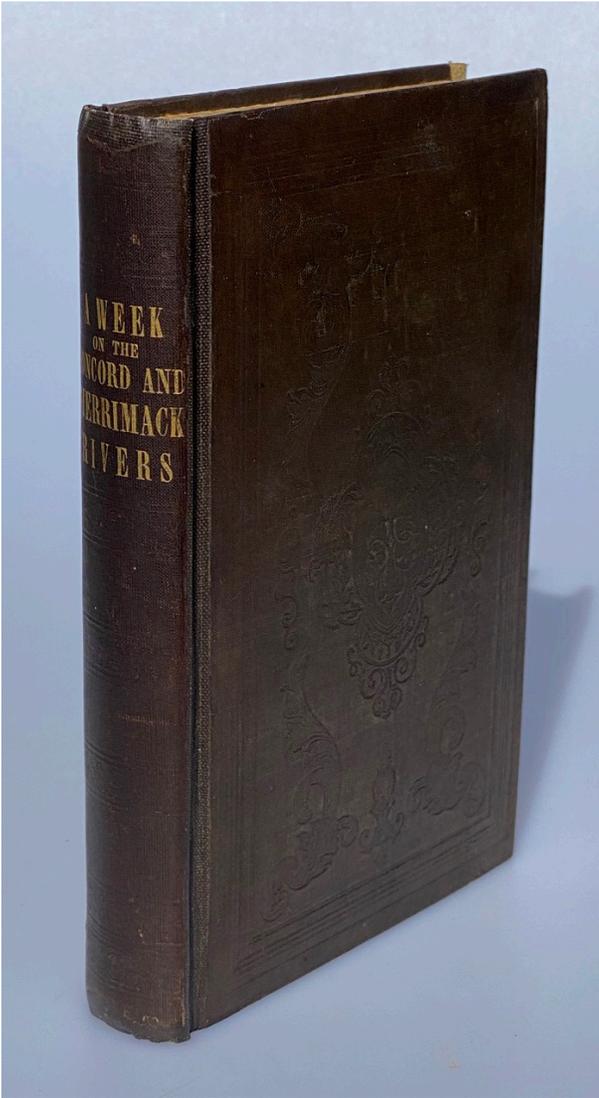
240. **[Tennyson, Frederic- Autograph Holograph Poem of Alfred Tennyson, His Brother] “Davy and the Dignified Flunkey.** A fascinating holograph poem written by Frederick Tennyson, brother of Alfred Tennyson, of a poem by Alfred. The poem was originally wedded to a copy of Frederick Tennyson’s “Days and Hours,” (1854) and presented to “Charles F. Goss from his pal, A Tennyson,” but now stands alone. A few lines: “Most dignified Flunkey beware of the hour/ When Davy shall ask thee with manner so sour,/ If yet thou hast washed with the ordered soft soap/ For if not, you ought to be whipped with a rope...” 16 lines in total, followed by “Alf. Tennyson/ Poet Laureate.” A rare survival indeed. (2992) \$1,250.00



241. **[Textile Design] Tekelenburg, A.A. Handleiding bij het ontwerpen van motieven naar plantvormen [...for design motifs in plant forms].** Amsterdam: S. L. Van Looy, 1913. First edition. Original publisher’s pictorial paper covered boards with green designs over beige, that open up into the form of a folder. 36 superb and highly decorative color plates comprising highly stylized and graphically pleasing studies on form, geometry and color of leaf patterns, blossoms, etc. in light green, ochre, red, dark brown and other colors. Extremely attractive and evocative of both Art Nouveau as well as Secessionist design elements. Near fine, with slight cover soiling. Very scarce. (4381) \$750.00



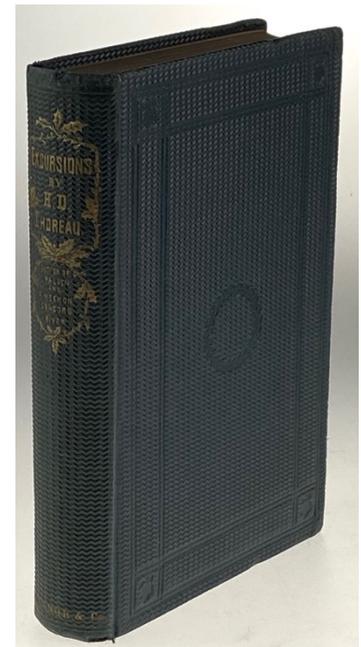
242. **[Thoreau, Henry David- Fine Copy] Cape Cod.** Boston: Ticknor and Fields, 1865. First edition. Original publisher’s grayish green heavily embossed cloth with decorative gilt device and lettering on spine. In Binding A, with Thoreau named as author of Walden on spine, etc. With Ticknor and Fields 24pp ads in back, dated December, 1864. A near fine copy, with both hinges integral, and no foxing, very slight loss of brilliance to gilt on spine, but wholly present. Thoreau enjoyed Cape Cod and made four trips during his lifetime, spending his time on relaxing walks. The book presents perhaps a more humorous side of Thoreau’s personality, and has been often reprinted in various illustrated versions over the years. (5041) \$3,500.00

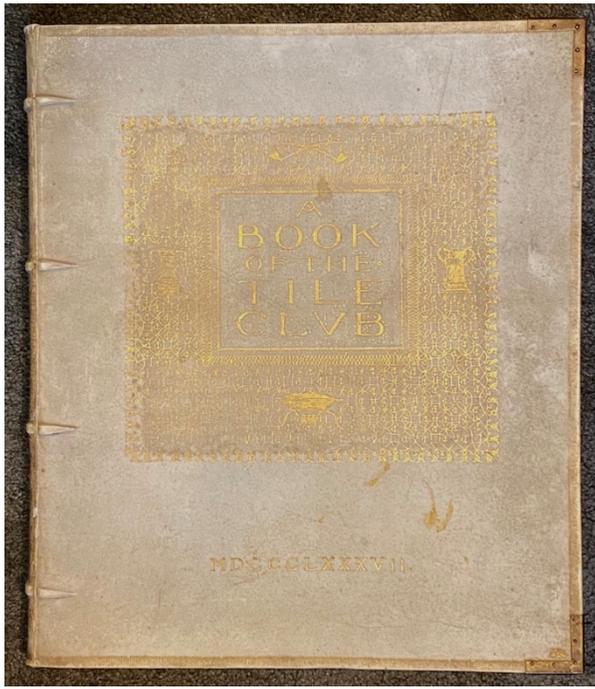


243. **[Thoreau, Henry David- Exceptionally Rare First Edition of Thoreau's First Book] A Week on the Concord and Merrimack Rivers.** Boston and Cambridge; New York; Philadelphia; London: James Munroe and Company; George P. Putnam; Lindsay and Blackiston; John Chapman, 1849. First edition. 8 x 5 1/4 inches. 413, [1] + [1] ad. Original publisher's highly embossed brown cloth stamped with a five-rule frame that encloses an elaborate filigree ornament on both covers. A fine and exceptionally rare first edition of Thoreau's first book, in presentation binding, apparently less than 400 which were sold or given away at the time of publication. The book is a series of comments upon life and literature gleaned from the author's journals of ten years in the narrative of a boat trip of Thoreau and his brother. However, the book met with little popular success, and its lack of sale was a great disappointment to the author, as one might imagine. The publisher had 550 copies bound into light brown, dark olive brown, and black cloth, the other 450 copies remained in sheets, unbound (a usual practice of the times). Thoreau later recorded that 75 copies were given away at the time of publication. Despite some favorable early reviews, the first edition did not sell, and Thoreau wrote, "For a year or two past, my publisher, falsely so called, has been writing from time to time to ask what disposition should be made of the copies of A Week on the Concord and Merrimack Rivers still on hand, and at last suggesting that he had use of the room they occupied in his cellar. So I had them all sent to me here, and they have arrived today by express, filling he man's wagon-- 706 copies out of an edition of 1000 which I bought off Munroe four years ago and ever since been paying for, and have not quite paid for yet... of the remaining two hundred and ninety and odd, seventy-five were given away, the rest sold." (Harding, 254). In 1862, 595 copies of the first edition were bought from Thoreau by Ticknor and Fields and rebound with a new title page bearing their imprint. An

outstanding copy with expert restoration to the cloth, with the original spine neatly laid down, occasional light foxing nearly always present due to the acidity of the paper, early owner's signature in pencil on title page. Most desirable and extremely scarce. Housed in brown cloth slipcase. (5036) \$9,500.00

244. **[Thoreau, Henry David- Very Fine First Edition] Excursions.** Boston: Ticknor and Fields, 1863. First edition. 8vo. Original publishers dark green highly embossed covers and spine, with bold gilt impressed wreath design and lettering on spine, in the proposed earliest state with "Author of Walden," designation, as well gilt publisher at base, original brown endpapers. Steel-engraved frontispiece portrait. Excursions was collected from various sources by Thoreau's sister, Sophia E. Thoreau, and published the year after Thoreau's death. The book includes a eulogy delivered at his funeral by Emerson, received with mixed reviews, depending on who critiqued it, and presented here as a preface, entitled "Biographical Sketch." After leaving Walden Pond, Thoreau became more of a naturalist, taking trips to Cape Cod and Canada and elsewhere using his experiences as material for articles published in Putnam's Monthly. Excursions was the earliest of five posthumous books bringing forth these experiences in book form. Very fine copy with the slightest of edge repair to spine top, but no other signs of wear or even rubbing anywhere on covers or spine, and both hinges in tact. Very small foxing to a few early leaves, otherwise very clean and tight internally. Housed in attractive quarter brown morocco folding case with superb marbled paper boards, gilt ruling and lettering on spine, raised bands. (5043) \$3,250.00

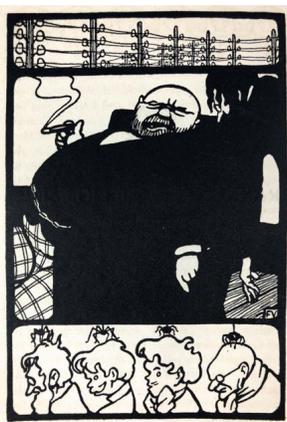
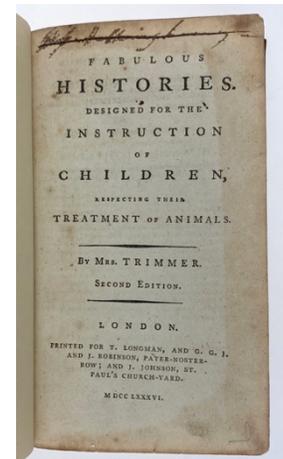




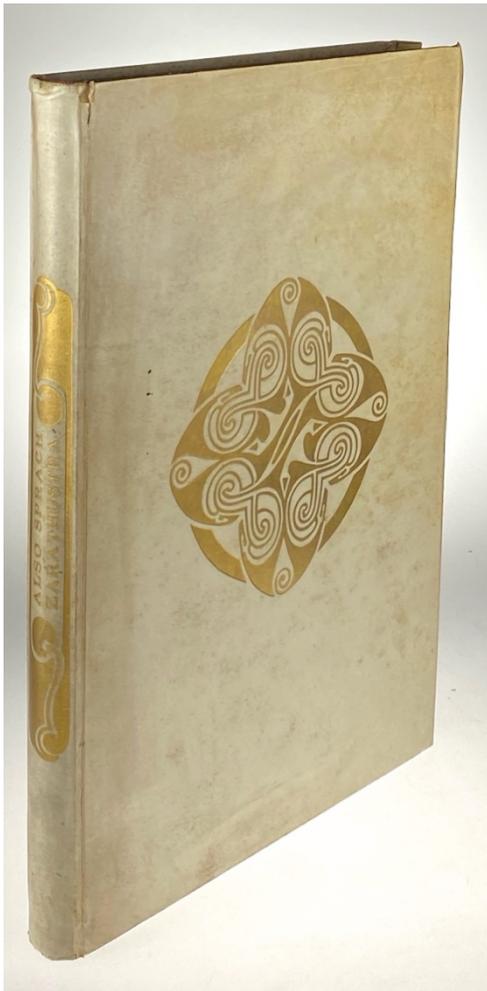
245. **[Tile Club- Arts & Crafts/Aesthetic Movement/Decorative Age- Rarity- One of a Hundred, Full Vellum Binding]** Strahan, Edward [Stanford White]. **A Book of the Tile Club.** Boston and New York: Houghton Mifflin and Company, 1887 [1886 on copyright page]. First edition. The monumental "Edition De Luxe," One of Only a Hundred Numbered Copies (this is copy #4) issued in original publisher's full thick vellum boards exquisitely tooled in gilt, designed by Stanford White (1853-1906), renowned American architect and frontrunner among Beaux-Arts firms. His designs embody the so-called "American Renaissance." Cover design includes all-over gilt pattern embodying the title and surround by four Grecian urns, spine with four raised bands and ornate gilt designs on two panels, lettering on the second panel. Back cover with lettering, insignia and crosshatching, all in gilt. The corners have brass edges with small rivets, as issued. Elaborately decorated endpapers with gold designs, AEG. This is the rare version of the Tile Club book, one of a hundred copies only, with dozens of mounted illustrations printed on Japan Vellum. The Tile Club was formed in 1877, predominantly a group of artists, writers, architects, and musicians working in New York City in order to promote and exchange ideas on arts and

crafts, as well as organizing summer sketching expeditions. The budding group soon grew with luminaries joining such as Winslow Homer, William Merritt Chase, John H. Twachtman, Elihu Vedder, Julian Alden Weir, Edwin Austin Abbey, Arthur B. Frost, Augustus Saint-Gaudens, and Stanford White. Although the club was in existence for only ten years, it exerted a powerful influence on the development of the art and culture of late-nineteenth-century America. A wonderful copy, near fine, with only occasional age-related minor discoloration to vellum, which has virtually no warping, rare for a book of this size and weight. A great rarity indeed. (4647) \$3,850.00

246. **[Trimmer, Sarah] Fabulous Histories Designed for the Instruction of Children.** London: Longman, and G.G.J, and J. Robinson, 1786. Second edition. 12mo. Superbly bound recently in full mottled calf with gilt lines on spine in matching style of the period. This is the very rare Second Edition, published in the same year as the first edition, by Longman. Sarah Trimmer was an educationalist who is best known for her pioneering work detailing animals, birds and the natural world in children's literature, and introduced for the first time in "Fabulous Histories." Trimmer is credited with popularizing the use of images in books and the use of animals as anthropomorphic models of good behavior, and advocating against the abuse of animals and the natural environment. A wonderfully preserved copy, near fine, with mild browntoning and penultimate leaf with small professional mend. No copies of first or second edition located in the marketplace. (5005) \$1,250.00



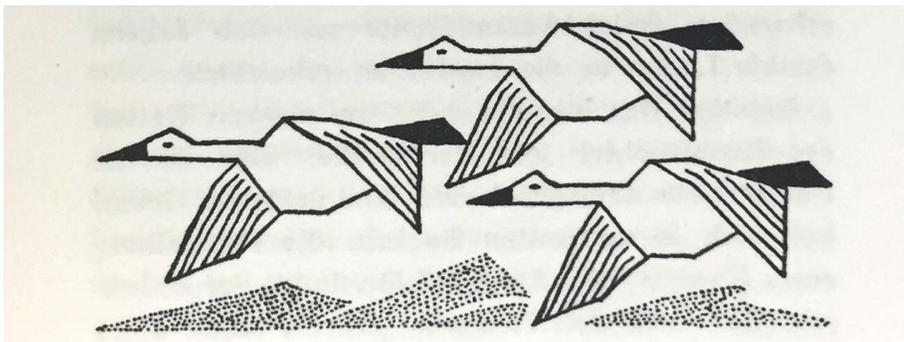
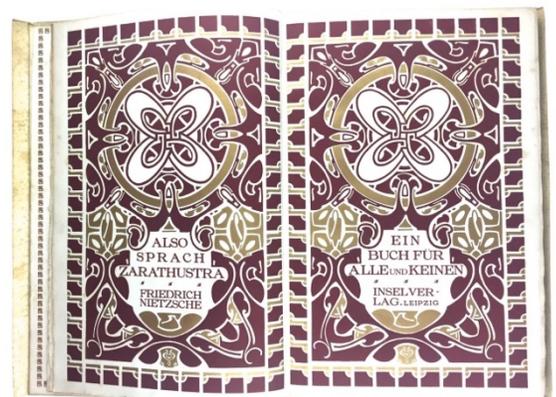
247. **[Vallotton, Felix]** Scheerbart, Paul. **Rakkox der Billionaer.** Leipzig: Insel, 1901. First edition. Original cloth-backed (blue) color pictorial paper covered boards with striking Secessionist design on both covers. A scarce and representative Secessionist-style book with a superb woodcut illustration by Felix Vallotton, 1865-1925, noted artist of the period and member of the Les Nabis collective. Superb decorations, cover design and illustrated endpapers by Gustave-Henri Jossot. Excellent copy. Most scarce. (4313) \$1,250.00



248. **[Van de Velde, Henry- Art Nouveau Printing Highpoint]** Nietzsche, Friedrich. **Also Sprach Zarathustra.** Leipzig: Drugulin for Insel-Verlag, 1908. First edition thus. Folio. Original stiff vellum with yapp edges with old gilt vignette on front cover, spine gilt with lettering surround by thick gilt-blocked design, after designs by Henry van der Velde. Limited to 430 Copies, to which this is number 265, printed the colophon in gold. A lavish and thoroughly Art Nouveau production featuring some of the best work by Henry van der Velde, Belgium architect and designer who is considered the originator of the Art Nouveau style, characterized by extended and stylized lines depicting natural subjects such as trees, flowers and human figures. A large book, measuring 10 x 15 inches and an inch and a half thick, featuring a double-page ornamental title, printed title with vignette, each part with separate title, head- and tail-pieces, all printed in purple and gold, all after designs by Henry van der Velde, text printed in black and gold, type designed in 1900 by G. Lemmen and Count Harry Kessler. *Also sprach Zarathustra*, Nietzsche's literary and philosophical masterpiece, consists of four parts, which were published between 1883 and 1885, however the complete work did not appear until 1892, and received little attention during his lifetime. Printed on handmade Van Gelder-Bütten paper with the signet of the Weimar Nietzsche Archive designed by van de Velde as a watermark. Henry van de Velde took over the entire process of book production from design to running of the press. Harry Graf Kessler had already occupied himself with the production of a luxury print of Nietzsche's Zarathustra in 1897 and, quite soon, commissioned Henry van de Velde, whom he had met in November 1897, with a design and Georges Lemmen with the development of the writing. "Thus Zarathustra (1908) came to be printed for the Insel publishing house in the three colors black, purple and gold, monumental in the format of the folio-size binding, monumental in the

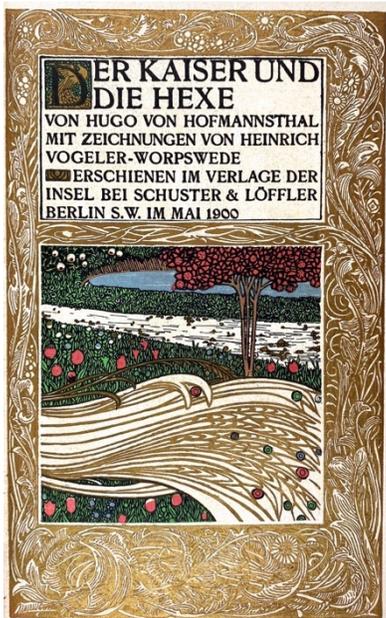
typographical beauty. [...]  
The decorative double title

underlines [...] van de Velde's intention to impose an artistic form on the object book that gave this life. [...] The recourse to the texts of Nietzsche was, incidentally, closely related to the appointment of van de Velde to Weimar. A wonderful copy, the binding in near fine condition with a slight weakening to small portion of upper outside joint, usual soiling, internal hinges solid with no signs of starting or weakening. Apart from minimal browntoning to preliminary pages, a fine copy internally. Certainly one of the more beautiful and significant illustrated press books of the period, if not since then. (3636) \$5,500.00



249. **[Vienna Secession] Brigitte.** 12mo. Original publisher's limp vellum with superb Secessionist style gilt stamped covers comprising stylized flame motif, and designs surrounding lettering, illustrated endpapers with similar design motif. Leipzig., Poeschel & Trepte, ca. 1910. Exquisite Secessionist and Art Nouveau illustrations, one full-page illustration at end, vignettes and border designs in text. 32pp. Some memorable

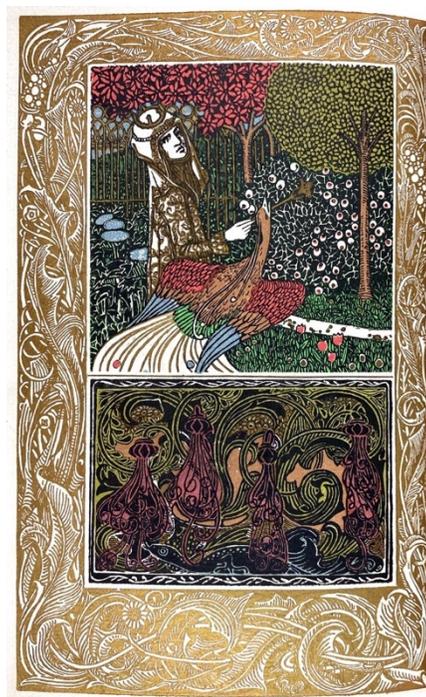
and unique design motifs presented here in this vanishingly scarce narrative about the glass painter Jakob Griesinger. No other copies located in the marketplace. Very good. (3791) \$1,750.00



250. **[Vogeler, Heinrich- Crowning Jugendstil Achievement]** Hofmannsthal, Hugo von. **Der Kaiser und die Hexe Mit Zeichnungen von Heinrich Vogeler-Worpswede.** Berlin: Verlage der Insel bei Schuster & Löffler, 1900. First edition.

Original publisher's full stiff vellum binding with gilt lettering on spine, stunning full color endpapers designed by Vogeler in green and red and highlighted in gold. Richly illustrated by Heinrich Vogeler with the celebrated double-spread illustrated title page and frontispiece in Jugendstil/Art Nouveau featuring vivid colors including green, red, blue, brown, and highlighted in gold. Illustrated half title and initials. Printed in only 200 numbered copies, of which this is Nr. 145. Printed on handmade, thick paper with watermark of the Insel Verlag. Printed in red and black throughout with elaborate, artistic layout on Alfred Walter Heymel's commission by Otto von Holten. In publisher's vellum, with the inner edges stamped in repeating gilt design. A remarkable copy, one of the nicest we have seen of this incomparable classic, with the stiff vellum boards nearly perfect, with no warping whatsoever. Small wear to edge

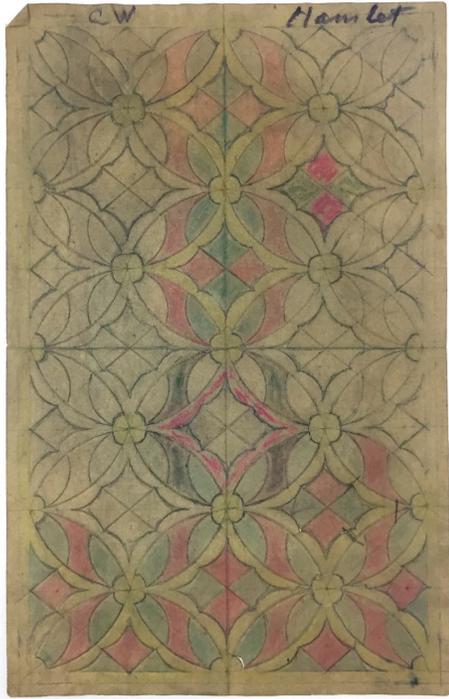
of front panel, a few brown stains to endpapers. Copious notes in pencil about the edition and old auction records on the verso of the front endpaper. Old presentation inscription on first, blank leaf. Inside clean and bright, and near in fine condition. One of the most beautiful early publications of Insel, with illustrations by Heinrich Vogeler. Vogeler's title page for "Der Kaiser," Hofmannsthal's lyrical one act play, is considered the peak of German Art Nouveau and also one of his masterpieces. In a superb green fine wove cloth clamshell case with quarter contrasting dark green crushed leather spine, gilt ruling and stippling and lettering on spine, and lined in lighter green felt, by Sean E. Richards. (4885) \$9,500.00



251. **[Volkman, Habs von]** Volkman, Habs von. **Strabantzchen. 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 Volkman. 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) \$1,500.00

252. **[Walser, Karl- Noted Swiss Artist]** Walser, Robert. **Fritz Kocher's Aufsätze ("The Painter. The Forest").** Leipzig: Insel, 1904. First edition. Original printed light green paper covered boards with decorative and pictorial front cover in light gold. A scarce and attractive work, with eleven wonderful drawings (plates) by Karl Walser, noted Swiss artist, designer and illustrator. This is the first issue of Walser's first publication, printed on Japanese paper. Karl Walser, the brother of the poet Robert Walser, has designed the cover drawing and the calligraphy of the double title and the chapter headings. Encouraged by Walser's contributions to the magazine "The Island," the publisher had agreed to launch a small collection of previous works. There were 1300 copies printed by Breitkopf & Härtel. But the sale was a disaster, after a year, only 47 (!! ) copies were sold. The remaining stock is said to have been sold in a department store. The fragile paper spine has been expertly repaired to yield a tight copy, in very good condition. All plates and internal pages clean and bright. A delicate book. With superb woodcut bookplate (raven) of contemporary owner, Frieda Liermann (1877-1958), Swiss painter. Housed in an exquisite folding clamshell box by Sean Richards, with green morocco spine bearing gilt lettering and design, superb marbled paper covered boards over the box. (4314) \$1,500.00



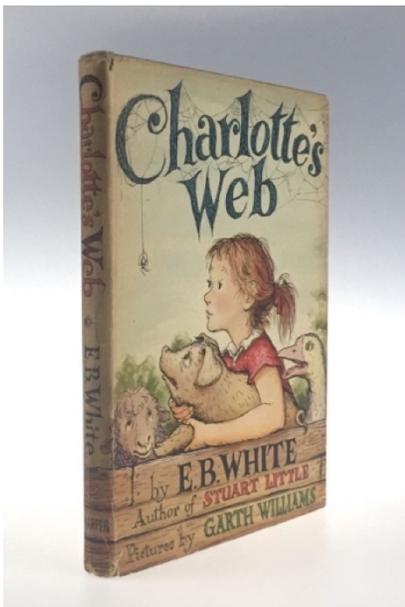


253. **[Walters, Curtis- Original Study Design for Binding] Original Maquette for Hamlet.** This is the original mosaic pattern maquette for the Walter's magnificent and groundbreaking mosaic binding on Shakespeare's "The Tragedy of Hamlet, Prince of Denmark," which was published in 1933. The intricate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

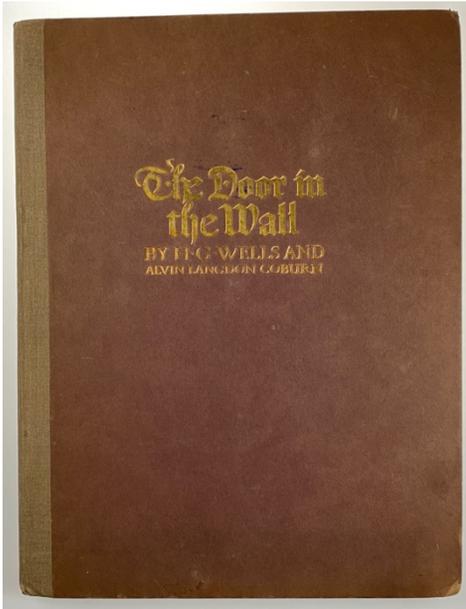
254. **[Watts, George Frederic] Watts, George Frederic. ALS, with Book Label of H. C. Marillier.** Two pages. Nice two page letter from George Frederic Watts (1817-1904), English Victorian painter of the Symbolist movement and becoming associated with DG Rossetti and the Aesthetic

movement in the 1860's. Written on his Limmerslease light green stationary, "Jan. 27, 1895, Dear Sir, I ought to have acknowledge the receipt of your letter of the 15th and returned my thanks for the pictures long ago but I am always from London in the Winter and get very much in arrears with my correspondence... my sincere desire has always been that Art should take its place as a factor in real education and general improvement and I think 'new directions' of your efforts extremely important and valuable. Very sincerely, G. F. Watts." Together with a book label "From the Library of H. C. Marillier, Kelmescott House, Hammersmith." The label and the ALS seem to have come together, but there is no indication if there is a link. (4237) \$375.00

255. **[Watts, Isaac] Logick: Or, the Right Use of Reason in the Enquiry after Turth.** London: Printed for Emanuel Matthews; Richard Ford, and Richard Hett, 1731. 18th Century full vellum-wrapped boards, with contemporary holograph title on upper spine. 365pp. with Contents in back. Covers soiled and slightly worn, internally very good and tight with usual thumbing and wear. Scarce and early title of one of Watts' important books. (3925) \$450.00



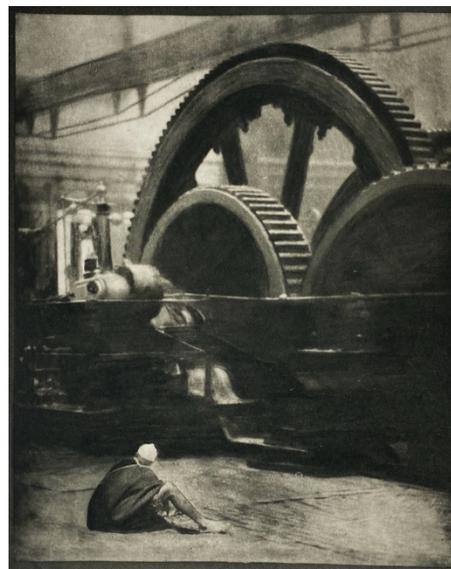
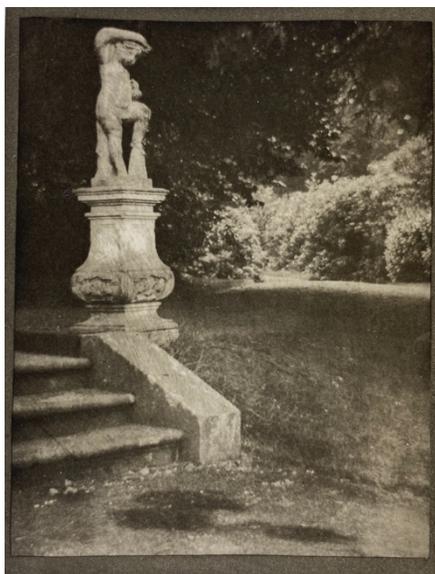
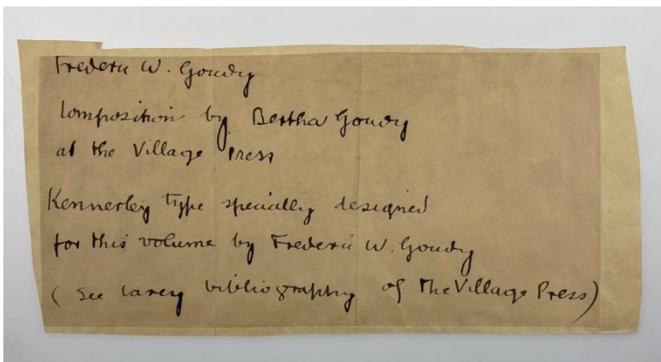
256. **[White, E.B.] Charlotte's Web.** New York: Harper & Brothers, 1952. First edition. A fine copy in near fine dust jacket. The finest copy we have seen of this enduring classic. . The first issue book and wrapper (stated "First Edition/ 1-B" on copyright page, unclipped price on from wrapper fly). Wrapper with very minor tears to top and bottom of spine, faint crease at bottom of spine, usually toning, else near fine. Book fine, with very bump to lower right corner. Former owner inscription on half-title, "J. Luce." Very scarce thus. (2524) \$3,500.00



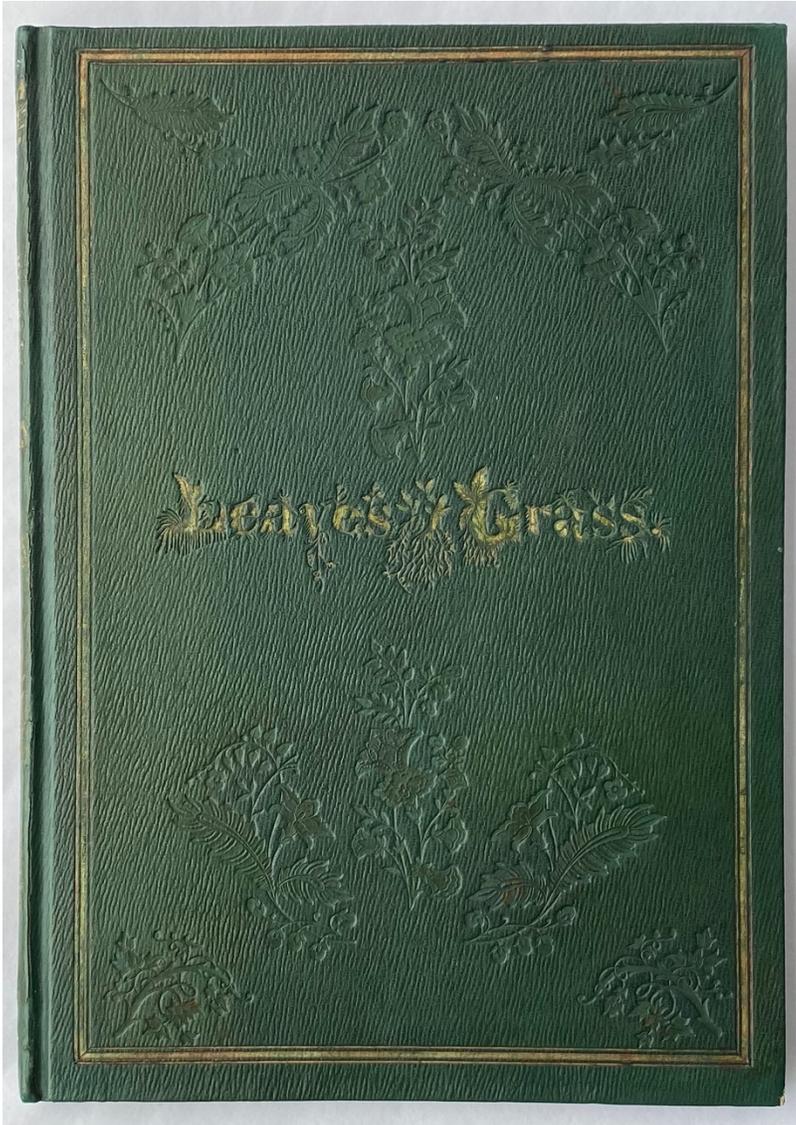
257. [Wells, H.G.- ASSOCIATION COPY: Magnificent Production, Mitchell Kennerley's Copy, With Descriptive Leaf written by Kennerley in Holograph, and Proof of Floriated Border Laid In] **The Door in the Wall**. New York and London: The Village Press, Mitchell Kennerley, 1911. First Edition. Folio. Original beige cloth backed light maroon paper covered boards with central bold gilt lettering on cover, printed paper label on spine. A wonderful Association Copy: Mitchell Kennerley's Own Copy of this celebrated book which he published and helped design, and laid in is a PROOF of a floriated border used as the first headpiece in the book (the bears pencil notation denoted number, and sizing, etc). As well, Kennerley's copy also has laid in a holograph note he wrote describing the book: "Frederick W. Goudy/ composition by Bertha Goudy at the Village Press, Kennerley Type specifically designed for this volume by Frederic W. Goudy (see Cary bibliography of The Village Press." The TRUE FIRST EDITION, complete with 10 exquisite photogravures from plates prepared by the artist and printed under his personal supervision. Printed by Bertha S. Goudy of the Village Press, NY with "Kennerly" type designed by Frederick W. Goudy for this volume.



Our copy containing the complete run of 10 gravures in original state, (Limited edition of 600 copies on French hand-made paper, of which only 300 copies have the complete hand-pulled photogravure illustrations, as this copy). The photographer, Alvin Langdon Coburn (1882-1966), was a close friend of Alfred Stieglitz, and had numerous shows at Gallery 291. Intricate and attractive decorative initials and headpieces throughout by Frederic Goudy. Corners bumped, usual offset oxidation from photogravures, a near fine copy of a wonderful and significant Association Copy bringing together many luminaries in the art and printing world. (6093) \$6,500.00



*Stunning First State “Leaves of Grass,” in Remarkably Preserved Original Cloth*



258. [Whitman, Walt- Stunning First Edition *Leaves of Grass* in First State Cloth Binding] *Leaves of Grass*. Brooklyn, New York, 1855. First edition. Quarto. Original publisher's dark olive green cloth with gilt-stamped triple-rule frame and title, blindstamped leaf-and-vine designs, on both covers, gilt stamped spine with title and similar designs. Original marbled endpapers, all edges gilt. **The first state, extra-gilt binding (Myerson Binding A). First state frontispiece portrait of Whitman, printed on heavy paper, directly impressed onto the page.** The portrait was wrought by Samuel Hollyer after a daguerreotype of Whitman taken by Gabriel Harrison in July 1854. **With an astonishing 11 of the 14 known uncorrected errors (as provided by Ed Folsom in his *Walt Whitman Bibliography of Copies*):** p15 contains "I"; p16 with comma; p23 with "abode"; p23 with "canvass"; p24 with comma; p32 with semicolon; p37 with "furs"; p45 with "am"; p52 without period; p56 duplicated "me me"; p58 contains "aud."

This gorgeous copy of the first edition of *Leaves of Grass*, was self-published by Whitman, who also designed the binding, chose the typeface, designed the pages, worked with an engraver on the frontispiece, and even set some of the type himself. One of only three hundred thirty-seven copies (795 copies in total were privately printed by Walt Whitman) in the extra-gilt first state binding (Binding A), with first-state portrait frontispiece on heavy paper. With copyright information printed on

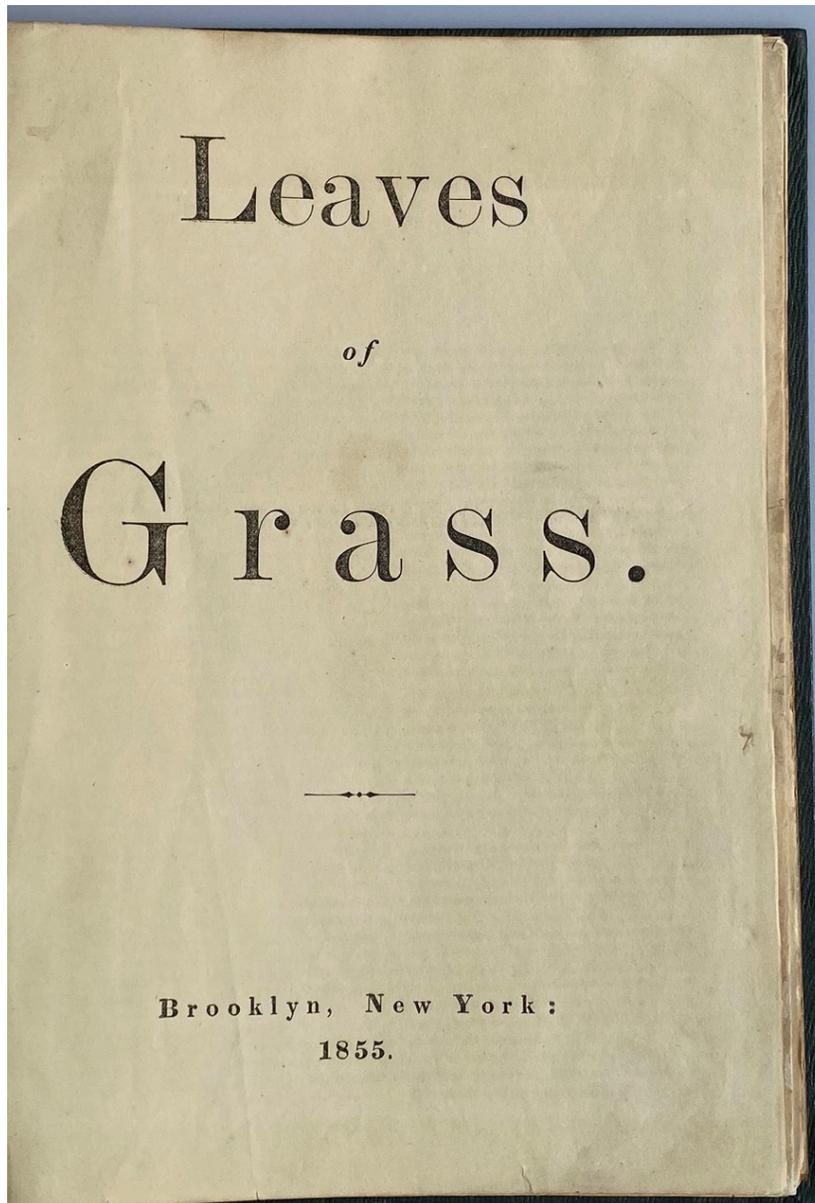
copyright page (only a handful of copies are known that appear without it).

Whitman's *Leaves of Grass* has a fascinating printing history, and some of the more arcane bibliographic points of issue are still being debated, though much has been elucidated by the recent work of Ed Folsom (*Whitman Archive, Census*, etc), Joel Myers (*Walt Whitman, A Descriptive Bibliography*), Ted Genoways and Michael Winship (University of Texas). What is clear, is that copies of the greatest rarity and demand are those in the original first state binding with the first state frontispiece and with uncorrected textual errors. If all of these are found (with original uncorrected errors in greater proportion), what remains, of course, is condition, and our copy, with some expert restoration to spine and some paper mending to early leaves, provides wonderful preserved covers and gilt, as well as very presentable internal condition, considering the fragile, thin paper used.

The *Leaves of Grass* was printed on a shoestring budget by Whitman, at the printing shop of a local acquaintance, Thomas Rome, who had very little experience in printing entire books, and who specialized in printing legal documents. This, in consideration of the fact that Whitman had very little funds to finance the project, certain aspects of the printing were not high grade. Especially, the paper was very thin and easily torn by just casually leafing through the text. As well, the inking was spotty and unreliable.

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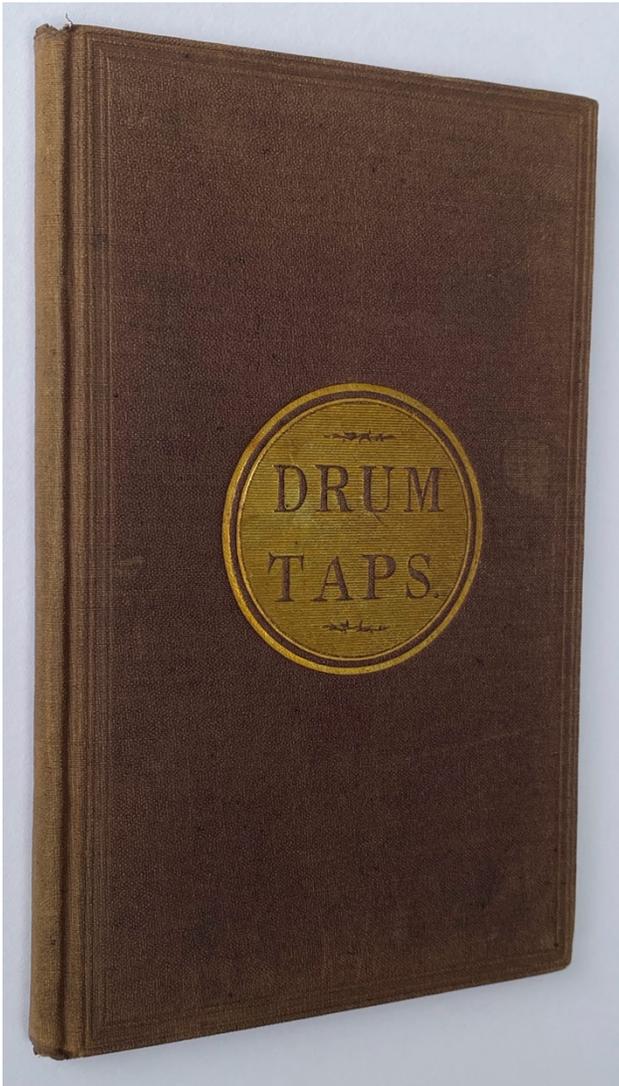
**CONTINUED: Stunning First State "Leaves of Grass"**



The binding used a rare type of cloth, termed morocco cloth, which gave a smooth sheen appearance, not unlike a smooth-grained morocco leather. This caused weakening at the spine, and thus, very few copies in the original un-restored state have remained. Housed in a custom half-morocco clamshell box. (5029) \$95,000.00

*A high-water mark in American poetry, Leave of Grass has been called America's second Declaration of Independence. The centerpiece of this wonderful book of poetry is the renowned "Song of Myself," a poem of fifty-two sections. Philip Callow, in his book, "From Noon to Starry Night," aptly comments: "If Emerson is, in John Dewey's words, the philosopher of democracy, then Whitman is indisputably its poet. In Whitman we have a democrat who set out to imagine the life of the average man in average circumstances changed into something grand and heroic... He claimed that he had never been given a proper hearing, and spent his whole life trying to publish himself. A hundred years after his death, the strange fate of his book is known. He said often enough that it had been a financial failure, signed it and himself over to posterity, a 'candidate for the future'... but there has never been a more remarkable poem. Without a doubt, Whitman's Leaves of Grass stands as the most important and influential volume of poetry ever written in America. Housed in an exemplary three-quarter dark green crushed morocco folding clamshell box matching the color of the book cloth, and with superb marbled paper on both covers of box, gilt ruling and raised bands with lettering on spine.*

*Whitman's Rare First Book, Presented Copy to a Neighbor Boy by Whitman, Excessively Scarce First State Before Whitman Recalled the Book from Publisher to Add New Poems, Just Following Lincoln's Assassination*



259. [Whitman, Walt- Very Fine Copy of the Exceedingly Scarce First Issue Drum-Taps, Presented Copy Given by Whitman to a Boy Next Door, As Recorded by the Boy's Subsequent Presentation Inscription Years Later] **Drum-Taps** First edition. New York, 1865. 7 1/4 x 4 1/2 inches. 72pp. Original publisher's brown sand-grain cloth with blindstamped triple-rule frame, front cover with bold gilt-blocked circular background in horizontal weave, surrounded by single circular gilt frame; the back cover with exact same motif, but in blind. **A FINE COPY**, with virtually no signs of wear. **PRESENTATION COPY FROM WALT WHITMAN TO A NEIGHBOR BOY, LEONARD HORNER**, in the hand of the recipient (though as an older man), as follows: "Presented to Leonard Horner by Walt Whitman- (in Person) Jan - 1885-- (to be given to his Mother)," written in wavering hand on the front free fly. As well, there is are signature initials on the upper right of the same page, "PEH," more than likely the party to which Horner later presented the book.

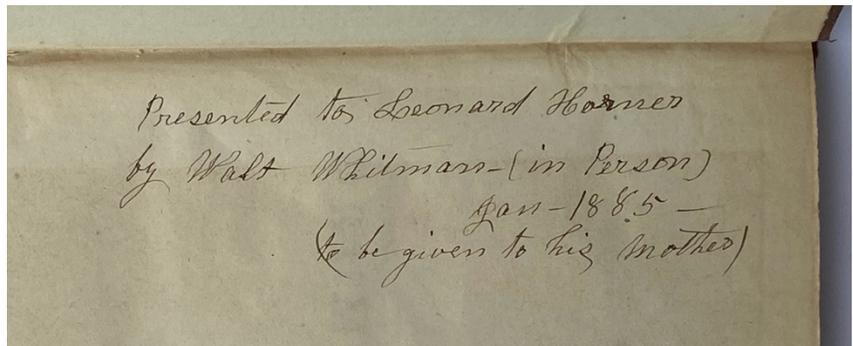
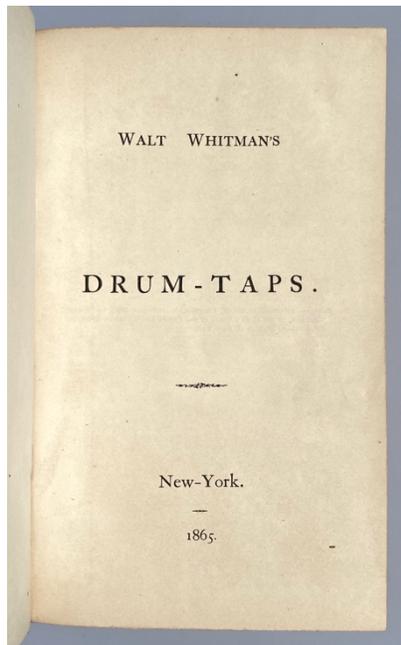
Regarding this superb Presentation, Ted Genoways, Whitman scholar, makes these following fascinating observations: "The name "Wm. Leonard Horner" (apparently in his own hand) appears in one of Whitman's notebooks for early 1885, at which time he was only 9 or 10 years old and lived near Whitman in Camden. (Whitman's house was just off South Fourth Street; Horner's family lived on South Fifth.) Based on his young age at the time of Presentation, it is likely that this inscription was made late in life as a memento for whomever Horner was giving it to (perhaps "PEH.") All of this would go a long way toward explaining the rare first binding version of the book. Whitman bound some copies but seems to have largely withheld them—probably because of the evolving events around Lincoln's death and burial." Interestingly, Horner's father, George, sold retail groceries in Camden and specialized in butter. Young Leonard may have been a delivery boy

for his father, and came to meet Whitman on his deliveries.

*Drum-Taps* was first published (privately) as a separate book of 53 poems (72pp.) in 1865, first by Peter Eckler. However, Eckler actually subcontracted with another printer named Alvord, who did the actual printing. The second edition of *Drum-Taps*, which is much more commonly available today, included eighteen more poems (often termed the "Sequel" to *Drum-Taps*). The first printing (as per our copy) was contracted to print on April 1, 1865, and Whitman reported it was "now to press" on April 26 and would be ready for delivery to the binder by the beginning of May. Whitman then wrote to Eckler on May 3, 1865, to deliver the sheets to the binder. As for the Second Edition ("The Sequel"), Whitman famously halted the original dispersal of his newly printed book in order to add, especially, one poem, and then finally a 24-page sequel of poetry, the second edition, which became widely referred to as "The Sequel to Drum-Taps." The background and history of the events is palpably heartbreaking. In the morning of April 15, 1865, newspapers began to unfold the terrible news of the assassination of President Lincoln, and Whitman, deeply saddened by his passing, felt a responsibility to use his book as a vehicle for grieving. Over the following months Whitman split time between Brooklyn and the Capitol

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## Drum Taps- Continued

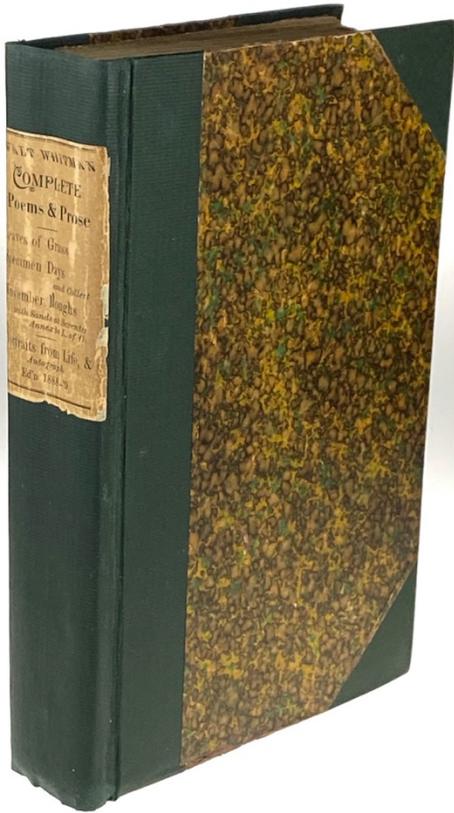


while also adding several additions to his compilation of poems. His poem “When Lilacs Last in the Dooryard Bloom'd,” added to the sequel, became extremely popular, and arguably his final and perhaps greatest single success of his career. Not to be lost in all of this, and especially for the historian and bibliographer, the second printing far outsold and remained in circulation to a far greater degree than the true first edition. To be sure, the first edition, without the Sequel, is one of the great “holy grail” unobtainable Whitman objects of importance in the bibliographic world.

How rare is the first issue? Very few copies of the first issue have found their way to the marketplace (we have not been able to locate one in the past 30 years). Ed Folsom, Whitman scholar, declares (private communication) “The big question is how many of those original 500 printed sets of pages got bound? We know that Whitman paid for 100 of them to be bound, so there may have been as many as 100 bound copies of the original first issue *Drum-Taps* that existed back in 1865, but that seems unlikely. F. DeWolfe Miller's exhaustive 1959 account of the composition and printing history of *Drum-Taps* (in his facsimile reproduction published by Scholars' Facsimile & Reprints) says this: 'What happened to most of the hundred copies Whitman paid in advance to have bound, no one seems to know. Whitman may even have reduced the order to only a few. My census of the known copies . . . accounts for only eighteen.'” (5030) \$27,500.00

*The importance of Drum-Taps in the oeuvre of American poetry cannot be minimized. With the Civil War opening in April of 1861, Whitman's poetic and philosophical attention was focused on the chaos that soon grew to a fever pitch in the United States. His vision of democracy and freedom developed palpably during this time. In the winter of 1862, Whitman went in search of his brother, George, who'd been wounded in the Battle of Fredericksburg, and after witnessing casualties of war at the hospital, Walt was profoundly moved. For the next three years, he would devote himself to helping the soldiers. This experience no doubt helped shape some of the poems found in “Drum-Taps,” being directly based on events transpiring in these places. Years later, Whitman told Horace Traubel that Drum-Taps was “put together by fits and starts, on the field, in the hospitals as I worked with the soldier boys.” We present here a fine copy of Whitman's most scarce book, with a fascinating Presentation history and provenance. Housed in a beautiful quarter green crushed morocco folding clamshell box with green cloth boards with gilt ruling, spine of box with five raised bands, gilt lettering and ruling.*

*Signed by Walt Whitman. Further Inscribed by Horace Traubel, Whitman's Literary Executor, and Probably in Whitman's Room at the Time of his Death*



260. [Whitman, Walt- Signed First Edition of Complete Works, Additionally Inscribed and Presented by Horace Traubel, Whitman's Close Friend and Personal Secretary] **Complete Poems and Prose of Walt Whitman, 1855... 1888. Authenticated & Personal Book (handled by W. W.)... Portraits from Life... Autograph.** Camden: No Publisher, printed for the author in Philadelphia by Ferguson Brothers, 1888. First edition. Thick quarto. Original publisher's three quarter green cloth over brown mottled paper boards, original printed paper label on spine, uncut. First edition of the highly desirable first collected edition of Whitman's works, one of only 600 copies, signed by Whitman. This copy additionally inscribed by Horace Traubel, Whitman's literary executor, and probably in Whitman's room at the time of his death. On the front endpaper, Traubel has inscribed this copy, "To Willie Innes with the love & regards of Anne and Horace Traubel. Dec. 25, 1893." As well, and duly noted below this inscription is that this volume was later given to Traubel's daughter, Gertrude (who, upon her death, left it to the Innes family. Traubel was Whitman's close friend and confidant during the poet's final years. From Philip Callow's marvelous, .. A Life of Walt Whitman: "A young bank clerk who had known Walt since childhood, running errands and delivering messages for him, [Traubel] undertook the task of recording Whitman's conversations in shorthand... Horace came in most evenings and became an indispensable caller for the sick poet who knew he would never walk down his beloved open road again. "I'm a prisoner,' he once said, managing a smile, 'but you are not my jailer. You are in fact my deliverer.' With Horace Traubel at his elbow he managed to get out a pocket-sized edition of *Leaves*, and then a large one-volume edition of

his poetry and prose." Whitman died in 1892, with Traubel at his side. As one of Whitman's literary executors, Traubel gave away a number of the signed copies of Whitman's works which the poet had stockpiled in his room. This is likely one of those copies in Whitman's room at his death. Will Innes was a friend of the Traubel family, and gave a significant portion of his library to his granddaughter, Gertrude, in 1967, who became a great advocate and enthusiast of Whitman. **SIGNED BY WHITMAN** on the *Leaves of Grass* title-page. \$12,500.00

*The book was issued for Whitman by the publisher with four portraits, including a photographic title page. Published only four years before the poet's death, this edition was referred to by Whitman as his "big book... essentially THE book, irrespective of expensive binding: it has portraits, notes, title page- all the guarantees of my personality: it is as clearly THE book as anything could make it. "Laid in is an additional photographic image of what amounts to his portrait appearing on the title page, without any of the lettering, and appears to be signed and dated Nov: 2 1888. Finally, an autograph note signed is laid in, in blue pencil, to "Dear Friend," and signed, William Herschel, with a philosophical message about the "peculiar instrumentality offered by the medium's organism through and by whom I corresponded with you, my desire, and intention is to instruct you in Spirit Photography under the Spiritual system that I can obtain." An exemplary, near fine copy of a book seldom found in presentable condition, owing to its size and weight. A wonderful Association Copy bringing together many facets of Whitman's end of life scenario. Housed in a superb dark green quarter crushed morocco folding clamshell case with five raised bands on spine, gilt lettering. [#5031]*



*Thank you for your time*

