

# NUDELMAN RARE BOOKS

## CATALOG THIRTY-EIGHT



Item 188. EXQUISITELY BOUND BY RIVIERE. Shelley, Percy Bysshe. *Rosalind and Helen. A Modern Eclogue*. London: Printed by C. H. Reynell] for C. and J. Ollier, 1819. First Edition.

### HOW TO ORDER

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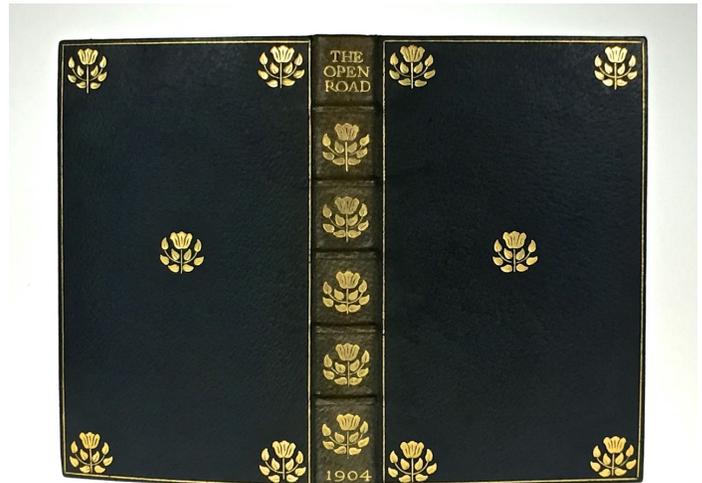


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1. [Ackermann Publication] *The History of Rugby School; Dedicated, by Permission, to the Noblemen and Gentleman Trustees of that Institution.* London: R. Ackermann, 1916. First separate edition. Folio. Bound in 19th century three-quarters vellum, 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. [Adams, R. R.- Fine Binding] 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, 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 spine slightly, corners very slightly rubbed, an extremely tight and solid binding, near fine. (#1883) \$2,750.00



Bound by Katharine Adams

3. [Adams, Katharine- Fine Binding] Lucas, E. V. (comp.). *The Open Road; A Little Book for Wayfarers.* London: Grant Richards, 1904. 12mo. Understated and highly recognizable Katharine Adams binding, pupil of Sarah Prideaux and Douglas Cockerell as well as T. J. Cobdden-Sanderson. Bound in fine blue-gray pigskin with both covers attractively gilt with five bold gilt and large leaf and flower designs at each corner and center, single gilt fillet border, spine divided into six panels with raised bands, lettered in the top panel and dated at the foot, the other panels (five) bearing the same leaf and flower motif as the covers, double-ruled gilt fillet borders on dentelles. Signed by Katharine Adams in gilt on the rear turn-in with her monogram, "K/A" separated by a single gilt diagonal line. Adams set up her own bindery shop in 1901, in London, binding personal books for such luminaries as Sydney Cockerell and producing many exquisite bindings for the three top private press firms, Kelmscott, Ashendene and Doves. This binding may have been commissioned by Adams for an unknown party, and bears the bookplate of Alfred Acland (1858-1937) of Feniton Court in Devon. In 1885, Acland married Beatrice Danvers Smith, the daughter of W. H. Smith: the Feniton Library contained a number of books bound by the W.H. Smith Bindery, which was managed by Douglas Cockerell from 1905 to 1914. (#3489) \$2,850.00

4. [Aesop Fables] *Fabulae Aesopi Graece et Latine, nunc denuo Selectae: eae item, quas Avieus Carmine Expressit... in Usum Scholarum.* Amstelaedami: Apud Jansonio Waesbergios, 1726. 12mo. Early marbled paper wrappers. Text in Greek and Latin in columns, with woodcut title vignette and 47 woodcut illustrations by Van Siche. Spine paper worn off. A very nice copy of a rare Aesop title. (#3428) \$325.00





**Aesop Fables, 1699**

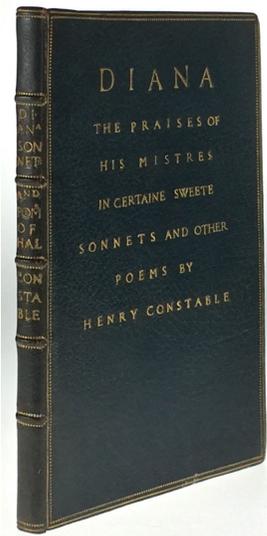
5. **[Aesop Fables]** *Fabulae Aesopi Graecae et Latinae, nunc denuo Selectae: eae item, quas Avieus Carmine Expressit... in Usum Scholarum.* Utrecht: Ex officina Viduae Georgii a Poolsum, 1699. First edition thus. 12mo. Early marbled paper wrappers. 134pp. Woodcut title illustration and 47 woodcut illustrations by Van Sichem. Last leaf torn and largely lacking. Exceedingly scarce. (#3429) \$425.00

6. **[Alken, Henry]** *Illustrations to Popular Songs.* London: Thomas McLean, 1822, but later. Oblong folio. Attractively bound in full green crushed morocco by Bickers and Sons, with gilt design motifs on all four corners both covers, gilt ruling, spine gilt; old spine preserved and laid down. Pictorial title and 41 plates only (of 42, lacking "The Sportsmen all rode..."), all hand-colored soft-ground etchings with multiple images, borders with water-color wash, interleaved, some soiling and light staining, pictorial title water-stained at upper edge mostly affecting border, a few plates with marginal defects repaired, title page with small tear, penultimate plate torn and slightly defective at fore-edge (laid down). With faults, still a nice tight copy of a rather scarce and desirable Rowlandson production. (#3549) \$850.00

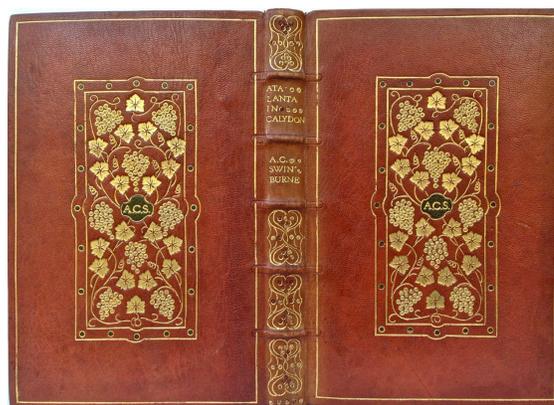
*"We are shocking bad visitors! I don't seem able to reform..."*

7. **[Allingham, William- Autograph Letter Signed To Mrs. Hunter].** One page, gray paper with red letterhead: Sandhills, Witley, Codalming. Allingham, noted English poet and Pre-Raphaelite associate, writing to a host, regarding a recent dinner, begging their forgiveness in not thanking sooner and presenting his book. "July 5, 1884, Dear Mrs. Hunter, It was a delightful and interesting dinner and we have been longing ever since to thank you-pray believe that we do so heartily. We are shocking bad visitors! I don't seem able to reform. Will you be so kind as to accept this accompanying little book and believe me, Sincerely yours, W. Allingham." (#2245) \$375.00

8. **[Arts & Crafts- Fine Binding]** Constable, Henry. *Diana: The Sonnets and other Poems Of Henry Constable.* London: Basil Montagu Pickering, 1859. Attractive Arts & Crafts binding in dark blue-green morocco on slightly flexibly boards. Spine with five raised bands, each decorated with two rows of gilt stippling, the gilt-stippled dots repeated on the perimeter of both covers and dentelles. Printed at the Chiswick Press. 8vo. 79pp. Page edges stained blue. A bit of rubbing to edges, near fine. (#3571) \$325.00



9. **[Arts & Crafts- Fine Binding]** 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 publishers woodcut at end. Printed on fine laid paper, all edges gilt. Very minor brown-toning only to first sheets, else fine. (#2145) \$1,850.00



10. **[Ashbee, C. R.- Essex House Press Scarce Booklet]** Ashbee, C. R. *A Report by Mr. C. R. Ashbee to the council of the National Trust for Places of Historic Interest and Natural Beauty...* 1900-1901 [1901]: Essex House Press, London. 4to. Original folded sheets on handmade paper in two gatherings. 24pp. Limited and Numbered, printed on Limitation Page: "350 Copies, the first 50 on Essex House Paper, are reserved." This is copy 34, thus a part of the Special Handmade Paper issue. Printed throughout in red and black. Fine. A rare and attractive work. (#3479) \$225.00

**Three Separate Austen Editions, 1857, Derby & Jackson**

11. **Austen, Jane. *Pride and Prejudice/Northanger Abbey [together with] Sense and Sensibility/Persuasion [together with] Emma.*** New York: Derby & Jackson, 1857. First editions thus. Offered here are three very scarce and separate editions, issued by Derby & Jackson in 1857, but not simultaneously, that



is, not issued as a set. Six separate titles, similar bound in contemporary three quarter brown calf, five raised bands, gilt lettering on spine, marbled boards, marbled endsheets and marbled edges. Owned by same individual (contemporaneously) and inscribed in all three volumes on front fly: "A. B. Parker, Oct. 2, 1866." As well, Parker has added his accession number into each volume, "No. 32, No. 33, and No. 34," respectively. A rare grouping, made more interesting by the common provenance, putting these rare editions together in one place. Mostly very good, one volume with spine chipped away on top panel. Hinges split and chipped, except *Sense and Sensibility*, which has hinges intact. Calf and marbled paper showing wear, corners bumped and chipped, browning especially to prelims, one signature neatly sprung, not detracting. We have not been able to locate any groupings similarly bound for this early Austen print, as a series. Most rare thus. (#3493) \$3,250.00

**Jane Austen First American, Mansfield Park**

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



rubbed; pastedowns loosened volume 1, scattered foxing throughout (occasionally heavy Volume 2), small chips at deckle, old penciled numerals on front endpapers, paper repairs on two leaves in volume 1, with no loss of text. (#1948) \$8,500.00

**The Second Edition *Pride and Prejudice*, 1813**

13. **Austen, Jane. *Pride and Prejudice.*** London: T. Egerton, 1813. Second edition. 12mo. Three volumes. Contemporary half calf over marbled boards, spine gilt with leather lettering pieces (two perished, one with partial loss). Half-title are not present. The second edition appears to be even scarcer than the first. According to Gilson, the publishing history is rather obscure (i.e., the size of the edition is not known). However, it is known that the second edition was entirely reset, resulting in occasional variations with the page as well as spelling and punctuation and wording (Gilson A4 has a list of alterations). Covers and spines scuffed with some splitting along extremities, fore-edges slightly bumped in areas, joints strengthened. There is scattered light foxing and neat contemporary ownership inscriptions on title page of each volume. (#1949) \$9,500.00



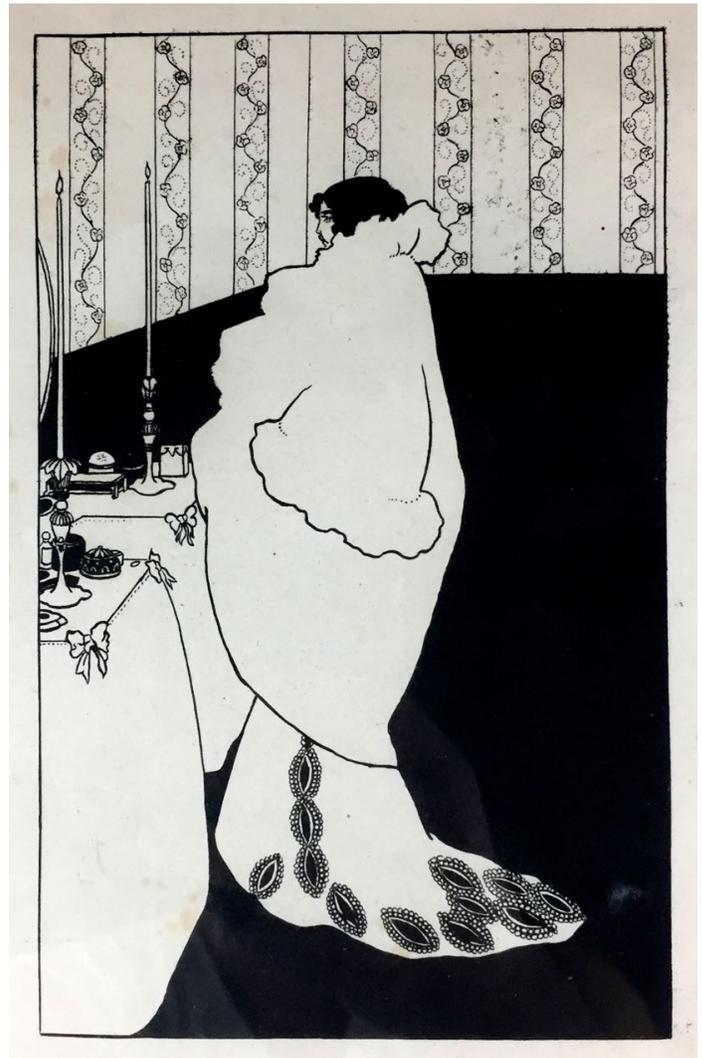
14. **[Avril, Paul- Fine Binding, Deluxe Issue, Signed by Avril]** Uzanne, Octave. *L'Eventail (Suite des Gravures).* Paris: A. Quantin, 1882. First edition. Quarto. Sumptuously bound by MATTHEWS in full crushed light brown morocco with blind-stamped rules, raised bands, bound to a Jansenist style, with 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 vignette 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 wear on outer joint of front cover (not weakening). A lasting rarity thus. (#3350) \$3,250.00

15. [Bauer, John, Illustrator] Graner, Cyrus. *Bland Tomtar Och Troll: En Samling Sagor*. Goteberg: Ahlen & Akerlund, 1914. Original white cloth color pictorial oval illustration stamped in gilt on cover by John Bauer, gilt lettering on cover and gilt stamped vignette of two gremlins roaming below clouds, as well as further lettering. Illustrated endpapers with delicate repeating vignette illustrations in light green by Bauer. 11 superb tipped-in color plates and 4 black and white illustrations on whole page, in the text, all by John Bauer, with illustration page noting on last page. There are many variant cover designs, plate and illustration numbers for this book, but the scarce first and/or early editions all must be Ahlen & Akerlund. We believe the book was first issued in 1913, therefore this is probably the second printing or edition. The illustrations by Bauer are decidedly Jugendstil in nature, highly decorative and very allegorical. The book is rarely found in presentable condition, owing to the acidic paper it was printed on, and the mounted plates just can't hold up with age-related wear. Our copy is quite nice, with obvious reattachments of two or three mounted plates, a few tears, hinges cracked with rear hinge staples showing. Still a wonderfully distinctive and scarce work by Bauer. (#3529) \$450.00

16. [Baum, L. Frank] *Mother Goose in Prose*. Chicago: Way and Williams, 1897. First edition. Quarto. Original color pictorial cloth with famous illustration by Maxfield Parish. First Printing, with (leaf with a credit to the printer on its recto is immediately followed by rear free endpaper with no intervening blank leaves. Baum's first children's book. 14 plates (12 large b/w illustrations, title on same stock as the plates, and a plate that has a small illustration and the phrase "Pictures by Maxfield Parrish"). Covers clean, spine sunned and moderately worn at crown and base, corners slightly thumbed. One plate with very small tear lower margin. A very nice, tight copy. (#3342) \$3,250.00



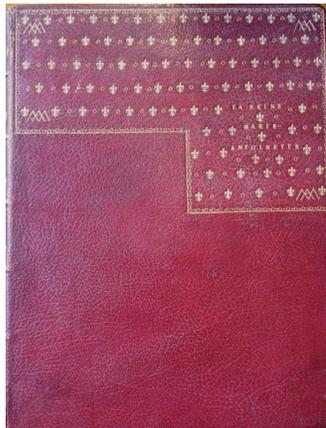
17. [Beardsley, Aubrey-Printer's Proof] "*La Dame aux Camelias*," Image size: 4 1/2 x 7 inches. Famous lithograph image of "*La Dame aux Camelias*," by Aubrey Beardsley. A framed and matted original printer's proof, with remnants of a Heritage Gallery label on back of frame, verifying the print as a 'Printer's Proof,' from a representative of the British Museum. As well, referring to lower right of image, "there you will note penciled marks of the publisher's [directions to] printer." One of Beardsley's more celebrated images, the drawing was first published in the journal, *St Paul's*, on 2 April 1894, and even at that time it was one of Beardsley's most popular images. Six months later, it was illustrated, with the present title, in Volume Three of *The Yellow Book*, an avant-garde journal of which Beardsley was art editor. Very light toning to margins, very good. A scarce and desirable Beardsley proof. This would be provided in its modest frame. (#3548) \$1,250.00

18. [Bell, Robert Anning, Illustrator] Shakespeare, William. *The Tempest*. London: Freemantle & Co., 1901. Original publisher's full vellum binding with original copper-colored silk ties, superb pictorially gilt-stamped cover of scenes from the *Tempest*, all-over, on cover and

spine. No. 34 of 174 Copies only, **signed by Bell** and with a hand-written limitation statement (probably not by Bell) on front free fly: "This Edition is limited to 174 copies, such signed by the Artist, and of which this is No. 34 (in red ink) Robert Anning Bell (signed by artist)." Pictorial title page, frontispiece and 25 superb full-page illustrations by Bell, as well as numerous half-page, head and tailpieces, etc. Fine. Housed in simple light green slipcase. (#3528) \$950.00

19. **[Birkenruth, Johanna-Fine Binding]**

Nolhac, Pierre de. *La Reine Marie-Antoinette*. Boussod, Valadon et Cie, Editeurs 1890. 184 pp. Bound by Birkenruth in full maroon morocco with five raised bands to spine and decorative gilt tooling to front board and spine. Gilt turn-ins and marbled endpapers. Top edge gilt. Bound by Johanna Birkenruth, with her stamp.

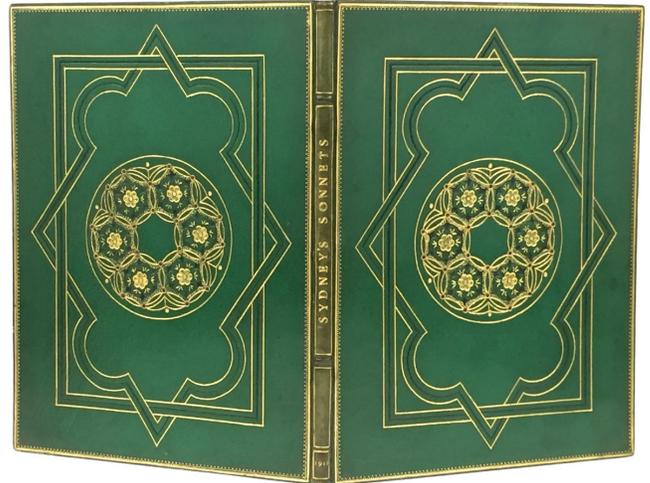


A rather plain and unimpressive binding for Birkenruth, and this must be a very early example of her work, predating her later association with Frank Karlake's exhibition of bindings by women binders in 1897 and the founding of the Guild of Women Bookbinders in 1898. Boards slightly edgeworn and marked. Ink inscription to first blank. Scattered foxing. Color frontispiece portrait engraving. With 28 additional engravings and photographic plates. Text in French. Very Good condition. (#3576) \$1,750.00

20. **[Blue Sky Press- 100 Copies, Illumined]** Khayyam, Omar (Moore, Edward, Comp). *Spoil of the North Wind, With Ephemera*. Chicago: Blue Sky Press, [1900] 1901. Original color decorated paper-covered boards with attractive Art Nouveau tree and rose design. Special Illumined Edition, Limited to 100 Copies, Signed by Publisher, Langworthy, printed on Shandon paper. Superb color title and attractively illumined in sparing, pastel colors in decorative initials throughout. A fine copy. Together with an announcement for *How Jacques Came into the Forest Arden*, 4pp, with large decorative woodcut as well as another announcement for the same book, with hand-colored decorative initial. All fine. Scarce thus. (#3578) \$525.00

21. **[Blunt, F. E.- Binding, Fine Binding]** Lamb, Charles. *Some Sonnets of Sir Philip Sydney*. [London]: L.C.C. Central School of Arts & Crafts, 1911. First edition thus. A beautiful and scarce binding by F. E. Blunt, student of the School of Arts & Crafts, who trained under the famed Peter McLeish and alongside Alexander J. Vaughan. Bound in fine smooth green levant with

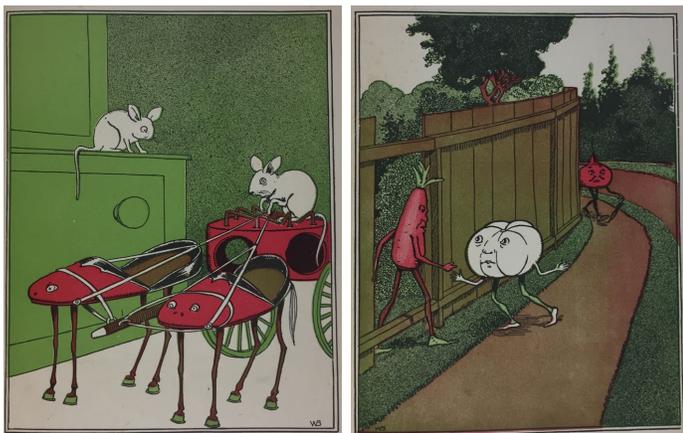
geometric arts and crafts motif on both covers in gilt, ornate centerpiece with red dots and ringlets and carbon, also mirrored on both dentelles, gilt lettering to spine. In contemporary felt-lined slipcase in red cloth. Binding is signed by Blunt, on rear dentelle, in gilt pallet. AEG. Blunt exhibited in the 1912 and 1916 A&CES exhibition, and later became a partner in the Blunt bookbinding 'dynasty,' as well as becoming an instructor at Camberwell School of Arts and Crafts through the 1920's. Some fading to spine, otherwise near fine. Scarce example of a quality Arts and Crafts binding by Blunt. (#3467) See photo below. \$1,750.00



Item 21. Bound by Blunt

22. **[Bohatta, Ida- Illustrator]** Stifter, Adalbert. *Das Heidedorf*. Wien: Anton Schroll, [ca. 1925]. Original beige smooth calf with gilt lettering and design on cover. 94pp. With 6 original lithographs by Ida Bohatta, (b. 1900 in Vienna), also Ida Bohatta-Morpurgo, an Austrian children's book illustrator and author who attended the Kunstgewerbeschule. Scarce. (#3517) \$175.00

23. **[Bonet, Paul- Fine Binding]** Francois Villon. *Les Oeuvres de Francois Villon*. Paris: Cite des Livres, 1926. First edition thus. Distinctive half dark blue morocco binding by Paul Bonet [binding signed "Paul Bonet" in all caps on front dentelle], consisting of inlaid brown and gilt-blocked squares, gilt ruling and lettering with red fantasy marbled boards (and endsheets) leaving an additional space of blue morocco at outside edges of boards. A representative binding of the celebrated Belgian bookbinder, Paul Bonet, probably the most influential of all French bookbinders of the period. This is an example of his earlier work, typified by geometrical gold fillet designs such as this binding. later inscription on front fly, very slight corner bumping, else fine condition. #986 of 1000 Copies. (#2156) \$2,750.00



24. **[Bonte, Willard- Anthropomorphic Illustrations]** Bonte, George Willard. *Tip Top and other Spinning Rhymes*. New York: H. M. Caldwell Co., [1904]. First edition. 4to. Green illustrated cloth with half-size (vertical) color pictorial insert, color illustrated title in red & green, color frontispiece, 18 superb color plates, color illustrated floral borders around the text, all by Willard Bonte, with many alluring anthropomorphic illustrations and themes. Bonte (1873-1946) worked early on as an illustrator and then later as Art Director for the *New York Herald* as well as for Warner Brothers. Extremely scarce, Worldcat locates only one copy. Minor darkening to spine, sl. soiling, minor edgewear, very good and bright. (#3574) \$525.00

25. **[Borglum, Gutzon]** Borglum, Gutzon *Exhibition of Sculpture- Signed by Borglum*. New York: De Vinne Press for Gutzon Borglum, 1914. First edition. Beautifully bound in Roycroft binding style, in three-quarter brown crushed morocco with back ruling and gilt dots, elaborate Roycroft-style signature spine. This is the rare exhibition monograph, signed by the famed sculptor below his photograph on p. 41: "Sincerely yours, Gutzon Borglum, 1915." Fine copy of a gorgeous binding, very possibly bound by a member of the Roycrofters. (#2931) \$1,750.00

26. **[Bradley, Will- Illustrator]** Crane, Stephen. *War is Kind*. New York: Frederick A. Stokes Company, 1899. First edition. Title-page, 22 woodcut illustrations, including 6 full-page, designed by Will Bradley. An uncommonly fine copy, with virtually no signs of wear, a special sign of this being an unworn upper margin of spine, usually the first to go on this title. Original gray paper covered boards with exquisite and famous Nouveau-style cover design in black, by Will Bradley, printed label on upper spine. Printed on thick gray rag paper with outside and bottom edges untrimmed, with legendary full-page and half-page illustrations throughout by Will Bradley. (#3196) \$1,700.00

27. **[Brown, Alice- Inscribed Presentation Copy]**. Brown, Alice. *The Rose of Hope*. [Boston]: Privately Printed at Copeland and Day, [1896]. Gray wrappers that

extend well over the pages, with title on cover and "Christmas MDCCCXCVI." 24pp., 15 printed, on handmade paper. **Presentation Copy:** "For Grace E. Tuttle and Rose Marie, A little old book to say Merry Christmas gain. Alice Brown, 1934." With small illustrated initial and heart emblem. Colophon states, "The Rose of Hope written by Alice Brown is printed for her and for Herbert Copeland and F. H. Day and their friends by John Wilson and Son Cambridge, Massachusetts Christmas MDCCCXCVI." One of very few surviving "Christmas Booklets," privately printed by Copeland and Day, made more desirable by this Christmas inscription by the noted author, Alice Brown. #101 Kraus. Near fine. (#3499) \$550.00

28. **[Browning, Elizabeth Barrett]** *An Essay on Mind, with other Poems [The Doheny Copy]*. London: James Duncan, 1826. First edition, mixed first and second impressions. Original drab gray boards, original printed label on spine with title and price. FIRST EDITION with mixed first impression/second impression points. There are two impressions known to exist. The first impression has page numbers 12, 24 and 148 perfectly aligned; as well, in the first impression, p. 75, line 15 reads "found." Second impressions have page numbers 12, 24 and 148 misaligned and p.75, line 15 reads "fo und." Our copy has found" on line 15 of page 75 (i.e. first impression); page numbers 24 and 148 are misaligned (as found in the second impression), but page number 12 is correctly aligned (as found in first impression). Rare copies have been found with mixed sheets of the first and second impression and our copy represents one of the earliest impressions. Estelle Doheny's Copy, with her bookplate. As well, the book was originally owned by Ernest George Salt, with his armorial bookplate affixed to front pastedown. Salt was a prominent doctor from Edinburgh whose lineage traces back to the famous Salt family. A superb copy of Elizabeth Barrett's [Browning] first book in its original state and bearing the original paper label on spine (spine paper chipped, but label mostly in tact). Occasional browning, hinges in tact. Contains a rare prospectus and specimen of the "Modern Traveller" inserted at the very end, a 12 page chapbook-style booklet printed on yellow paper with superb woodcut cover, Printed for James Duncan, London, 1826. Housed in contemporary full morocco slip-off case. (#2142) \$3,200.00

29. **[Burne-Jones, Edward- Platino Photograph by Emery Walker, of the Burne-Jones Original Kelmscott Chaucer Drawing]**. An original platino photograph taken by Emery Walker, of Edward Burne-Jones' illustration for the 1896 Kelmscott *Chaucer*, "The Legend of Didonis," appearing on page 426. Circa 1892-1894. From the original estate of Robert Catterson-Smith, who reworked

all of the Burne-Jones original pencil drawings for the book, through a novel and intricate process: making a pale platino print (Emery Walker), applying a thin wash of Chinese white with a little size in it (Catterson-Smith), redrawing the lines with a very sharp pencil followed by inking with a fine round sable brush (Catterson-Smith), making another photograph directly on the wood block (Emery Walker), which Hooper then cut for the final woodblock. This is the original platino photographic print of the original Burne-Jones pencil drawing for the illustration which was then used by Catterson-Smith in the process outlined above. These early platino prints are very rare. Mounted onto a thick card backing. Size of platino: 135 x 175 mm; Size of image: 125 x 166mm. Slight foxing to outside card, photograph not affected. Near fine. There are two crudely drawn sketches of an arm folded at right angles on the back of the card sheet. Provenance: From the Estate of Robert Catterson-Smith. (#2943)

\$1,250.00



Item 30. Platino Photograph, Kelmscott Chaucer



Item 29. Platino Photograph, Kelmscott Chaucer

30. [Burne-Jones, Edward- Platino Photograph by Emery of Burne-Jones Original Kelmscott Chaucer Drawing]. An original platino photograph taken by Emery Walker of Edward Burne-Jones' illustration for the 1896 Kelmscott Chaucer, "The Legend of Fame," appearing on page 466. Circa 1892-1894. From the original estate of Robert Catterson-Smith, who reworked all of the Burne-Jones original pencil drawings for the book, through a novel and intricate process (see above entry for details). This is the platino photograph print of the original Burne-Jones pencil drawing for the illustration which was then used by Catterson-Smith in the process outlined above. A fine example, unmounted and in its most original state. Size of platino: 140 x 175mm; Size of image: 122 x 170mm. Fine condition. Provenance: From the Estate of Robert Catterson-Smith. (#2948) \$1,500.00

"The accounts I hear of Mr. Mackails lecture and of the spirit that filled the room that Sunday evening, touch me deeply and are some comfort at this time when I find myself so much alone..."

31. [Burne-Jones, Georgiana- Autograph Letter Signed to Robert Catterson-Smith] 3pp. on folded octavo stationary, printed, "Rottingdean, Sussex." Nov: 30. 1901. In original postmarked and hand-addressed envelope. Arranging times to visit, with a touching ending regarding loneliness, to Robert Catterson-Smith, important Kelmscott Press artist, best known for redrawing all of the Burne-Jones' drawings for the Kelmscott "Chaucer." "Dear Mr. Catterson Smith, Forgive delay in answering your kind note, but I had to calculate engagements before writing. Sunday the 9th of December will suit me well I find, and I shall look forward to seeing you and discussing over plans with great pleasure - it is very kind of you to come down. I will look out trains for you & send you word about them, for this Sunday ones are tiresome & the omnibus service worse. It is possible that Mr. Walker may be coming here the day before (Saturday) to talk illustrations with me, and to stay the night. Would it be agreeable & possible to you to come down with him and also sleep here? In that case we could get through our talk partly all together & partly tete a tete, and you would have a companion both coming & returning. The accounts I hear of Mr. Mackails lecture and of the spirit that filled the room that Sunday evening, touch me deeply and are some comfort at this time when I find myself so much alone. Yes it must be a "religion" or it will do nothing. In hope then, of seeing you either on the 8th or 9th Dec., believe me, most truly yours (signed) G. Burne-Jones." A touching letter, written three years after her husband's death. Provenance: From the Estate of Robert Catterson-Smith. (#3209) \$725.00

32. [Burne-Jones, Holman Hunt, Burne-Jones, Holman Hunt, Madox Brown, Solomon, Watts, etc.] Dalziel, Edward and George]. *Dalziels' Bible Gallery*. London: Gerorge Routledge and Sons, 1881. First edition. Huge folio. Original full stiff vellum binding (over boards, as issued) with elaborate gilt stamped designs and lettering with ruling in red and brown on both covers and spine. The Dalziel Brothers magnum opus with 72 proof engravings printed on India paper and laid down on thick card stock (rectos only). Artists include: Ford Madox Brown, Edward Burne-Jones, William Holman Hunt, Frederick Leighton, Frederick Sandys, Simeon Solomon, George Frederick Watts and much more. Stated limited edition (353/1000). An important and sought-after compendium featuring The Pre-Raphaelites and other famous artists of the period. The delicate vellum cover is remarkably preserved, the binding showing almost no wear, except for a few crease and bend marks, unusual for this heavy book. As often found in this fragile gutta percha binding, a few of the signatures have begun to pull away. All of the pages and plates are fine, with no signs of wear and no foxing. A magnificent and impressive record of the art of the period by its most prodigious and accomplished engravers, The Dalziel Brothers. (#1964) \$3,850.00

*“My Dear Sir, I trust you will excuse the delay in acknowledging your great kindness in sending me Rossetti’s spectacles...”*

33. [Caine, Hall- Autograph Letter] *Fabulous Letter to Hargrave Morrison, Upon Receiving Rossetti’s Spectacles* Three pages, Greeba Castle, Isle of Man. “Horrey’s Hotel, Strand, W.C. 4/May/99.” A wonderful letter written by Hall Caine, Dante Gabriel Rossetti’s secretary and close friend, to Hargrave Morrison (1879-1887), thanking him for sending Rossetti’s spectacles. “My Dear Sir, I trust you will excuse the delay in acknowledging your great kindness in sending me Rossetti’s spectacles. It has been due to my absence from home and the pressure of many occupations since I came to London. I rejoice to possess these further mementos of my dear friend. Immediately I opened the box I knew whose glasses they were, to speak more exactly I knew that Rossetti had worn glasses with a bridge of the same shape. My sister, who was with us at the moment when we removed to Birchington [Rossetti’s burial place], seemed to identify the spectacles at once. I also remember the Chelsea photographer, who was at the time you refer to taking photographs of ‘Dante’s Dream’ and other pictures. Yours truly and with many hearty thanks, Hall Caine. Hargrave Morrison, Esq.” “Dante’s Dream” was Rossetti’s largest painting [1871]; and the model for Beatrice was Lizzie Siddal, Rossetti’s wife. Provenance: Directly from the William Fredeman Pre-Raphaelite Collection. (#3004) \$650.00

*Thomas William Camm (1839-1912), founder of Camm Studios, chief artist/designer and manufacturer of stained glass in England, opened operation in 1865 as Camm Brothers in Smethwick, and later, “The Studio.” Thomas Camm was one of the most accomplished stained glass designers of the period. The American architect Ralph Adams Cram wrote “at the present moment a large number of artists in England are producing work of most singular beauty and perfection. Amongst these I have no hesitation in placing Mr. Camm easily as the first.” His daughter, Florence Camm, produced most of the artwork for the company after his death in 1912. The studio won medals in Paris in 1878, Sydney in 1879 and in Turin in 1911, and commissions came in from America, Spain, New Zealand and India. Dozens of churches, institutions and private homes in England still boast stained glass windows designed by Camm and his daughter. [see also items 165-176 for original watercolor designs of stained glass by Thomas and Florence Camm]*



34. [Camm, Thomas William- Stained Glass Watercolor Design] *Exquisite Vertical Panel of Three Angel Design* 25 x 12 cm, mounted onto card stock. Finely executed watercolor design of three angels in decorative two compartment bordering. Inscribed, “T. W. Camm. and No 494” at bottom. Also present are some interesting notations just below painting, “seal 1m to the floor” in ink, and “180 guineas complete with...” On back, there is the printed (red-brown) Camm Studio placard, as well as an additional notation, “3rd on the Rt. hand after entering chapel not counting porch...” Slight browntoning, but a wonderful early rendering, made more interesting with notation of construction and cost. (#3538) \$725.00



35. [Camm Studios] Two Christmas Cards, One Highlighted in Red with Date, 1901, the other Signed by Cam. Two Christmas Cards from Camm Studios, same image, but one with red highlights on image, the other signed by "TW Camm, Dec," below image. 4pp. each. Both with printed quatrain from Christmas Carol, with red initials, and with "To/From" at bottom. 8 x 10 inches. Image depicts nativity scene. Some light dusting, very good. Most scarce. (#3545) [see also items 165-176] \$425.00

36. [Caspari- Illustrator] Maathuis-Ilcken, S. *Lachjes en Traantjes*. 4to. 12pp. Color pictorial flexible boards. np, nd, color illustrations throughout. Very good. Scarce. (#3557) \$150.00



37. [Cizek, Franz- Students, Inscribed by Both Students] Edith and Martha Prouza. *Der Kleine Engel in Osterreich*. Vienna: Amandus, 1947. First edition. 4to. Color pictorial paper-covered card boards. 34pp. Full-page

color lithograph illustrations by E. and M. Prouza, the 14 year-old students who illustrated this work, under the direction of Franz Cizek School. Inscribed in four lines by the sisters on front free endsheet and signed, "Edith Prouza and Martha Prouza, Wien, 28. VI 1948." Slight wear to corners, else near fine. Most scarce with this remarkable presentation inscription by the two juvenile sisters under the direction of the famed Franz Cizek. (#3565) \$850.00



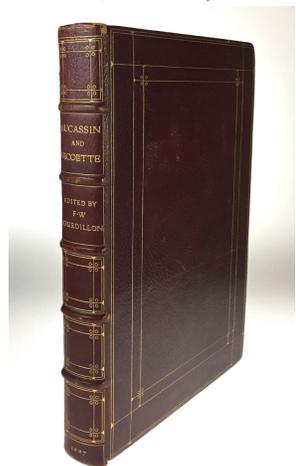
38. [Cizek, Franz- Illustrator Students] *Kerstmis*. Square 4to. Patterned paper covered boards, cloth spine. ca. 1928. N.pl; N.Publ. Unusual Dutch Edition of famous "Weihnacht," Vienna, 1925. 14 col. lithographed plates by T. Conrad, G. Hanus, M. Kind, S. Kraus, and others. Text on verso, orig. cloth-backed decorative covers (Art Deco style), 4to. Hinges broken, soiled. Scarce. thus. (#3554) \$225.00

39. [Cobden-Sanderson, Anne, Inscribed Etching and Presentation] [Cobden-Sanderson, Anne]. *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 prominent leader and activist for women's rights, California politics, and Republican politics, as well as a 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

40. [Cobden-Sanderson, Anne] Grabhorn, Edwin and Robert. *Souvenir: Edwin and Robert Grabhorn to Anne Cobden-Sanderson. San Francisco, June 26th at Coppa's Restaurant*. San Francisco: Grabhorn Press, 1926. First edition. Original blue printed wrappers with gilt printed lettering on cover. One of 15 Copies printed for the occasion, sewn and laid in blue paper wrappers,

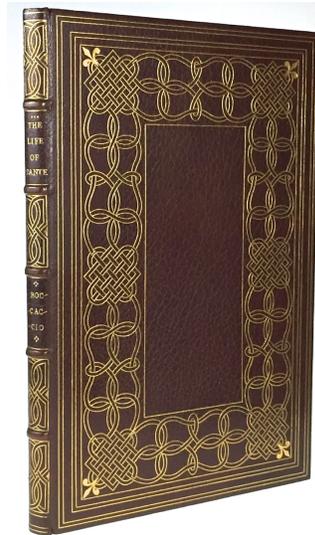
later 25 more copies were issued in boards. [6] pp. plus 4 preliminary and ending blank leaves. Wrappers. 8vo. (8 1/2 x 5 3/4). **SIGNED at the end by the participants, a total of eight luminaries:** Charles Erskine Scott Wood (who wrote the text), Anne Cobden-Sanderson, Edwin Grabhorn, Robert Grabhorn, Albert M. Bender, Henry H. Taylor, Katharine Field Ehr Gott, and J. J. Neuberger. Also signed in pencil on first blank page by fine printer Helen Gentry who worked for the Grabhorns at the time. The wrappers are separated at spine and slightly worn at edges, else contents fine. Anne Cobden-Sanderson (1853- 1926), distinguished British feminist who went to jail in London for her suffragist activities in the early 1900's, was married to the famed fine press printer, T. J. Cobden-Sanderson (1840-1922). Charles Erskine Scott Wood (1852-1944) was a noted San Francisco writer and anarchist; Albert M. Bender (1866-1941) was a Jewish philanthropist in San Francisco noted for his support of the arts; Henry H. Taylor was a fine printer of the firm Taylor & Taylor in SF; Katharine Ehr Gott was the daughter by previous marriage of feminist Sara Bard Field Ehr Gott (1882-1974), who lived with Charles Erskine Scott Wood. GRABHORN PRESS 83. (#3513) \$650.00

41. **[Cockerell, Douglas- Fine Binding]** Bourdillon, F. W. (ed. & transl.). *Aucassin and Nicolette, One of Six Copies with Inscription by Bourdillon.* London: Kegan Paul, Trench & Co., 1887. First edition thus. Tall and thick folio size (12 x 15"). Bound at the W. H. Smith Bindery, in full dark red crushed morocco in unmistakable Douglas Cockerell designed who actively designed and bound at the W. H. Smith Bindery (signed in gilt pallet on dentelle, 'WHS') with geometric interlocking gilt ruled



patterning on both covers and spine, with four small gilt circles used as patterning on covers and spine. **ONE OF ONLY SIX SPECIAL COPIES** with the following holograph note by Bourdillon on facing page to half-title: "Six copies (only) printed of this size/ to take Proof sets of Bida's etchings/ designed for his own rendering into/ Modern French. (Paris, 1878)/ F. W. Bourdillon." 18 fine exquisite etchings by Bida, Alexandre is present in two states (for a total of 18 plates). The WHS monogram appears on the rear dentelle in gilt pallet. TEG, others uncut. Extremely wide margins, nearly four times that of the printed block. Some wear to corners and edges, some marks to covers but unobtrusive, usual foxing present on some of the plates. A splendid example of this Douglas Cockerell binding at the Smith Bindery, on such a rare and prodigious printing. (#3573) \$2,750.00

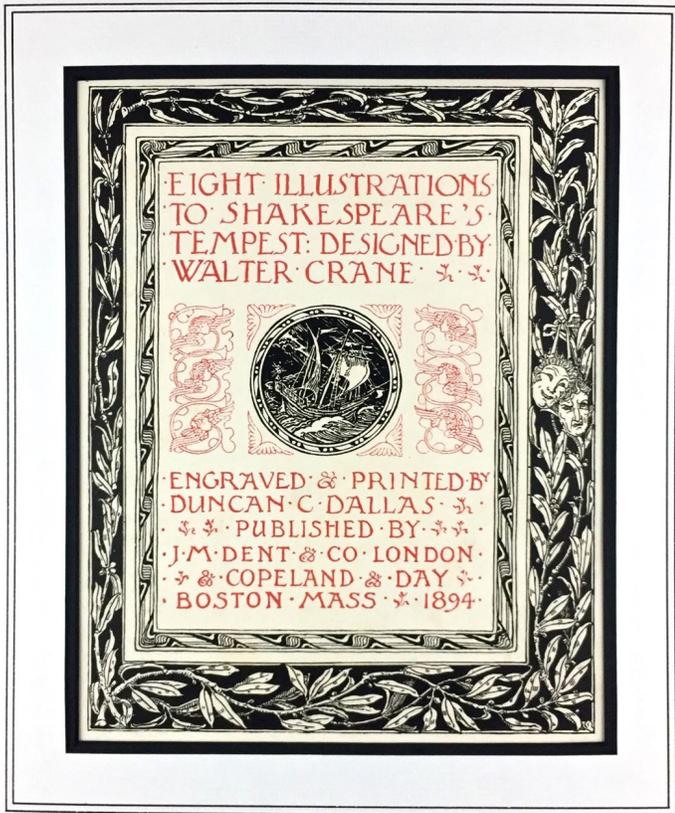
42. **[Cole, L. Averill- Fine Binding]** Boccaccio, Giovanni. *Life of Dante.* Boston: The Riverside Press, 1904. First American edition. Tall folio size. Stunning binding by L. Averill Cole, in virtually unused condition, extremely fine, bound in sumptuous full brown crushed morocco with elaborate gilt intertwining double-ruled lines in geometric and flowing pattern covering most of



both covers and spine, gilt florets on all four corners, both covers and also dentelles. Exquisite full deep purple silk doublures and free endsheets. Signed in gilt pallet on left rear dentelle: "L. Averill Cole," and on right rear dentelle: "The Riverside Press." Limited Edition, one of the special Bruce Rogers editions, #126/265 Copies, printed on high quality handmade paper with woodcut pictorial title page, red decorated initials and colophon. TEG. L.

Averill Cole, noted and accomplished American woman bookbinder and designer, was from California, but early on studied under Louis Jacobs in Belgium ca. 1905. She won first prize at an important international bookbinding exhibition in Brussels in 1905, worked with Mary Noble in England and returned to America in 1908 to take a lead position as head bookbinder at Houghton Mifflin's Riverside Press in Cambridge, MA where she produced bindings of top quality for four years. A thoroughly captivating binding in very fine condition, superbly matching the content in style. Housed in the original box, a wonderful, full morocco folding box with lavish silk lining. (#3389) \$3,500.00

43. **[Cole, L. Averill- Fine Binding]** Ronsard, Pierre de. *Songs & Sonnets of Pierre de Ronsard.* Boston: Houghton Mifflin and Company, 1903. First edition thus. 12mo. Exquisitely and elaborately bound by L. Averill Cole, famed American woman binder who studied under Louis Jacobs in Belgium ca. 1905. A stunning binding in full light rosy mauve crushed morocco with elaborate gilt stipple and stem working, inlaid leaves and stylized flowers with central geometric and outside inlaid brown borders, attractive inlaid and gilt-stippled bands on spine and large gilt dentelles front and back with inlaid circles, wavy silk endsheets doublures and endsheets. A thoroughly gorgeous binding, signed in rear dentelle: "L. Averill Cole -- The Riverside Press." # 73 of a Limited edition designed by Bruce Rogers. Fine. (#2926) \$2,850.00



44. [Crane, Walter- Original Art] Shakespeare, William. Cover Design for “Eight Illustrations to Shakespeare’s Tempest,” Pen and Ink. Exquisite large size (10 x 8 inches) pen and ink original cover design by Walter Crane for the popular folio publication, “Eight Illustrations to Shakespeare’s Tempest,” executed in black and red, for the Copeland and Day Company, Duncan C. Dallas issue, co-published by J. M. Dent, 1894. Expertly executed, fine in double matte. (#3547) \$2,750.00



45. [Crane, Walter Original Watercolor Painting, “Two Girls at Doorway,”] Exhibited, Fine Arts Society, London. Offered here is a large watercolor by Walter Crane, exhibited 1890-1900 at the Fine Art Society in London (as per label on back), with the title banner still affixed to remnant of another Society placard reading, “129.

Two Girls at a Doorway. (unfinished).” A wonderful watercolor rendering of two Pre-Raphaelite style women in a garden, one seated on a ledge, the other holding an empty basket. Painting states ‘unfinished,’ but could easily pass for a finished watercolor. Fine in its original frame. On the remnant placard, there is a faint signature, “W. C.” denoting Walter Crane. (#3550) \$2,250.00

46. [Cruikshank, George] Cruikshank, George. *The Bee and the Wasp, in original wrappers*. London: Charles Title, 1832. First edition. 12mo. Original publisher’s yellow wrappers, with first issue advertisement on rear wrapper for ‘Finden’s Landscape Illustrations.’ Printed by Bradbury and Evans. First issue of this wonderful fable featuring four superb woodcut etchings by George Cruikshank. A fine copy, with wrapper neatly detached, but otherwise no detectable signs of wear or use whatsoever, housed in custom made folders over boards with paper folders to house the booklet, cover with facsimile paper insert of title page. Scarce thus. (#3496) \$275.00

47. [Daniel Press] Bacon, Sir Nicholas *The Recreations Of His Age*. Oxford: Daniel [Press], 1919. Original blue printed wrappers. 40pp. Edition Limited to 130 Copies. These poems were printed by Daniel in 1903, and now reappearing with title page in ornamental border and portrait of Bacon at the Clarendon Press, following the printer’s death and discovery of these pages in his effects. Front wrapper loose and with some old clear tape repairs on verso of edges, chipped edges of oversized wrapper, internally very good. Scarce. Madan 58. (#3524) \$160.00

*Jane Austen’s Father’s Copy, With His Bookplate*

48. Darwin, Erasmus. *Temple of Nature; or, The Origin of Society: A Poem. Jane Austen’s Father’s Copy, with his personal bookplate, George Austen, affixed to front pastedown*. London: J. Johnson, 1803. First edition. Large quarto. 124pp. Bound in contemporary full calf expertly rebaced with period style calf, gilt lettering. Contains superb full-page frontispiece engraving as well as three other full-page engravings (as called for), two by Fuseli including his famous “Creation of the Eve.” Tight copy, clean internally with usual occasional browntoning. (#2104) \$1,750.00



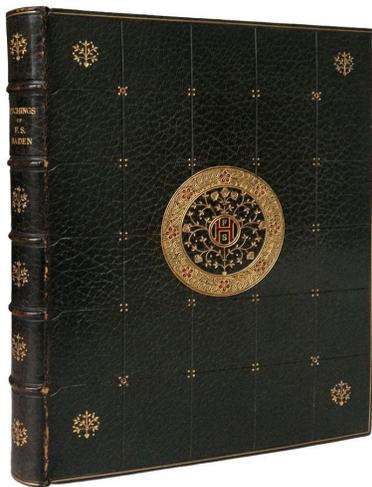
49. [de la Mare, Walter- Two Copies, Presented by de la Mare to his Secretary, with Holograph Poems] *Inward Companion [two copies]*. London: Faber and Faber Limited, 1950. First edition. 8vo. Original blue wove cloth, printed dust wrappers. Offered here are two copies of his book, “Inward Companion,” inscribed by de la Mare to his secretary of over ten years, Marie Lamigeon, with holograph poems. One was then given by Lamigeon to her mother (inscribed 1950). That copy, with holograph inscription written by de la Mare containing the poem, “Frescoes in Old Church,” eleven lines, and signed at the bottom, “Walter de la Mare with affectionate remembrances, November 950” [i.e. 1950], near fine with

some tears to wrapper and minor loss at top. The other copy with fine wrapper, "To Marie/ with love from WM [i.e. his shorthand signature with two dots]/ Christmas 950 [i.e. 1950] / Afraid/" followed by four-line quatrain. Scarce and interesting association item. (#3477) \$1,250.00

50. [de la Mare, Walter] **Original Holograph Complete Manuscript of His Poem, "Snowing."** 8vo sheet. Holograph manuscript in de la Mare's hand of his poem, "Snowing," though entitled "Snow," interestingly, but not his more acclaimed poem by that title. This poem, which begins, "Snowing; snowing;/Low, between earth and sky,/A wintry wind is blowing, Scattering with its sigh..." consisting of three stanzas, each with eight lines, is documented, though less known. The poem is signed by Walter de la Mare at the bottom, and dated May 21, 1921. The poem is one of the few which the poet recorded with his own voice and the recording can be readily found online. Quite scarce thus. (#3476) \$450.00

*Holograph Note at End: "This Book" after which is printed in pen: 'was sewn by E. Dvorak, [was] forwarded by J. Todd, [was] designed & finished by "Alfred de Sauty. Dec 1st, 1925," the latter written in long-hand by the bookbinder, Alfred de Sauty.*

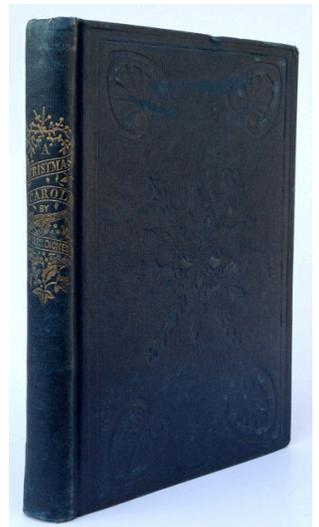
51. [de Sauty, Alfred-**Fine Binding**] *The Etchings of Sir Francis Seymour Haden, P. R. E.* London: Halton and Truscott Smith, 1923. First edition. Large quarto. Sumptuously bound by Donnelley [stamped in gilt pallet, front dentelle]: designed and finished by Alfred de Sauty in full crushed dark green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



cover slightly worn, else fine. A scarce large de Sauty binding, probably shown in one of the Donnelly exhibitions. Nice matching felt-lined contemporary slipcase. Bookplate of Neva & Guy Littell. Littell was the president of the R. R. Donnelley. (#2120) \$2,500.00

52. [De Sauty, Alfred- **Fine Binding**] Kent, Rockwell. *N by E.* New York: Brewer & Warren, 1930. First edition. Special fine binding designed by Alfred de Sauty at the Lakeside Press and finished by A. W. Anson. Superb full black crushed morocco with Art Deco gilt design on both covers, N, S. E. W. in relief and with red onlays, gilt dentelles, gold-highlighted endsheet and free endpages. AEG. A wonderful production, importantly, with "This Book" leaf at end: gilt printed borders with the following written by hand in fine script: was sewn by E. Dvorak/" forwarded " H. Tribolet/ " finished by H. W. Anson/ " designed " A de Sauty. Decr MCMXXX [signed] Alfred de Sauty. Superb whole and half-page woodblock illustrations throughout by Rockwell Kent. A wonderful production. Fine. Most scarce thus. (#3343) \$1,850.00

53. [Dickens, Charles] *A Christmas Carol, in Prose, Being a Ghost Story of Christmas.* Philadelphia: Carey & Hart, 1844. First American edition. Original dark blue embossed cloth with gilt wreath motif and lettering on spine. The very scarce first American edition, published only one year after the English first and a near facsimile, with four hand-colored plates and the four half-page black and white illustrations by John Leech now appearing as full-page illustrations. With "Stave I" and title page in red and blue. A superb copy, the original cloth quite clean and un-rubbed, with only a few faint minor water marks; gilt on spine only slightly rubbed, corners slightly rubbed, hinges in tact. Thumbing and some browntoning internally, but minor. A near fine copy of what is now considered to be a very rare and desirable Dickens edition. (#2102) \$5,500



54. [Dickens, Charles] *Ye Dirty Old Man (Dirty Dick); A Legend of Bishopsgate from Household Words.* London: D. D. Cellars, [1895]. First thus. 12mo. Original yellow printed wrappers (on both covers) with border design of rats and spider webs, and lettering. 8pp. A scarce little off-printing. No copies located. Wear and soiling, split marks in pages extending about an inch. (#3510) \$275.00

**Doves Presentation Copy, Inscribed by Hornby**

55. [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 usual natural discoloration, small red mark on front cover; portion of dampstaining to outer margin of final 11 leaves, else clean and bright. (#3440) \$3,850.00

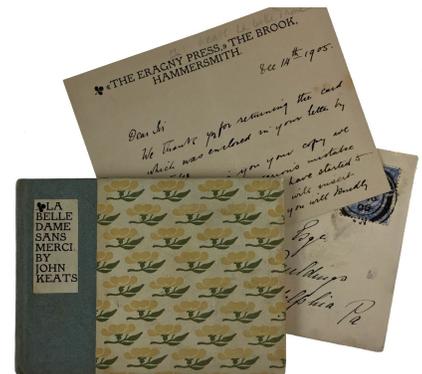
black and red, *Descent of Ishtar*; decorative initial; (No. 4) 2pp, both printed, *Some Poems by Robert Browning*, decorative initial; (No. 5) 2pp, both printed, *Christabel*, decorative initial; (No. 6) 2pp, both printed, red and black, *Some Old French and English Ballads*, decorative initial in red; (No. 7) 4pp, 3pp printed, *Dream Come True*, decorative initial. (No. 8) 4pp, 3pp. printed, decorative initial. (No. 9) 2pp, both printed. *A Belle Dame Sans Merci*, decorative initial; (No. 10) 2pp, both printed, *Songs by Ben Johnson*, large decorative initial in red with lettering. (No. 11) 2pp, both printed, *Verses by Christina Rossetti*, large decorative initial in red. (No. 12) 2pp, both printed, *Riquet A La Houppe*, decorative initial in red. A fine set, likely amassed by the same individual, of 12 consecutive announcements by the firm, in the most productive and thriving period of the firm. A fine set. (#3577) \$2,250.00

*Eragny Press Keats with Holograph Note by Pissarro to Recipient: "Since sending you your copy, we have discovered a serious mistake in the title page. We have started to reprint & the binders will insert the corrected page. If you will kindly return your copy, we will send you a corrected copy when ready..."*



56. [Eragny Press- Rare Grouping] Pissarro, Lucien. **Excessively Rare Grouping of 13 Consecutive Announcements/Order Forms/Notices, Numbered 1-12, Including 2 and 2a (Special Notice)**. London: Eragny Press, 1903-1907. Offered here is an extremely rare grouping of 13 consecutive announcements/order forms of the Press, Numbered 1-12, with 2 and 2a (special notice). All but one, 8 1/2 x 3 3/4 inches, with #4 measuring 4 1/2 x 7 1/2 inches, to include: (No. 1) 4pp, 3 printed, *A Brief Account...*, large circular Pissarro woodcut logo; (No. 2) 4pp, 3p printed, *Areopagitica*, large circular Pissarro woodcut logo; (No. 2a) 4pp, 3p printed, decorative initial, announcing the saving of sheets of *Areopagitica*, 38 now for sale, etc. black and red; (No. 3) 2pp, both printed,

57. [Eragny Press- With ANS by Pissarro Explaining an error printed on his copy on title page] Keats, John. *La Belle Dame Sans Merci*. Hammersmith: Eragny Press, 1906. Oblong 12mo. Original printed patterned paper covered boards in beige, light yellow and green, gray paper covered at spine. The Eragny Keats "Sans Merci" was originally printed with an erroneous Roman Numeral designation on the title page (1146 vs. 1906). Once discovered, Pissarro issued copies with an inserted erratum at the end: "Page 2, for mcxxxxvi., read mdccvii," because they did not want a mixed issue and were hesitant to republish the sheets. Therefore, our copy, becomes intriguing, with a wonderful autograph note signed by Lucien Pissarro laid-in (on card paper), on printed "Eragny Press, Brook" paper. The letter, dated, "Dec 14th 1905," is addressed to Harold Pierce, noted rare book collector of Philadelphia, and explains Pissarro's response to a query from Pierce regarding the error in his copy. Pissarro writes: "Dear Sir, We thank you for returning the card which was enclosed in your letter by mistake. Since sending you your copy, we have discovered a serious mistake in the title page. We have started to reprint & the binders will insert the corrected page. If you will kindly



return your copy, we will send your a corrected copy when ready. With many apologies, yours v. truly, E & L Pissarro.” In Genz’s informative book, *A History of the Eragny Press*, Oak Knoll, 2004, she states that Pissarro had initially started reprinting copies the day he’d heard of the embarrassing misprint, “but stopped when they discovered that many of their customers wished to keep the books with the error.” This copy extremely fine, with no signs of wear, an amazing survival in itself a rare Eragny title, made much more desirable with this interesting bibliographic anecdote and response by Pissarro. Note comes with original stamped and cancelled envelope addressed to Pierce in Pissarro’s hand, postmarked April 16th, 1906 (and received April 28 on verso); of note, since the letter was written Dec. 14th 1905. Further, given Pissarro’s response, it is clear that Pierce received one of the earliest copies, which must have been obtained by him, at the latest, in Nov. 1905. (#3475) \$2,750.00



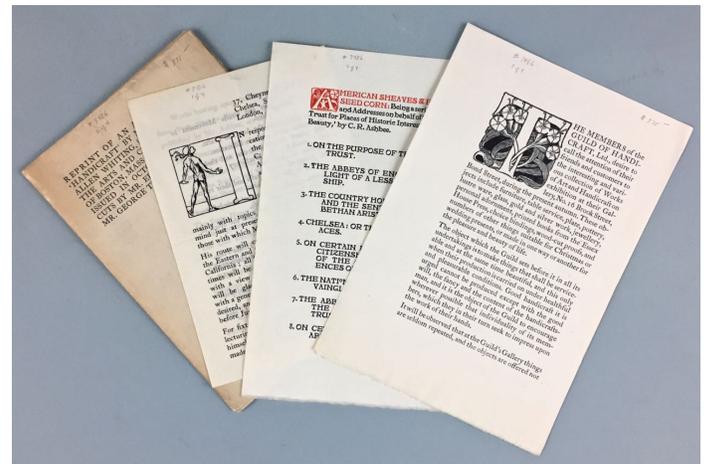
58. [Eragny Press] *New Year's, 1914, Printed Greeting from Esther, Lucien and Orovida Pissarro.* Oblong 12mo. 4pp. Scarce printed greeting card for New Year's, 1914, sent from the Brook, Hammersmith, London by Esther, Lucien & Orovida Pissarro in limited number. This one with superb lithographic illustration of two tigers in light and dark green with “Orovida 1914” at bottom. Fine. Most scarce. (#3474) \$225.00

59. [Eragny Press] *Order Form for C'est D'Aucussin & De Nicolette.* London: Hacon & Ricketts. 8vo. Single leaf, printed both sides. Recto: “Now Ready” with description of the book; verso: order form. Printed in red and black. (#3472) \$75.00

60. [Eragny Press] [Perrault, C.]. *Order Form for Deux Contes.* London: Hacon & Ricketts, Vale Press [Eragny Press], [1899]. 2pp. Order form for *Deux Contes de ma Mere L'oye par C. Perrault.* Issued by Hacon & Ricketts, The Vale Press, XVII Craven Street, Strand. Fine. (#3543) \$75.00

61. [Eragny Press] *Vale Publications, 1898. List of Eight Titles including Queen of the Fishes.* London: Hacon & Ricketts; The Eragny Press, 1898. 12mo. 4pp. Large printed woodcut on front (Eragny circular logo),

contains eight descriptions of titles (in French): *De La Typographie, Les Moralites, Book of Ruth/Esther, Queen of the Fishes, Les Moralites, Ballades & Rondels, Woodcuts in Line, Les Travaux des Champs* (the latter two being portfolios). Printed in red and black. Scarce. (#3473) \$175.00



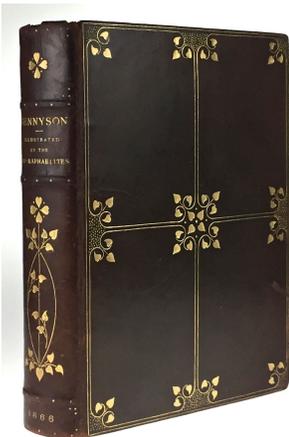
62. [Essex House Press Ephemera] *Scarce Grouping of Four Ephemera* 1) 8vo. Notice of *Guild of Handicraft.* Four-page notice printed on handmade paper, two-sides printed, cover with printed Ashbee woodcut design, rear with Guild of Handicraft stamped in red. A notice calling attention to the members “to the interesting and various collection of Works of Art and Handicraft on exhibition at their Gallery, No.16 Brook Street,” etc. 2) 24-page self-wrappers, Campden, 1904, Essex House Press, “Reprint of an Article in ‘Handicraft’ by Mr. Frederic Allen Whiting... 1903, with Cuts by Mr. Edmond New and Mr. George Thompson. Partially unopened. With seven superb full-page woodcut illustrations. Very scarce. 3) 4pp. printed on lightweight paper, 12mo. with woodcut initial, “In response to many applications from friends in the United States, Mr. C.R. Ashbee, the Architect, is arranging a third lecturing tour for the fall of 1908, etc. Contains list of lecturers and list of works bearing upon the lectures. 4) Specimen page for *American Sheaves*, one leaf, printed in red and black. Together, four items. (#3486) \$375.00

63. [Essex House Press] *Specimen Pages and Order Form for “The Psalter or Psalms of David.”* 4pp., 1902, printed on Essex House handmade paper, Oct., 1901. “The Guild of Handicraft announce the forthcoming issue... from the Essex House Press...” etc. Printed on one octavo sheet, folded, with order form (last page). Scarce. (#3187) \$75.00

64. [Faithful, Emily- *Autograph Letter Signed*] 2pp., front and verso 12mo sheet. 33, Warwick Road, Maida Hill, W. (printed). “May 27, 87” From Emily Faithfull (1835-1895), noted publisher credited for being the first female publisher of a major press (Victoria Press) in

England, to Mrs. Wilmot (Lila Eardley, wife of Sir John Eardley, Baronet). "Dear Mrs. Wilmot, Your letter reached me here today... Have you the history of the Studios ??, and would you care to send the picture here to me, if so do and I will see if my friend is still inclined to purchase it for 60 pounds... it might lead to further sales..." etc. Emily Faithfull letters are quite scarce. Provenance: Directly from the William Fredeman Pre-Raphaelite Collection. (#2239) \$450.00

65. **[Fazakerley- Fine Binding]** Tennyson, Alfred. *Poems*. London: E. Moxon & Co., 1866. Thick 4to. Superb full calf Arts & Crafts style binding by Fazakerley, with elaborate and bold gilt stamped design composed of heart and vine pattern with clusters of gilt stippling on front cover, similar gilt motif and lettering on spine. 376p. A.E.G. Gilt stamped binder's imprint on back lower dentelle, "Fazakerley Manchester." An early edition of the famous Moxon Tennyson with superb wood engravings throughout by D. G. Rossetti, Millais, Hunt and other Pre-Raphaelite artist. Corners and spine slightly worn, foxing present as often found with this title. An attractive and well-matched binding by Fazakerley, noted British bookbinder. (#2173) \$1,750.00

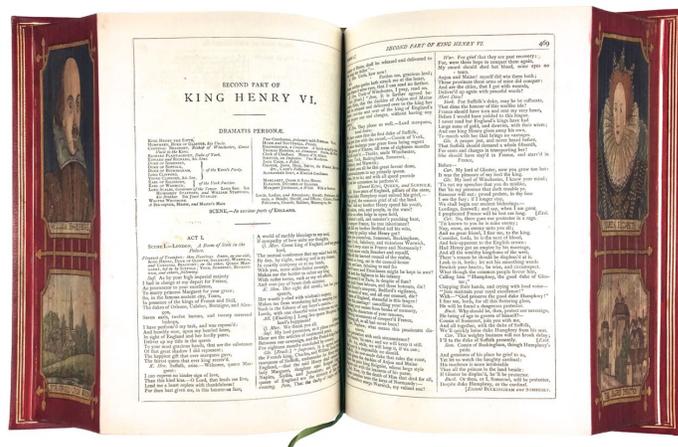


66. **Field, Eugene.** *Love-Songs of Childhood*. New York: Charles Scribner's Sons, 1894. First edition thus. viii], 100 leaves, printed on one side only. (8vo) original full vellum, spine and cover stamped in gilt. No. 96 of 106 copies on Van Gelder paper. First Edition. Vellum lightly worn; near fine. (#2547) \$275.00

67. **Field, Michael.** **[Image, Selwyn- Iconic Cover, Full Vellum, 1/60 Copies]** *The Tragic Mary*. London: George Bell and Sons, 1890. First edition. Thick 4to. Bound in original (publisher's) full thick vellum with elaborate and famed Art Nouveau cover design by Selwyn Image repeated on both covers, considered by many to be one of the top three cover designs produced in the Nineties Period. One of only 60 Copies produced in full vellum, with signed limitation: (opposite dedication page): "Only Sixty copies printed of the this edition. This is No. 39." Near fine with bowing of boards at outer edges, nearly always found with this special vellum binding. (#2968) \$1,500.00

68. **Field, Michael [Image, Selwyn- In Original Glassine Wrapper]** *The Tragic Mary*. London: George Bell and Sons, 1890. First edition. In original light brown opalescent glassine wrapper. Original beige paper covered boards with famous cover illustration of blossom and vines with innovative lettering motif on both covers by Selwyn Image (signed lower right) considered one of the landmarks of 1890's and Art Nouveau book design. . 261pp. An extremely fine copy, with no signs of wear whatsoever. Truly the 'best' copy imaginable. (#3193) \$1,100.00

69. **[Field, Michael- Autograph Letter to famed editor Gleeson White]** One side of folded octavo sheet. [To Gleeson White] (appears at bottom of letter). "Dear Sir, I fear none of my poems will be suitable for the Pageant. If you find the enclosed too grave, kindly return them to me without delay. I am very sorry I have nothing among my papers likely to be of any value to you, Sincerely Yours, Michael Field." A nice association, to the editor of the Studio and later the Pageant. Michael Field letters are very scarce. (#2889) \$1,200.00



70. **[Fore-edge- Double Sided]** William Shakespeare. *The Works of William Shakespeare*. London: Bickers & Son, 1878. Thick quarto. Nicely bound in full rich red morocco with five raised bands, stamped border lines in black on covers and spine, gilt lettering, gilt-ruled dentelles. Wonderful Shakespeare themed double-edge fore-edge paintings, consisting of two superb watercolor paintings on each side which open up to view as the book is laid open to rest at the middle: Left side: full length vertical painting with portrait of Shakespeare (labeled "William Shakespeare) and below that a scene of a country church, labeled, "Stratford Upon Avon." Right side: full length vertical painting with "Queen Elizabeth" portrait and below that, a picture of the "Globe Theatre." Wonderfully conceived and executed. Fine. 1004pp. Obviously, the book was chosen for fore-edge painting for its ease in lying flat and staying open at the middle. All edges gilt. (#3527) \$1,750.00

71. **[Gray, John- Autograph Letter Signed]** One page on Gray's St. Peter's stationary, 1932. Printed on top: 52502, Canon Gray, St. Peter's Falcon Avenue, Edinburgh." To an unnamed party... Gray gives time and day of a planned meeting... "I shall be much blessed to see you, Yours very sincerely, John Gray." Letters by Gray are quite scarce. Provenance: Directly from the William Fredeman Pre-Raphaelite Collection. (#2887) \$425.00



72. **[Greenaway, Kate] Complete Set of Kate Greenaway Almanacks, One Inscribed and Owned by John Drinkwater, Wrappers, Exemplary Set]** London: George Routledge & Sons; J. M. Dent, 1883-1895 & 1897. First Editions. One of the more noteworthy, complete set of Greenaway's Almanacks ever assembled, all in the original bindings. 19 volumes in total, including 3 variant bindings for the 1884 almanac, and 2 variants each for the 1887, 1890, 1892 issues. The 1885 and 1891 issues include the original printed dust jackets (the latter with text in French), the 1897 issue included the original glassine jacket. Housed together in a custom green morocco-backed case with spine lettered in gilt. The 1889 issue bears a presentation from Kate Greenaway on the half title: "Miss Fripp, from Kate Greenaway, Dec. 1889". On the opposing leaf is a presentation inscription from author and bibliophile John Drinkwater: "John Drinkwater 1920. This dear little book is for my dear little Toby." This volume is separately housed in a custom chemise and full blue morocco solander case. There was no almanack published for 1896. Overall fine to near fine copies, a rare set housed in large custom solander case (green cloth) with large morocco spine overlapping nearly half of sides, raised bands, gilt lettering. (#3439) \$7,500.00

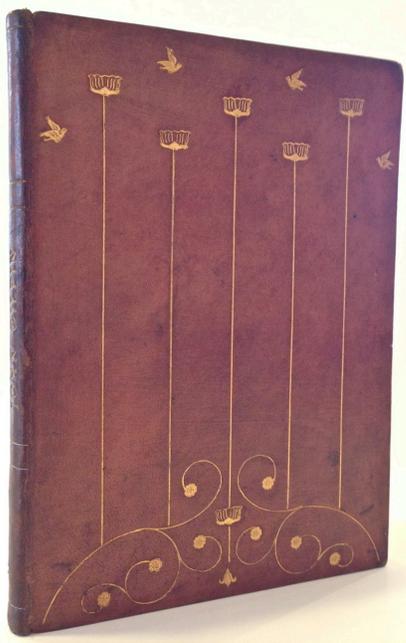
73. **[Guild of Women Binders- Fine Binding, Willa St. George Moore]** Browning, Robert. *Dramatic Romances*. London: Hacon & Ricketts, 1899. First edition thus. Superbly bound by Willa St. George Moore of the Guild of Women Binders [see "The Private Library, The Guild of Women Binders," by Ainslie C. Waller] with the Guild's gilt pallet in front dentelle and Moore's monogram impressed signature in rear dentelle, "W. St. G. M.," as well as the Guild's gilt pallet stamped on lower

front dentelle. A superb example of an impressed, molded binding made famous by the Guild's Annie MacDonald and here featuring a scene from Browning's poem, "How They Brought the Good News Came from Ghent to Aix," which appears on p. 59 in the text. Attractive Vale Press edition with decorative title and initials throughout by Charles Ricketts, 210 copies. Also, with Guild's Charing Cross Road binder's ticket at end. A fine copy of the binding; book is fine except for slight pulling away at spine hinge at half-title. Extremely scarce signed binding by Willa Moore of the Guild. (#2900) \$2,800.00

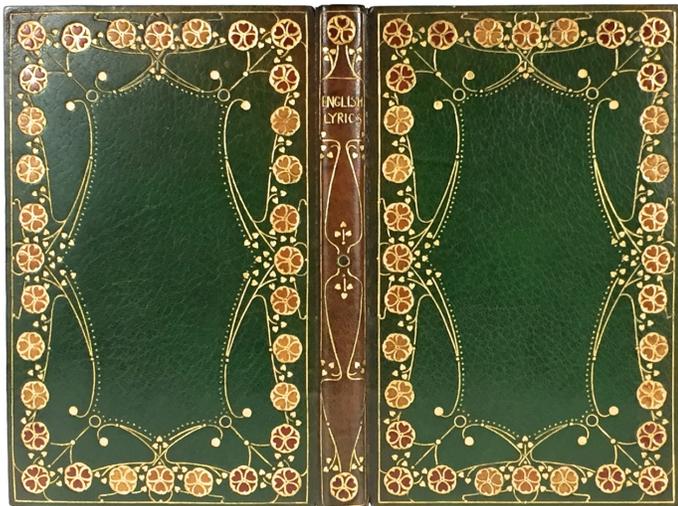


Item 73. Bound by Willa St. George Moore, Guild

74. **[Guild of Women Binders- Fine Binding]** Hall, S.C. (ed.). *Book of Gems*. London: Saunders and Otley, 1837. Exquisite full tan crushed morocco binding by the Guild of Women Binders (signed in gilt pallet front dentelle, as well, a notation by members of the Guild at rear denoting H.K. as probable bookbinder). A fine example of Guild craftsmanship, both covers well-balanced with bold leaf and flower motif, stippled gilt borders and interlocking lines, spine with exquisite longitudinal stem (stippled line) resulting in three tulip blossom and title at top. With striking goffered edges (all edges gilt) consisting of diagonal blossom and leaf motif. Armorial bookplate of Adam Rivers Steele, prominent Scottish family arms. Vignette title-page, engraved vignettes throughout. A fine copy of the binding; internally very minor browntoning to just a few leaves, else fine. (#2149) \$1,850.00



75. [Guild of Women Binders] Cowper, William. *Diverting History of John Gilpin*. London: Guild of Women Binders, 1899. First edition thus. Superb Art Nouveau-style full polished calf binding by the Guild of Women Binders comprising long stem stylized poppies with flying birds and flowing swirls in gilt both covers, spine with gilt title. Binders gilt pallet signed front dentelle. Printed on Japan Vellum with illustrations throughout by Charles Brock. Laid-in is original prospectus by the publisher's explaining the type of binding ("Niger"), dyes and methods used, from "Karlsake & Co." Slight darkening to spine, else near fine. (#2155) \$2,400.00

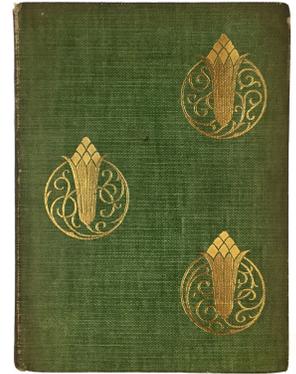


76. [Guild of Women Binders] Dennis, John (ed.). *English Lyrics from Spenser to Milton*. London: George Bell and Sons, 1898. First edition. Superbly bound by the Guild of Women Binders in full dark green crushed morocco with 64 blossom morocco onlays in red and tan, each with 7 individual parts, on both covers, gilt spine. Full-size turquoise morocco doublures featuring exquisite

all-over floral motif gilt pattern. Signed in gilt panel on front free fly, "Guild of Women Binders," with heart on all four corners, front and rear endsheets. A wonderfully illustrated book with whole-page and large text illustrations throughout by Robert Anning Bell. Limited Edition, #103 of 125 Copies Only, Printed on Japan Vellum. The inserted leaf that carries the binder's signature has a gift inscription to "Clara C. Marsham-Townsend/ from her husband/ March 31. 1904," and another one date 1935 gift below that. A wonderful Guild binding and book. The full morocco decorated doublures are rather unusual for the Guild. Near fine. (#3395)

\$2,750.00

77. **Gunsaulus, Frank.** *Songs of Night and Day*. Chicago: A. C. McClurg & Co., 1896. First edition. Original publisher's green smooth buckram, with superb bold gilt stylized design repeated on both covers in a style reminiscent of Frank Hazenplug, consisting of circular vine motif with large stylized tulip bloom. Rubricated title page, 144pp, TEG, others uncut. Very scarce, no other copies located. Frank Wakely Gunsaulus (1856-1921) was a noted author, educator, humanitarian and preacher whose famous "Million Dollar Sermon" induced Philip Danforth Armour to found the Armour Institute of Technology, where Gunsaulus served as President for 27 years. Some cover wear, spine faded, very good. (#3495) \$250.00



78. **Hodson, Barbara & Claudia Cohen-Paper-making, Decorating Paper]** *Decorating Papers*. Vancouver, British Columbia: Heavenly Monkey Editions, 2014. First edition. Two Volumes. Large, thick quartos (9.5 x 12.5"). One of Only 30 Copies, magnificently bound by Claudia Cohen in decorated paper over black leather-edged boards with gilt stippling, black leather spine with bold gilt circles and sold 'half-moons,' exquisite marbled paper endsheets, the one closest to text being free (i.e. attached as leaf, but not mounted on paper backing, as issued). Printed on superb Arches mould-made paper in letterpress by David Clifford at Black Stone Press. Designed by Hodgson with expert text and Cohen's phenomenal binding and paper selection, this will doubtless become a landmark in decorating paper design, specimen and printing. There are about 500 examples of original patterned papers from Europe, Asia and North America. The book includes original samples of marbling, paste decoration, embossing, pulp manipulation, lithography, block and linocut printing, stenciling, and airbrushing from the 19th and 20th centuries, along with

contemporary examples (some made especially for this book). A sampling of Dutch gilt and block-printed papers from the later 1700s to early 1800s are also included. The text (approximately 80 pages) spans two volumes, interspersed with the many samples, and includes descriptions of techniques and history, along with an extensive bibliography. Fine and unused in original large folding blue cloth box with decorated paper-covered spines (4" wide) both inside and out, and morocco gilt label. With publisher's two-page advance prospectus i(with examples in color) in original decorated paper envelope. (#2922) \$10,500.00



81. [Hildebrandt, Marie- Illustrator] *Jan en Jansje in het Wonderland.* Amsterdam: H. J. W. Becht, [1910]. Large oblong 4to. Color pictorial paper covered boards, cloth spine, color illustrated endpapers. Cover, title and ten delightful full-page color plates printed on thick card paper by Marie Hildebrandt in a pleasing, unpretentious graphic style. Most rare. Corners slightly worn, very good. (#3567) \$450.00



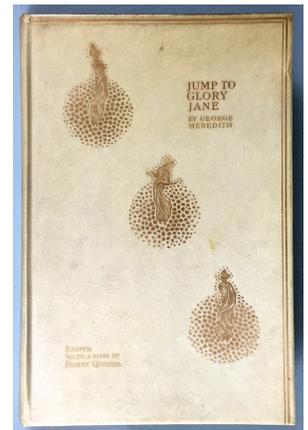
79. [Haas, Erna- Illustrator] Haas, Erna. *Alti Chindervärslü [together with] Hanselima.* Bern & Biel: Säuberlin & Pfeiffer (Vervey) & Ernst Kuhn, c. 1910, 1920. *Alti Chindervärslü.* Square 8vo. Original paper covered boards with cover insert. Superb decorated endpapers and 18 full-page color illustrations by Erna Haas printed on one side only in a delightful poster-like style characteristic of the Wiener Werkstätte. Very rare, only one copy traced in the Swiss National Library dating this work 1910. The verses and illustrations are also published in the next volume: *Hanselima.* no title leaf and publisher mentioned. The endpapers are identical to *Alti Chindervärslü,* suggesting the same publisher. Original paper covered boards with color pictorial insert. 45 exquisite color plates printed on one side only by Haas. Near fine copies. Exceedingly scarce and desirable. (#3456) \$1,750.00

80. [Hildebrandt, Marie- Illustrator] *Ella Nieuwenhus De Verhuizing.* Amsterdam: Maatschappij, 1910. 4to. Color pictorial paper covered boards, three-quarter red cloth. Color illustrations throughout, printed on light green colored paper. Wear to extr. spine, else very good. (#3556) \$175.00



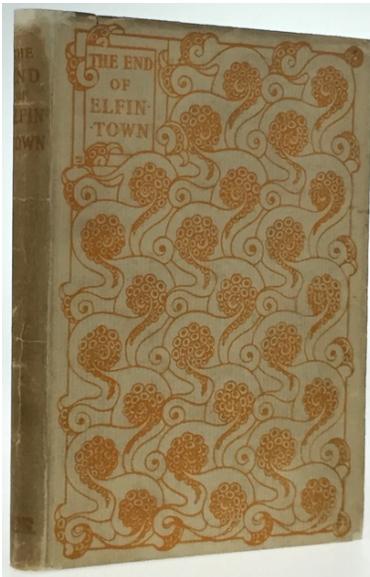
82. [Hogarth, William- Fine Binding] *Works of William Hogarth In a Series of One Hundred and Fifty Steel Engravings.* London & New York: E. T. Brain & Co., 1840. First edition thus. Large quartos. Two volumes. Sumptuously bound by Morrell in full wavy-grained olive morocco with attractive repeating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

83. [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 attractive book, distinctively Nineties in nature. Very rare in the original stiff vellum binding. (#3391) \$2,250.00



84. **[Housman, Laurence- Two Fine Titles]** *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

85. **[Housman, Laurence- Three Fine Titles]** Rossetti, Christina; Barlow, Jane; Housman, Clemence. *Goblin Market [together with] The End of Elftown [together with] The Were-Wolf*. Offered here are three noteworthy Laurence Housman designed and illustrated books in extremely fine condition put together in a superb handmade box by a discerning collector. 1) Rossetti, Christina. *Goblin Market*. London, Macmillan and Co., 1893. First Edition. Original green cloth with famous ornate gilt-stamped design on both covers, 12 full-page exemplary wood-engraved illustrations and smaller woodcuts in the text, all by Laurence Housman. Fine. 2) Barlow, Jane. *The End of Elftown*. London, Macmillan & Co., 1894. First Edition. Original beige cloth with famous gilt interlocking stylized blossom and vine pattern on both covers by Laurence Housman. IN SCARCE ORIGINAL BEIGE DUST WRAPPER WITH OCHRE-COLORED STAMPED DESIGN APPEARING ON COVER OF BOOK. Eight full-page illustrations and others in the text by Laurence Housman. Fine. 3) Clemence Housman. *The Were-Wolf*. London, 1896, John Lane and Chicago, Way and Williams. Original light brown cloth with impressed four-corner leaf design, repeated in gilt on spine. Illustrated title (in light orange) and six full-page illustrations by Laurence Housman. Fine. All three books extremely fine with no signs of wear. A grouping obviously chosen for its uncanny, impeccable condition. Wrapper for *The End of Elftown* excessively rare. Housed in superb three-tiered folding box with blue cloth spine and gilt morocco label. (#2906) \$3,250.00



86. **[Housman, Laurence- Three Fine Titles]** Housman Newton-Robinson; Housman; Thompson. *The Viol of Love [together with] All-Fellows [together with] Sister Songs*. Offered here are three noteworthy Laurence Housman designed and illustrated books in extremely fine condition put together in a superb handmade box by a discerning collector. 1) Charles Newton-Robinson, *The Viol of Love, and Other Poems*. London, John Lane, 1905. First edition. Original green cloth with superb cover gilt design, illustrated title-page and designs throughout by Laurence Housman. Fine. 2) Housman, Laurence. *All Fellows*. London, John Lane, 1896. First edition. Original brown smooth buckram, gilt design on cover, illustrated title page and full-page frontispiece by Laurence Housman. Fine. 3) Thompson, Francis. *Sister Songs*. London, John Lane, 1895. First Edition. Original brown smooth buckram with famous 10-leaf gilt pattern in shape of triangle on front cover, illustrated title-page, full-page frontispiece by Laurence Housman. Robert Thomas Moore's Copy (noted collector) with his sailboat bookplate. Fine. All three books extremely fine with no signs of wear. A grouping obviously chosen for its uncanny, impeccable condition. Housed in superb three-tiered folding box with blue cloth spine and gilt morocco label. (#2905) \$2,250.00

*"The poem of "Temujin" at once recommends itself to me as offering some good points for illustration and I will undertake to do a drawing for it as soon as I get a quiet few hours. I shall take a peculiar pleasure in this task as the author [i.e. Thoby Prinsep] is a much esteemed friend of mine whose assistance I can make sure of to get the best authority for the appropriate costume..."*

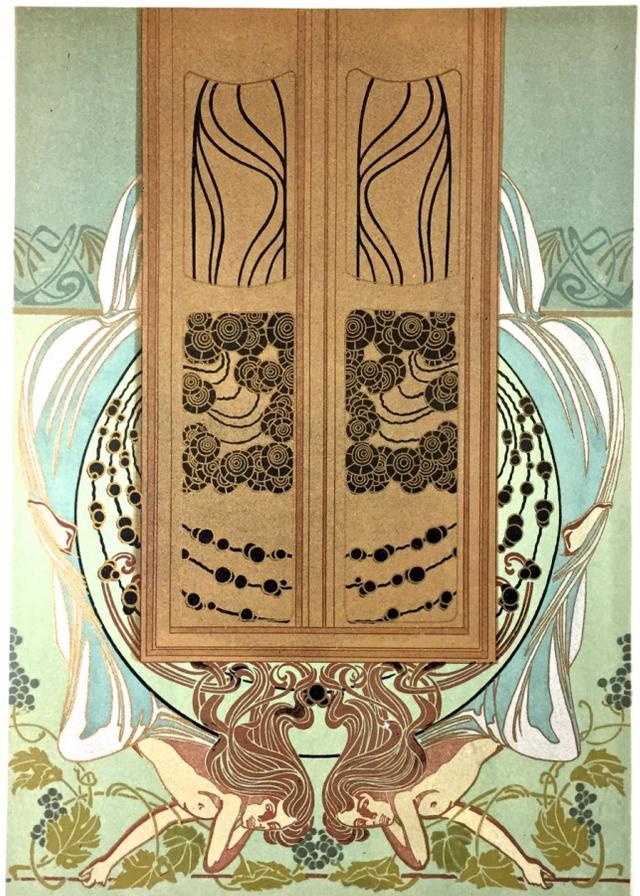
87. **[Hunt, William Holman- Four Autograph Letters]** 1859-1874: Tor Villa and Wilton Street, Campden Hill. Offered here is a nice group of four autograph letters signed by William Holman Hunt, founding member of the Pre-Raphaelite Brotherhood (along with Dante Gabriel Rossetti and J. E. Millais). A total of 8 pages, one to his fellow painter and associate Alfred William Hunt and one to his wife; one to the widely known art dealer, Ernest Gambart and a fourth to an unnamed gentleman, probably a printer. The letters to Alfred Hunt are warm and chatty, accepting their offer of a studio ("I have been suffering a great deal of annoyance from having to go all the way to West End near Highgate to my work- of late the difficulty has been increased by annoyance that I suffer when there..." and thanking Hunt's wife for her letter concerning his second, controversial engagement to his deceased wife's sister. The letter to Gambart asks about "one Rothschild, an exhibition agent... in your employ, and still in your high commendation," asking him to call if in the neighborhood to discuss the matter. The fourth letter

("Dear Sir") appears to be to a printer or engraver, "I ought to have acknowledged the receipt of your kind note with the three papers for my selection and the wood blocks to make my drawings upon..." Hunt goes on to discuss an interesting commission: "... The poem of "Temujin" at once recommends itself to me as offering some good points for illustration and I will undertake to do a drawing for it as soon as I get a quiet few hours. I shall take a peculiar pleasure in this task as the author [i.e. Thoby Prinsep] is a much esteemed friend of mine whose assistance I can make sure of to get the best authority for the appropriate costume." 8 pages, a few fox marks, very good or better. Tor Villa and Wilton Street, Campden Hill, 13 December 1859, 3 June 1864, 24 June 1873 and 20 August 1874, respectively. (#1248) \$1,850.00



88. [Judaica- Goldschmidt, Lazarus- One of Only Six Copies, Author's Own Book] Goldschmidt, Lazarus (translator). *Reden, Berichte und Weissagungen Jesajas* ("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). 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



89. [Jugendstil Highpoint] Joseph Lehner and Eduard Mader. *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 with all the prints are virtually non-existent. A truly beautiful and representative collection of Jugendstil art. (#3442) \$3,250.00

Large Collection of Quality Children's and Illustrated Books including Many 19<sup>th</sup> Century Dutch Children's Books with Hand-Colored Illustrations



90. **[Juvenile- Alphabet]** Muller, J.F.L. *Alphabetisch letterkransje*. Amsterdam: J. Guykens, (1836). Small 8vo. Original or contemporary salmon paper covered boards. Hand-colored engraved title page and 26 hand-colored engraved plates to the alphabet with a verse below, printed on one side only. Binding slightly worn at extremities and some small rubbed spots; front cover with small ink stain. Near fine. Finely colored plates depicting a broad range of children's activities, such as studying, riding a goat-cart, travelling in a tow-boat or a coach, visiting grandfather, feeding the ducks, watching the stars, training the dog, piano exercising and skating. Beautiful and very rare. (#3453)

\$550.00



91. **[Juvenile- Anthropomorphic]** Visser-Duker, M *Baron van Hippelpip*. Color pictorial paper-covered boards. Zaltbommel, Nutsuitgeverij, 1917, 36pp. 8 superb full-page anthropomorphic color plates by Leo Visser. Sl. rubbed along extremities; some offsetting in margins from plates, otherwise a near fine copy. (#3553) \$175.00

92. **[Juvenile- Bemmann, Johanna]** Fouque, Friedrich de La Motte. *Undine - A Story*. Wien: Anton Schroll, 1926. 12mo. Color pictorial linen over flexible card boards. (With 12 pictures by Johanna Bemmann). 251 pp., Printed on thin paper. print. 1926. Linen cover, very good and clean. Scarce. (#3515) \$125.00

93. **[Juvenile- Chromolithography]** *Voor Kinderoog en Kinderoor Door P. Louwerse*. Alkmaar: P. Kluitman, (1881). First Edition Thus. Original color pictorial glossy paper covered boards, cloth spine. Chromolithographed illustrations every page. Very good. (#3432) \$175.00



94. **[Juvenile- Chromolithography]** *De Twaalf Maanden van het jaar in zestig tafereeltjes met rijmen van J.J.A. Gouverneur* ("The Twelve Months of the Year, Sixty Scenes with Rhymes"). Rotterdam: J.A.G. van Dobben, (1875). First edition thus. Paper-covered boards with color pictorial insert and blue cloth spine. 23pp. 12 nice chromolithographed full-page illustrations. Very good. (#3431) \$150



95. **[Juvenile- Early Trivia Game]** *Chiromagica*. New York: McLoughlin Bros., c. 1870. Original mahogany box with superb color pictorial insert on cover, inserted pane of glass with central hand-spinner, printed instructions and one sheet of answers affixed to glass, three double-sided question discs and two further pictorial onlays with answers, sliding lid with chromo-pictorial design featuring a wizard and black cat. Overall 30x30 cm (11¾x11¾"). An early trivia game whereby general knowledge questions are magically answered by the hand-spinner; when the question on the center disc is aligned, the magnetic hand-spinner will point to the correct answer printed on the matching overlay. Rare. Light wear to box, spinning hand not functioning correctly; two additional answer overlays with some chipping and tearing, backed with brown paper to prevent further damage; very good. (#3450) \$750.00

96. **[Juvenile- Jugendstil Classic- Karl Hofer]** Dehmel, Paula. *Rumpumpel*. Koln: H. Schaffstein. Oblong 4to. Original color pictorial paper covered boards. Illustrated throughout by Karl Hofer. A landmark in Jugendstil printing. Boards somewhat worn, spine repaired. Early edition (8 bis 9 thousand]. Internally near fine. (#3568) \$1,250.00



97. [Juvenile- Laforge, Lucien] *Les 1001 Nuits*. Paris: J. Tallandier, 1912. Folio. Color pictorial paper covered boards, cloth spine. Exquisite color cover and innovative/graphic color illustrations throughout by Lucien Laforge. 64pp. Somewhat loosened in original binding. Edgewear, wear to spine. A very good copy of a most scarce and wonderful children's book. (#3558)

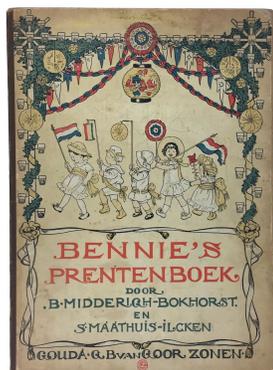
\$350.00

98. [Juvenile- Louise B. B.] *De Jeugd Onzer Koningin*. Rotterdam: Nijgh & Van Ditmar, 1891. Oblong 4to. Color pictorial paper covered boards, cloth spine. 50pp. Color frontispiece and ten full-page color plates by Louise B. B. Spine and edges worn, hinges weakened. Scarce. (#3564)

\$225.00

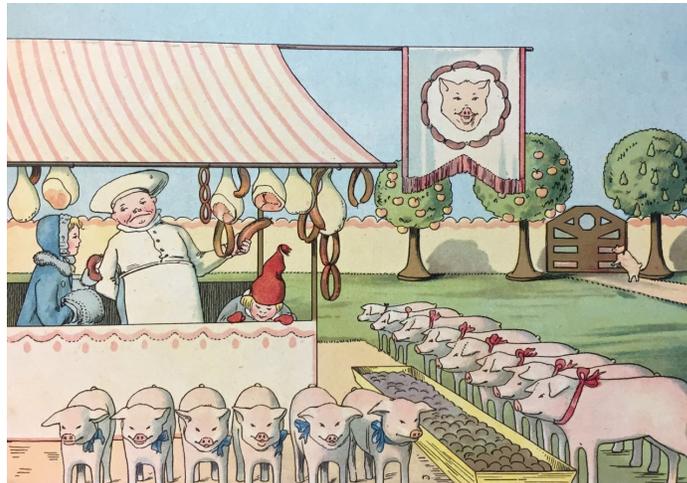
99. [Juvenile- Midderigh-Bokhorst] *Bennie's Prentenboek*. Gouda: G. B. Van Goor Zonen, ca. 1914. First edition. 4to. Color pictorial paper covered boards, brown cloth spine. 32pp. Cover, full and half-page illustrations throughout by MidderighBokhorst. Boards sl. dusted and stained. A lovely book. (#3559)

\$225.00



100. [Juvenile- Very Scarce] *Willem en Jakob eene kleine Vertelling voor Kinderen* ("William and Jacob, a Small Tale for Children"). Amsterdam: Hendrik Frijlink, (1828). First edition thus. Oblong 12mo. Original pages complete in blank wrappers comprising the versos of the frontispiece and the last woodcut illustration. 12pp. Nine exquisite full-page hand-colored woodcut engravings. Exceedingly scarce, PiCarta mentions the title, but no copies found. Extremely well-preserved, near fine. (#3430)

\$1,250.00

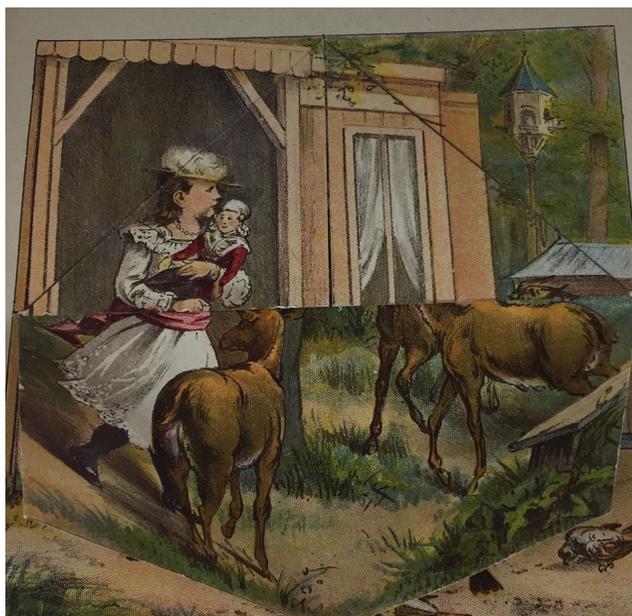


101. [Juvenile- Signe Aspelin] Aspelin, S. *In Het Speelgoedland*. Oblong 4to. Color pictorial paper covered boards, cloth spine. Baarn, J.F. van de Ven, n.d. (1912), (21)p. Color title-page and 10 full-page illustrations throughout by Signe Aspelin. Slight browning/ foxed and soiled in lower blank margin. Front cover soiled and water-stained; spine-ends worn. Rare. Very nicely illustrated adventures of a young girl in the land of toys by the Swedish illustrator SIGNE ASPELIN. (#3555)

\$250



102. **[Juvenile- Transformation Book]** *Wereldburgers en Hunne Ontmoetingen*. Haarlem: I. de Haan, (ca. 1880). Square 12mo. Original color pictorial paper covered boards. With 'magic pages' consisting of figures with two windows or notches which may be inserted with four lithographed color figures of the same size, thereby changing the scene. One tear, with no loss of paper. Rare and complete. (#3420) \$275.00



103. **[Juvenile- Transformation Book]** *Van Prinsesje tot Koningin*. F.H van leens. ("From Princess to Queen"). Haarlem: Loosjes, (1898). First edition thus. Color pictorial card wrappers. 12mo. With four moveable transformation motifs in chromolithography whereby four corners are turned back revealing a new picture. Front cover nearly detached, else very good. (#3433) \$250.00

104. **[Juvenile- W. F. Oostveen]** *Uit en Thuis*. Haarlem: I. de Haan, [ca. 1885]. 4to. Chromolithograph color pictorial paper covered boards, red cloth spine and corners. 15 exquisite chromolithographed color illustrations, printed on one side only. Scarce. One page torn with small loss, somewhat loose in casing, else very good. (#3563) \$375.00

105. **[Juvenile]** Blanchard, Pierre. *De Schatkamer voor Kinderen*. Amsterdam: Johannes Allart, 1812. Original full gray paper covered boards, printed spine. With 7 very nice full-page engraved plates. 204pp. Scarce. (#3421) \$225.00

106. **[Juvenile]** Kuijpers, J. *De Zelfwerkende Leerling of Tijdwinst*. Groningen: R. J. Schierbeek, 1833. Third edition. Oblong 12mo. Calf-backed, marbled boards with printed insert on both covers. 128pp. Lesson for kids, "the self-working pupil." Very good. Scarce. (#3414) \$75.00



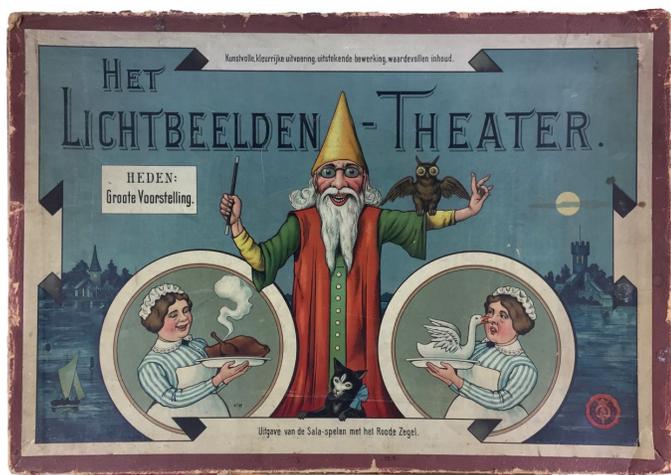
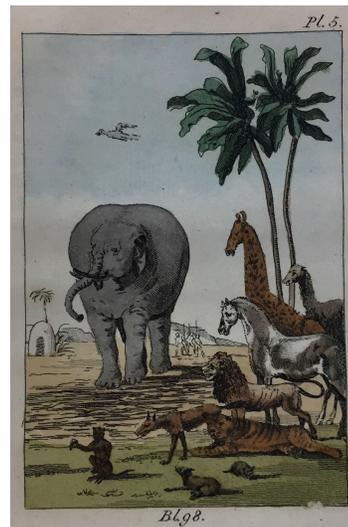
107. **[Juvenile]** Blanchard, P. *Den Schat der Kinderen*. Antwerpen: C. Parys, 1806. 12mo. Full calf. Translated from the French by C.P. Blanchard. Hand-colored woodcut title vignette, frontispiece and many half-page hand-colored woodcut illustrations. Upper hinge broken and leather damaged. Extremely rare, we found three later editions in Belgian libraries. Woodcuts are wonderful. (#3417) \$350.00

108. **[Juvenile]** Bodenheim, N. *Groen Groen Grasje*. Amsterdam: Van Holkema en Warendorf, (1923). First edition. Oblong 8vo. Original color pictorial paper covered boards. Superbly illustrated throughout with innovative compositions, many anthropomorphic. Near fine. (#3454) \$325.00



109. **[Juvenile]** *Het Leven van Jan Klaassen*. Amsterdam: B. Lenfring, (ca. 1865). 12mo. Original light green printed wrappers, in self-made wrappers made by original owner, inscribed, "E.M., 1869." With woodcut title vignette and eight hand-colored illustrations on 4 plates. Slightly damaged, some wear, soiled, very good. On the back cover a list of 36 books of the series in which the book is number 13. No copies found. (#3419) \$225.00

112. **[Juvenile]** *Letter-Bundeltje voor de Lieve Nederlandsche Jeugd*. Amsterdam: Schalekamp, Van de Grampel en Hanseen, 1824. First edition. 12mo. Original tan paper covered boards with central gilt seal on cover. Printed on nice laid paper, 132pp. Six attractive hand-colored engraved plates containing children, animals, etc. Very good copy of a scarce children's book. Only one copy in KB, The Hague. (#3415) \$225.00



110. **[Juvenile- Theater]** *Het Lichtbeelden-Theater*. Circa 1895. (31 x 45 cm.) Superb color pictorial paper covered thick cardboard box, two parts. Translated: "Light Sculptures Theater Edition Cinema-play," with red seal denoting publisher. Complete with 10 superb color images interchangeably placed into a large hinged fold-out theater, and a weighted 'draw' for the curtain. In original box. Top box edges are largely absent, otherwise complete. Very Rare. No copies located. (#3451) \$1,250.00

111. **[Juvenile]** *Kermisvermakelijkheden*. Dordrecht: J. Lagerweij, 1844. 12mo. Original light blue printed wrapper along with self-made wrappers by contemporary owner, 20pp. With woodcut title vignette and 8 lithographed plates. Original owner name and dated "Haarlem 1849" in pen on the inside of the front cover. Only one copy found, PiCarta (KB). Includes: The old poodle; The dog game; The scholar hare; The sensible or art easel; The clever dog; The horse game; Continuation of the circus; The animal game. Extremely well-preserved and scarce. (#3418) \$375.00



113. **[Juvenile-Fables]** *Magazin de Fables Originales; Magazyn Van Nieuwe Ge-Inventeerde Origineele Fabelen*. Utrecht: J. V. Schoonhoven et G.V.D. Brink, 1767. First edition. 19th Century cloth binding. Exceedingly scarce early book of illustrated fables. Two parts in one. (6) XVI, 127, XVI, (8), pp 128-277. Two engravings with a coat of arms and two emblematic engravings, full page; complete with 94 finely engraved illustrations for the fables designed to be colored by children. First Dutch edition of this very interesting storybook, the first of its kind (pictures to color for kids). The text in French and in Dutch as occurred more frequently in the early Dutch children's books. Rare and in near fine condition. (#3422) \$750.00

114. **[Juvenile]** *The Adventures of Mother Hubbard and her Dog*. Baltimore: Wm. Raine, [ca. 1840]. 12mo, 16pp. Original yellow printed wrappers, bound into three-quarters polished calf, marbled boards with about 50 extra

leaves to balance out. Pictorial cover, nicely hand-colored throughout with full color title page, a total of eight half-page hand-colored illustrations. Printed on high quality paper, and larger format than usually seen (4 x 7 inches). Nice, tight and clean copy. Scarce thus. No copies found on net. (#3546) \$350.00



115. [Juvenile] Leinstejn, Madame. *The Good Child's Book of Stops; Or, Punctuation in Verse. Embellished with Twelve Coloured Engravings.* London: Dean & Munday and A. K. Newman & Co., 1825. 12mo. 30pp. Early Dean & Munday imprint, with full-page hand-colored frontispiece and 11 hand-colored woodcut illustrations following, printed on one side only. Does not appear to have outside wrappers. Frontispiece detached, else very good. Scarce. (#3509) \$350.00



116. [Juvenile] *Twalf Ambachten* ("Choice of Twelve Crafts"). Amsterdam: G. Portielje, [1829]. First edition. Original printed paper covered boards. With 11 superb hand-colored plates (12 called for), depicting children learning various crafts, hobbies and occupations. Spine paper worn off, boards loose, quite nice internally. Scarce. (#3416) \$185.00

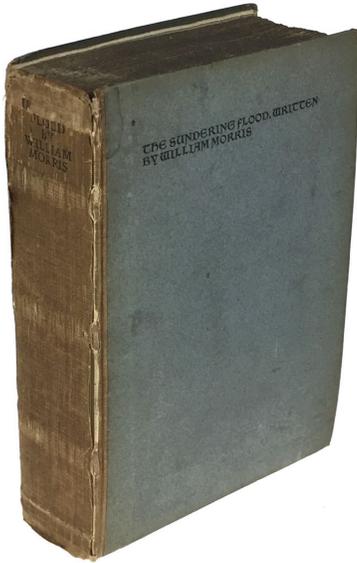
117. [Juvenile] Anderson, Hans Christian. *Twee Hanen.* Amsterdam: C. M. Van Gogh, 1898. First thus. Oblong quarto. Two-color pictorial paper covered boards, 20pp, each page with superb color illustration by Theo van Hoytema, famed Dutch illustrator. A scarce and early Hoytema title. Covers soiled and worn, Disbound at center, but all contents very good internally. Scarce. (#3551) \$225.00



118. [Kelmscott Press- First 14 Pages of "The Story of the Glittering Plain," in Specimen] Hammersmith: The Kelmscott Press, 1891. Folio and quarto sheets, three folded to make 14 quarto sized sheets. SPECIMEN COPY: The first fourteen printed leaves of the famed Kelmscott "Glittering Plain," loosely assembled, a specimen copy, having never been bound. Superbly printed at the Kelmscott press consisting of five exquisite woodcut illustrations by Walter Crane, four large woodcut designs and many smaller, initials, all designed by William Morris and engraved by W. H. Hooper. Printed in red and black in the famed Golden Type. Specimen leaves representing the first leaves of Kelmscott books are extremely rare, and this grouping, with woodcut illustrations by Crane is especially desirable. Near fine. (#3480) \$1,500.00

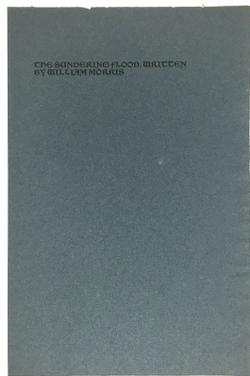
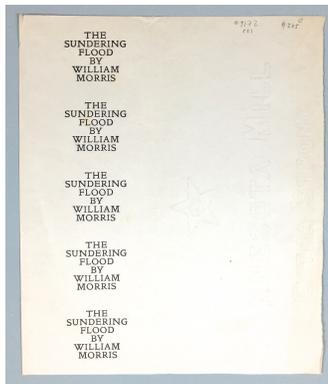
119. [Kelmscott Press- Fine Binding] Morris, William. *Gothic Architecture.* Hammersmith: Kelmscott Press, 1893. First edition. Superbly bound by Riviere & Son in full crushed tan morocco with arabesque scrollwork border leaving attractive negative space on both covers, spine in six compartments, four of which ornately gilt and with gilt '1893' at foot of spine. Ornate gilt dentelles, light blue wavy silk moiré endsheets and doublures, gilt rules on edges of boards. Original wrappers bound in at end. This early Kelmscott title was printed in public demonstrations during the 1893 Arts and Crafts Exhibition held in the New Gallery, becoming one of the exposition's most popular attractions. First appearance of the four-line initials and the first book Morris printed in the 16mo. format. A wonderfully pleasing binding. Very fine. (#1897) \$2,750.00

**Presentation "From May Morris"**



120. **[Kelmscott Press-Presentation Copy from May Morris]** Morris, William. *The Sundering Flood*. Hammersmith: Kelmscott Press, 1897. Original Holland-backed boards, printed label on spine. A **Presentation Copy from the author's daughter, May Morris**, noted artist, designer and active in the affairs of William Morris, socialism, as well as co-founding the Women's Guild of Arts in 1907. Her inscription

is on the front free endpaper: **"From May Morris / Lond. 1907."** 310 Copies on paper, printed in Chaucer type in red and black, first page of text with full woodcut page-border, numerous partial page borders, 12-line and smaller initials, printer's device. Owner's initials on recto of first flyleaf reads: "A. C. R.," thus, the book was possibly presented to Arthur Compton Rickett, biographer of Theodore Watts-Dunton as well as William Morris. This Kelmscott title was the last romance by William Morris, finished just prior to the author's death. Subsequently, his daughter, May Morris, oversaw the editing and printing of the book. Label chipped and with loss to word, "Sundering." Cloth cracked along joints and boards a little soiled, all else very good. (#3523) \$3,850.00



121. **[Kelmscott Press] Proof Sheets for Label, and Cover Title, "The Sundering Flood."** A single proof sheet printed on watermarked onion skin paper with five repeating labels: "Sundering/Flood/By/William/Morris." Together with a single sheet cover page for "The Sundering Flood," printed in black type on original gray laid paper used for the press run: "The Sundering Flood. Written/By William Morris." Scarce. (#3172) \$225.00

122. **[Kreidolf, Ernst]** Kreidolf, Ernst. *Alpenblumen-marchen*. Zurich and Leipzig: Rotapfel, 1922. Large oblong quarto. Color pictorial paper covered boards, cloth spine. Illustrated endpapers, title-page and 18 superb full-page color illustrations by Ernst Kreidolf. A superb, near fine copy. (#3580) \$450.00

123. **[Kreidolf, Ernst]** *Kinderzeit*. Zurich & Leipzig: Rotapfelverlag., 1930. First edition. Original color pictorial paper covered boards, gray cloth spine. Superb cover and twelve full-page color plates by Ernst Kreidolf. A fine copy of a most scarce and attractive title by Kreidolf, in fact, the only copy we have seen. (#3560) \$550.00



**Elkin Mathews Rarity- 25 Copies Only**

124. **Le Gallienne, Richard.** *English Poems*. London: Elkin Matthews, John Lane and their friends, 1892. First edition. The excessively rare Japanese Paper Edition, Limited to 25 Copies Only. Original card paper folded over boards with gilt-stamped lettering on front cover. Superb rubricated title page with title and date in red and expressive lettering motif. Mark Samuels Lasner's Copy, noted 1890's scholar, with his bookplate affixed to front pastedown. Fine condition. An important early Nineties title, made more desirable by its rarity and condition. Housed in custom made brown buckram two-part slipcase with gilt lettering on spine. (#3194) \$1,250.00

125. **[Lefler, Heinrich- Original Watercolor Painting] For An Unpublished Songbook.** 225 x 390 mm, c. 1910. Superb watercolor illustration for a projected book of German Songs by Heinrich Lefler, one of the greatest Austrian illustration artists and pioneers in Jugendstil and decorative illustration of the Vienna Secession. Entitled, "Das Wiedgenlied" [The Lullaby], ca. 1908, printed in pencil at the lower right, with also: "G.R.B.S... G." And some printer's cross-hatch notation in pencil at each side of the image. The painting depicts a woman cradling an infant, sitting next to a crib. The door is open and peering in, what appears to be the grandfather. Highly decorative border surrounding (and a part of) the composition, one of Lefler's trademarks. Matted on a larger sheet, with Windsor & Newton blindstamp at lower left. Signed and titled lower right by Lefler. Like several other (at least three) similar paintings which have showed up in the past 3-5 years, this watercolor by Lefler depicts songs/fables

suggesting most probably a proposed follow-up for the famed "Kling Klang Gloria," which also included illustrations by Lefler's brother-in-law Joseph Urban. Fine condition. (#3089) (see below) \$3,250.00



Item 125. Heinrich Lefler Watercolor



126. [Listal, Alfred- Illustrator/Author] *Lisette's Paaschel*. Alkmaar: Gebr. Kluitman, 1916. Oblong 4to. Color pictorial paper covered boards, brown cloth spine. 8 superb full-page color plates by the reknowned Dutch author and illustrator Alfred Listal. Very rare. Boards somewhat soiled, very good. (#3561) \$450.00

127. [Listal, Alfred- Illustrator/Author] *Mirolyntje*. Alkmaar: Gebr. Kluitman, ca. 1920. Oblong 4to. Color pictorial boards, green cloth spine. Cover and 8 full-page color plates by Listal. Very good. (#3562) \$325.00  
*A rare collection of the work of Fritzi (Friederike) Löw (b. 1892), Viennese illustrator, graphic designer and employee of Wiener Werkstätten, including a signed photograph. Low's illustration was delicate and unpretentious. She later emigrated in 1938 to Brazil, where she worked as a furniture designer.*



128. [Low, Fritzi] Hans Christian Andersen. *Die Schonsten Marchen*. Wien: Kunstverlag Anton Schroll & Co, 1922. Color pictorial paper covered boards, blue cloth spine. Twelve superb full-page color illustrations by Fritzi Low. Very good. Scarce. (#3512) \$375.00

129. [Low, Fritzi] *Der Kleiderkasten, Nos. 1 & 2*. Berlin: Interarma, 1915. First edition. 8vo. 2 booklets, with illustrations in the text and 16 color plates by Ernst Stern, Anni Ofterdinger, Franz Christophe, Karl Walser, Emil Orlik, Ludwig Kainer, Marie Schoeps, Fritzi Löw and Rudolf Grossmann, 32 color and hand-colored illustrations. Cover by Karl Walser. Scare Jugendstil item. (#3511) \$450.00

130. [Low, Fritzi] *Drei Marchen*. Hauff, William. Wien: Anton Schroll, [1920]. Original color pictorial paper coverd boards. 240pp. Deluxe edition, printed on thick paper and the resulting book is nearly twice as thick as the trade edition (see next item). With 16 original lithographs by Löw. Fritzi (Friederike) Löw (b. 1892 in Vienna). (#3518) \$250.00

131. [Low, Fritzi] Hauff, William. *Drei Marchen*. Wien: Anton Schroll, [ca. 1920]. Original color pictorial paper coverd boards. In scarce original dust wrapper and slipcase (damaged). 240pp. With 16 original lithographs by Löw. Fritzi (Friederike) Löw (b. 1892 in Vienna). Scarce thus. (#3516) \$225.00



132. [Low, Fritzi] Jean-Paul. *Entlarvung Der Weiber*. Wien: Anton Schroll, [ca. 1920]. 12mo. Original color pictorial paper covered boards. In original glassine dustwrapper and partial slipcase (damaged). Printed on high quality laid paper. Full-page color plates by Fritzi Low, Wiener Werkstatte artist, throughout. Book is near fine. (#3520) \$250.00



*Vintage Photo, 1911*

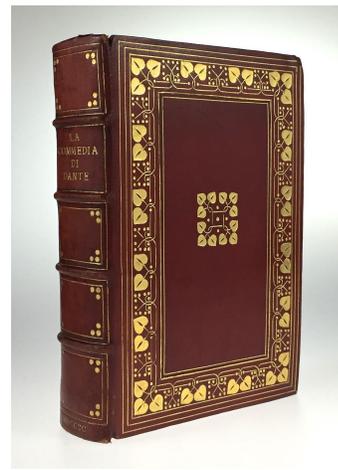
133. [Low, Fritzi] **Original Signed Photograph, 1911.** A wonderful early photograph of Fritzi Low, famed Jugendstil and Wiener Werkstatte illustrator, in decorative shawl, signed by Low at bottom and dated 1911 on verso. Extremely rare. (#3514) \$450.00

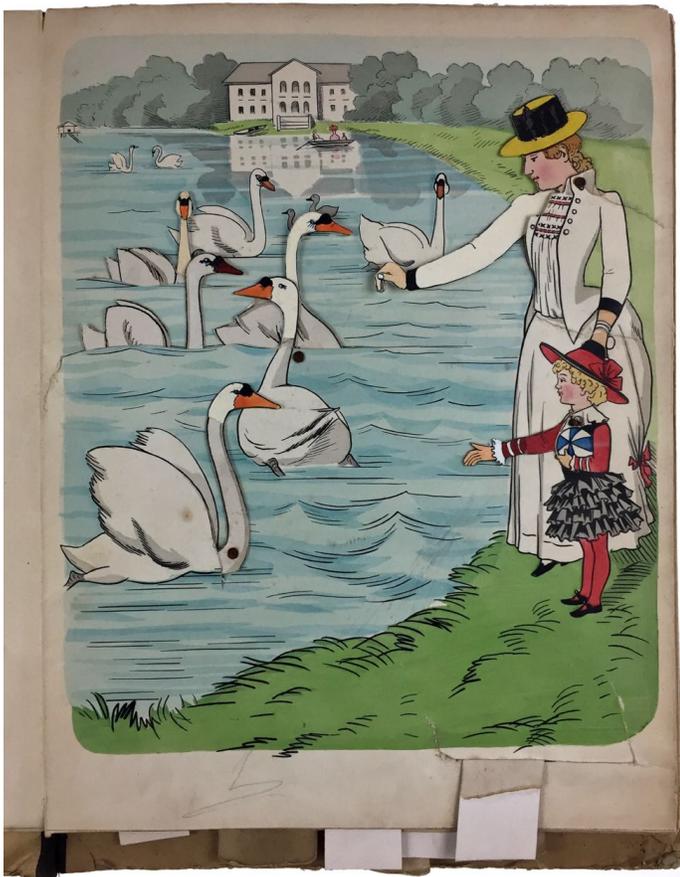
134. [Low, Fritzi] Lazar, Ernst. *Singt und Liebt*. Wien: Anton Schroll, 1920. 12mo. Original color pictorial paper covered boards. 26pp printed on thick card paper. With 12 monthly pictures and 12 monthly head pieces in color lithography. Calendar by the Austrian graphic artist and bookmaker/artist Fritzi Löw and her husband Ernst Lazar. Spine with loss of paper, otherwise very good. (#3519) \$175.00



135. *Marmaduke Multiply*. Boston: Munroe and Francis, 1838. 12mo. Original printed wrappers. 71pp. Hand-colored woodcut illustrations on every page. 5 1/4 x 4 1/2 inches. Disbound, small tear to title, some old repairs. The first American edition of this often reproduced tale. This imprint quite rare, with OCLC locating only three copies. (#3508) \$525.00

136. [Marygold Bindery] Alighieri, Dante (Paget Toynbee, trans.). *La Commedia*. London: Methuen & Co., 1900. Attractively bound by the Marygold Bindery (Cambridge) by Miss Rosamond Philpott, in deep red crushed morocco in 1908 (signed in gilt top and bottom rear dentelles), with a beautiful Arts & Crafts design in gilt on both covers composed of broad gilt leaf pattern, stylized vine and gilt dot design forming concentric rectangular on cover, similar but simpler on rear cover, and gilt dots on panels on spine, as well as on dentelles. Three small Italian stamps on ffep. 554 pages. Philpott was one of the chief binders at the Marygold Bindery, in Cambridge, England. Her bindings were shown in many of the Arts & Crafts exhibitions of the period. Some rubbing to edges, front upper right corner bumped, a bit of wear to upper spine tip and some light staining to spine, scratch on back cover. Overall very nice condition and a unique design. Scarce. (#3572) \$1,850.00



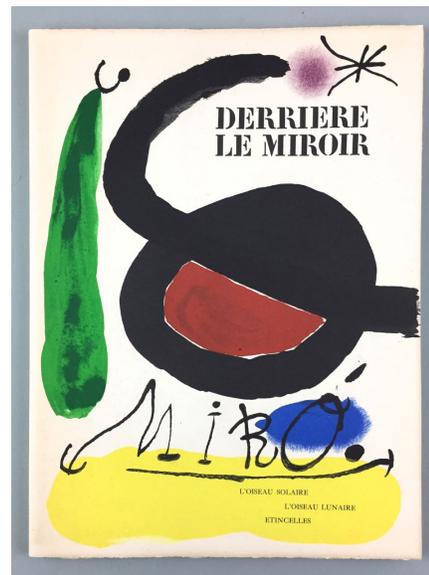


137. [Meggendorfer, Lothar- Movable] *Nah und Fern. Ein Tierbilderbuch zum Ziehen.* Munich: Braun & Schneider, (c. 1887). First edition. Original color pictorial paper covered boards, cloth spine. Eight superb hand-colored plates portraying various animals and birds, each with one or more movable parts, operated by levers, all with handling tears (mostly repaired), elephant handler's left arm missing and some smaller parts replaced with facsimiles (for example swans' heads, arms), all functioning except for the parrot, some marks and soiling, ink ownership inscription to front pastedown "Sacheverel Edward Wilmot Sitwell from Aunt Maud: Sepr. 1st 1887." Spine adhesive failing, original cloth-backed pictorial boards, rather soiled and rubbed, edges showing. In all, a very nice example of a more scarce Meggendorfer title. (#3444) \$1,850.00

138. **Meynell, Alice.** *Preludes.* London: Henry S. King & Co., 1875. First edition. Original publisher's superb gilt-blocked illustrated cloth (green), gilt spine. Alice Meynell's first book; celebrated poet, essayist and art critic, this her book with illustrations also by Alice as well as her sister Elizabeth. A fine copy of a book an important book, rarely seen thus. (#2167) \$950.00

139. [Millais, John Everett- Autograph Letter Signed to Dalziels About The Moxon Tennyson of 1857] One page. An interesting and early Millais letter (June, 1856), to the famous engravers, the Dalziel Brothers, who at that

time were collaborating with other engravers on the famous "Moxon Tennyson" ["Poems" by Tennyson, London, Edward Moxon, 1857], which would be published in less than a year from the date of this letter, with many illustrations contributed by Millais (and others). Millais is here divulging monetary amounts he received from Moxon for the designs for the book (which obviously were kept by Moxon), and, by way of suggesting to the Dalziels, he relates a price for drawings. He further provides details as per certain proofs which the Dalziels had asked about. "Annat Lodge, Perth, June, '56. My dear Sir, The sum I get for each of the designs for Mr. Moxon is fifteen pounds. The price of the two I have sent to you will be the same. I shall be glad to have the money remitted to me here at your convenience; I have mounted the two proofs you ask for, in a book, but if you very particularly want them, I will send them. Yours very truly, Mssrs. Dalziel brothers. John Everett Millais." Slight remnants of glue where once mounted on verso along internal edge, else very good. Provenance: Directly from the William Fredeman Pre-Raphaelite Collection. (#3021) \$425.00



*Deluxe Edition, 150 Copies, Signed by Miro*

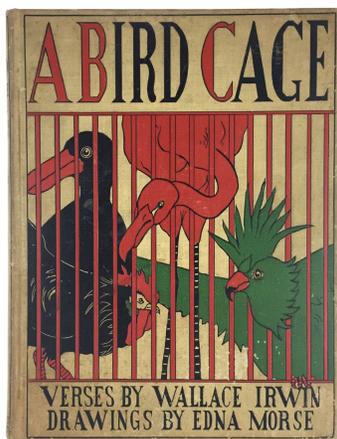
140. [Miro, Joan- Limited and Signed] Miro, Joan and Vorwort Felix Baumann, Jurgen Harten. *Derriere Le Miroir. L'Oiseau Solaire, L'Oiseau Lunaire, Etincelles.* Paris: Maeght Editeur, 1967. First edition. Folio. In original printed tan paper-covered folders and slipcase with printed spine. Limited Edition, 150 Numbered Copies, **this Copy #43 and signed by Miro on title page.** A wonderful production, folded sheets on thick handmade paper in superb full color lithographed covers by Miro on each cover. Eight original color lithographs by Miro: five single-page (including the front and back covers), two double-page, and a magnificent triple page fold-out. Printed on Velin de Rives. The limited edition is far superior than the trade issue of *Derriere Le Miroir*. A fine copy. (#3441) \$2,850.00

141. **[Morris, William- Holograph Note]** **Directions to Railway Station.** An eight-line holograph note by William Morris giving the recipient directions to Kelmscott House, written on oblong, lightly ruled (blue) paper (8 " x 3"). "Morris. Kelmscott House. Upper Mall. Hammersmith. Take train at South Kensington for Shaftesbury Road (4 minutes wait) or to Hammersmith Broadway (10 minutes walk.) ask for River Court Rd which leads on to the Mall." Fold marks, very good. Provenance: Directly from the William Fredeman Pre-Raphaelite Collection. (#3036) \$325.00



142. **[Morris & Company Silkwork Panel]** William Morris. Morris & Company silkwork panel, circa 1890, made and distributed by the famous firm, featuring colored threads with flowering foliage. 53 cm square. A bright and fine example. (#2580) \$2,500.00

143. **[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-colored 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. A most scarce and alluring children's book, and a very rare imprint. (#3575) \$650.00



144. **[Mother Goose- 1841]** *De Nieuwe Moeder de Gans (The New Mother Goose)*. Zwolle: W.E.J. Tjeenk Willink, (1841). First thus. Cloth backed marbled paper covered boards. Superb color lithographed title and five plates by B. B. Blijdestijn all hand-colored and heightened in gold. Very nice production and scarce. (#3426) \$325.00

145. **[Mother Goose-1827]** *De Nieuwe Moeder de Gans; of Aangename Vertellingen vor Kinderen ("The New Mother Goose; or Pleasant Stories for Children, Drawn from Oral Stories."* Dordrecht: J. de Vos en Comp., 1827. Seventh Printing. 12mo. Original gray printed card. 155pp. Four superb engraved plates, covers loose, spine paper worn. Scarce. (#3427) \$175.00



HET  
VOGELTJE  
MET HET  
GOUDEN EI.

146. [Mother Goose- 1858]

Schenkman, J. *Nieuwe Gedichtjes of pe Vertellingen van Moeder de Gans* ("New poems in the tales of Mother Goose"). Amsterdam: G. Theod. Bom, (1858). First thus. Original color pictorial paper covered boards, blue cloth spine. 9 text pages and eight nice full-page hand-colored illustrations. Printed on one-side. Very good. Scarce. (#3423)

\$175.00



147. [Mother Goose- 1860] *De Fabel van Toovergoodin, Eene Vertelling van Moeder de Gans* ("One story of Mother Goose, brought in rhyme for children").

Amsterdam: D. Allart, J.L. Weemink, (1860). First thus. 12mo. Original yellow printed wrappers, 16pp, with four hand-colored lithographed pictures. Very rare. Not in PiCarta. Very good. (#3424)

\$175.00

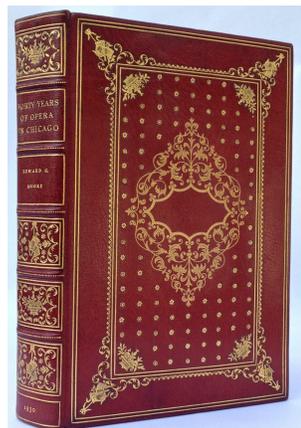


148. [Mother Goose- 1860] *Lotgevallen van Roodkapje* ("Adventures of Little Red Riding Hood"). Amsterdam: D. Allart, (1860). First thus. Original light orange printed wrappers. 13pp. With five nice hand-colored wood engraved plates. Very good. (#3425)

\$150.00

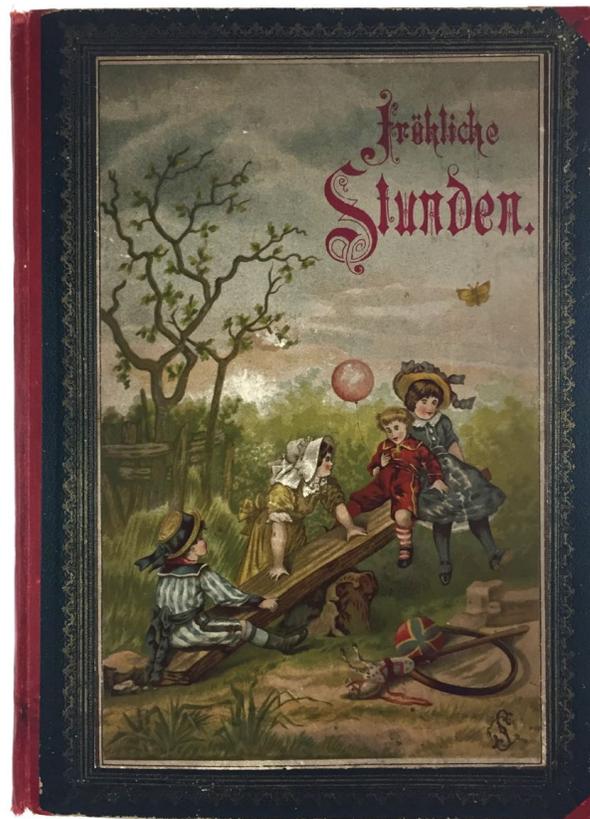
149. [Mouteney- Fine Binding] Moore, Edward C. *Forty Years of Opera in Chicago*. New York: Horace Liveright, 1930. First printing. Superb full crushed burnt orange morocco binding by Leonard Mouteney (signed in front turn-down: "Designed and Finished by L. Mouteney.") A famous finisher binder for Riviere & Sons of London, Mouteney later migrated over to the Lakeside Press (along with De Sauty) and did his finest work in the early 1930's.

A gorgeous finely gilt tooled binding with flower baskets, harps, strapwork designs, stars ruling and stippling on both covers and spine, gilt dentelles, bright red silk endsheets and marbled endsheets after that. AEG. 4to. Photographs throughout. A superb example of the finest to come out of the Donnelley Bindery (Lakeside



Press). Fine. (#1980)

\$2,250.00



150. [Moveable Children's Book] *Fröhliche Stunden*.

Quarto. Circa 1870's. A wonderful German-printed moveable in original cloth backed blue gilt paper covered boards with large full-size inserted color cover illustration. Fifteen superb color printed scenes with ornate and rather complicated moveable pieces controlled by one pull tab, with several hinge points on each movable entity (up to 3-5 per example) including a sledder that travels down hill as the pull tab is dragged down, a rocking baby, girls washing doll in well, egg hatching, sawing wood, and much more. Most in workable condition (some defective) and all parts appear to be present, though wear and occasional tears. An unrecorded moveable. We can find no record of this book. The title page reads: "Frohliche Stunden. Ein unterhatendes Bilderbuch mit ziehbaren Bildern fur die Liebe Jugend." There appears to be a monogram which may refer to publisher, but we couldn't discover the entity. Overall quite nicely preserved, given the nature of movables of this period. The binding is fully intact and internally quite clean and bright. Some minor restoration needed to bring all movables in working order. Most scarce thus. (#3435)

\$2,250.00

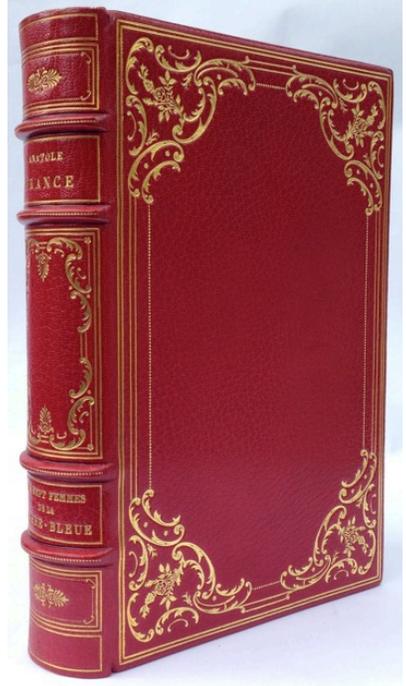


“Our literary partner, J. Bertrand Payne, who has studied art as applied to book illustration rather deeply, was long of opinion that the Frenchman’s talents would be profitably employed in the depiction of those grandly chivalric scenes... he discussed the subject with the Laureate [i. e. Tennyson] & Mr. Palgrave very fully...”

151. **[Moxon, Edward & Co.- Autograph Letter Signed to Bernard Bolingbroke Woodward]** 3 pages. 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 1958) had transpired, culminating in J. Bertrand 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., and probably written by one of the principal partners (other than Payne, who is mentioned in the letter), to Bernard Bolingbroke Woodward, influential nonconformist, antiquarian collector, and librarian to the Queen at Windsor Castle. A letter written seemingly in response to queries concerning Gustave Dore as well as the availability and prices of some original illustrations and proofs. Written on Moxon’s ‘Dover Street Stationery,’ March 6, 1867. “Dear Sir, We will send for a copy of Dore’s ‘Elaine’ for notice in the next No. of the ‘Fine Arts Quarterly Review.’ Dore was quite mistaken as to the motives which led to his having a commission for the ‘Idylls of the King...” He adds, “Our literary partner, J. Bertrand Payne, who has studied art as applied to book illustration rather deeply, was long of opinion that the Frenchman’s talents would be profitably employed in the depiction of those grandly chivalric scenes... he discussed the subject with the Laureate [i. e. Tennyson] & 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. Provenance: Directly from the William Fredeman Pre-Raphaelite Collection. (#3023) \$750.00

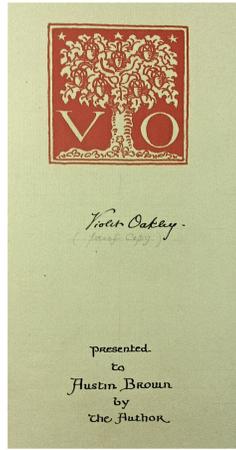
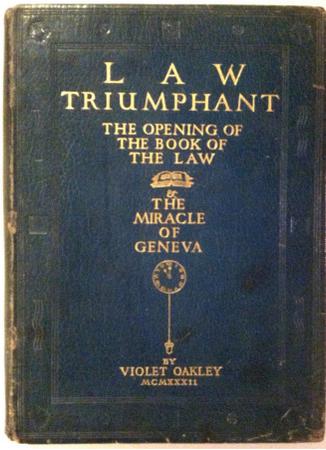
152. **[Myriam- Fine Binding]** France, Anatole *Les Sept Femmes de la Barbe-Blueu* (“**Seven Wives of Bluebeard and Other Fairy Tales**”). Paris: Librairie des Amateurs, 1921. First edition. Thick 4to. 10” x 7” Superbly bound by Myriam (Marie de Jouvenel) for Mabilde in full red levant richly grained morocco with deeply impressed gilt

strapwork, vine and flower pattern with concentric ruling and stippling on both covers, spine with four prominent bands two nearer top and two nearer bottom leaving five panels, the central of which carries over cover motif. Exquisite full gray morocco doublures with four concentric gilt rules and one stippled rule, silk endsheets backed by marbled paper. Edges of boards with gilt ruled line. All edges gilt. No. 50 of a special limited edition of only 100 copies on Japan Vellum with five different states of each illustration by G. A. Mossa in full color, tint and line. This binding is in in exceedingly fine condition, pristine. An attractive binding from the Mabilde Bindery who also did work for Paul Bonet, this being a book bound for them by Mare de Jouvenel. Housed in a superb handmade half

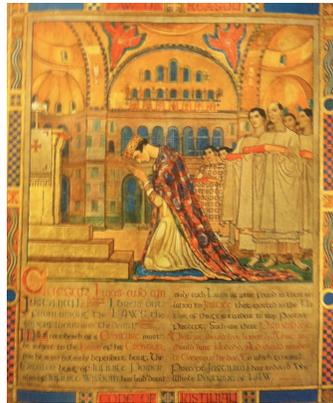


morocco (matching book) chemise and leather edged slipcase, both with marbled paper in matching colors. (#1977) \$2,750.00

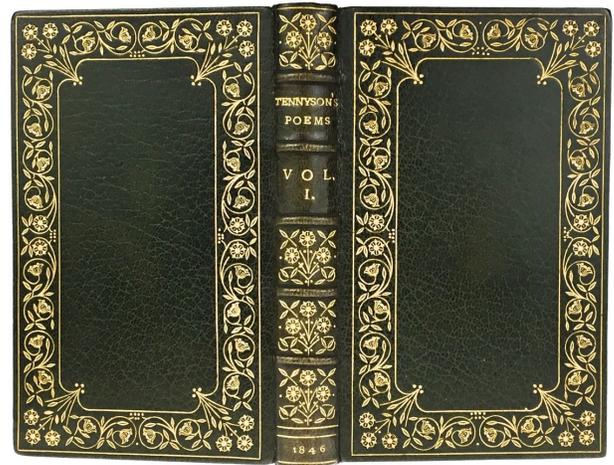
153. **[Oakley, Violet- Two Original Photographs]** **Violet Oakley’s Studio With Holograph Inscriptions on Back by Violet Oakley.** Philadelphia, ca. 1900. Offered here are two original photographs, most likely taken by Jessie Willcox Smith, Elizabeth Shippen Green or Edith Emerson. One of the photographs, is of her close friend and fellow painter Ellen Wetherald Ahrens, and the other of both Violet Oakley and her sister, Hester Oakley. Both have original holograph explanations of the photos written by Violet Oakley on the back in pencil: On verso of Ahrens, “This is Ellen at work in at her corner- When we are not taking photos, she has the window open beside her. The little Oriental seat in front of her made by ourselves and of old pin cushions and a packing box and two little rugs. Isn’t it pretty? The back is all padded-”. On verso of Violet and Hester: “I at work and Hester sitting talking to me-”. Photos are slightly age-faded, a few corners and sides with small chips, else very good. Exceedingly scarce private photographs of Violet Oakley’s studio with artist friend and sister. (#1197) \$2,500.00



154. [Oakley, Violet, Folio, Proof Copy] *Law Triumphant Containing the Opening of the Book of the Law. Proof Copy, Exceedingly Scarce, full blue leather, Ltd. Signed.* Philadelphia: Privately Printed by Violet Oakley, 1932. Advance Proof Copy. Bound (i.e. not folding boards as in trade edition) in full aquamarine blue crushed leather with blindstamped designs and bold gilt lettering and vignettes on cover. Glossy gold endsheets. The scarce Advance Proof Issue, Signed by Violet Oakley and printed in pencil, "proof copy," just below her signature. A further presentation inscription by Oakley appears below this in calligraphy, "presented/ to/ Austin Brown/ by/ the Author." Contains all of the printed text and the 71 full color and tinted colotype plates as the trade edition, but all bound-in, versus free in folders. Also, this proof copy does not contain the colophon giving credits for printing, binding, etc. Edges untrimmed. Bound by Alfred Smith Company, Philadelphia. Cover shows some minor edgewear, else a fine copy internally. Proof copies for this book are hitherto unknown, and this probably represents a one-of-a-kind Author's Copy. (#1236) \$2,500.00



155. [Olfers, S. van-Illustrator] Listal, Alfred. *Zoo is't in't blije Vlinderland.* Alkmaar: Gebr. Kluitman, [ca. 1915]. First edition. Oblong 4to. Color pictorial paper covered boards, beige cloth spine. 16pp. Color illustrations by van Olfers throughout. A wonderful children's book. Sl. frayed, some wear. Very good. (#3566) \$275.00



156. [Paget, Florence- Fine] Tennyson, Alfred Lord *Poems by Alfred Tennyson.* London: Edward Moxon, 1846. 12mo. Two volumes. Superbly bound by Florence Paget, noted bookbinder who was an early student of Douglas Cockerell, exhibiting at the A&CES exhibition in 1899, and whom Sarah Prideaux looked upon favorably. Both volumes exquisitely bound in full green crushed morocco with attractive flowing Art Nouveau 3/4 inch border designs, consisting of flowing fillet vine & tulip blooms, with an additional 16 open flowers at corners and sides on both covers, spine with five raised bands, six panels, two of which contain lettering, and four with similar gilt design motif as covers. Thick dentelles with gilt fillet borders and three open flowers and leaves at each corner. With Paget's signature pallet on rear dentelle: "F. P. 1907." All edges with single gilt fillet rule, and with six gilt rules on top/bottom edges of spine. Fine condition, both volumes. Quite a lovely example of Paget's understated but aesthetic design element. Her bindings are sought-after and quite rare. (#3492) \$2,750.00

157. **Palgrave, Francis Turner.** *Gems of English Art.* London: George Routledge & Sons, 1869. First edition. Original superbly gilt, inlaid colors, blocking, etc. on green beveled cloth. 24 exquisite color printed illustrations by the Leighton Brothers. An unusually ornate and attractive trade binding blocked in gold traditionally used in hand binding. A superb copy, scarce in this condition. (#2043) \$650.00

158. [Patmore, Coventry- Autograph Letter Signed] One page on folded sheet, Coventry Patmore (1823-1896), famed English poet and critic and Pre-Raphaelite ally, to Mr. Rawlins, asking him to call to interpret a legal document. "Can you look in tonight to tell me what it all means..." etc. Near fine. Patmore letters are quite scarce. Provenance: Directly from the William Fredeman Pre-Raphaelite Collection. (#2589) \$225.00



159. [Pellar, Hans- Jugendstil Illustrator] Ostini, Fritz von. *De Kleine Koning*. Amsterdam: Holkema & Warendorf Publishers, 1910. First edition thus. Large squarish folio size. In original publisher's full beige pebbled cloth with illustration of comical king set off against a black background, bold gilt-blocking on cover, blindstamping, beveled boards, silk endsheets. Twelve exquisite mounted color plates highlighted using bold gilt as gold in the illustrations with striking bright colors, by Hans Pellar. Each page with borders and text opposite illustrations. Printed (and mounted) on extremely thick watercolor paper. Near fine.. (#2283) \$2,750.00

**Three Scarce Eragny Bookplates by Lucien Pissarro**



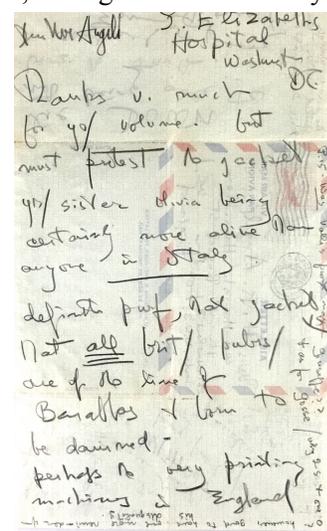
160. [Pissarro, Lucien- Eragny Press] Bookplates: Three Different Color Variants of Eragny Press Bookplates for Harry Alfred Fowler. Offered here is a set of three bookplates printed by the Eragny Press for

noted collector Harry Alfred Fowler, each with different color hues, two on same paper type and one on slightly heavier paper, all reproducing the Eragny Press colophon and press seal, one dark (near black), one lighter gray tone, and one lighter still with slight blue-green tone. The latter, has the following written on verso in an unknown, but contemporary hand: "This figure the seal of the Eragny Press, London- books printed by Mr. and Mrs. Pissarro. All fine." A most scarce grouping, these Eragny Press bookplates show up from time to time, and usually have variant color tone and paper type. (#3500) \$725.00

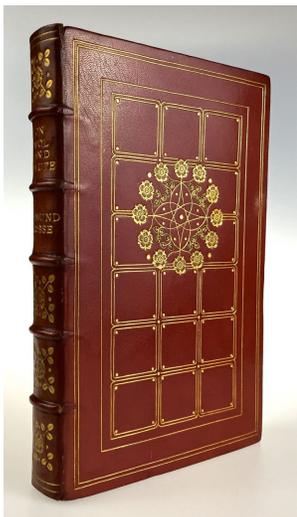
161. [Pissarro, Lucien- Autograph Letter Signed to Francis Meynell] 12mo. Folded sheet on gray paper, one page. Autograph letter from Lucien Pissarro, founder of the Eragny Press and son of the famous impressionist painter, Camille Pissarro. Letter from Lucien, gifted painter, printmaker, publisher and designer of the early 1900's, to Francis Meynell, poet and painter and printer at the Nonesuch Press. "The Brook, Hammersmith, 24, Sept. '06, Dear Mr. Meynell, My friend Mr. Symons has told me of your kindness in interviewing Mr. W. M. Rossetti on our behalf. I am extremely grateful to you, and much regret your trouble was not rewarded with success. With very many thanks, Believe me, yours v. truly, Lucien Pissarro." In connection with book Pissarro was preparing on DG Rossetti, seeking William Michael Rossetti as a source ("Rossetti," by Lucien Pissarro, T.C. Jack, 1908). Pissarro letters with important content are quite scarce. Provenance: Fredeman Collection. (#3272) \$650.00

162. [Pound, Ezra- Autograph Letter Signed 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 PRB member William Michael Rossetti. Written in pencil on the full opened face, and then on both flaps on the verso, with two wrap-around portions also by Helen Rossetti. A lengthy and fascinating letter, written with lots of shorthand interjections and slightly muddled, but in an upbeat and humorous tone: "Dear Mrs. Angeli, Thanks v.



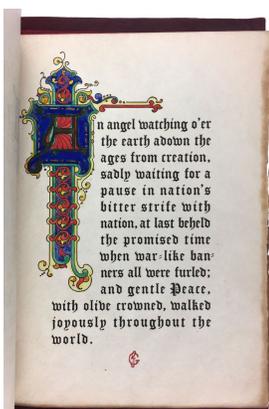
much for yo/ volume but must protest no jacket yr/sister Olivia being certainly more alive than anyone in Italy definite purf, not jacket vs not all brit/publr/ are of the line of Barabbas & born to be damned- perhaps the very printing machinery in England [side flap] Yeats' definition of yr island 'The 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 clinically, and revealing Pound's 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



163. [Power, Anastasia- Fine Binding] Gosse, Edmund. *On Viol and Flute*. London: C. Whittingham and Co. at the Chiswick Press for Kegan Paul, Trench, Trubner & Co., 1890. First printing. Gorgeous Arts & Crafts full reddish-brown morocco binding by Anastasia Power with her initials signed in monogram on rear turn in, "AP" (interlocking). Covers magnificently gilt-tooled with elaborate double-ruled square boxes (eighteen in total) with dots in the corners and a circular arrangement of 12

roses on green onlays/ interlocking stems on front cover. The rear cover has the same square patterning, but no central rose design. Spine with six panels, five of which are attractively stamped in gilt floral and leaf motif. **No. 44 of 50 Copies Only, on Large Paper, signed by the printer.** A fine copy of a most attractive and period binding (a pencil annotation on the front fly indicates that the binding is by Alice Pattinson (a pencil inscription on the verso of the front free endleaf reads, "Spring Gardens Gal[lery]. Panton Club. July 1925. Mrs Loosely. Book + binding A. P.," however the binding is definitely the work of Annie Power, who was trained by Douglas Cockerell and worked with Sylvia Stebbing and then joined C. R. Ashbee's Guild of Handicraft c. 1902, where she produced fine bindings until 1905 or thereabouts. A stunning period binding full of the Arts & Crafts flavor of the early 20th Century. (#2573) \$2,750.00

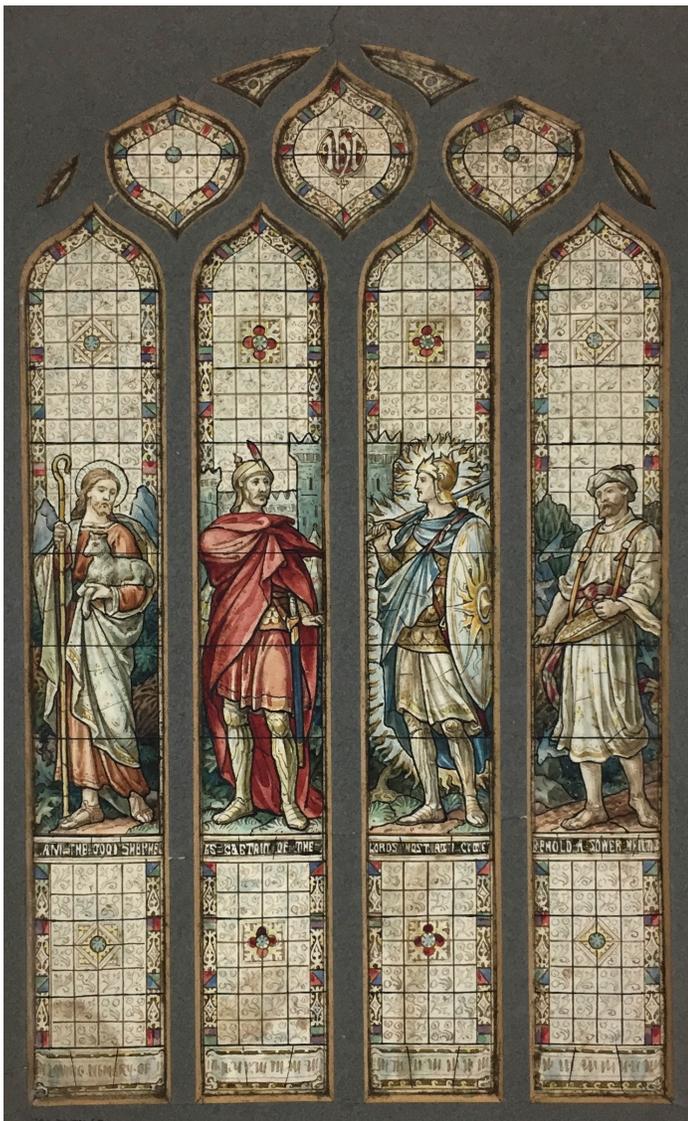
164. [Prairie Press- Hand-Illumined] Griswold, Grace. *Incarnatus*. Chicago: The Prairie Press, 1904. First edition. Roycroft-style red limp suede binding with red tweed cloth inner lining, front and back. Four large, beautiful hand-colored initials in watercolor by Grace Griswold (with her monogram initial at bottom of first printed page) the rest of the text done in black letter. Including title page and colophon page, 6 total pages with text. String ties loose inside at midpoint, pages only slightly still attached to tweed. Pages browned opposite inside covers, and slightly worn at the edges. Very good copy of an unusual Arts & Crafts book at the turn of the century. (#3570) \$285.00



Thomas William Camm (1839-1912), founder of Camm Studios, chief artist/designer and manufacturer of stained glass in England, opened operation in 1865 as Camm Brothers in Smethwick, and later, "The Studio." Thomas Camm was one of the most accomplished stained glass designers of the period. The American architect Ralph Adams Cram wrote "at the present moment a large number of artists in England are producing work of most singular beauty and perfection. Amongst these I have no hesitation in placing Mr. Camm easily as the first." His daughter, Florence Camm, produced most of the artwork for the company after his death in 1912. The studio won medals in Paris in 1878, Sydney in 1879 and in Turin in 1911, and commissions came in from America, Spain, New Zealand and India. Dozens of churches, institutions and private homes in England still boast stained glass windows designed by Camm and his daughter. [see also items 34-35]



165. [Pre-Raphaelite Stained Glass Watercolor Design-Thomas William Camm, Camm Studios] Exceptional Watercolor- Alternate Design for the Resurrection Mosaic for the first Bullough Family Mausoleum, Isle of Rhum, Scotland. An exceptional watercolor, stated "Alternate Design," for the famous Bullough Mausoleum in Rhum, Scotland. The family mausoleum of Sir George Bullough of Kinloch Castle, Island of Rum, which was acquired by Sir George's father, John Bullough, father in 1888. Inscribed, "T. W. Camm, No. 102A. Smethwick." Most scarce and desirable, considering the history of the Bullough Mausoleum, and finely painted with a stunning composition including various elements of decorative art. (#3540) \$1,500.00



166. [Pre-Raphaelite Stained Glass Watercolor Design-Thomas William Camm, Camm Studios] Exquisite Watercolor Four-Part Design for Stained Glass: **The Good Shepherd, Captain of the Lords, The Host, The Sower.** Spectacular large four-part cut-away watercolor (29 x 17cm) by Thomas William Camm, with four parts, mounted on thick gray board. With four tall and narrow illustrations, “The Good Shepherd,” “Captain of the Lords,” “The Host,” and “The Sower” as well as detailed stained-glass design above and below central figures. Expertly painted with a high degree of detail and skill. Design #3372 (written in pen at bottom left, signe “T. W. Camm, The Studio, Smethwick,” lower right). Near fine, with minor wear to extremity of card mat. Provenance: From Camm Studio Estate. (#3483) \$1,750.00

167. [Pre-Raphaelite Stained Glass Watercolor Design-Thomas William Camm, Camm Studios] Exquisite Watercolor Triptych. Spectacular large square triptych watercolor stained-glass design by Thomas William Camm, mounted onto thick cardboard. Written in calligraphic hand by Camm below the paintings, but on

the artboard: “T. W. Camm \* No. 487 \* Smethwick.” Expertly painted with a high degree of detail and skill. Near fine. Provenance: From Camm Studio Estate. (#3484) \$950.00

168. [Pre-Raphaelite Stained Glass Watercolor Design-Thomas William Camm, Camm Studios] Exquisite Watercolor: **“A Mid-Summers’ Night Dream” Triptych.** Wonderful large square triptych watercolor stained-glass design by Thomas William Camm on art paper (32 x 30cm), a highly detailed and brilliant composition, with the added intrigue of having one side uncolored denoting some instruction or perhaps at an earlier stage of development. What looks to be the representation of Shakespeare’s “Mid-Summers’ Night Dream,” with a larger and a smaller picture of winged angels (king and queen), one surrounded by seraphim with horns, harps, etc. A wonderful composition indeed! Written in calligraphic hand by Camm below the paintings “T. W. Camm \* No. 422 \* Smethwick.” Expertly painted with a high degree of detail and skill. Near fine. Provenance: From Camm Studio Estate. (#3485) \$1,250.00

169. [Pre-Raphaelite Stained Glass Watercolor Design- Thomas William Camm, Camm Studios] **Faith, Charity, Love, Watercolor Designs for Stained Glass.** Mounted on thick board. Large watercolor for stained glass, Faith, Charity and Hope, by Thomas William Camm (1839-1912), founder, chief artist/designer and manufacturer of stained glass in England, opening operation in 1865 as Camm Brothers in Smethwick, and 30 x 14cm. Design #450 (written in pen at bottom right). Near fine. Provenance: Directly from Camm Studio Estate. (#3458) \$1,250.00



170. [Pre-Raphaelite Stained Glass Pencil and Watercolor Design- by Thomas William Camm, Camm Studios] **Superb Large Composition of Two Figures with Halos, Dated 1897.** Large pencil and watercolor composition of two figures with halos executed by Thomas William Camm, and dated “JUNE -- 1897” in large black watercolor notations, as well as the accession number, 316. Scarce and particularly Art Nouveau/Pre-Raphaelite style, this enormous drawing measures 21 x 45 inches. Rolled up, preserved, as stored. (#354) \$850.00



Item 171.

171. [Pre-Raphaelite Stained Glass Watercolor Design- Florence Camm, Camm Studios] “The Angels and the Reapers.” Large watercolor, 31 x 8cm, mounted on thick board. Tall, narrow stained-glass design by Florence Camm (1875-1960), noted artist and designer, working at Camm Studios, Smethwick, England comprising an angel with red wings holding a scythe on a platform surrounded by superb large flowers, stained-glass motif designs. Florence Camm, daughter of Thomas William Camm who was founder of the studio. Florence 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. Design designation written lower left, with signature of Thomas William Camm, lower right. Attractive and colorful design elements Near fine. Provenance: From Camm Studio Estate. (#3481) (see left panel) \$650.00

172. [Pre-Raphaelite Stained Glass Watercolor Design- Florence Camm, Camm Studios] 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: From Camm Studio Estate. (#3461) \$450.00

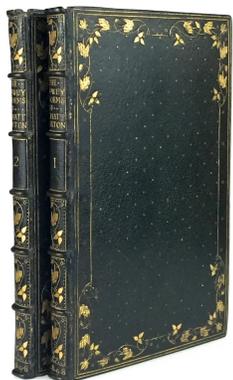
173. [Pre-Raphaelite Stained Glass Watercolor Design- Florence Camm, Camm Studios] Triptych, Three Watercolor Designs for Stained Glass. Mounted on thick board. Three watercolor designs arranged as a triptych by Florence Camm (1875-1960), noted artist and designer, working at Camm Studios, Smethwick, England comprising Christ ascending, flanked by two angels. 11 x 23cm. Design #7775. 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: From Camm Studiio Estate. (#3457) \$650.00

174. [Pre-Raphaelite Stained Glass Watercolor Design- Thomas William Camm, Camm Studios] Arch with Five Scenes. Executed by Thomas William Camm. Attractive scene of six separate images in half-arch. 14 x 14 com on light blue card stock. Inscribed, “T. W. Camm, No 79.” (#3539) \$275.00



175. **[Pre-Raphaelite Stained Glass Watercolor Design-Thomas William Camm, Camm Studios] Five Small Panes: Series of Small Watercolor Sketches for “The Cottars Saturday Night.** Mounted on cardboard. Five small watercolor sketches (18 x 4 cm total) by Thomas William Camm (1839-1912), founder, chief artist/designer and manufacturer of stained glass in England, opening operation in 1865 as Camm Brothers in Smethwick, and later, “The Studio.” Thomas Camm was one of the most accomplished stained glass designers of the period. The American architect Ralph Adams Cram wrote “at the present moment a large number of artists in England are producing work of most singular beauty and perfection. Amongst these I have no hesitation in placing Mr. Camm easily as the first.” Signed by Camm in initials lower right. Also holograph notation below, “T.W. Camm Smethwick The Cottars Saturday Night No. 1605.” Reminiscent of Thomas Rowlandson. Scarce thus. Provenance: Directly from Camm Studiio Estate. (#3482) \$550.00

176. **[Camm, Thomas William- Two Empty Firm Folders].** Offered here are two elephant folio size folders by the Camm Studios, obviously well-used by the firm to house drawings and proposed artwork. Both with Thomas William Camm, The Studio printed lettering, logo, address, etc. One appearing older than the other. The older one with remnants of early label with holograph note, in part: “Original black and White drawings for Reproduction.” Printed, Thos. Wm. Camm, etc. With ties. Cloth backed boards. Older one with much more wear. An interesting survival. (#3579) \$450.00



177. **[Preston, Emily- Fine Binding]** Steele, Robert (ed.) [Chatterton, Thomas]. *Rowley Poems of Thomas Chatterton.* London: Hacon & Ricketts, The Vale Press, 1898. First edition thus. Two volumes. Superbly bound [in 1900] by Emily Preston, noted student of Cobden-Sanderson (and one of the founders of the Guild of Bookworkers) in full dark blue

crushed morocco with gilt vine and leaf pattern and all-over dot pattern on both covers, spine and inner dentelles; both volumes signed in rear dentelle: “19 EP 00.” The M.C.D. Borden Copy, famed collector of fine bindings,

with Borden bookplate in both copies. 210 copies, decorations throughout by Charles Ricketts. A very early binding by this exemplary American woman binder who was one of the first American women binders studying and learning the art of bookbinding under Cobden-Sanderson. Her New York bindery was located in New York City, and the important Guild of Bookworkers was formed by her and others after a meeting at her studio in 1906. Some slight surface loss gilt in small areas, not at all detracting, spines not affected. A superb and exceedingly scarce binding. (#2930) \$2,750.00

178. **Radford, Dollie-Louis Davis, Illustrator.**

(Caroline Maitland). *Good Night.* London: David Nutt, (1895). First edition.

Original Holland backed color paper covered boards with designs/borders on both covers in negative space and lettering on cover. Printed on card, one-side only. A scarce and very precocious book of poems illustrated throughout by Louis Davis, (1860 – 1941), English book



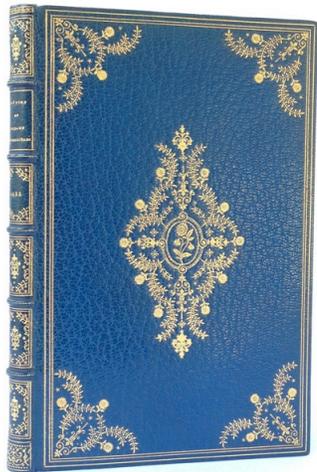
illustrator and stained-glass artist who was active in the Arts and Crafts Movement, referred to as the last of the Pre-Raphaelites. A truly great illustrated book, quite rare. Only two copies located on the net, both in poor condition. Our copy is fine. (#3526) \$275.00

*“It would have given me the greatest pleasure if you and dear Moray (for whom I have much affectionate regard) had lunched or dined with me- but Canon Gray [i.e. John Gray] and I are here for August. He never wearies of Malmesbury...”*

179. **[Raffalovich, Marc Andre- Autograph Letter Signed to Osbert Burdett, author, and mentioning John Gray]** Two pages on octavo sheet stationary, “The Bell Inn, Malmesbury, Wilts.” printed in type. “July 31, 1931. Dear Burdett [Osbert Burdett, author], It would have given me the greatest pleasure if you and dear Moray (for whom I have much affectionate regard) had lunched or dined with me- but Canon Gray [i.e. John Gray] and I are here for August. He never wearies of Malmesbury... He went today to Dorchester and Tuesday and I met him in Salisbury. I hope dear Brother is better. I also hope you will come again to Scotland and let me make your acquaintance. I have quite a large box filled with Courtenay’s letters. I hope to see Mrs. Rivets and the children this month. One of the girls has been for 8 months under treatment for glandular trouble. I wish WCR were still with us. Did you read and like Saturday Night at

the Greyhound? John Hampson came and stayed a few days with me. Regretfully, Andre S. Raffalovich.” The Courtenay referred to was John Edward Courtenay Bodley, a fellow undergraduate and friend of Wilde’s at Balliol who later was to write maliciously on Wilde. A fascinating and thoroughly engagin letter.. (#2879)

\$2,500.00



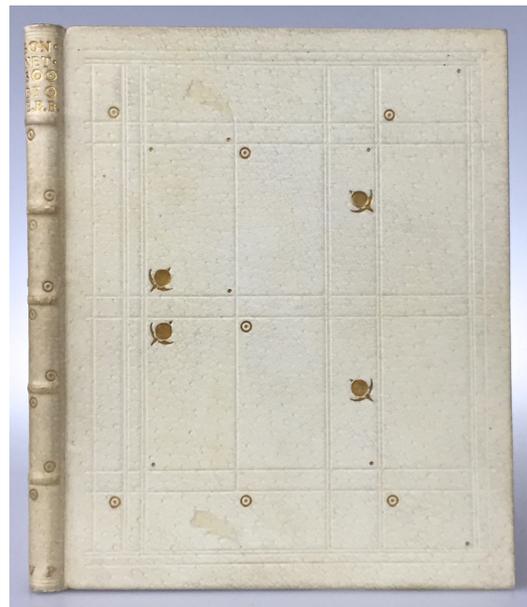
180. **[Raparlier- Fine Binding]** Deshouieres (Antoinette du Ligier de la Garde). *Poesies*. Paris: Chez la Veuve de Sebastien Mabre-Cramoisy, 1688. First edition. Exquisitely bound c.1890 by Raparlier in blue goatskin with ornate and innovative covers tooled in gilt with triple fillet border, leafy stems, flower-heads, and a centerpiece composed of a flower within a frame surrounded by similar

motifs. The spine divided into six panels, lettered in the second and dated in the third, the others with a vase containing a flower and leafy sprigs, the edges of the boards tooled with a gilt double fillet, the turn-ins with gilt rolls, marbled endleaves, gilt edges. A wonderful example by the famous bookbinder Paul-Romain Raparlier (1858-1900). The frontispiece engraving is not called for, but taken from a later edition. A fine copy in every way. (#1990)

\$2,750.00

181. **[Reynard the Fox]** [Kaulbach, Wilhelm von]. *Reineke Fuchs (Two Variant Cloth Editions, Another French Edition)*. Two variant cloth editions: both Stuttgart: J. G. Cotta, 1857. Blue cloth, richly gilt with intricate gilt-stamped cover design, gilt spine, rear cover blind-stamped. 212pp. Wood-engraved frontispiece and 36 superb half-page illustrations as well as 24 vignettes, all by Kaulbach. Multiple repairs to sheets, corners bumped, small nick in rear spine joint, heavy browntoning throughout. Another copy, but green cloth variant, a bit cleaner internally, but with heavy browntoning and cover with more wear, backstrip recased. Both good only. Together with, Goethe, *Le Renard*, Paris, J. Hetzel, 1867. three-quarter brown calf, green cloth. Same illustrations, but with Preface by Grenier. Very good. A nice grouping of the three Reynards, with various faults, but together a nice bibliographic representation of this classic, priced accordingly to match condition. (#3544)

\$375.00



182. **[Ricketts, Charles- Fine Binding, Vellum Binding]** Browning, Elizabeth Barrett. *Sonnets By E.B.B.* London: Hacon & Ricketts, The Vale Press, 1897. First edition thus. 16mo. Exquisitely bound in full white pigskin with superb design by Charles Ricketts tooled in blind and gilt on both covers and spine. This is one of the celebrated vellum covers which Ricketts, while at the Vale Press, had bound for special purposes, many of which found there way into the hands of preferred clients (such as Laurence Hodson). Some of these bore the HR monogram in the dentelle (for Hacon & Ricketts) and some did not. Our copy is unsigned. This very binding appears in “Forty-Nine Foreign Bookbindings,” Thomas G. Boss, Boston: Club of Odd Volumes, 2011, Binding #17. As well, Paul Capelleveen discusses Ricketts’ vellum bindings in his blog at charlesricketts.blogspot.com (Sept. 25, 2013). One of 300 copies. Fine. (#3107)

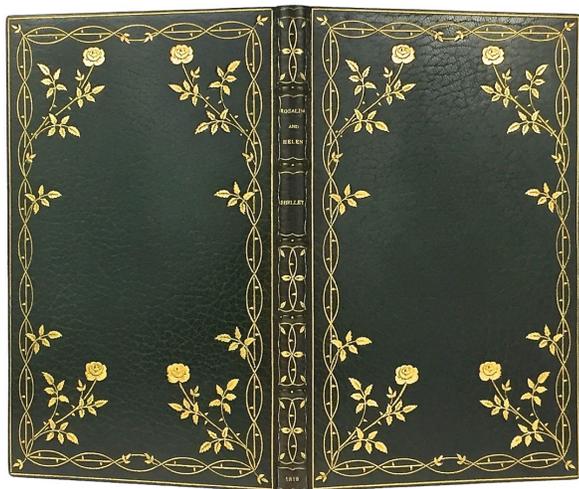
\$6,250.00

183. **[Ricketts, Charles] Silverpoints**. London: Elkin Mathews and John Lane, 1893. First edition. Narrow octavo. Original green cloth with renowned vertical repeating wavy line and leaf motif on both covers designed by Charles Ricketts. Author’s first book, Copy #152 OF 250 Copies on Van Gelder handmade paper. One Ricketts’ greatest book design and widely considered one of the high-points in fin-de-siècle book design. Ricketts designs for *Silverpoints* predated the Vale Press books, and were based on Aldine models, referring to the elongated shape of the book as a “saddle book,” an attribution hearkening back to Persian sources. In 1899, Ricketts remarked, “the cover of the ‘Silverpoints’ published in art paper has drifted back to me from places where my name is quite unknown on bindings, end-papers, wall-papers, and dress cretonnes.” Fine in cloth-backed, folding case ,silver lettering. (#2752)

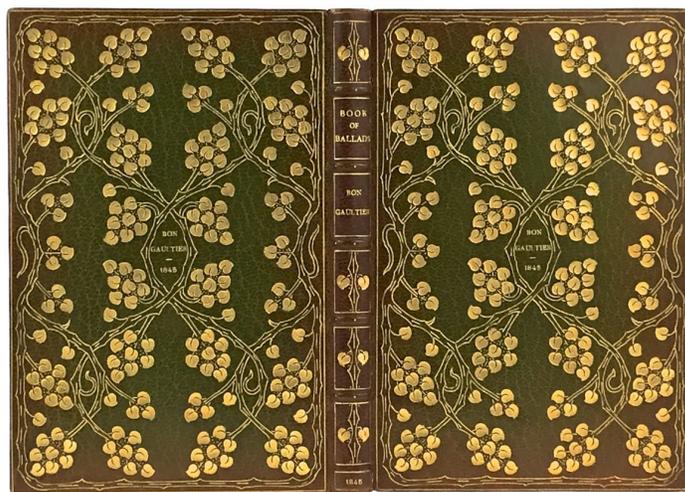
\$3,500.00



184. [Riviere- Fine Binding] Lang, Andrew. *Aucassin & Nicolette*. London: David Nutt, 1887. First edition thus. 12mo. Exquisitely bound by Riviere in full green crushed morocco, lavishly gilt-blocked and tooled with striking Art Nouveau motif of blossom and petals extending from the edges of the book, inward toward the center, on both covers, repeated with lettering on spine. Side-edges with gilt stipples. Gilt-ruled dentelles, deep purple endsheets. Half-title, pictorial title engraving by P.J. Hood, pictorial title page at end. A fine production and a wonderfully wrought and designed binding. (#3382) \$2,750.00

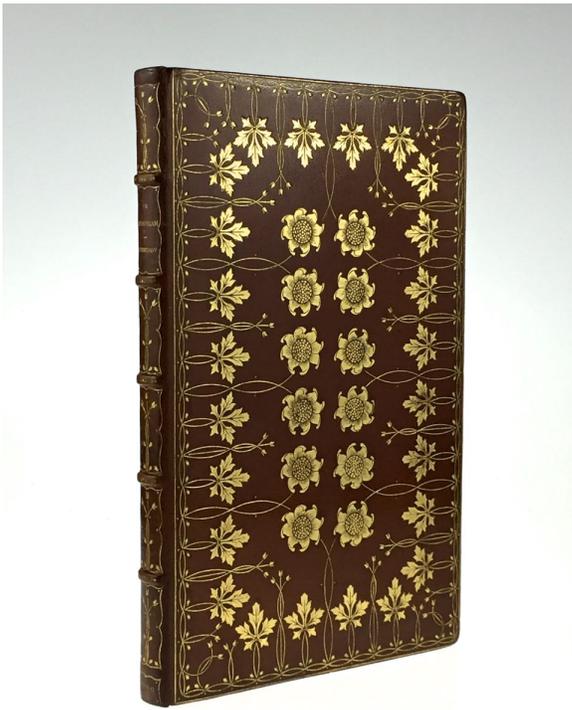


185. [Riviere- Fine Binding] Shelley, Percy Bysshe. *Rosalind and Helen. A modern Eclogue; with Other Poems*. London: C. and J. Ollier, 1819. First edition. 8vo. Exquisitely bound by Riviere & Son in full green morocco with bold gilt decorated leafy sprays and roses in attractive, flowing Art Nouveau style, spine gilt in compartments, all edges gilt, collector's maroon chemise and marbled slipcase. Some minor spotting and browning. Binding superbly preserved, fine. (#3459) \$3,750.00



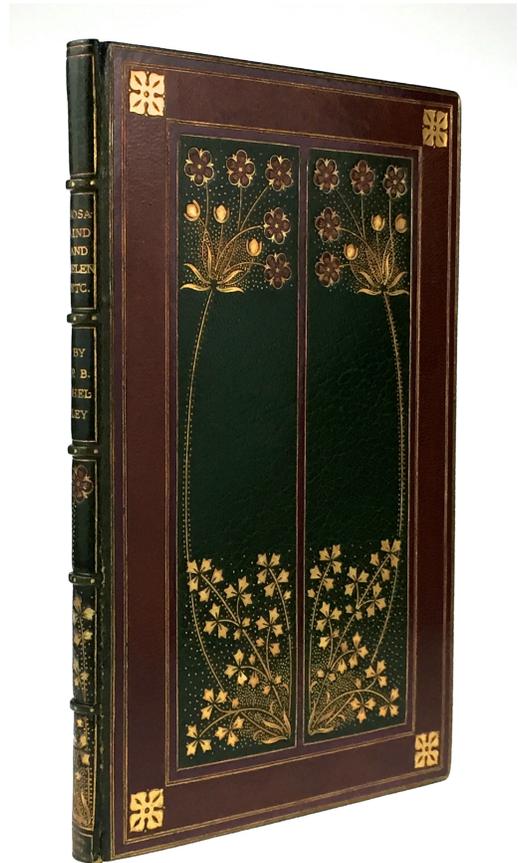
186. [Riviere- Fine Binding] Gaultier, Bon [Editor] William Edmondstoune Aytoun and Sir Theodore Martin. *The Book of Ballads*. London: Wm. S. Orr and Company, 1845. First edition. 12mo. Superbly and finely bound by Riviere in green morocco (faded to light brown as usual), with all-over gilt tooling 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

187. [Riviere- Fine Binding] 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 gilt-ruled border with inward stems and 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. Binding signed with Riviere's gilt pallet on lower front dentelle and 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 imprint, 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



Item 187. Riviere Binding. *In Memoriam*

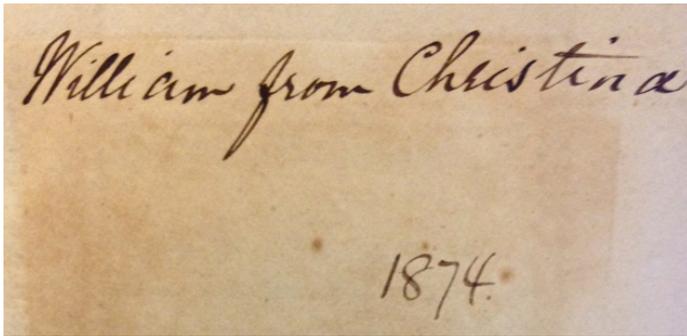
188. **[Riviere- Fine Binding]** Shelley, Percy Bysshe. *Rosalind and Helen. A Modern Eclogue; With Other Poems*. London: Printed[ by C. H. Reynell] for C. and J. Ollier, 1819. First edition. 8vo. [226 x 142 x 17 mm]. vi, [ii], 92, [4] pp. Stunningly exquisite Riviere binding, bound c.1910, with their gilt pallet on front doublure: "Bound by Riviere & Son." Magnificently onlaid and gilt designs on both covers. Gorgeous and sumptuous green goatskin with large panel border of onlaid purple goatskin flanked by double ruling, a panel of onlaid brown goatskin with a quatrelobe tool in the corners and a stunning inner frame of onlaid purple goatskin with a vertical strip at the center, the two open green compartments tooled with leafy stems, dots and flower-heads including ten with purple onlays. The spine is divided into six panels with gilt compartments, lettered in the second and third and at the foot and tooled with leafy stems and dots in the sixth and fifth, and with a purple flower-head on a stem in the fourth, the edges of the boards tooled with a gilt fillet. Magnificent and stunning doublures with a brown and purple goatskin onlaid border, gilt ruling, green goatskin central panel tooled with 42 onlaid purple flower-heads, green silk endleaves, top edge gilt, the others untrimmed. With all the first issue points including the half-title with ads on verso, the four-page advertisements at the end by C & J Ollier, and scarce thus: having the original blue wrappers bound-in at the end. A fine copy, with untrimmed edges, in a *de luxe* Riviere binding. The first edition of Shelley's long and labor-intensive "modern eclogue," begun at Marlow in 1816, and completed at Bagni di Lucca in August 1818. (#3490) \$7,500.00



Item 188. Riviere Binding. *A Modern Eclogue*.

189. **[Rogers, Samuel- Presentation Copy with Poem Fragment]** *Poems*. London: T. Cadell, 1836. Two volumes, bound similarly in full maroon calf with gilt vignette of urns on covers, AEG. **Presentation Copy, inscribed by Rogers on leaf opposite half-title, "From the Author, to Mrs. Beaufort, April 13, 1941."** As well, laid in is a holograph stanza written and signed by Rogers from his famous poem, "Jacqueline," mounted onto paper: "**Oh, she was good as she was fair./ None-- none on earth above her!/ As pure in thought as angels are,/ To know her was to love her.**" Calf rubbed, especially on spines, edges with wear, very good internally. John Ruskin stated that the steel engraved vignettes, after Stothard & Turner, were the last great illustrated work of its time. Scarce thus. (#3532) \$1,750.00

190. **[Rossetti, Dante Gabriel- Large Paper Issue, Fine in Original Boards]** *Poems*. 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. "This Large Paper issue, printed on handmade paper watermarked 'Whatman,' was issued without certificate, but was limited to 31 copies."-Colbeck. A fine copy with all the paper present on the spine, corners straight and unbruised, internally pristine. Without a doubt the finest copy we have seen, in its original state, a cornerstone of any Pre-Raphaelite collection. (#1971) \$4,500.00



*Association Copy: Inscribed from Christina Rossetti to her Brother, William Michael Rossetti, in 1874*

191. **[Rossetti, Christina-Important Association Copy] From Christina Rossetti to her Brother, William Michael Rossetti] *Annus Domini*.** Oxford and London: James Parker & Company, 1874. First edition. Original brown cloth with dark brown ruling on cover, gilt spine. 12mo. 378pp. **ASSOCIATION COPY: inscribed on front free endsheet: “William from Christina, 1874,”** an enormously important association inscribed by Christina Rossetti to her brother in the same year of publication. Also, written in pencil below, “H. R. A.” i.e. Helen Rossetti Angeli, William Michael’s brother. William Michael was the family’s chief promoter, biographer and bibliographer, and was a great encouragement to Christina throughout her life. A remarkable association, of utmost rarity and importance. Book is quite scarce also, and the family inscription makes this item a highpoint in any Pre-Raphaelite collection. Near fine. (#1972) \$9,500.00

192. **Rossetti, Christina. *The Prince’s Progress*.** London: Macmillan and Co., 1866. First edition. Original smooth green cloth with superb gilt design on both covers and spine comprising straight and coiled lines and circles, designed by D. G. Rossetti. Two full-page woodcut illustrations by Dante Gabriel Rossetti comprising frontispiece and extra title page (separated by an inserted tissue leaf). This is a fine copy, far and away the best copy we have ever seen of this important and early combination Christina and D.G. Rossetti masterpiece. (#2033) \$1,500.00

*“I hope that God in His own good time will send His best Sunshine into your own saddened heart. This life is so habitually impoverished by losses & changes, that I must reverse my estimate of loss & change or regard them as one form of wealth for surely they form much of our earthly provision...”*

193. **[Rossetti, Christina- Autograph Letter Signed] to Mrs. Heimann.** Four pages, ‘12 Bloomsbury Square, Saturday afternoon,’ with original autograph envelope postmarked Sept. 6, 1875. Superb and chatty letter to Mrs.

Adolf Heimann, the wife of a professor of German at University College in London, a colleague of Christina’s father, Gabriele Rossetti, and a close family friend who frequented the Rossetti household along with his wife. “My dear Mrs. Heimann, Oh why are you not still in good old familiar Gordon Sq.! Then, in town once more, I should have enjoyed easy chances of seeing you either here or there. We all came up from Clifton last Tuesday, after a month of much pleasure. On the next day my Mother & I joined my Aunts here, for at least a month I hope. And Clifton is so beautiful: you should see it with its ups & downs & profusion of vegetation. If ever you spent a holiday not on the continent, do weigh the claims of comfortable comely Clifton.” She goes on to send her love to “dear Golde,” expressing delight in hearing more about her family. She continues, speaking of the very recent passing of Mrs. Heimann’s husband, “I hope that God in His own good time will send His best Sunshine into your own saddened heart. This life is so habitually impoverished by losses & changes, that I must reverse my estimate of loss & change or regard them as one form of wealth for surely they form much of our earthly provision, & this assigned to us by the One Who certainly loves us. Do not deem me over solemn, my old if not my oldest friend. I hope the ‘Heimann bronze medal’ is highly prized by the successful competitors; & that it will revive in Berlin the honoured memory of him who was an indulgent friend to myself, & how much more to you. Ever in love your Christina G. Rossetti.” Provenance: Directly from William Fredeman Pre-Raphaelite Collection. (#3010) \$2,250.00

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) \$1,250.00

*“Dear Mrs. Bryant, Your husband writes me a very painful letter. Pray do your very utmost to earn your won livelihood, which would seem not impossible as you have a trade...”*

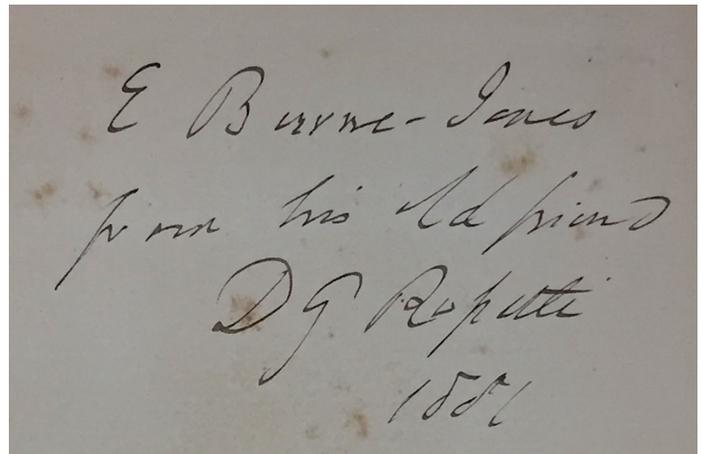
195. **[Rossetti, Christina- Autograph Letter Signed]** Two pages on a halved-section of octavo-sized sheet (8” x 5”) with original face of the cover envelope. December 31 [no date], but envelope post-marked 1891. To Mrs.

Bryant, the wife of William J. Bryant, of which there are several letters from Christina on record to both William and his wife (esp. Bryn Mawr Special Collections, which has six), all regarding financial misfortunes. William Bryant served as literary secretary for Mackenzie Bell, biographer of Christina Rossetti. A fascinating letter, giving a clear picture of Christina's earnest compassion in helping, as well as her resolute and staunch commitment to offer sound advice without further enabling Mrs. Bryant toward failure. "Dear Mrs. Bryant, Your husband writes me a very painful letter. Pray do your very utmost to earn your won livelihood, which would seem not impossible as you have a trade. Or if work absolutely fails could you not try something different- charing (sic) or chasing for instance? or at the very worst, why not go into the House till the bitter winter is over? I feel some right to advise you because I have often helped you. Once more I enclose [underlined] 2/0 (P.S.), and I am sending you separately a blanket and one pair of flannel drawers..." She goes on to instruct Mrs. Bryant how to notify her when she has received everything. Signed with a postscript: "With every good wish, Sincerely yours, Christina G. Rossetti. My own health is causing anxiety just now. Do try to depend upon yourself whilst your Husband is amply cared for- it might seem less difficult." Three folds, very good. A scarce and fascinating look at the heart of Christina, along with her solidarity with women's rights, running against the discourse of the day. (#2830) \$2,500.00

*"I ask, because of course we have a joint interest in the "Sing Song" volume-- and then I dare say I shall say nothing about what yet I agree with you might be not unreasonable. I suppose "Sing Song" is as sluggish and unproductive as ever?"*

196. [Rossetti, Christina- Autograph Letter Signed to Dalziel, Printer Dealing with "Sing-Song"] 2 pages. "30 Torrington Square- W.C., January 28, 1890." A superb two-page letter to the Dalziel Brothers publishers on folded 12mo black-trimmed mourning stationary. Fascinating letter dealing with "Sing-Song" which Christina initially published in 1872 with the Dalziels as engravers and was later to collaborate in the 1893 edition (three years hence) again with the Dalziels as engravers. "...I thank you for forwarding Mr. Grave's letter. Please send me a card to make me sure that you have no interest in the course I pursue-- I ask, because of course we have a joint interest in the "Sing Song" volume-- and then I dare say I shall say nothing about what yet I agree with you might be not unreasonable. I suppose "Sing Song" is as sluggish and unproductive as ever?" Wonderful humble, if not mildly sarcastic tone here..." Scarce. Provenance: Directly from the William Fredeman Pre-Raphaelite Collection. (#1914) \$2,750.00

197. [Rossetti, Dante Gabriel- Certificate of Copyright, The Library of Congress] *The Blessed Damozel*. 4to sheet with manuscript title on back, "Certificate of Copyright of The Blessed Damozel, Nov 6/86." The original document signed and executed in fountain pen. November 16, 1886. Copyright for The Blessed Damozel by Dante Gabriel Rossetti With Drawing by Kenyon Cox." "Dodd Mead and Company, New York," etc. Signed by A. R. Spofford of the Library of Congress. There is also a small note in pencil stating "Renewed No 13, 1914." A most scarce survival. Dodd, Mead's book was issued in huge folio format with heavy thick vellum covers, ornate gilt designs and superb illustrations by Kenyon Cox. (#2994) \$1,250.00



*Paragon Pre-Raphaelite Association, Inscribed By Dante Gabriel Rossetti to Edward Burne-Jones*

198. [Rossetti, Dante Gabriel- Stellar Pre-Raphaelite Association Copy: Inscribed by Rossetti to Edward Burne-Jones] *Ballads and Sonnets*. London: Ellis and White, 1881. First edition. The ultimate Pre-Raphaelite Association, Dante Gabriel Rossetti to Edward Burne-Jones on a first edition of Rossetti's *Ballads and Sonnets*. Inscribed and signed by Rossetti on the half-title page, "E. Burne-Jones, from his old friend, D. G. Rossetti, 1881." Burne-Jones' Copy, with his bookplate affixed to the front pastedown: (#3099) \$15,000.00

199. [Rossetti, Dante Gabriel- Autograph Letter Signed and Signed Receipt Dante Gabriel Rossetti for the famed "Blue Bower"] On Rossetti's engraved monogram-headed stationary, 16, Cheyne Walk, Chelsea. Letter dated 28 May, 1865. 2pp. To his colleague J.F. Pilgeram [sic for F. J.] delineating the 'receipt' (on the opening face of the folded sheet) signed by Rossetti for 100 pounds on account of 210 pounds paid so far by Ernest Gambart (art dealer and oft patron for Rossetti works of art) for the famed "Blue Bower." Receipt: "London 28 May, 1865, Received of E. Gambart esq. the sum of one hundred pounds on account of a picture "The

Blue Bower. D G Rossetti £100-0-0." Rossetti painted "The Blue Bower" for Gambart (known as the "Prince of Dealers"), a captivating portrayal of Fanny Cornforth, and celebrated as one of Rossetti's greatest works of art. Of the painting, William Michael Rossetti comments, "A half-figure of a woman playing a musical instrument... one of my brother's most vigorous and brilliant pieces of painting, with much sumptuous accessory." The painting was recently the centerpiece of the exhibition held at the Barber Institute for Fine Arts at the University of Birmingham. The painting has a long line of illustrious provenance and now resides at the Barber Institute. A most noteworthy piece of documented history. 2 pages, folded with original mailing stamp over which Rossetti's signature is executed. Signed three times by Rossetti, the closing, the document and in a notation with date, on verso. Folded sheet, very good. Provenance: Directly from the William Fredeman Pre-Raphaelite Collection. (#1249) \$2,250.00

*"I heard Tennyson read the 'Maid of Astolat' the other day- a glorious piece of work is it not? More I think than Morte d'Arthur I fancy."*

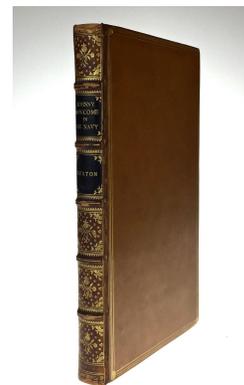
200. [Rossetti, Dante Gabriel- Autograph Letter Signed to Sir John Simeon] 4pp. on folded sheet dated March 31, 1859 (with blindstamped seal) and signed twice by D. G. Rossetti. Blackfriars Bright, Thursday. A superb and personal letter to Sir John Simeon discussing his painting "the Paolo" which might make a successful photograph as well as a discussion on whether Ruskin has finished a preface "or introductory essay" which will "add incalculably to its value in every way." And ending with, "I heard Tennyson read the 'Maid of Astolat' the other day- a glorious piece of work is it not? More I think than Morte d'Arthur I fancy." A fascinating letter perhaps responding to a query regarding making a reproduction of Rossetti's Paolo and Francesca painting, but providing a good deal of meandering and opining. Signed at end "D.G. Rossetti" and also at top of first page in darker pen, "D. G. Rossetti./ March 31./59." One minor smudge, else very good. Provenance: Directly from the William Fredeman Pre-Raphaelite Collection. (#2236) \$2,500.00

201. [Rossetti, William Michael- Original sketches of heads of noted Pre-Raphaelites] 8 separate sketches of Gabriel, "Mother" (or Margaret), North, Hunt and Hannay. 8 separate sketches of Gabriel, "Mother" (or Margaret), North, Hunt and Hannay, drawn in pencil on two sheets of 12mo-size paper (one with family blindstamp seal) containing eight heads on both sides of each sheet and annotated by Helen Angeli Rossetti (daughter of William Michael Rossetti and later after WMR passed away, the 'secretary' to the estate). One

sheet on mourning stationary (bearing the family blandstamp seal) with four excellent heads, one of Dante Gabriel Rossetti and the other three possibly of North. This sheet is annotated at top by Helen Rossetti: "By WMR- The upper one here must be Gabriel- Perhaps x is North." The second sheet has two sketches of elderly women and annotated at top by HAR, "Both these seem to be by WMR- Mother (but rather like Margaret). Sketches by William Michael Rossetti of family members and PRB friends are exceedingly scarce. (#2989) Provenance: Directly from the William Fredeman Pre-Raphaelite Collection. (#2989) (see below) \$2,250.00



202. [Rowlandson, Thomas] Mitford, John or Burton, Alfred. *The Adventures of Johnny Newcome in the Navy*. London: Simpkin and R. Marshall, 1818. First edition. Full calf by Rivière, slipcase. 8 3/8 x 5 1/8 inches (13 x 21 cm); [2], 259, [1] pp., with 16 hand-colored plates by Thomas Rowlandson. Joints a little weak, generally a sound copy. Scarce Rowlandson title. (#3446) \$725.00



203. [Rowlandson, Thomas] Combe, William. *The History of Johnny Quae Genus...* London: R. Ackermann, 1822. First edition. Three-quarters tan calf, marbled sides, slipcased. 8 7/8 x 5 5/8 inches (22.5 x 14 cm); iv, 254 pp., with 24 hand-colored plates. Light wear to binding. (#3447) \$550.00

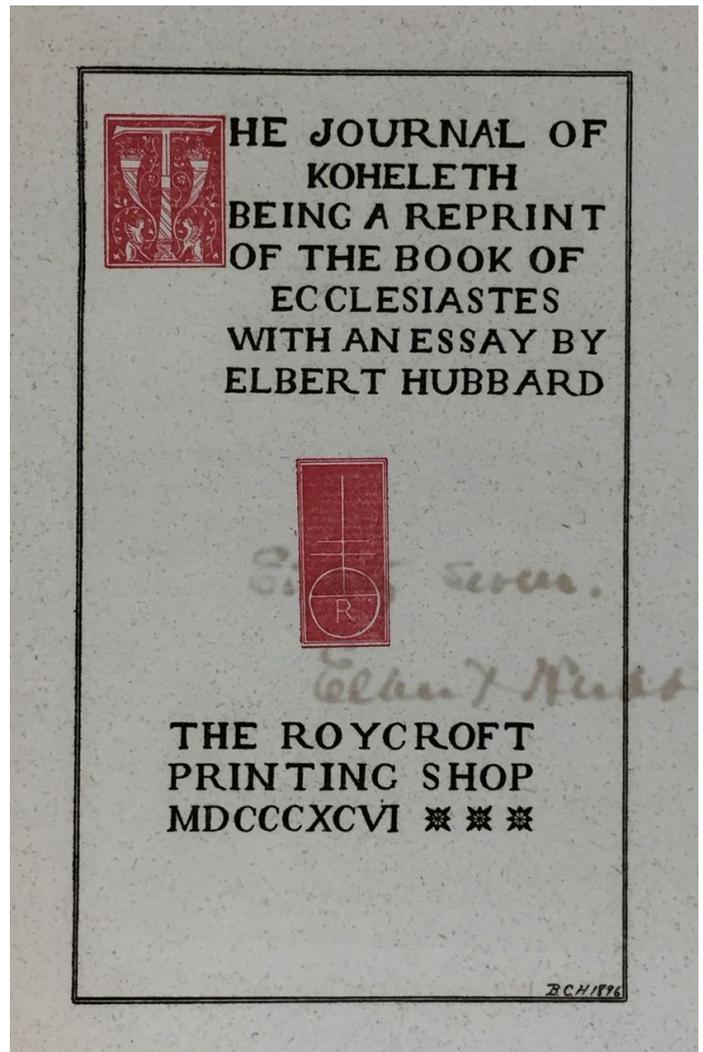


204. [Rowlandson, Thomas] Combe, William. *The Tour of Doctor Syntax. Three Volumes, Original Boards.* London: R. Ackermann, 1819-1821. 4to. Three volumes. All in Original Boards. The Tour of Doctor Syntax in Search of the Picturesque (eighth edition), The Second Tour of Doctor Syntax in Search of Consolation (second edition), and The Third Tour of Doctor Syntax in Search of a Wife (no edition stated, but first edition). In the original

plain paper boards, with printed title labels intact on two of the three volumes, housed in custom brown chemise and slipcase with red leather title label. 10 x 6 inches (25.5 x 15 cm). Volume I: title, iii, 276 pp., plus list of plates, 2 pp. ads; volume II: title, [2], 277 pp., list, [2 ads]; volume III: title, [1], 279 pp., 8 pp. ads, list of plates. Illustrated with color aquatints by Thomas Rowlandson. All three volumes are uncut and complete with all plates as per Tooley. Old adhesive repair to joints of volume III, loss to backstrip of volume I, otherwise a near fine set internally, in the scarce original boards. Housed in recent cloth folders with matching slipcase. Tooley (first edition) p. 233. A rare example of all three volumes in their original state. (#3506) \$1,850.00

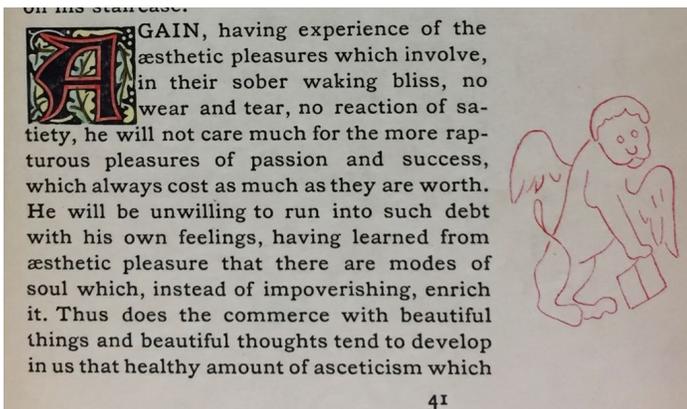
**The First Book of the Press, Presentation Copy**

205. [Roycroft Press- Presentation Copy] Hubbard, Elbert. *Song of Songs Which is Solomon.* East Aurora: The Roycroft Printing Shop, 1896. First edition. Publisher's original beige cloth spine, gray boards. The rare first publication by Roycroft Press, #538 of 600 Copies, **Presentation Copy:** "For Elizabeth A. Harter, with the kindly greetings of Elbert Hubbard," written just below the hand-numbered limitation paragraph at front. Stark production with intricate initials, typeset in the tradition of the Venetian, as per colophon, "with no power save that of human muscle, by Harry P. Taber." Cloth with age-soiling, corners bumped, occasional light browntoning, but a nice copy of the scarce first Roycroft title, and as such, an early Presentation by its founder. (#3531) \$625.00



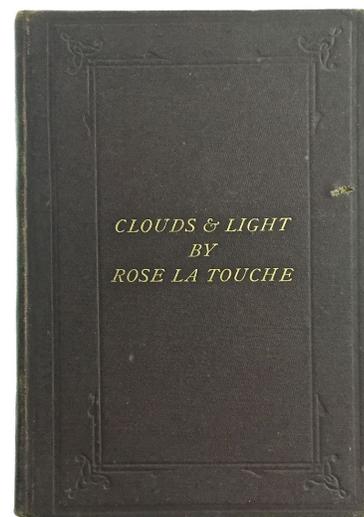
206. [Roycroft Press] Hubbard, Elbert. *The Journal of Koheleth, Being a Reprint of the Book of Ecclesiastes.* East Aurora: The Roycroft Printing Shop, 1896. Original publisher's beige cloth, gray boards. #87 of 700 copies, signed in Hubbard's hand on Limitation Page: "Eighty seven. Elbert Hubbard." The second book of the press, and the first Roycroft to be printed predominantly in red, not counting the introduction, with lavish red repeating border designs every page from pp. 45-76. A nice copy, scarce and seldom found in presentable condition. (#3533) \$475.00

207. [Roycroft Press- Presentation Copy] Shaw, George Bernard. *On Going to Church.* East Aurora: The Roycroft Printing Shop, 1896. First edition thus. Original beige cloth, brown paper covered boards, gilt lettering on cover. 40pp. Red colophon at front, initials throughout. Published in the first year of the press. Presentation, inscribed by Hubbard on front fly to the noted financier and founder of the investment group Cyrus R. Lawrence (still active today): "For Cyrus J. Lawrence with all good wishes from Elbert Hubbard, Dec. 25, 1896." Very good copy of a scarce Roycroft title. (#3537) \$450.00



*Excessively Rare, Rose La Touche, "pet" of Ruskin*

211. [Ruskin Interest-La Touche, Rose. *Clouds & Light*. London: James Nisbet & Company, 1870. First edition. 12mo. In original publisher's brown embossed cloth, gilt lettering on cover, 139pp. Excessively rare first (and only book?) by



Rose La Touche, pupil and cherished "pet" of John Ruskin, who is memorialized in lore as being the object of John Ruskin's obsessive love, and by whose failure to return that love, Ruskin was driven into dark depths of depression and, some felt, temporary insanity. From Simon Grogan (private communication) "*Clouds and Light* is absolutely central to this key episode in Victorian literary history insofar as it is a series of devotional essays and allegorical stories graphically illustrating the self-punitive love of Christ that prevented its authoress from sending any earthly love in Ruskin's direction. Indeed, so intense did her unearthly love become, that she took to her bed and gave up almost all the compensations of this world (including food) and died a lingering death from self-inflicted starvation at the tragically young age of 27. As the news came in Ruskin declared, 'the little story of my wild Rose was ended, and the hawthorn blossoms, this year, would fall - over her...'" Further, John Ruskin based his famous book, "Sesame and Lilies" (1865) on La Touche. Ruskin first met Rose when she was only nine years old, in 1858, when he was about to turn 39. The two remained in correspondence until Rose reached 18. Rose was a precocious Irish girl with whom Ruskin was almost immediately taken, at first a kind of fascination, but later turning to adoration and an all-consuming infatuation. Rose's parents refused permission for Ruskin to marry their daughter, and the author George MacDonald, entrusted by her parents to oversee Rose's welfare, interceded to prevent the union. After Rose became legally free to decide for herself, she still refused Ruskin, unless the union would remain unconsummated, but Ruskin declined. Rose La Touche tragically died at the age of 27, of an assortment of presumed maladies including madness, anorexia, a broken heart, mania, or a combination of these. Rose and Ruskin's romance is alluded to in Nabokov's novel, *Lolita*. Very good and tight, with one small 'stab' mark on cloth that makes its way through a few leaves unobtrusively. No copies appear anywhere on the net, and we believe none have appeared in the public trade in decades. (#3494) \$2,750.0

208. [Roycroft Press] Lee, Vernon (Violet Page). *Art and Life*. East Aurora: Roycroft Printing Shop, 1896. First edition. Original quarter beige cloth, brown paper covered boards, gilt lettering on cover. Published in the first year of the press, #314 of 352 copies, signed by Elbert Hubbard wife, Bertha, with her initials, "B. C. H." Printed on Japan Vellum. With highly ornate decorative initials throughout, some of which are hand-illuminated in an un-credited hand (but surely within the publishing house, and later, to be a mainstay format of future Roycroft publications). As well, there are attractive marginal line drawings throughout in red. Interesting essay on the duality of Art and Life by Vernon Lee, remembered today for her supernatural fiction and work on aesthetics. Large inscription by contemporary owner front fly. Corners chipped with wear, spine age-soiled, overall a very good copy of what has turned out to be a very scarce, early Roycroft title. (#3530) \$550.00

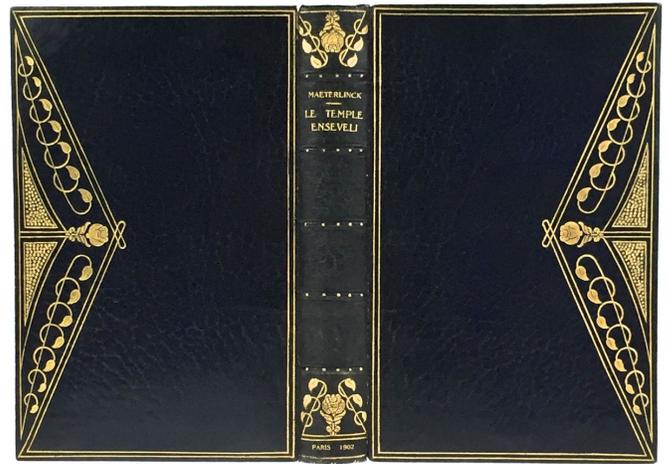
209. [Roycroft Press] Browning, Robert. *Christmas Eve*. East Aurora: Roycroft Press, 1899. First edition thus. Three-quarter light brown levant, marbled boards, ornately gilt spine with raised bands, marbled endpapers. #30 of 50 Copies Only, printed on Japan Vellum. Hand-illuminated by Annie McMillan. In original folding clamshell box. Superb color illumined title page and initials throughout. A gorgeous production. Fine copy in working but worn felt-lined box. (#2094) \$2,250.00



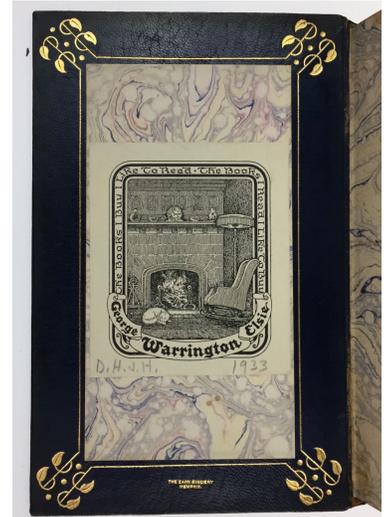
210. [Roycroft Press] Emerson, Ralph Waldo. *Self-Reliance*. East Aurora: Roycroft Press, 1902. First edition thus. Three-quarter aquamarine levant, marbled boards, ornately gilt spine with raised bands, marbled endpapers. #30 of 100 Copies Only, printed on Japan Vellum. Hand-illuminated by Elsie Whitney. In original felt-lined clamshell box with publisher's printed label. A fine copy, box very good with stain. (#2095) \$2,250.00

212. **[Ruskinism, John Ruskin- Anti Rhetoric]** Gonsal, Herbert Emmanuel. **Lengthy Autograph Letter Signed by “An Architect” to Newspaper Editor or Similar, Scathing Anti-Ruskin.** Three pages, to “Sir” and signed, “Humble Servant, An Architect,” we determined to be by Herbert Emmanuel Gonsal, an anti-Ruskin activist, who had authored a vehement objection to Ruskin in 1851 entitled, “Something on Ruskinism; with a ‘Vestibule’ in Rhyme,” by an Architect” (London, Robert Hastings, 1851). This fascinating letter (undated, but contemporary with Ruskin) is to “a paper,” in response to the author of the letter (i.e. Gonsal) reading an article on “Ruskin last week” and agreeing wholeheartedly with its views promulgated against Ruskin. The letter is noteworthy in its scathing tone, by a published author and obvious champion against the writings and teachings of John Ruskin. He decries, “his [Ruskin’s] knowledge of architecture as shallow as his taste in it is eccentric & one-sided... his dogmatism... no better than so much yelping puppy-ism.” Referring to the writer of the article in the paper, Gonsal characterizes him as “both an able and well-qualified one... entitled to a hearty thanks of the whole architectural profession... for so convincingly espousing the absurdities and conditions of one who if not an absolute quack, is most assuredly a fantastic visionary & and a fanatic...” Much, much more along this line, including some real eccentric descriptions, such as “vulgarly called ‘gift of gab,’” and “rigmarole and moonshine, ambitious nonsense and idiotic fine writing.” As well, this colorful language: “quackery, farrago of heterogeneous matters that [have] nothing in common,” etc. Gonsal closes, “I shall take every opportunity to call attention to the articles in your paper; and in the meanwhile beg the writer of them to accept what he may not perhaps have seen-- the accompanying little brochure on Ruskinism” [viz undoubtedly the treatise on “Ruskinism” mentioned above]. It is unclear the exact dating of this letter, but probably mid to late 1850’s. A wonderful contemporary snapshot of anti-Ruskin sentiment by a published author. Provenance: Directly from William Fredeman Pre-Raphaelite Collection. (#3022) \$750.00

213. **[Ruskin, John- Signed Check]** To George Parsons, **Ruskin’s Personal Doctor.** A fully inscribed check by John Ruskin (6th February, 1886) to his personal doctor of many years, George Parsons, in the amount of “Seventy-Five Guineas,” a very large sum indeed. Ruskin suffered from many maladies, including mental illness in the late 1870’s for which Parsons was unsuccessful in treating, but he became more involved in his later years. Drawn on Prescott Cave Buxton Loder account, and inscribed by Parsons on verso. With an envelope inscribed in contemporary hand, “Contains a cheque signed by John Ruskin dated 1886--” (#3084) \$325.00

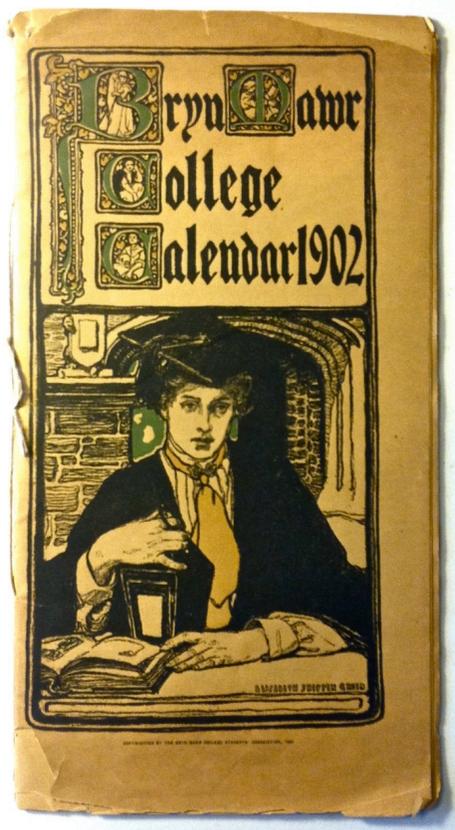


214. **[Schwartz, Lorenz- The Zahn Bindery]** Maeterlinck, Maurice. **Le Temple Enseveli.** Paris: Bibliotheque-Charpentier, 1902. 8vo. Superbly bound by Lorenz Schwartz, acclaimed bookbinder, and according to Wolfe, on par with Louis Kinder at Roycroft: “without doubt [aside from Kinder] the best craftsman and finisher and the one who gained the most acclaim as a fine hand binder in America.” With Schwartz’s inimitable bold gilt designs in a triangular motif from the outer edges pointing toward the spine, with rolling leaf motif and central rose blossom, on both covers, concentric rectangular ruling on covers, similar designs on spine. Wide inner dentelles also carrying same gilt motif, signed with Schwartz monogram on rear dentelle with overlapping S and H pattern, as well as “The Zahn Bindery/Memphis,” on front dentelle. The little-known Otto Zahn came to the United States from Europe in the late nineteenth century, and eventually settled in Memphis, establishing the Zahn Bindery. Virtually all Zahn bindings seem to be in private collections; this is the only one at Princeton. A number of Schwartz bindings have been found on bindings with the Zahn Bindery monogram at front, no doubt commissioned by the firm. Otto Zahn (1857-1928), a German born binder who had worked for Zaehnsdorf, eventually became President of the Toof Bindery. Printed on high acidic paper, hence fragile and slightly yellowed, but fully intact and nice. Original printed wrappers bound-in at end. Slight wear along margins of spine, near fine. A rare example. (#3463) \$2,750.00



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

inches, this calendar was printed by the Beck Engraving Company who later printed many of Smith's books, including all by David McKay. Original printed wrappers with cover illustration by Elizabeth Shippen Green, calendars calligraphed in print 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 specially for this 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). One of the scarcest and most graphically stunning of any of Smith's ephemeral items, of which there are hundreds if not thousands of examples through her prolific career. Some very minor chipping to paper, original ties still present, an amazing survival. (#1196) \$2,250.00



216. **[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

217. **[Smith, Jessie Willcox, Original Watercolor Line Drawings for Water-Babies]** **Mixed-Media Line Drawings for The Water-Babies. Original Jessie Willcox Smith Watercolor Illustrations for The Water Babies**, comprising one large sheet of six different mixed-media images (pen and ink and watercolor). 28" x 22" Executed 1915-1916 and appearing in her famous Kingsley classic, *The Water-Babies* in 1916. On the verso is a written note, presumably in Smith's hand, stating: "Title- Illustrations for Water Babies/ Artist- Jessie Willcox Smith." As well 'return address' label. Line drawings for any of Smith's books are quite scarce, but these, for one of her most celebrated books, are indeed a find. All of the oil paintings for *The Water Babies* are in the Library of Congress, the only group of paintings for any of her major books ever to be archived together in a public institution. (#438) \$4,500



218. **[Smith, Jessie Willcox- Autograph Letter Signed]** Four pages. "Cogslea," Mar. 26th. n.d. (ca. 1915). Interesting letter to a Mrs. Ingersoll, possibly Frances E. Ingersoll, a fellow illustrator who had some illustrations in a St. Nicholas issue in 1913. Smith writes, "My Dear Miss Ingersoll, I received the enclosed yesterday from "The Century." Am so sorry-- Don't you want more to try Scribners- Would it not seem worth while to you to have them publish the story- then write out any illustrations as possibly only one- The truth of the matter is that my pictures cost a good deal and they are a little choosy about using them- Suppose you tell Ann Chapin to let you know direct & then return the M.S. to ??? if they do not keep it- as it is unnecessary to have it sent dir [sic] to me- Wishing you all success the next time. I am Cordially Yours, Jessie Willcox Smith." A wonderful four-page letter on one octavo folded sheet. Letters by Jessie Willcox Smith are extremely rare, and this one shows her interest and kindness in responding to a solicitation for illustrations, and at the same time gives good indication how sought after and restrictive her publisher's were with respect to engaging work. Near fine. (#1268) \$2,500.00



219. **[Smith, Jessie Willcox, Elizabeth Shippen Green- Four Vintage Photographs Taken by Smith]** A collection of four photographs taken by Smith, preserved in a brown envelope, with the following written in holograph in what looks to be Huger Elliott's hand (husband of Elizabeth Shippen Green) "E.S.G. in Waste Basket Hat," and "H.E. & E.S.G. posing for JWS at Cogslea." Three of

the photos are of Elizabeth Shippen Green wearing a ridiculous waste basket "hat," showing her approaching the front door of a house, ringing the bell, and presenting the woman of the house with her card. The three cohorts at COGSLEA, Smith, Oakley and Green were known to stage all sorts of comical scenes, sometimes caught on camera, as this series shows. The fourth photo is of a little girl posing with a handful of flowers (appears to be slightly cropped). This is presumably one of a group of photos she would have taken of a child as part of a commission to paint his/her portrait. The child in this photo appears to be the same little girl pictured in Schnessel, page 207. Schnessel states that the portrait was rejected by the girl's parents and hung for years in Smith's home. Photos measure 5 by 7 inches. A rare and exceptional group of images of the private life of one of America's great illustrators. (#3478) \$850.00

220. **[Swinburne, Charles Algernon] *Atalanta in Calydon***. London: Moxon, 1865. First edition. Original smooth beige buckram with circular gilt designs on front cover by Dante Gabriel Rossetti. P. 85/86 with cancel as called for. xii for xiv on preliminary page. Slight wear, corners bumped, else very good, (#2248) \$1,250.00

221. **Tennyson, Alfred. *Poems, Chiefly Lyrical***. London: Effingham Wilson, 1830. First edition. Superbly bound by Riviere [gilt pallet front dentelle, 'Bound by Riviere & Son'] comprising bold gilt blossom and vine pattern, multiple gilt ruled borders on both covers and spine, exquisite wavy white silk doublures and endsheets. First edition, mixed second issue with the first issue point having the uncorrected 'carcanet' for 'coronet' on p.72, but having p.91 correctly numbered. Interestingly, both original paper covers as well as the paper spine with the original paper label have been bound in at the back. Spine has been expertly strengthened leaving the book tight and full integrity with inside hinges. A beautiful early Riviere binding on Tennyson's first issued book. (#2165) \$2,250.00



**One of the Great Anthropomorphic Children's Books**

222. **[Upton, Florence K.- Anthropomorphic] *The Vege-men's Revenge***. London: Longmans, Green & Company, 1897. First edition. Oblong quarto. Original green fine wove cloth backed, color paper covered boards. Illustrated endpapers with repeating goose and ship motif. 31 renown full-page color illustrations by Florence K. Upton. Here, a little girl named Poppy, is sent to collect vegetables by her mother, but falls in the hands of nefarious though benign vegetables who take her to Vege-men's Land, where she meets with all manner of surrealistic adventure. Slight chipping to boards and edges, very minor soiling to covers, strengthened with new endsheets, some minor paper repair. On the whole a nice, tight presentation of a book seldom found intact, and certainly a classic by this author and illustrator of the famed Golligwogg series. (#3569) \$650.00



***Seminal Vienna Secession Graphic Art: Complete First Year of Ver Sacrum, Publisher's Binding***

223. [Secession, Vienna] Moser, Kolomon, Hoffman, Klimt, etc.] Roller, Alfred (ed.) Kolomon Moser, Gustav Klimt, Josef. **Ver Sacrum. Entire First Year (1898) In Parts, In Original Printed Pictorial Leather-Backed Folders with Ties.** Wien: Gerlach & Schenk, 1898. First edition. Original three-quarter leather folders with pictorial and printed covers on brown paper, original wide green silk ribbon ties. All twelve original numbers (in 11 volumes, May and June being issued together in same wrappers), all in original state. The seminal magazine of the Vienna Secession, published from 1898 to 1903, with the first year featuring most of the exquisite and prominent color illustrated poster-like covers and artwork by the major artists of the Vienna Secession such as Kolomon Moser, Gustav Klimt, Josef Hoffman, Alphonse Mucha, etc., as well as occasional features from writers and poets (Ranier Rilke and Richard Dehmel, etc.) The magazine was published monthly with a small print run (under 500 copies) through 1899. From the third year onward, the magazine was published twice a year, instead of monthly installments. *Ver Sacrum* upheld the Secessionist notion of “Gesamkunstwerk,” translated, ‘a total work of art,’ whereby a comprehensive presentation of all fields of art was promulgated. A wonderfully preserved set, including every number of the first year as issued in original pictorial folders. All are in remarkably preserved state, some near fine, most very good, with February showing the most wear (cover detached with some marginal loss, but minimal and otherwise very good). The scarce pictorial folder binding with ties is remarkably preserved, with some mottling of calf on spine and margins weak at extremities. The original folders are exceedingly scarce. Highlights of featuring artists for each number: Jan, Kolomon Moser, Alfred Roller; Feb, featuring Moser with Hoffman and Klimt decorations; Mar, Klimt cover; Apr, Hoffmann, Rilke; May-Jun, Klimt cover; Jul, Adolf Bohn, Hoffman; Aug, Hans Schweiger; Sept, Hoffman, Moser; Oct, Felician Rops; Dec, Fernand Khnopff. A most scarce set, which includes all of the laid in prospectuses and odds and ends. (#3409) \$5,500.00

DAPHNIS PLUCKS FROM THE TOPMOST BOUGH WHERE THE GATHERERS HAD FORGOTTEN IT THE REDDENING TOPMOST APPLE LEST PERCHANCE FALLING IT SHOULD BE TRODDEN INTO THE PURPLE GROUND OR BITTEN BY THE VENOMOUS LIPS OF SOME SERPENT.



75

beloved

224. [Vale Press- Pre-Vale Title] Ricketts, Charles and Charles Shannon [Longus, Geo. Thornley]. *Daphne and Chloe*. London: Ballantyne Press, Sold by Elkin Mathews, 1893. First edition thus. Large 4to. Original olive green cloth, gilt lettering on spine. One of 210 copies. The first of three pre-Vale Press books, *Daphnis and Chloe* represents Charles Ricketts and Charles Shannon first book design and illustration. With spacious margins, expressive and symbolist woodcut illustration and dense, Morrisian block text, this book made a huge splash in the Nineties resurgence of excellence in the book arts. The book took an entire year to put together and stands as a cornerstone of fin-de-siècle book design. Side and bottom edges, untrimmed. Ricketts remarked concerning the physical production of the book, "... the book being under press for some time, set up in sections, printed and dispersed piece by piece. I still view this work with great affection." One critic's comments regarding the book: "Even those who do not agree with their ideal, pay them the tribute of active hostility, while their admirers look upon the Vale [Press]... as a new *Germ*." A fine copy of an extremely scarce and important early Ricketts' book. Very few copies have come to market in past decade. Housed in superb maroon cloth backed paper coved boards folding box with paper label on spine. (#2883)

\$2,850.00

225. [Vale Press] Ricketts, Charles. *A Catalogue Mr. Shannon's Lithographs*. London: The Vale Press, 1902. Original publisher's gray paper over boards, cover label insert with two floret devices. With portrait woodcut by Shannon, engraved on wood by Charles Ricketts. Slight wear, very good. Scarce. (#3501) \$425.00

226. [Vale Press] Ricketts, Charles. *A Defence of the revival of Printing*. London: Hacon & Ricketts; The Vale Press, 1899. Original gray paper covered boards with printed and decorated labels on cover and spine. Superbly decorated and illustrated by Charles Ricketts including full-size illustrated frontispiece with elaborate borders and central illustration. Printed on handmade paper. Covers slightly browned, near fine copy housed in superb modern clamshell box, cloth-backed and marbled paper covered boards. (#3469) \$450.00



227. [Vale Press] *Bibliography of the Vale Press*. A Bibliography of the Books Issued by Hacon & Ricketts. London: Hacon & Ricketts; The Vale Press (John Lane), 1904. Original cloth-backed (Holland) gray paper-covered boards with printed and decorated labels in red on cover and spine. A superb production, with superb double-spread illustrated title and frontispiece, decorations throughout by Charles Ricketts. A scarce title, considered the last of the Vale Press books. An uncommonly nice copy, very slight browning to covers, corners bumped and spine with small nick showing wear; fine internally. Housed in superb modern clamshell box, cloth backed and marbled paper covered boards. (#3471) \$525.00

228. [Vale Press] Shelley, Percy Bysshe. *Lyrical Poems of Shelley*. London: Hacon & Ricketts; The Vale Press, 1898. 12mo. Original gray paper covered boards with printed labels on cover and spine. 54pp. 210 Copies Printed. Boards show some wear, internally clean and bright. In modern blue clamshell box with gilt lettering on spine. An uncommon Vale Press title. (#3468) \$225.00

229. [Vale Press] Moore, T. Sturge. *Danae, A Poem*. London: Hacon & Ricketts, Vale Press, 1903. Publisher's original gray paper covered boards with buckram cloth spine, printed label on cover in red. With three superb full-page woodcut illustrations by Charles Ricketts. Thomas Sydney Walker's Copy, eminent politician and philanthropist, with his bookplate. Housed in modern light blue cloth slipcase with matching folders. Slight browning to spine buckram, as usual, occasional browning internally, near fine copy of a scarce Vale Press title. The last title issued by the press (so stated in colophon). (#3505) \$450.00

230. [Vale Press] Ricketts, Charles. **General Note: "Famous Woodcut Illustrations of the Fifteenth & Early Sixteenth Centuries."** London: Hacon & Ricketts, ca. 1900. General Note, published by the Vale Press ca. 1900, 8 pages (self-wraps) with stitch tie at spine. Woodcut initial, one leaf design, printed on Vale Press handmade paper. Fine copy of a very scarce Vale Press Note. (#3182) \$225.00

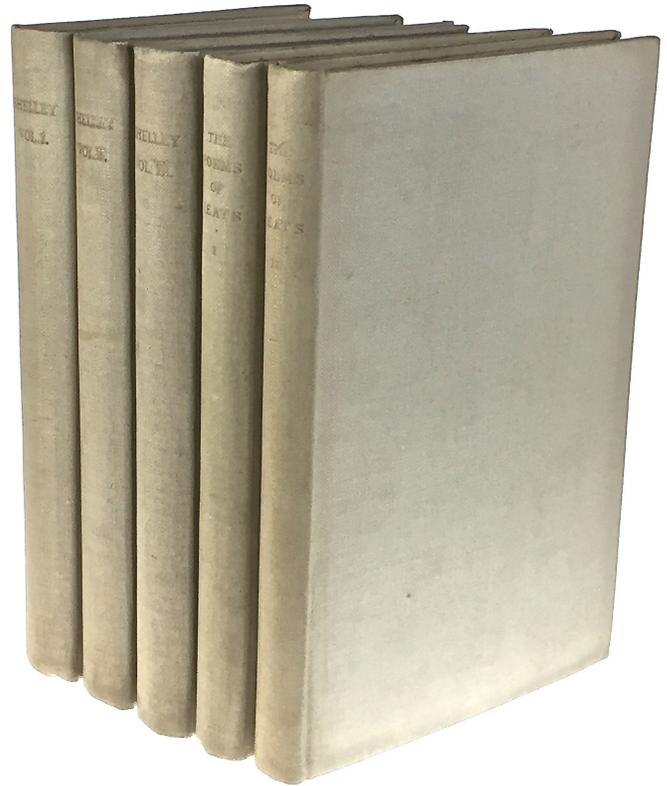


231. [Vale Press] Drayton, Michael. *Nymphidia and the Muses Elizium*. London: Hacon & Ricketts, 1896. First edition. Original paper-covered boards with repeating design of mice with sprigs in green on both covers, white paper spine, paper label on spine. Exquisite double-spread illustrated title page, decorated throughout by Charles Ricketts. With original order form. Fine. Attractive cloth folding case with green cloth label. A scarce Vale Press title. Fine. (#2881) \$1,500.00

232. [Vale Press] Wordsworth, William [Ed. T. Sturge Moore]. *Poems From Wordsworth*. London: Hacon & Ricketts, Vale Press, 1902. Original publishers beige cloth. 310 copies. 183pp. Superb woodcut illustrations by T. Sturge Moore. A rather scarce and attractive Vale Press title. Fine copy without the usual browning to endsheets and spine with only very faint discoloration (usually drastic). Housed in nice slipcase with marbled paper and fold cloth folders. (#3521) \$450.00

233. [Vale Press] Blake, William. *Poetical Sketches*. London: Hacon & Ricketts; The Vale Press, 1899. Original gray paper covered boards with printed and decorated labels on cover and spine. Illustrated and decorated throughout by Charles Ricketts including exquisite full-size double spread title page and

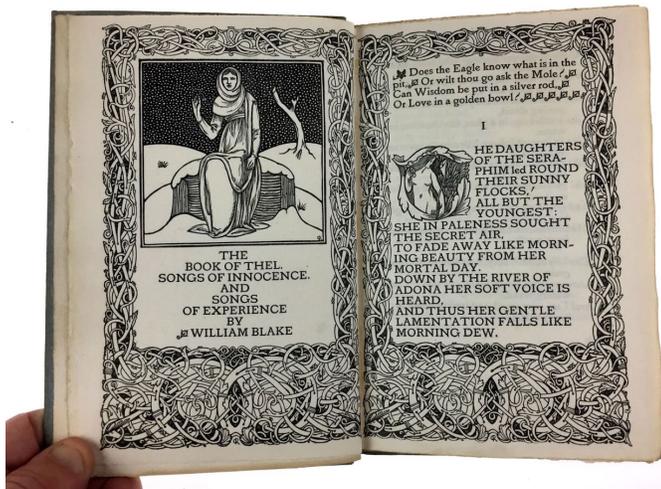
frontispiece woodcut illustrations and designs. Spine very slightly browned, small strip sunned on cover, near fine. A scarce and attractive Vale Press title. Housed in superb modern clamshell box, cloth backed and marbled paper covered boards. (#3470) \$475.00



234. [Vale Press- Two Separate Titles, Five Volumes, All Bound in White Buckram] Keats, John and Percy Bysshe Shelley. *The Poems of John Keats [together with] The Poems of Percy Bysshe Shelley*. London: Hacon & Ricketts, The Vale Press, 1898, 1901, 1902. First editions thus. Tall 8vo. Two separate titles, five total volumes (two Keats, three Shelley). A superb set of both Vale Press titles, sold here together; all five volumes in fine condition. Bound in publisher's original beige smooth buckram cloth. Borders, initials and decorations, including a full-page decorative title in each volume of the Shelley, and double-page title spread in the Keats, by Charles Ricketts. Spine as near to original hue as ever seen. Browning to prelims in the Keats, but no browning in the three Shelley volumes, amazingly. Shelley all three volumes unopened. The finest set of all five we have ever seen and thus selling as a unit. (#3497) \$2,250.00

235. [Vale Press] Coleridge, Samuel Taylor. *Rime of the Ancient Mariner*. London: Hacon & Ricketts, Vale Press, 1899. Original publisher's gray paper covered boards with printed labels on cover and spine. Printed in black with red marginalia. Full-page intricate border woodcut design on title-page, and seven fine woodcut initials throughout

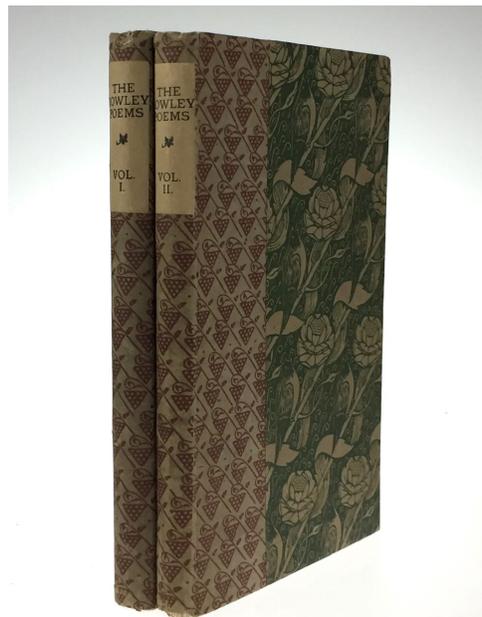
by Charles Ricketts. First Latin text printed at the Vale Press. An uncommon title. George Dunn's copy, noted collector whose fine collection sold en mass at Sothebys in 1913. An absolutely fine copy. (#3504) \$475.00



236. [Vale Press] Blake, William. *The Book of Thel; Songs of Innocence and Songs of Experience*. London: Hacon & Ricketts; Vale Press, 1897. Original publishers gray paper covered boards. 210 copies. Exquisite double-page title spread including half-page woodcut illustration, intricate border designs (same as used in "Hero and Leander"), and decorative initials, all by Charles Ricketts. One of the scarcer Vale Press titles that just doesn't show up very often, and when it does, there is usually considerable wear. This copy fine with barely any signs of wear. (#3503) \$525.00



237. [Vale Press] Moore, T. Sturge (transl.) Guerin, Maurice de. *The Centaur. The Bacchante*. London: Hacon & Ricketts, The Vale Press, 1899. First edition thus. Original publisher's smooth beige buckram cloth. 36pp. With five superb half-page woodcut illustrations by T. Sturge Moore. Initials, borders, decorations by Charles Ricketts. Only 150 Copies Printed. A rare and beautiful Vale Press title. Near fine. Housed in attractive folding case with decorated paper over boards, red cloth spine with gilt label insert. (#3498) \$425.00



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

239. [Vale Press] Moore, T. Sturge (ed.) William Shakespeare. *The Passionate Pilgrim & The Songs in Shakespeare's Plays*. London: Hacon & Ricketts, The Vale Press, 1896. Original publisher's gray paper covered boards with printed labels and decorations on cover and spine. With original order form, laid in. Superb full-page decorated title-page with exquisite woodcut illustration by Charles Ricketts. 310 Copies. One of the early Vale Press titles. A fine copy with barely any toning to covers (unusual) and no noticeable wear. (#3502) \$475.00

240. [Vale Press- Three Separate Titles] Rossetti, Dante Gabriel; Arnold, Matthew; Fitzgerald, Edward, trans. *The Blessed Damozel; Empedocles on Etna; Rubaiyat of Omar Khayyam*. London: Hacon & Ricketts. Offered here is a set of three Vale Press books, uniformly housed in the same box, all designed with woodcut borders, illustrations and flourished by Charles Ricketts. All three are in fine condition. *The Blessed Damozel*, 1898, oblong 12mo with exquisite pictorial paper covered boards consisting of famous repeating angel design along with announcement. *Empedocles on Etna, A Dramatic Poem*, 1896. *Rubaiyat of Omar Khayyam*, 1901. A splendid group which we are

offering as its last collector assembled, in green cloth board folders and matching slipcase with morocco label. (#2811) \$2,750.00



241. **[Victorian Souvenir Album]** Exquisitely produced Victorian souvenir gift album & scrapbook filled with n.p., 1792-1879. 4to. Original nineteenth century embossed and polished full calf (black), decorative borders, raised gilt bands on spine, gilt inner dentelles, red silk moiré endpapers, AEG. 88 leaves (unnumbered), title leaf with gilt embossed border, mounted title engraved card of an explorer holding a flag with the words: "Album." This scarce Victorian album contains numerous pen & ink drawings, a hand-painted pencil drawing, three nicely painted watercolors (1 signed), ALS, two large folding broadsides, 2 large folding engravings (1 hand-colored) and more. This album comprises a wide variety of material and mediums, with an emphasis on the French Revolution, the Napoleonic era, and the Third Empire. Just after the title, the compiler has included a nicely executed pen and ink of Napoleon, a splendid miniature painting of Chinese Junks sailing below what appears to be the Porcelain Tower of Nanjing, a hand-painted pencil sketch of a young British officer in red coat with sword signed by William J. Morin, and dated 1847; and an illustration of the Diable Boiteux by Antoine Johannot, from the book by Jules Janin (1840). These are followed by three nicely executed watercolor paintings by Alfred Pascal, the first dated 1847 showing a typical French village based on an engraving by Jean Ouvrier (1725-1784); the second of a Villa set deep in the woods, and the last a beautifully executed winter scene in sepia tones. Of special interest is the included letter signed by Edouard Laboulaye June 30, 1874, thanking a friend for providing a letter of introduction, and urging a visit to Versailles—Laboulaye (1811-1883) is perhaps best remembered as the originator and early fundraiser for the Statue of Liberty onymment, design by Frederic Bertholdi,

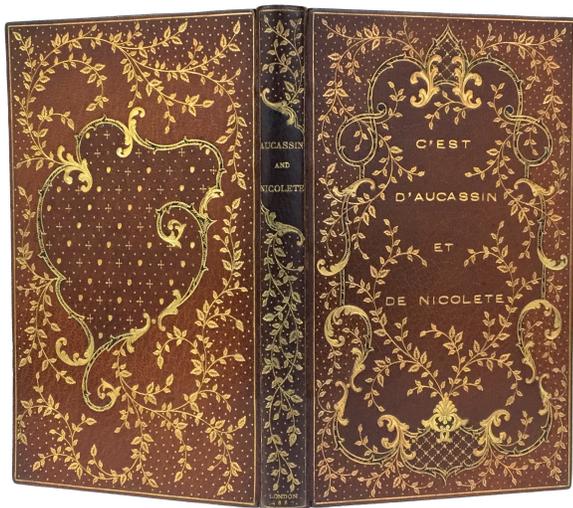
and built by Gustave Eiffel. Of note is that the compiler has tipped-in a 50 Livres Bill dated Dec., 792, with Lady Liberty seated. The second letter, according to a note in French pasted on the 2nd leaf, was written by a very young Leopold II of Belgium (1835-1909) to his mother Louise D'Orleans (1812-1850), and that it had been compared to the other examples. Also included are a hand-colored engraving of an Opera costume for Mademoiselle Caroline; 2 large folding broadsides comparing the rise and fall of Napoleon III, with other French historical events; a large folding engraving of the return of Marie-Therese Duchesse d'Angouleme to Bordeaux by Villain; a housing receipt for Versailles dated 1814; pieces of musical scores, one composed by Marie Saglioni, dated March 29, 1849; a nicely hand-colored engraving of the Leaning Tower of Pisa, and a few laid-in steel engravings. In addition, there are three different printed poems tipped-in, one Souvenir de Roumare, Paris, Plon, 1866 a presentation copy, and two others. The tipped-in botanical samples are all annotated as to place and date of when they were collected, with the first in 1848 from the Grand Jardin, while later samples from the gardens of Maria-Therese in 1878. Minor rubbing to binding with edge wear, inner hinges starting, beautiful and well-preserved example of the finest Albums of the period. (#3434) (see photo below) \$2,750.00



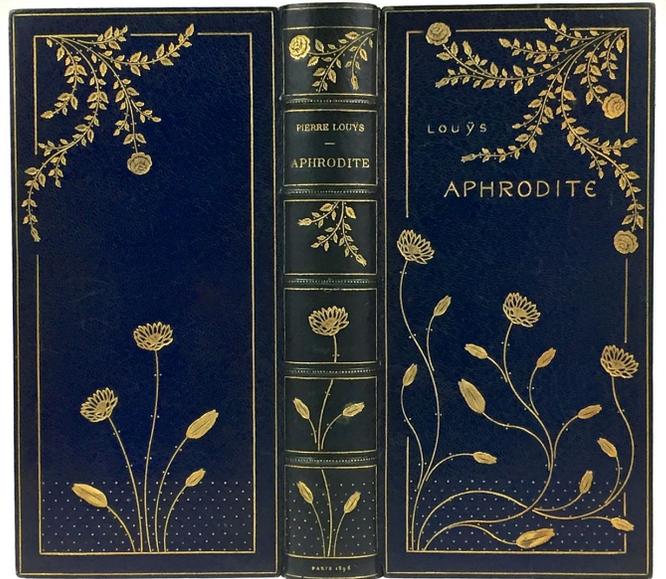
242. **[Walker, Edward- Fine Binding]** Cordova, R. J. de *The Prince's Visit*. New York: B. Frodsham, 1861. First edition. Superbly bound by Edward Walker in full red morocco with ornate gilt leaf and vine pattern surrounding a central oval frame with lavish crown design on both covers, gilt spine. Exquisite goffered edges, expertly stamped design on all three edges over smooth and finely gilt pages. Signed in gilt pallet on front pastedown, "Bound by Edward Walker & Sons, New York." A lovely binding by probably the greatest American binder of the period, not only because of his technical expertise, but also because of his book on bookbinding. Some marginal wear, but a very nice copy of quite a lovely binding. (#3397) \$1,750.00



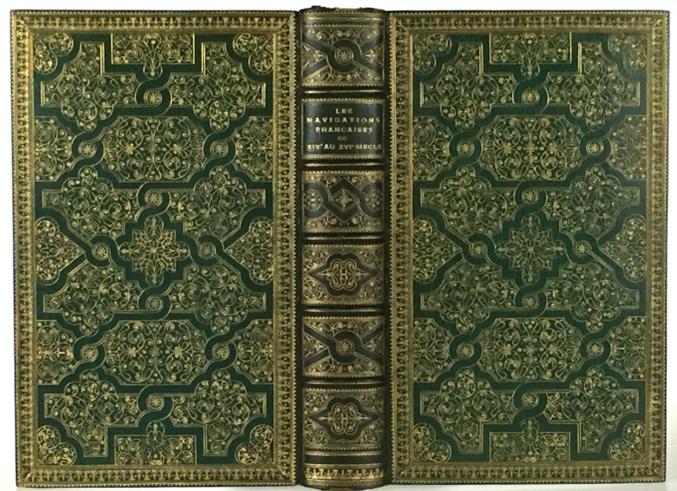
243. **Wise, Thomas J. *The Ashley Library- With ALS from Wise to Owner***. London: Printed for Private Circulation, 1922-36. 11 volumes. Quartos. Original publisher's smooth beige buckram cloth, gilt lettering on spine. [Sir] Robert Arundell Hudson's copy [noted British political activist, 1864-1927] with his bookplates, and autograph letter signed from Thomas J. Wise to Hudson dated 2.4.26 laid in. A superb copy, near fine, with only minimal sunning to spines. Engraved plates and facsimiles throughout. Rarely seen in this condition, the eleven volume set of the Ashley Library is based on the unrivaled rare book collection amassed by Wise, one of the greatest scholarly 'book thieves,' ingenious typographical forger, and collector of fine and rare books of our time. Still a useful reference work, the Ashley Library (the collection now resides in the British Museum) especially excels in its descriptions of English nineteenth century literature. (#2249) \$3,250.00



244. **[Zaehnsdorf- Fine Exhibition Binding]** Lang, Andrew. *Aucassin and Nicolette*. London: David Nutt, 1887. 12mo. Superbly bound Exhibition Binding by Zaehnsdorf in full brown crushed morocco with elaborate and ornate all-over gilt vine pattern, with an inlaid navy blue border and superb Nouveau-style tooling on both covers and spine with stippling, hearts and star patterns, and unique blocked-out area on back cover. With stunning full doublures in light blue full morocco with similar motif, but even more ornate detail, free endsheets are morocco gilt patterned as well. In all, an exemplary example of Zaehnsdorf at their very best. Fine. In modern folding clamshell box. (#3465) \$2,500



245. **[Zaehnsdorf- Fine Exhibition Binding]** Louys, Pierre. *Aphrodite*. Paris: Librairie Borel, 1896. Thin and tall 8vo. Sumptuously bound by Zaehnsdorf in full rich blue morocco with ornate and flowing Art Nouveau gilt design on both covers consisting of long stemmed stylized buds and blooming flowers, ornate leaf pattern, carried over on spine and also inner dentelles. Bright yellow-orange silk endsheets. Signed in gilt pallet and also bearing the Exhibition Binding stamp of Zaehnsdorf at end. AEG. A gorgeous binding, with a thick spine giving the book some extra appeal. (#3464) \$1,100.00



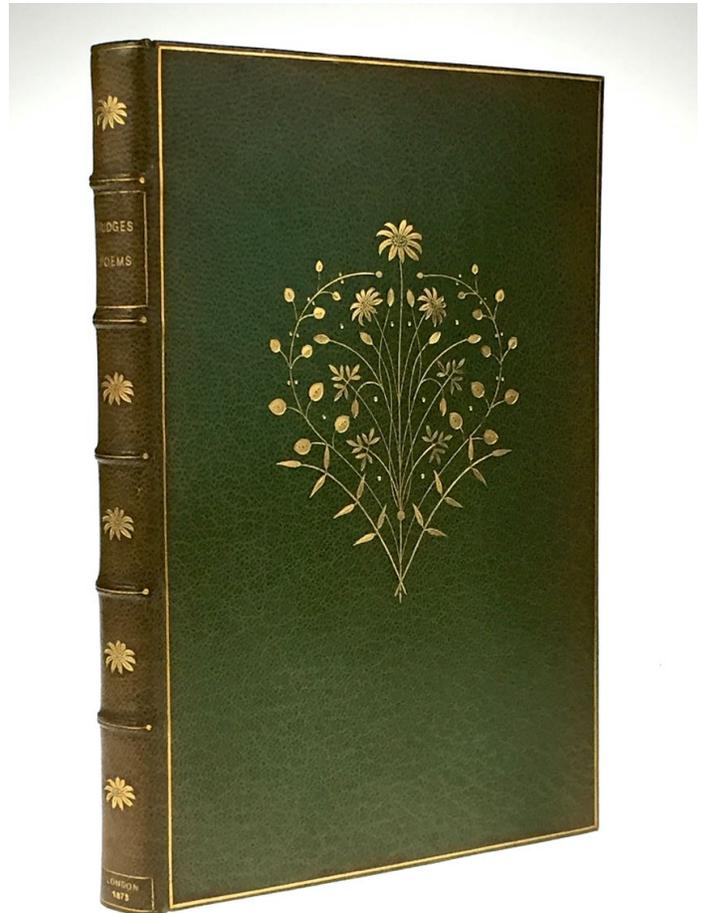
*One of the Earliest Bindings by Joseph Zaehnsdorf (1867) on Record, Exhibited at Paris Exhibition of 1867*

246. **[Zaehnsdorf, Joseph- Fine Binding Dated 1867]** Margry, Pierre. *Les Navigations Francaises et la Revolution Maritime*. Paris: Librairie Tross, 1867. Exquisitely and finely bound by JOSEPH ZAEHNSDORF in 1867 and exhibited by him in the Paris Exhibition of 1867, with an original authenticating holograph full-page inscription by his son, J. W. Zaehnsdorf on a front free fly leaf: "May 1st, 1906. Les Navigations Francaises par

Pierre Margy, Paris 1867. Bound in full blue levant morocco, crushed, finished with a geometrical pattern after the style of the French Master-Binder 'Le Gascon.' This book was specially bound by Joseph Zaehnsdorf (The Elder) for exhibition as a specimen of his art. It was exhibited in the Paris Exhibition of 1867. J. W. Zaehnsdorf." Superbly bound and finished with intricate stippled weaving design elements consisting of rolling stylized vines ending in flowers, each within complicated and different shaped geometric figures in an all-over design on both covers and spine, with five raised bands and five elaborate gilt compartments on spine, gilt designs on dentelles, blue-green silk endsheets. With the gilt pallet, "Bound by Zaehnsdorf" on front bottom dentelle. AEG. 443pp. A magnificent and exceedingly scarce Zaehnsdorf binding, one of the earliest recorded and verified by date, since the book was published in 1867 and consequently exhibited in the 1867 Paris Exhibition, thus narrowing the date of execution sometime in the year 1867. Unrecorded. Not in Broomhead, who shows a few examples from this time period, including one from an exhibition in 1862, but nothing as ornately lavish as our example. What must be considered among the finest of the earliest Zaehnsdorf bindings, made much more desirable with the inscription by Joseph Zaehnsdorf's son, who took over the firm and brought it to its zenith in the late 19th Century. The book is near fine, with slight wear to head and foot of spine, otherwise nearly pristine. In what appears to be its original green slipcase (marbled paper) with cotton felt lining. (#3106) \$7,500.00

247. **[Zaehnsdorf- Fine Binding]** Bain, F. W. *A Heifer of the Dawn*. London: James Parker and Co., 1904. First edition. Sumptuously bound by Zahensdorf in 1904, signed with gilt bookbinder's pallet on lower front dentelle: "Bound by Zaehnsdorf 1904," and further with the Zaehnsdorf "Exhibition Seal" stamped into the lower portion of the rear silk pastedown. A magnificent period binding by Zaehnsdorf in rich full dark blue crushed morocco with very elaborate stippled gilt pattern forming a weaving and swirling pattern on all four corners and extending well towards the center of the covers, with two crown devices pointing in at each corner, and with four stylized clover motifs inlaid in red morocco at each corner. Five raised bands with four heavily gilt and two left for lettering, side edges gilt, attractive gilt stipple design is carried onto dentelles, rich blue silk endsheets and pastedowns. Top edges gilt, others uncut. Extremely fine with no signs of any wear. A remarkable survival and extremely interesting pairing of binding and book: Bain was an oddball history professor who wrote a number of allegorical books (similar to this one) in which he claimed to have been the translator, but after most had been published, it finally became clear he was not the translator, but actually the author. (#2000) \$2,250.00

*Not much is known about Otto Zahn, though he was a prominent bookbinder in America in the early 20th Century. Zahn arrived in this country in 1883 and settled in Memphis, TN, where he found employment at S. C. Toof and Co., which had an accomplished bookbinding presence. Zahn studied under Zaehnsdorf, and soon became a leading bookbinder, opening his own shop, The Zahn Bindery, in Memphis. His bindings are finely crafted with highly accomplished mechanics and attractive, intricate tooling. One feature of his bindings is that the books could invariably placed on their spines and opened expansively without weakening the hinges or the spine.*

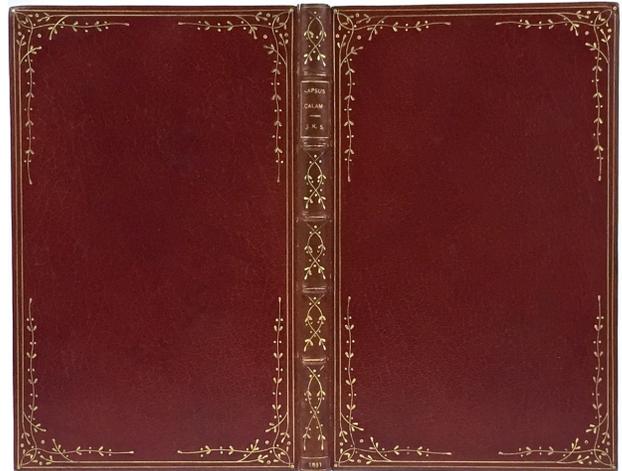


248. **[Zahn, Otto, Fine Binding at the Toof Bindery]** Bridges, Robert. *Poems*. London: Basil Montagu Pickering, 1873. First edition. Attractively bound by Otto Zahn at S.C. Toof & Co., featuring Zahn's inventive "mirror finish," an unusually smooth finish over the fine morocco leather. Full light green crushed morocco, raised bands, gilt dentelles. Both covers with innovative Art Nouveau design of arching vines, leaves, and flowers. Limited to 500 copies, but suppressed by the author, with most of the copies being destroyed (McKay). 126 pp. 8vo. Floral endpapers and laid in note from one of the original buyers to the recipient of the volume. With a fascinating two-page ALS laid in, by the presenter of this volume to the owner describing Zahn and his bindery: "May 11,

1899, My dear Mr. Babcock: You may remember that last Sunday I spoke to you of a bookbinder in Memphis named Zahn. I have happened to find a sample of his work and shall be glad if you will let me present it to you- and for calling attention especially to this binding. I do not mean to depreciate the poems, which are pleasing enough- Very Sincerely, Wilhelm Maydens. Samuel W. Babcock, Esq.” All edges gilt. Sunning to spine and around the edges of the covers (more sunning on back cover than front). Zahn bindings are scarce. (#3534) \$1,500.00

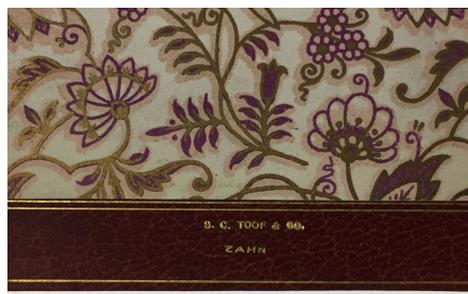


Fine. Bindings bound by Otto Zahn are extremely scarce, most being in private possession. (#3460) (see photo below) \$2,250.00

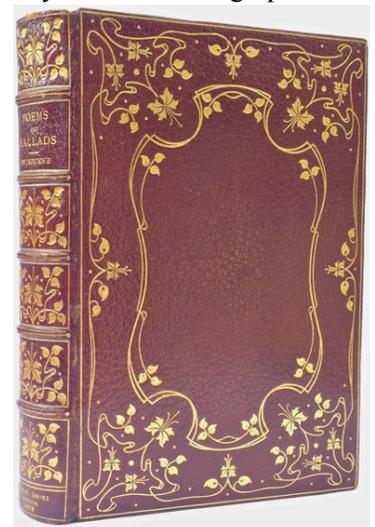


249. [Zahn, Otto, Fine Binding at the Toof Bindery] Leonard, R. Maynard. *The Dog in British Poetry*. London: David Nutt, 1893. First edition. Large 8vo. Bound by Otto Zahn (at the Toof Bindery) in navy crushed morocco featuring Zahn’s *mirror finish*. Finely detailed innovative and precocious gilt design of two dogs facing each other, vine and leaf motif. Large paper issue, limited to 50 copies of which this is #26. 348 pp. Some slight edge wear, bottom corners bumped, some light scratches to covers. TEG. Near fine. (#3536) \$1,250

250. [Zahn, Otto, Fine Binding at the Toof Bindery] Stephen, James Kenneth. *Lapsus Calami*. Cambridge: Macmillan and Bowes, 1891. Small 8vo. Bound in rich tan full morocco with elegant gilt flowing vine and leaf pattern on extremities of both covers and all over spine, by Otto Zahn. Gilt inner dentelles, attractive gold and light pink decorated endpapers, signed in gilt pallet from dentelle: “B. C. Toof & Co./ Zahn.”



251. [Zahn, Otto, Fine Binding at the Toof Bindery] Swinburne, Algernon Charles *Poems and Ballads. Second Series*. London: Spottiswoode and Co. for Chatto and Windus, 1878. First edition. Sumptuously bound in 1906 by Otto Zahn at the Toof Bindery (signed with both names and the date in gilt on the front turn-in) in brown goatskin with long stems and flower heads and leaves around flowing asymmetric ruling. The spine divided into six panels with gilt compartments, lettered in the second and at the foot, the others with flowers, stems and leaves, turn-ins and matching inside joints tooled in gilt with two fillets, flowers, stems and leaves, marbled endleaves, top edge gilt, the others untrimmed. The original cloth spine and a cover have been bound in at the end and an ANS inscribed “From the author” has been laid into a leaf at the front. There is also a loosely inserted autograph letter signed by Swinburne: “It would give me pleasure to know the descendant of Admiral Collingwood, for whom my father had a sincere esteem, but I am not well enough to receive visitors. I return the literature, etc, relating to Nelson and Trafalgar which is interesting...” Bookplate of George Zabriskie, presenting the volume to “Joe and Georgia” in 1945. A fine copy, slight rubbing to joints. (#1995) \$2,500.00



*finis*