

NUDELMAN RARE BOOKS

CATALOG THIRTY-NINE



Item 183 & 184. *Josef Lada*, Renowned Czech Illustrator. Prague, 1931,1932.

HOW TO ORDER

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TERMS

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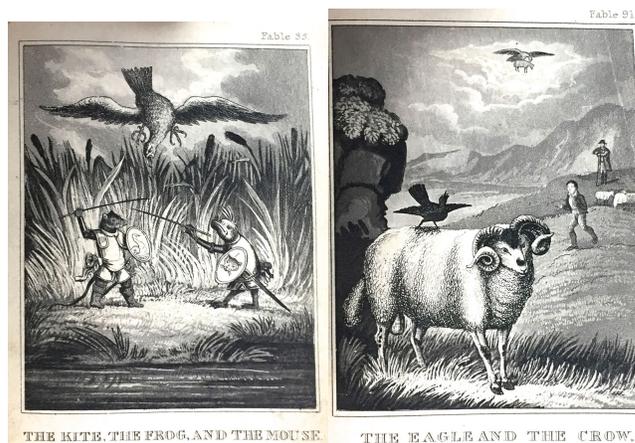
1. **[ABC] och Lasebok.** Stockholm: L.De Vylders, 1832. 12mo. Printed at end: Samuel Rumstedt, 1832. Polished tan cloth spine with gilt ruling and titling, marbled paper-covered boards. Eight full-page color plates consisting of animals and objects delineating the ABC's. 140pp of text. Corners sl. bumped, else very good. (#162) \$550.00



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

3. **[Aesops' Fables] Fables of Aesop, and others: For the Improvement of Youth, with Instructive Applications** J. McGowan Great Windmill Street 1829 (from copy in Oxford Bodleian Library, London, 1829). Two volumes in one, 140x108mm; half black cloth marbled sides (worn to foot of spine) vii-xxi + 263pp and

Vol. II iii-vii + 311pp. Aquatint plates (100), unusually, the plates are bound (51 + 49) at the end of each volume. Title pages to both volumes in facsimile. Volume I starts with Preface, thus seems to lack the contents list. Volume II lacks only the title, as contents pages are complete. Name stamp to margin of Preface, edges browned and some fingering & soiling, a few leaves with edge wear with 3 leaves with 3mm tears to blank margins only. A well loved and well used Aesop with charming AQUATINT PLATES. Very scarce with Oxford the only copy of this printing noted in British libraries - McGowan was printer as well as publisher and his Windmill Street address is given at the foot of the last page of each volume. (#2499) (see similar below) \$3,500.00

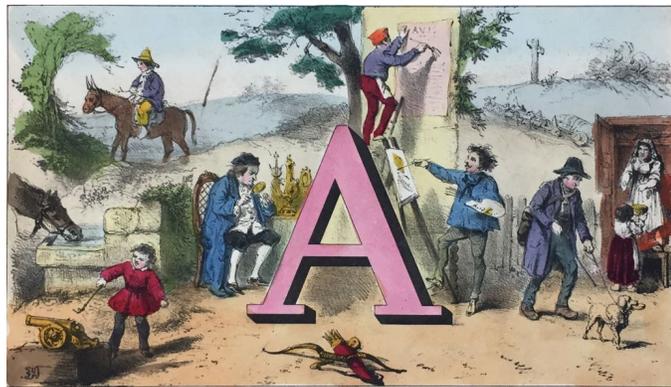
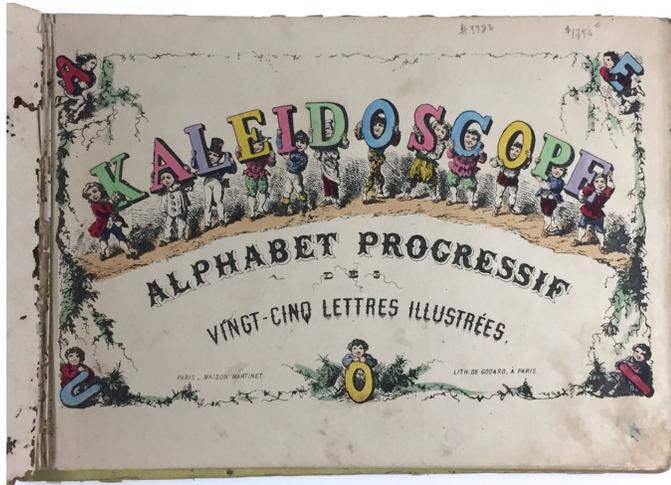


Items 3 and 4

4. **[Aesop's Fables] Fables of Aesop, and others: For the Improvement of Youth, with Instructive Applications.** London: J. M'Gowan and Son, [1829]. Aesop Place: London Publisher. M'Gowan. 2 volumes in 1. xxii, 263, [1]; viii, 311 pp. 91 (of 100 plates). 17 text leaves and the 9 lacking plates supplied in facsimile. 13x10.5 cm (5x4 1/4") Modern half calf and marbled boards, morocco label on spine. The facsimile leaves supplied from a copy in the UCLA library. OCLC WorldCat does not locate the UCLA copy but locates only an incomplete copy at the University of Florida. Wear to some page edges, foxing, repair to title page, final text leaf and last plate mounted; very good. [#3856] \$2,850

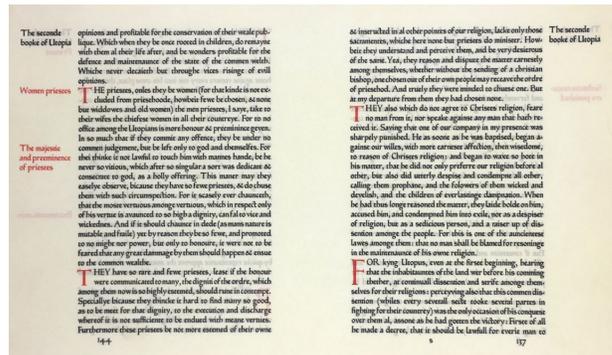
5. **[Alphabet Book- Extremely Rare] Kaleidoscope; Alphabet Progressif des Vingt Cinq Lettres Illustrees.** Paris: Martinet, [1855]. First edition. Oblong quarto. Original yellow pictorial paper covered boards, stitched at spine. [58pp.] Exceedingly scarce and early French alphabet book with hand-coloured lithographs printed by De Godard, Paris after Henri Emy (some signed H.E. in the plate): 24 alphabet pages printed on one side only (no 'W' as issued, 'X' and 'Y' together on one page) and title. With 8 preliminary pages in black and white with alphabets, numbers, words/letters, lists of

vowels and consonants. Spine missing, covers clumsily sewed together at spine; binding worn and stained, worming to first endpaper, finger soiled. With aforementioned faults, still a wonderful and important survival, illustrations good and brightly colored. We could not locate any other copies in the marketplace. (#3782) (see photos below) \$1,750.00



Item 5. "Kaleidoscope" Alphabet Book

6. [Arnoux, Guy- Illus] **Tambours et Trompettes**. Paris: Devambez, editeur. First edition. n.d. (ca. 1918). Huge folio (13 x 17 inches) suite of ten superbly colored full-page illustrations loose, as issued, and a full-color illustrated title page by note French illustrator Guy Arnoux. Original color pictorial folding covers with ribbon ties. Limited to 475 numbered copies (#218), printed on laid paper, watermarked. Each plate very good condition, but contain remnants of plastic tape on verso of image not affecting images. Some minor marginal tearing of fragile paper. Binding spine sl. frayed and covers a little soiled. A remarkable survival. Exceedingly scarce and desirable graphic art by this exemplary French artist. (#27) \$2,500.00



Original Ashendene Vellum Bifolium, 20 Copies

7. [Ashendene Press- Original Printed Vellum Bifolium, From Edition of 20 Copies] Original printed bifolium printed on real vellum for Ashendene Press' "A Fruteful and Pleasant Worke of the Beste State of a Publique Weale," 1906, from the vellum printing of only 20 Copies. A superb double page spread (four pages total), page 137-138 and 143-144 on one sheet of real vellum measuring 16 x 11 inches. Fine. Extremely scarce thus. (#3779) \$1,250.00

8. [Austen, Jane] **Mansfield Park**. Philadelphia: Carey & Lea, 1832. First American edition. Two Volumes. Original publisher's cloth-backed, drab boards, lettering labels on spine (trace remnants, small contemporary institutional labels perished or remnant only). The exceedingly scarce first American edition, virtually non-existent in the original binding. One of 1250 printed. Very few copies of Austen American first editions have survived. As of 1997, "no appearance of the 1832 Mansfield Park at auction has been trace" (Gilson, rev. ed., 1997). A part from this copy, a survey of ABPC and AE records only one unsophisticated copy sold in the last 30 years (Gilson B4). Volumes cocked, few short splits at spine tips, generally light wear and staining to boards, corners rubbed, hinges tend, pastedowns loosened volume 1, scattered foxing throughout, occasionally heave volume 2, small chips at deckle, old penciled numerals on front endpapers, paper repairs on two leaves in volume 1 with no loss of text. (#1948) \$8,500.00

9. [Austen, Jane] **Pride and Prejudice**. London: T. Egerton, 1813. Second edition. 12mo. Three volumes. Contemporary half calf over marbled boards, spine gilt with leather lettering pieces (two perished, one with partial loss). Half-title are not present. The second edition is scarcer than the first. 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, some splitting along extremities, fore-edges slightly bumped in areas, joints strengthened, scattered light foxing, ownership signature each volume. (#1949) \$9,500.00

AUTOGRAPH LETTER COLLECTION

Please view at end of catalog: items 329-392, many newly acquired: 19th Century literary and artist figures.

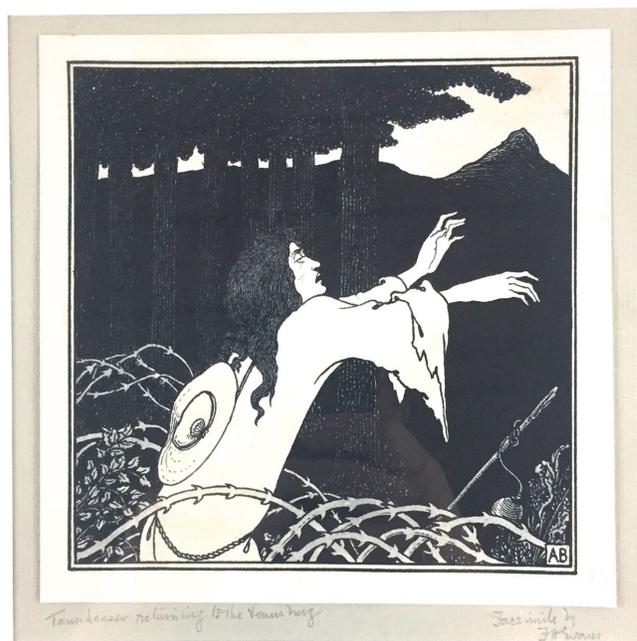
10. **[Badnall, Richard] Zelinda; A Persian Tale.** London: Whittaker, Treacher & Co., 1830. First edition. Bound in full contemporary wavy grain calf with bold gilt vine and blossom pattern on both covers and spine, beautiful crimson wavy silk end sheets. Inscribed by the author to his son, William Badnall. A fascinating and vanishingly scarce book of poetry by Richard Badnall, silk, ribbon and button tycoon of the early 1800's in Leek, Staffordshire and a man whose riches to rags story could make an entertaining if not sad novel. Bookplate of Russell Markland. Some rubbing to calf. Book is near fine internally. (#1332) \$1,500.00



11. **[Barbier, Georges- Original Gouache Watercolor].** Offered here is a nice octavo size gouache watercolor by one of the great French illustrators of the 20th Century, depicting a rendering of a classical (Greek?) woman looking at herself in a tambourine-shaped mirror, measuring 10 x 8 inches and executed on brown card paper, signed lower left, G. Barbier. Attractive composition showing Barbier's genius in flowing garment designs, delicate line and subtle coloration. Fine. (#3847) \$1,750.00

Scarce Gathering of Beardsley Ephemera

12. **[Beardsley, Aubrey- Christmas Card] Aubrey Beardsley Savoy Christmas Card.** Original printed Christmas card with the superb image of woman in long flowing dress, holding a child. The card was issued and inserted or tipped-in, in some of the editions of the Savoy, Smithers, 1896. Near fine. (#3769) \$375.00



Item 13

13. **[Beardsley, Aubrey- Frederick Evans Framed Platinotype of Beardsley's Tannhauser, Signed and Captioned by Evans.** A magnificent original platinotype on thick artist card paper (6 1/2 x 6 1/2 inches, [image slightly lesser] with embossed monogram lower right, signed as called for, by Frederick Evans: "Facsimile by F. H. Evans," as well as captioned lower left by Evans, "Tannhauser returning to the Venusburg." One of just a few copies done. In the collection of the last owner for more than 25 years. Fine in double matte and simple wood frame. Exceedingly scarce and alluring image produced at the turn of the century or soon thereafter by one of the leading photographers of the period, adopting and perfecting the platinotype which was used as an accurate source of photographic reproduction by artists of the period, as well as commercial enterprises. Beardsley platinotypes almost never seen. (#3760) \$2,500.00

14. **[Beardsley, Aubrey- One of 25 Copies] Original Beardsley Bookplate for J. H. Ashworth.** This is an original bookplate, one of only four legitimate plates that were done by Beardsley. The others are for Pollitt, Custance and Propert. This one has a fascinating story: Aubrey Beardsley died while it was in preparation, and Ashworth thought to capitalize on his death by actually

issuing a limited edition of 25 copies numbered and initialed on the verso, of which this is one. 5 1/2 x 4," printed on Japan Vellum. On verso, written in pen, "No. 10 of 25, J.H.A." Near fine. Exceedingly scarce. (#3761) (see photo below) \$650.00



Item 14

15. [Beardsley, Aubrey- Smithers Catalog] **Catalogue of Rare Books Offered For Sale by Leonard Smithers.** London: Leonard Smithers, 1896. Original light peach pictorial wrappers with famous Beardsley illustration occupying lower half of cover. With Beardsley designed bookplate for William West tipped onto first page. Annotated by West. Photographs and item descriptions for items 535-691. No. 5 in the series. Slight soiling, original wrapper loosely attached, very good copy of a scarce Smithers Beardsley item, made more desirable with the Beardsley bookplate by the owner. (#3768) \$450.00

16. [Beardsley, Aubrey] **Grouping of Five Specimen Leaves.** A nice grouping of five specimen leaves of Beardsley prints, printed on Japan Vellum, all measuring 8 x 11" and not representing any one group of printed portfolios that we are aware of, no signature marks or glue remnants. Near fine. (#3746) \$650.00

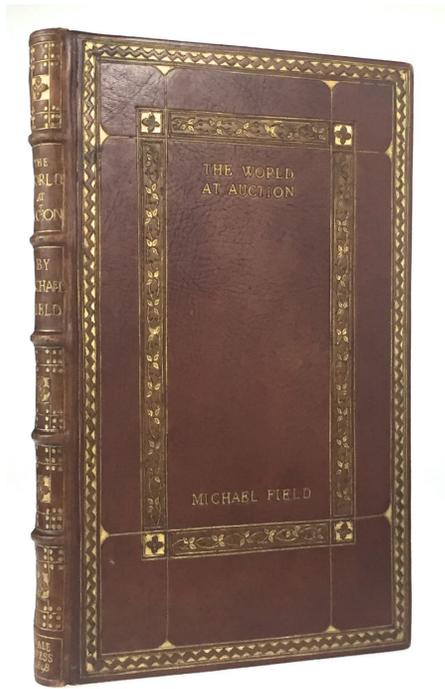


Superb Peter Behrens, Leader Modernist Movement

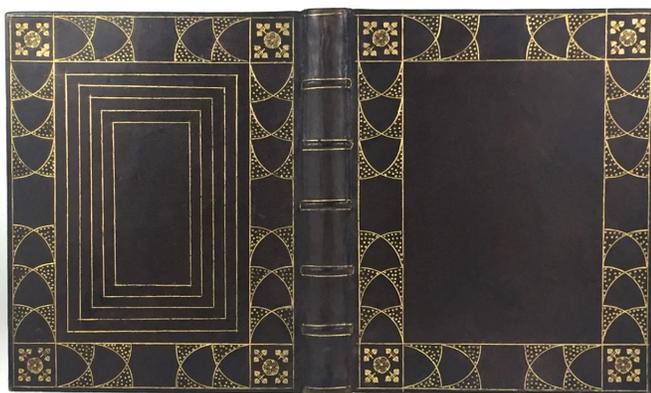
17. [Behrens, Peter] **Feste Des Lebens Und der Kunst.** Leipzig: Eugen Diederichs, 1900. First edition. Original exquisite pictorial paper covered boards with gold spine and gold highlighted cover design of stylized flowers in two planters extending all the way up the front cover on both sides, by Behrens. A gorgeous and delicately printed book typifying Behrens' genius, printed in three colors, light blue, red-brown and gold. With superb double-spread title page, borders and typographical arrangement all designed by Peter Behrens, architect, designer and important leader in the Modernist Movement, along with Le Corbusier, Gropius, etc. An early and thoroughly pleasing aesthetic work. Fine. (#3635) \$1,850.00

Bound by Ralph Randolph Adams

18. [Binding, Fine- Adams, R. R.] **Carlyle, Thomas** [Samuel Arthur Jones, ed **Collectanea.** Canton: The Kirgate Press, 1903. First edition. 4to. Superb intensely ornate decorative and inlaid binding by Ralph Randolph Adams, an innovative binder in the early 1900's who revitalized the Viennese inlay or mosaic technique in fine binding. ONE OF ONLY 15 COPIES, on Imperial Japan Paper. TEG, others uncut. Bound in full brown morocco; the front cover is nearly completely filled with ornate leaf and stylized floral design impressed in the leather, inlaid black petals arranged in groups with gilt stamped internal designs and inlaid black petals, similar designs on back cover and spine. From "Brush and Pencil," 1904: "Randolph Adams, whose magnificent bindings in Viennese inlay have become so well know of late... and wonderful mosaic designs in leather, surpass, it is said, anything of the sort hitherto attempted by either ancient or modern binders, and his bindings are in the collections of many well-known connoisseurs." An important, though perhaps lesser known American fine bookbinder. Margins of spine slightly, corners very slightly rubbed, an extremely tight and solid binding, near fine. (#1883) (photo on request) \$2,750.00



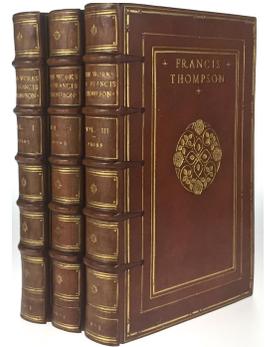
19. [Binding, Fine- Arts & Crafts, Vale Press] Bradley (Katherine) and Edith Cooper, i.e. Michael Field. **The World at Auction**. London: Hacon & Ricketts, Vale Press, 1899. First edition. Attractively bound Arts & Crafts period binding in full russet morocco with simple but alluring gouged border designs leaving the negative space around gilt, inner rectangular border design of weaving strap work and leaf pattern, similar motif on spine with nice bold dot patterns, thick inner dentelles. One of 210 copies, first leaf with wood-engraved border and initial by Charles Ricketts; a scarce Vale Press title, desirable with this binding combination. Slight wear to corners and ext. spine, else very good. (#3666) \$1,750.00



20. [Binding, Fine- Arts & Crafts] Shakespeare, William. **The Sonnets**. Birmingham: Birmingham Guild of Handicraft, 1895. Large 8vo. (8.7 x 7 inches). A provocative and decidedly Arts and Crafts full brown morocco binding with attractive gilt-stamped multiple convex spaces filled with thick dots, rose at each corner with leaf designs and a striking central block of six gilt rectangles getting smaller and smaller as they move

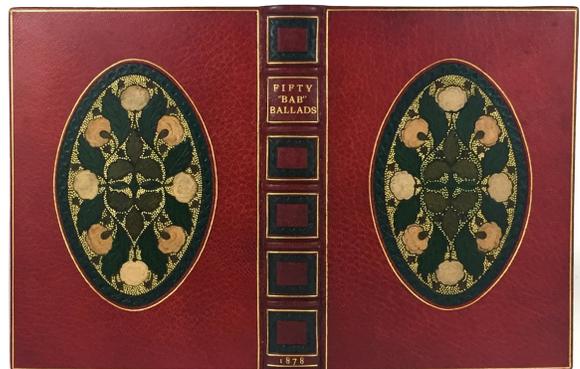
toward the center. Spine with five raised bands, the edges of which are ruled in gilt. Top edge gilt, others untrimmed. Hand marbled endpapers. Turn-ins with gilt ruled borders and floral corner pieces An attractively decorated book with decorative wood-cut Initial letters and borders throughout. Some page edges still unopened. Binding and contents near fine. (#3610) \$1,500.00

21. [Binding, Fine- Arts & Crafts] Thompson, Francis. **The Works of Francis Thompson**. London: Burns & Oates, 1913. First edition thus. Three volumes, bound similarly in full tan crushed morocco, ornate gilt front covers with central Tudor rose, leaf and vine design and bordered by multiple rulings, two of which are broken by dots, gilt spines.



Contemporary unsigned binding in charming Arts & Crafts style, very reminiscent of Douglas Cockerell. All volumes with tissue-guarded frontispieces and title-pages printed in red and black; a handsome production. Spines very slightly faded; upper board of Prose volume with a few tiny nicks, just missing gilt. (#3806) \$2,250.00

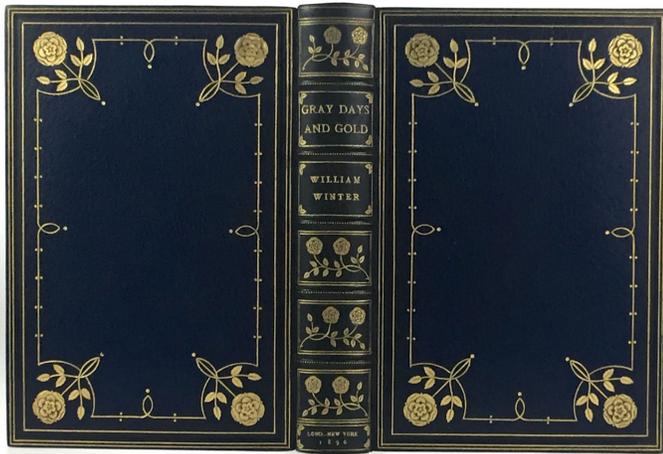
22. [Binding, Fine- Arts & Crafts, Ornate Inlaid Cover Designs]. **Fifty "Bab" Ballads**. Gilbert, W. S. London: George Routledge, 1878. Superbly bound in rich full red morocco with a wonderful inlaid, gilt-tooled, and blind-stamped centerpiece to both the front and back covers comprising multiple flower heads between leaves and central leaf pattern in ochre, beige, dark green and red inlaid morocco, with all of negative space taken up with bold gilt stippling. Spine features inlaid, blind-stamped borders, as well as "Doves-esque" head and tail spine bands, gilt-ruled dentelles, gilt ruled lines along sides of boards, gray paper end sheets. Illustrations throughout by Gilbert. Book measures 5.5" x 7.75." All edges gilt. Book with some brown staining. A near fine example of an expertly crafted and beautifully designed Arts & Crafts binding by an unknown bookbinder, reminiscent of the work of Kelliegram. (#3601)\$1,750.00



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

patterning on both covers and spine, thick dentelles, paneled compartments, attractive gray patterned endpapers. Near fine. A most attractive and certainly scarce binding by this little-known, but accomplished Turn of the Century woman bookbinder. (#3588) \$1,250.00

Two Superb Douglas Cockerell Bindings

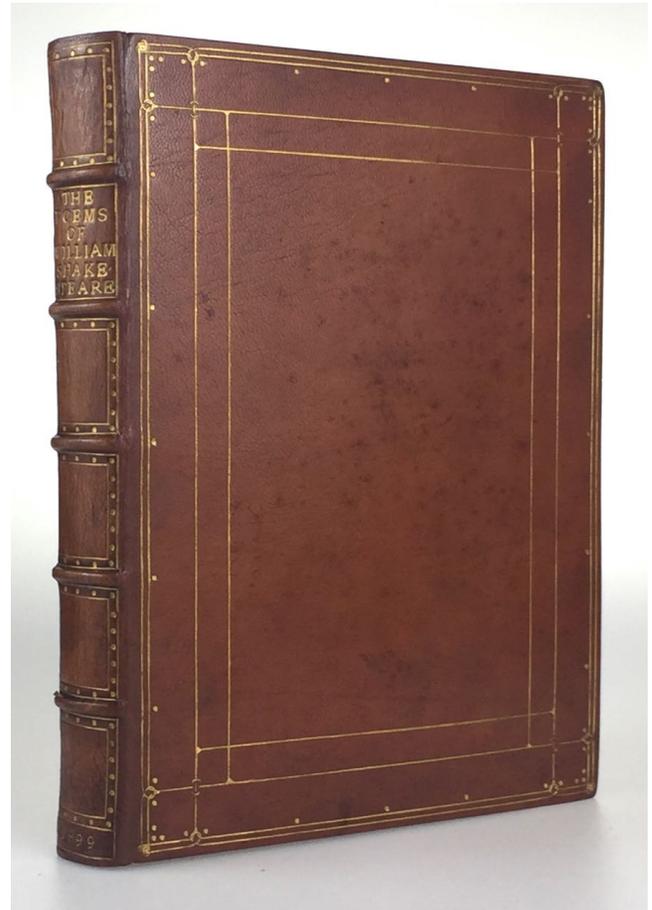


Nice Lucien Broca Binding

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

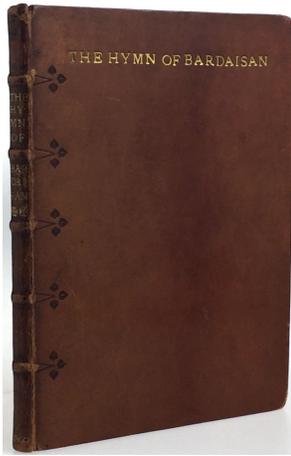
\$2,850.00

25. **[Binding, Fine- Bird, M. B. S.]** O'Connell, Sir John R. **Lyra Martyrum: The Poetry of the English Martyrs**. London: Burns Oates and Washbourne, 1934. Finely bound by M.B.S. Bird (signed in rear dentelle), associated with Frank Garret and Douglas Cockerell (see Tidcombe), in superb Arts and Crafts style, with a center "Cardinal hat" and leaf design, in full tan morocco, concentric ruled borders and large 'nail-head' gilt



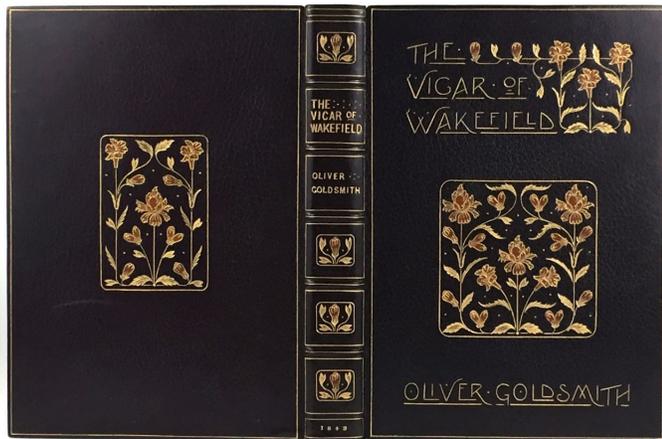
26. **[Fine Binding- Cockerell, Douglas]** Shakespeare, William. **The Poems of William Shakespeare**. London: Essex House Press, 1899. A striking binding by Douglas Cockerell, signed in the rear dentelle, "19- DC -02," with his characteristic wrap-around "C," in full crushed brown morocco with exquisitely crafted concentric rectangular ruled cover and spine motifs, with bold sold dots deftly interspersed, spine with gilt decorated spaces between raised bands, gray end sheets. #367 of 450 Copies (#367 written in fountain pen), printed in red and black with exquisite initials throughout in attractive woodcut design, bold colophon vignette. The binding has a small 'start' at the top of the front upper hinge, otherwise near fine. An early and 'thoroughly Cockerell' binding, rarely finding its place in the open market. Though not perfect, certainly reasonably priced for a Cockerell binding of this quality of design and book production. Housed in near contemporary, plain green cloth slipcase. (#3641) \$2,500.00

27. [Binding, Fine-Cockerell, Douglas] Burkitt, F. Crawford. **The Hymn of Bardaisan**. London: Essex House Press, 1899. First edition. 12mo. Early Arts & Crafts style binding (1902) by Douglas Cockerell with his binding signature in rear dentelle, "19 DC 02." Full polished calf with leaf motif stamped in front and back near the spine forming a darker brown. AEG. The second book of Essex Press, with compositors and a pressman coming over from the Kelmscott Press. Binding somewhat rubbed at spine and corners. An early example of a sparing, but distinctively Arts and Crafts binding by the famous English bookbinder, Douglas Cockerell. (#3587) \$1,500.00



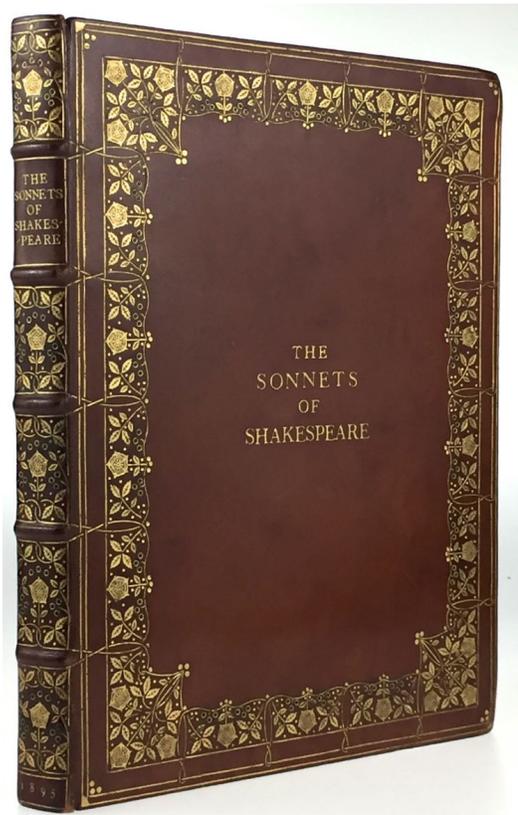
case. Minor hairline crack at the bottom 2" of the front cover. A lovely copy. With a note by John Inslay Blair, noted railroad magnate, on his card, laid in. (#3594) \$2,750.00





Fazakerley with Fore-Edge Painting

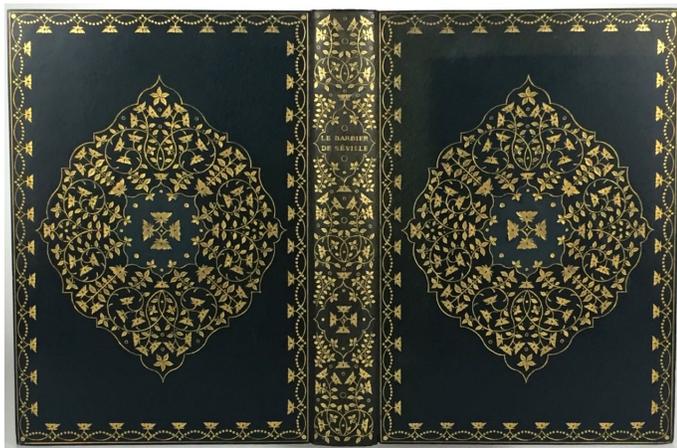
28. [Binding, Fine- Fazakerley, with Fore-Edge Painting] Goldsmith, Oliver. **The Vicar of Wakefield**. London: John Van Voorst, 1843. Beautifully bound by Fazakerley (signed front dentelle) in full dark maroon crushed morocco with bold gilt floral panels and designs on both covers (not matching) containing onlaid blossoms in light red brown. Elaborate and superb dentelles with attractive gilt and onlaid blossom pattern, spine compartments with five raised bands, and decorated in gilt with a matching inlaid floral pattern in each compartment. All edges gilt, green moiré silk end leaves. With 32 Illustrations by William Mulready, 8vo. Measures 9 x 6 1/2". xv, [1], 306 pp. Thirty-two black and white drawings as headpieces. With beautiful and vibrant fore-edge painting of the Mulready illustration from page 31 showing a country scene with many figures, undoubtedly produced by the Fazakerley firm. Previous owner's bookplate on marbled front free endpaper. Housed in the original, well-worn maroon cloth clamshell



Pretty Frank Garrett Signed Binding

29. [Binding, Fine- Garrett, Frank]. Shakespeare, William. **The Sonnets of Shakespeare**. Birmingham and London: G. Napier for Birmingham Guild of Handicraft, 1895. Superbly bound by Frank Garrett (signed in rear dentelle) in tan crushed morocco in a pleasing Arts and Craft style with ornate leaf, vine and blossom pattern featuring Tudor roses, on both covers and spine, with onlaid green ringlets also appearing on dentelles. A similar binding was exhibited by the Guild of Handicraft in the A&CES exhibition in 1903, and was featured in the 1909 Yearbook of "The Studio". Some rubbing to edges, spotting to covers, and front upper corner bumped; inlaid green dots on spine faded to brown. Scarce. (#3590) \$1,850.00

30. **[Binding, Fine- “The Garret”]** De Pezay, Marquis and Claude Joseph Dorat. **Delia Bathing and Celia's Doves.** London: Vizetelly & Co., [1890]. Exquisite full morocco inlaid binding signed in rear turn-in, “The Garret.” A striking binding in the manner of the Guild of Women Binders or the closely allied Hampstead Bindery, featuring Nouveau-style wandering stems with onlay green leaves and terminating in red onlay flower designs, orange onlay designs, elaborate gilt fillet on both covers, spine and dentelles. A wonderfully conceived binding and no doubt the work of an experienced binder, perhaps executed by Guido Bruno (1884-1942), known as “the Barnum of Bohemia,” who worked out of an establishment in NYC called, “The Garret” (note same spelling). It was known that for a fee, tourists could observe “genuine Bohemian” artists at work there, and in 1916, the New York Times reported a fire at the premises which destroyed art treasures, rare manuscripts and books. Translated by H. G. Keene. Illustrated with copper engravings after C. Eisen. Limited to 1000 Copies, 250 for Sale in the U. S., and Numbered #3. Some foxing throughout, occasionally heavy. Binding is near fine. A rare and splendid example of early 20th Century bookbinding. (#2572) (photos on request) \$3,500.00



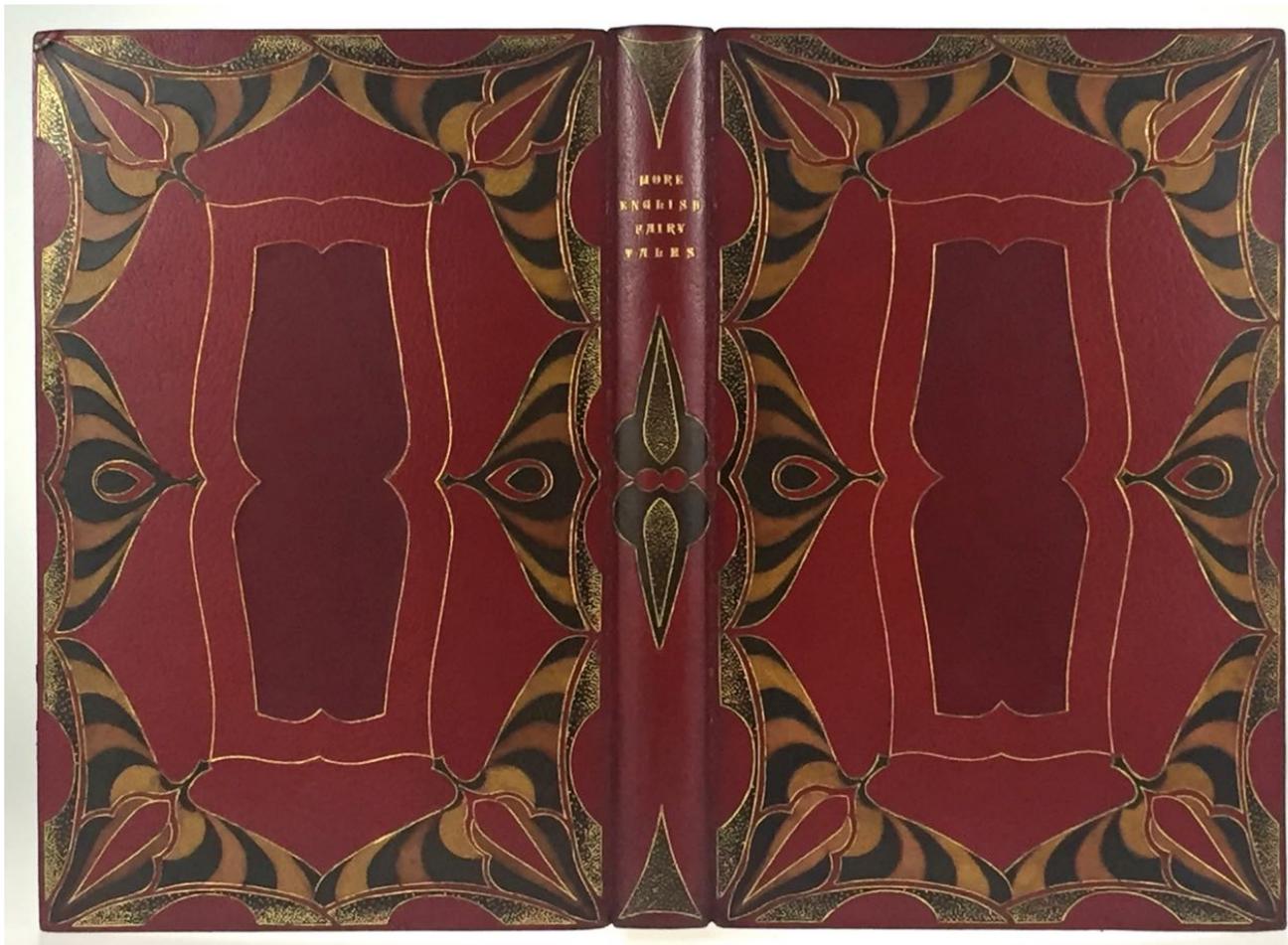
Rare Captain Gladstone Deluxe Binding

31. **[Binding, Fine- Gladstone, Captain]** Beamarchais. **Le Barbier de Seville.** Paris: Edouard Pelletan, 1903. Beautifully bound by Captain Gladstone in full crushed dark green morocco with ornate and superbly executed gilt stamped covers and spine comprising stylized water lily blossom patterning on outside and a central ornate leaf, vine and blossom design on both covers, with Gladstone's patented and wonderful wide dentelles, also featuring the same water lily blossom motif with bold gold dot patterns; silver silk doublures, and peach colored facing sheets. Signed by Captain Gladstone in gilt front dentelle, “C.E.G.”. Orne de 62 compositions de Daniel Vierge, one of 278 copies thus, extra-illustrated, with a holograph sheet inserted denoting the 14 extra

illustrations. T.E.G. Provenance: By descent within the family of the binder. Slight fading mark to upper section of front board, else very fine. Gladstone bindings have become very much in demand, owing to an auction sale several years ago, and now seldom make it to the marketplace. Little is known about Gladstone, adding to the mystique. (#3647) \$2,850.00

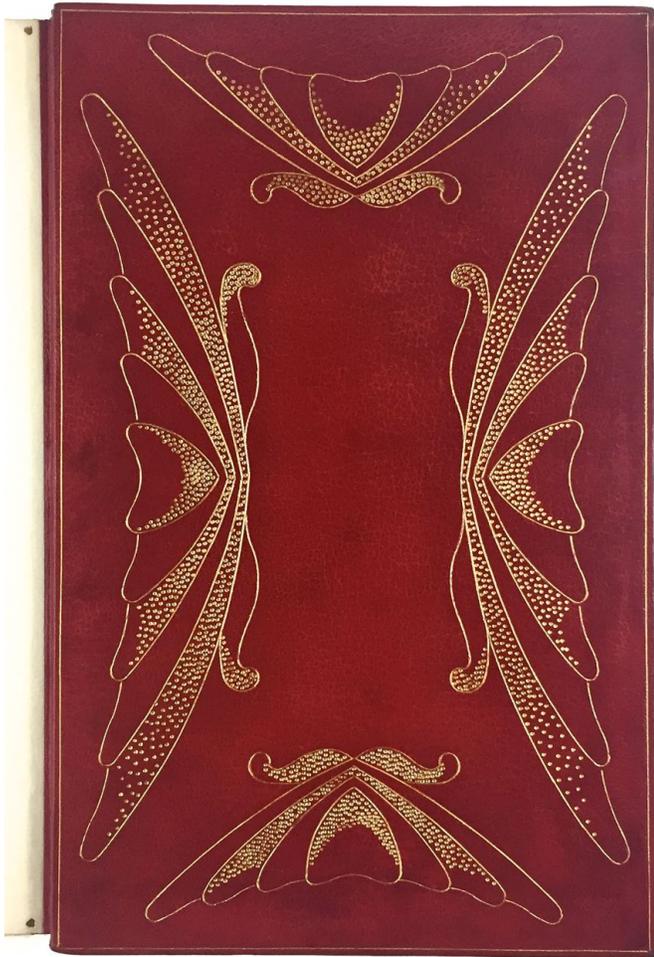
Rarest Thomas Gosden Binding on Complete Angler

32. **[Binding, Fine- Gosden, Thomas Rarity]** Walton, Izaak **The Complete Angler, or, Contempative Man's Recreation.** London: Samuel Bagster, 1815. Second edition. Superbly bound by the renown bookbinder, publisher, painter and ‘compleat angler,’ Thomas Gosden (1780-1843) in full green straight grained morocco with his elegant tooled designs, including fish, flies, lures and fish baskets on both covers, pine with more inticate and similar motif, all of which Gosden was known for and much celebrated; original rose endsheets. Unsigned, as most Gosden bindings were, but with confirming contemporary note on inside front cover (“...this specimen of Gosden’s symbolical tooling—“) as well as a typed letter signed on Charles Sessler stationary (noted rare book dealer) dated 6 October, 1962, “... Dear Mr. Rosenfeld: I have examined a rare book for you as follows: THE COMPLETE ANGLER in two parts by Izaak Walton and Charlres Cotton, published in London by Bagster, 1815....” He goes on to describe the present book and continues, “The book contains the book-plate of this famous collector [Henry Cunliffe] as well as that of John Hely-Hutchinson, also a noted collector. The binding is of special interest having been executed by THOMAS GOSDEN in full green straight-grained morocco with symbolic tooling for which this binder was famous...” etc. The letter is signed, Mabel A. Zahn. The rare Large Paper, Second Edition, with proofs of the many engraved plates and biographical notes inserted by the former owner, Henry Cunliffe (noted collector, 1826-1894, whose bookplate appears on front pastedown). Book also contains the bookplate of John Hely-Hutchinson, also a well-known collector of the period. Illustrated with 50 engravings, including eight full-page copperplate engravings by Audinet after Wale, six by George Greig afer John Linnell, plates of tackle, music, etc. AEG. Binding extremely well preserved with minor bumping and wear to corners, margins of spine. An important binding on a rare edition of Walton's 'Angler.' Gosden, only a few years later, published his own 'Complete Angler.' Bindings by Gosden are vanishingly scarce and considered extremely important. (#2310) (photos on request) \$3,250.00



Stunning and Important Binding by Guild of Women Binders, Designed and Executed by Helen Schofield, Pictured in "The Bindings of To-morrow," Guild, 1902

33. [Binding, Fine- Guild of Women Binders Monumental Highpoint- Pictured in "Bindings of Tomorrow," Bound by Helen Schofield] Jacobs, Joseph, (ed.). **More English Fairy Tales**. London: J. D. Batten, 1894. First edition. Exquisite and precocious binding, thoroughly stunning in every way, fully designed and executed by Helen Schofield, the Guild of Women Binders in gorgeous full red sumptuous morocco with stunning stylized butterfly designs in "198 green and yellow inlays," [per Anstruther, see below], the butterfly motif being expanded in full doublures in a striking gilt-tooled design. Complicated and asymmetric inlays in ochre, maroon, dark green and dark brown. As well, all of the design components are bordered in gilt, with some of the objects containing all-over gilt stippling. A ground-breaking binding, pictured in color and described in Anstruther's "The Bindings of To-morrow," 1902, thus dating the binding early in the pantheon of Guild ["The Bindings of To-morrow," London, 1902, Printed for the Guild, Entry No. 20, stating: "...scarlet morocco, centre panels of dark red mooccos, border design of conventionalised butterflies, in 198 green and yellow inlays; scarlet morocco doublures, with gold-tooled butterfly design; vellum fly-leaves, uncut. Designed and Executed by Miss Helen Schofield. Size 10 X 6 1/4."] Not only expert craftsmanship, but here we have the mix of creative, forward-thinking design blended with technical expertise, and for this reason, one of the more important Guild bindings to be found, representing a break from tradition. The design motifs, featuring the butterfly theme stylized into design, are striking to say the least. As well, the technical prowess needed to not only produce the dyed piece for onlay, but also arrange and balance the design is phenomenal. The pattern repeats on both covers, with a nice augmentation to the spine, which is smooth, with four lines of gilt lettering near the top. To further jewel this crown, Schofield has tooled in gilt on full matching red morocco doublures a wonderful stylized butterfly design, front and back. Gorgeous stiff vellum free endsheets with "Guild of Women Binders," stamped pallet on front lower sheet. TEG. One of 160 Copies on Japan Vellum. All of the illustrations handsomely hand-colored in light watercolor, likely by Gloria Cardew. #19 of "Forty-Nine Foreign Bookbindings..." by Tom Boss, Boston, Club of Odd Volumes. Except for a faint hairline wearing of the outer margin of front spine, this binding (and book) is in extremely fine condition. The importance of this stellar Guild binding cannot be minimized. (#3845) (see photo of full doublure(s) nextpage!) \$12,500.00



*Full Doublure(s) to GUILD BINDING,
Item 33, Previous Page*

*Superb Very Large Guild Binding by
Florence de Rheims*

34. [Binding, Fine- Guild of Women Binders, Florence de Rheims] Picturesque Westminster, Being a collection of sketches illustrating historic landmarks and places of interest in the ancient city of Westminster. Superbly bound in full brown niger with subtle yet classic Guild design in blind and impressed in darker color, by **Florence de Rheims**. One of the larger bindings to be produced by the Guild. London: Carl Hentschel, 1902. Letterpress by G P Warner, title page designed by Temple Ovenston. There is a pencil note on the rear blank end paper that indicates the binder: "des. F. de R," i.e. Florence de Rheims, one the most accomplished and important of all the Guild of Women Binders' artisans. Further, the notation, "Wkd. N** Evans. Gdg," is given, referring to the finisher. Illustrated by Howard Penton. First Edition. 64 plates mounted onto tabs. 15pp of text describing the illustrations. 4to. (13 x 9 inches). Neat inscription on front blank endpaper, "For Margot Peters from Campbell

Cotts in affection and with esteem. 1952. A.D. 12 Easton Mansions. SW7." Campbell Cotts (1902-1964), actor. Very faint hairline scratch to cover, fine condition. Superb example of a unique de Rheims Guild of Women Binders binding, with the gilt stamped signature inside the front board and Karslake's loosely inserted binding description leaf on light Japan Vellum (#3855) (see photo below) \$3,250.00

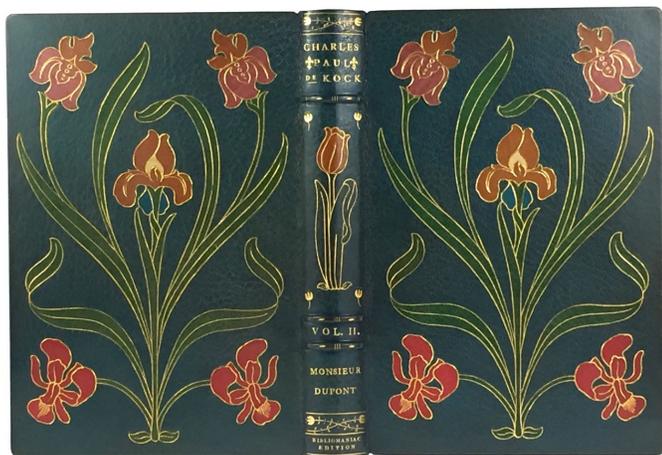


Item 34. Guild Binding, Florence de Rheims

35. [Binding, Fine- 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 end sheets. A wonderfully illustrated books 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. Rather unusual for the Guild. Near fine. (photos on request) (#3395) \$2,750.00

36. [Binding, Fine- Guild of Women Binders, Unsigned] Phillips, Stephen Paolo & Francesca. London: John Lane, The Bodley Head, 1900. Ninth Edition. Superb full calf binding, undoubtedly by the Guild of Women Binders, and having come from a collection of books bound by the Guild, though unsigned as often found with Guild binders. Attractive center oval blind stamped and gilt-ruled and stippled design on front cover extending upward and downward and ending in gilt blossom designs. Very attractive spine, with lengthwise long stem design and innovative lettering, gilt designs on dentelles. Unobtrusive and faint water marks present, though not detracting. (#2147) \$1,850.00

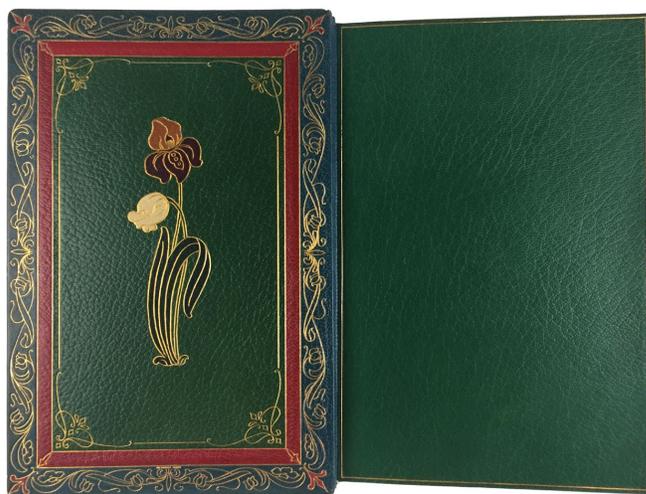
37. [Binding, Fine- Guild of Women Binders] Falconer, William. **The Shipwreck**. London: Printed for William Miller by T. Bensley, 1804. Full polished calf with ornate and deeply tooled blind stamped floral, leaf and bloom motif on front cover, rear cover with similar motif, but only five devices. An unsigned Guild binding, but unarguably Guild of Women Binders and coming together from collection of Guild Bindings, as well as auction provenance. The binding shows some wear, especially to spine and margins of spine where the fragile calf has become scuffed a bit. Overall a nice copy of a unique and attractive Guild binding. (#1256) \$1,750.00



Odd Volume: from the most lavish binding set ever undertaken: The Bibliomaniac Edition, on Real Vellum

38. [Binding, Fine- Harcourt Bindery- 1 of 10 Copies, Printed on Real Vellum, Odd Volume] De Kock, Charles Paul. **The Bibliomaniac Edition. The Works of Charles Paul De Kock**. Paris, Boston, London: The Frederick J. Quinby Company, 1902. First edition. 8vo. One of Only 10 Copies, Printed on Real Vellum, lavishly bound by the Harcourt Bindery in full rich green crushed morocco with bold inlaid iris motif consisting of five different blossoms on each cover, and tulip design on spine in red-brown, ochre, beige and blue. Even more

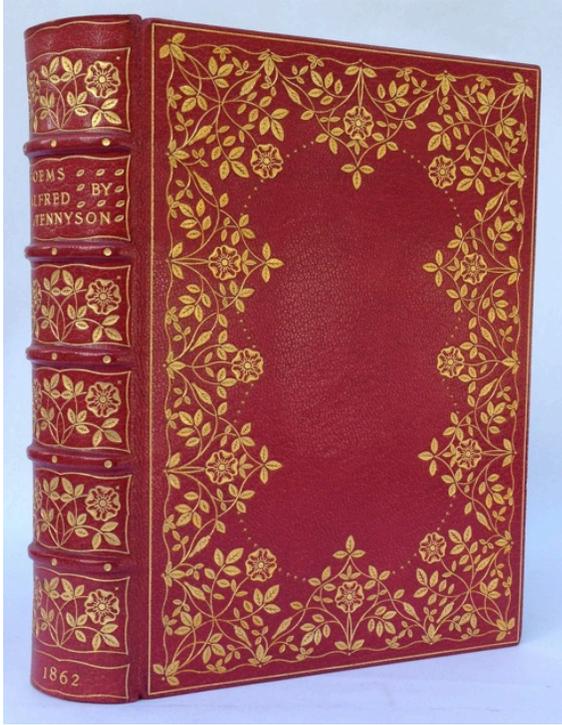
stunning full inlaid doublures with matching and wonderful near full size iris in many colors, against green central panels, maroon and then blue outer panels, green morocco lined free end sheets. Book is hand-colored throughout with superb initials and headpieces. IN THE ORIGINAL PUBLISHERS FOLDING MOROCCO CASE, silk-lined, raised bands, onlaid morocco spine with heavy gilt, original metal clasps. The famous "Bibliomaniac Edition," one volume from an edition of 100 volumes, standing on its own merits as an individual masterpiece, and seldom found nowadays in an affordable commodity. ONE OF TEN COPIES from a set that is unavailable as a complete entity. Quinby's famous foray into extravagance, shooting for the most expensive and artistically comprehensive set ever produced, and some would argue, he attained his goals. Certainly exceedingly scarce in the original case, and an exceedingly fine copy. (#3583) \$3,250.00



Exquisite Kelliegram, with ALS from Tennyson

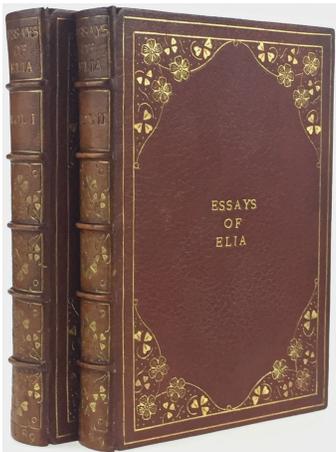
39. [Binding, Fine- Kelliegram] Tennyson, Alfred. **Poems by Alfred Lord Tennyson**. London: Edward Moxon & Co., 1862. Early Edition. Exquisitely bound by Kelliegram (signed on rear dentelle) in full rich crushed morocco (reddish brown) with beautiful floriated motif on cover and spine consisting of finely gilt vine, leaf and petal designs taking up more than half of the untooled space on cover, and filling up most of the spine (5 out of 6 panels). Magnificent broad and attractively tooled dentelles with six concentric gilt rules and clusters of flowers and petals at each corner. Green silk doublures and end sheets. With nice ALS from Tennyson to the Duchess of Sutherland written on mourning stationary (i.e. black borders): "29 Welbeck St. My dear Duchess, Mr. Fairbairn tells me that you are coming up to the opening of the International Exhibition. Is it so? & if so, do you return on Friday? & if you do, shall I come to Cliveden on that day & stay till Monday

morning? Ever Yours, A Tennyson-- for on Tuesday I must return to the Isle of Wight." Anne Sutherland-Leveson-Gower, Duchess of Sutherland (1829-1888) was an advocate and supporter of the arts, especially Tennyson. This early edition of the Moxon Tennyson features superb woodcut illustrations by many of the Pre-Raphaelites, including D.G. Rossetti, J.E. Millais, etc. A stunning binding, extremely fine condition, pristine. Housed in folding felt-lined cloth case fitted to a slipcase of the same cloth. (#1978) \$3,250.00



Item 39

40. [Binding, Fine- Leicester, Miss Florence] Lamb, Charles. **Essays of Elia (Large Paper)**. London: David Stott, 1889. 12mo. Two Volumes. Attractive Arts & Crafts style binding by Miss Florence Leicester (inscribed in pencil at back of volume 1, "bound by Miss Florence Leicester" and signed in gilt pallet on rear dentelle: "19- F-M-L- 02," in crushed tan morocco with shamrock and petal design, flowers and vines on both covers (i.e. repeated four times), gilt-ruled dentelles and spines with similar motif. Large paper edition; one of one hundred copies [un-numbered]. White endpapers with ruled dentelles, featuring shamrocks in each corner. All edges gilt. With the bookplate of Alonzo Weston Kimball, noted

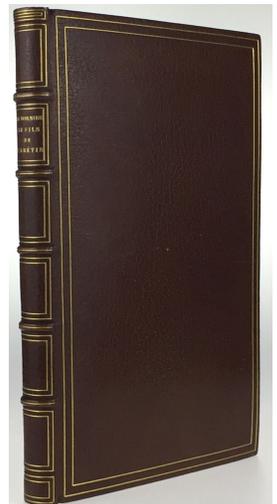


collector of rare books and fine art. Little is known about Florence Leicester, except to say that she was very accomplished and no doubt studied under one of the major bookbinders in London at the turn of the century. Some light rubbing and spine slightly faded. Very small closed crack to the top of the front hinge on vol. II. Only 100 Copies Printed. Both volumes and contents near fine. (#3608) \$1,750.00

41. [Binding, Fine- MacRae, Miss C. A. L.] MacDougall, William Brown **The Book of Ruth**. London: J. M. Dent, 1896. First edition. Superbly bound in full tan niger morocco, by C.A.L. MacRae (Tidcombe), featuring a sparing, but pleasing rectilinear ruled pattern on both covers with four squares formed at the corners and containing a stylized gilt blossom, raised bands with gilt rules, nice wide dentelles with gilt ruling, thickening at the apexes forming a nice touch. Little is known about MacRae, but the binding is very well-executed and in fine condition. Book is lavishly illustrated by MacDougall, a well-known and highly acclaimed Arts & Crafts production. (#3589) \$1,500.00

Mercier Binding, Inscribed, Extra-Illustrated with 38 Original Watercolors by the Artist, Robaudi

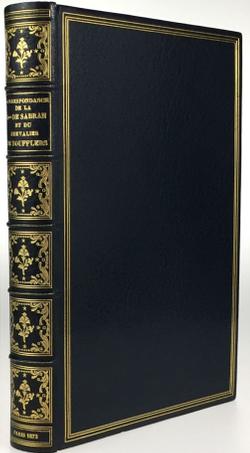
42. [Binding, Fine- Mercier] Bornier, Henri de. **Le Fils de L'Aretin (Inscribed by author, Extra-illustrated with 38 Watercolors)**. Paris: E. Dentu, 1895. Bound in full light brown crushed morocco with two concentric gilt rules to cover and multiple on spine in rectangular boxes between raised bands. Superb gilt decorated parchment doublures (and dentelles) by Mercier, successor to Cuzin, and binding signed as such on bottom of front parchment doublure, "Mercier Sr. De Cuzin." Housed in a lovely full morocco solander box. Magnificently EXTRA-Illustrated with 38 watercolors by the artist, Alcide Theophile Robaudi, b. 1850, Alcide Theophile Robaudi, student of the sculptor Gustave Bonardel and of Félix Malard at the Nice drawing school, continued his training at the Ecole des Beaux-Arts in Paris in the studio of Jean-Léon Gérôme in 1865. He later became known as the illustrator of famous editions of works by writers such as Conquet, Hachette, Calmann-Lévy, Lemerre, and Ferroud. His illustrations of the "Thousand and One Nights" are a model of orientalism. A most rare and exquisite production. Book is fine. Slipcase near fine. (#3584) \$3,250.00





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

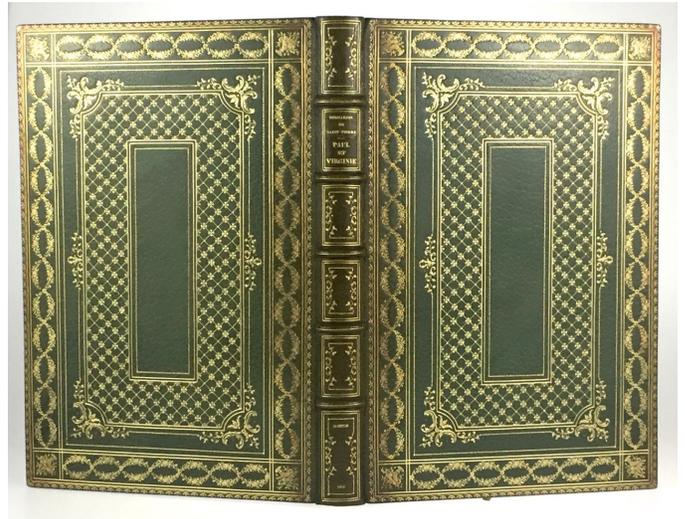
according to Alastair Duncan in *Art Nouveau and Art Deco Bookbinding*: "A superlative craftsman, Noulhac specialized initially in plain leather bindings (reliures jansénistes) and copies of 18th-century bindings. By 1900 he had begun to incorporate modest floral emblems into the dentilled fillet borders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



44. [Binding, Fine-Painted Vellum] Shorthouse, J. Henry. **John Inglesant, A Romance.** Leipzig: Bernhard Tauchnitz, 1882. Thick 12mo. A finely executed painted vellum binding over stiff boards. Featuring a stylized dragon with armorial shield painted in green, gold and



red, attractive dabs of gold painted in all-over fashion on both covers and spine. Green silk ribbon page marker present. Classical romances such as this tale set in seventeenth century Europe and England were often bound in this highly embellished style and appealed to the genteel traveler, touring Europe during the late nineteenth century. Fine. Due to the transitory nature of these gift books or traveler's editions- relatively few have survived in this fine condition. (#3850) \$450.00



Extremely Scarce Constance Purdy

45. [Binding, Fine- Purdy, Constance] de Saint-Pierre, Bernardin. **Paul et Virginie.** Boston: Houghton Mifflin and Company, 1906. First edition thus. 4to. Magnificently and lavishly bound by Constance Purdy, one of a very small number of women binders before the First World War in Europe, who studied under Maria Luhr and worked in Berlin and later lived in Moscow. Her bindings show a high degree of skill and artistic verve, and are rarely found, much less with her monogram signature (as our example). Bound in sumptuous full olive green crushed morocco with all-over gilt patterning in many modalities, oval floral groupings, rectilinear blocked designs, swirls and ornate border embellishments on both covers, spine and dentelles. Handmade gold-flecked end sheets and pastedowns. Signed "CP" in interlocking monogram on the front bottom dentelle. #93 of 280 copies on handmade paper, designed by Bruce Rogers. Purdy exhibited a similar book in the 1906 National Arts Club Bookbinding Show, organized by Emily Preston. Book and binding are fine. In the original or contemporary light green slipcase with patterned design in silver. Prospectus for book laid in. (#3596) \$3,750.00

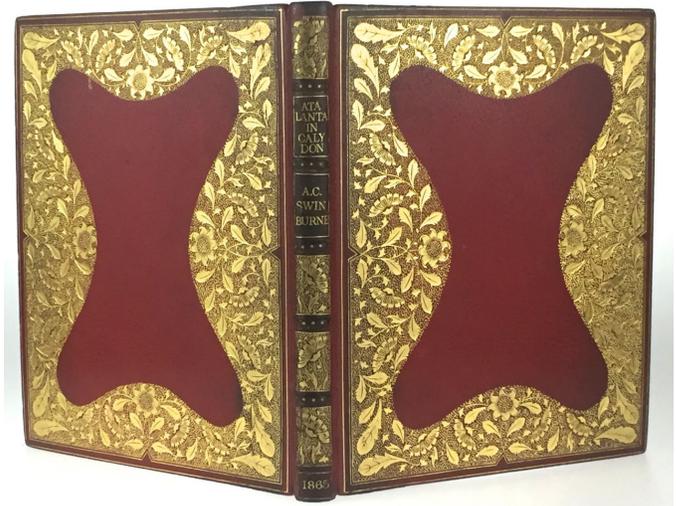
46. **[Binding, Fine- Ricketts, Charles, Vellum Binding]** Browning, Elizabeth Barrett. **Sonnets By E. B. B.** London: Hacon & Ricketts, The Vale Press, 1897. First edition thus. 16mo. Exquisitely bound in full white pigskin with superb design by Charles Ricketts tooled in blind and gilt on both covers 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 their 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 excellent blog at charlesricketts.blogspot.com (Sept. 25, 2013). One of 300 copies. Fine. (photos on request) In exquisite handmade box by Carolina Veenstra lined with fine Italian linen bookcloth, inset labels. (#3107) \$6,250.00



47. **[Binding, Fine- Riviere & Son]** 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

48. **[Binding, Fine- Riviere]** Swinburne, Algernon Charles. **Atalanta in Calydon. A Tragedy.** London: Edward Moxon & Co., 1865. Small 4to. Exquisitely bound in Turn of Century binding by Riviere & Son in full crimson crushed morocco with an ornate and pleasing Arts & Crafts style all-over gilt design comprising curving gilt decoration of flowers and leaves and dots, the spine with gilt dot decorated raised bands, the compartments paneled, lettered, the remaining four

compartments fully and finely decorated with flowers, leaves and dots, a gorgeous design. Neatly rebacked in closely matching leather, only the left-hand side of the top of the spine chipped; the spine a little darkened, new inner hinges; some slight damage to endpapers; else a near fine copy. Even with faults noted- a truly wonderful Arts and Crafts binding by one of the leading bookbinders of the period. Ink stamp of Helen Ladd Corbet, one of the wealthiest and most influential families in Oregon. (#3807) (see photo below) \$2,250.00



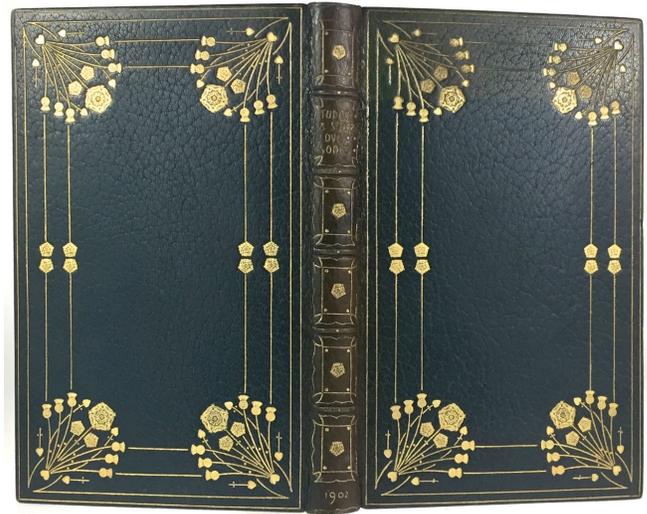
Item 48

49. **[Binding, Fine- Riviere]** Book-Lover's Almanac for the Year 1896. New York: Duprat & Co, The De Vinne Press, 1895. First edition. Superbly bound by Riviere in full chestnut brown crushed morocco with elegant Nouveau stylized gilt flower sprays, stems and leaves covering much of both covers, gilt stippling and ruling, similar motif on spine. Limited Edition of only 100 Copies on Japan Vellum. Five plates, illustrations throughout, woodcut borders. Binding shows strong Cobden-Sanderson influence. Near fine. (#2506) \$2,250.00

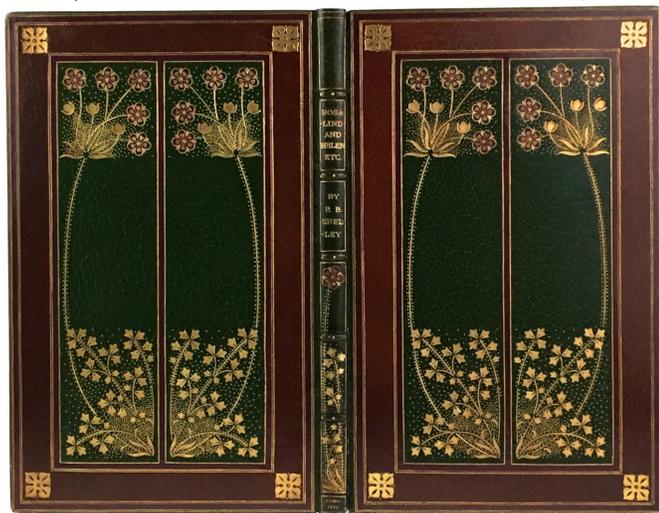
Riviere Highpoint, on First Shelley

50. **[Binding, Fine- Riviere]** 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 fillets, 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, with gilt fillets, the green goatskin central panel tooled with gouges and 42 onlaid purple flower-heads, green silk end leaves, 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 *deluxe* Riviere binding. The first edition of Shelley's long-labored "modern eclogue," begun at Marlow in 1816 and completed at Bagni di Lucca in August 1818. The other poems are among Shelley's most celebrated In exquisite handmade folding box by Carolina Veenstra lined with fine Asahi Japanese silk book cloth, two inset labels. (#3490) (see photo below) \$7,500.00



52. [Binding, Fine- SACKVILLE, VICTORIA COPY, WITH HER BOOKPLATE] Briscoe, J. Potter. **Tudor and Stuart Love Songs.** London: Gay and Bird, 1902. First edition. Superbly bound in distinctive Art Nouveau style full crushed light blue morocco with rising Tudor rose motifs on all four corners stamped boldly in gilt, gilt ruled lines, large dentelles with very attractive gilt design motifs. VICTORIA SACKVILLE WEST'S COPY WITH HER BOOKPLATE ON FIRST PASTEDOWN, AND ON REAR ENDPAPER THERE IS THE PRESENTATION INSCRIPTION IN INK "Victoria from Lionel Xmas 1902," (parents of Vita Sackville West), inscribed upside down. 8vo, Frontispiece and decorated title page by Jas Alan Duncan, illustrator, decorator and type-face designer who worked at Glasgow 1895-97 and at Milngorie 1902. He was a regular contributor to magazines, an illustrator of children's stories and the designer of two alphabets for the Chiswick Press, c. 1899. Printed title page in red and black with small vignette, decorated Initials throughout, in very much the pattern of Turn of Century Press Books such as Essex House or Elston Press. Spine slightly darkened, slight rubbing to spine and corners, patch of fading at top of upper cover, tiny dent to edge of upper cover, pale foxing to endpapers, otherwise a very good copy. All edges finely gilt. A gorgeous presentation in its entirety. (#3604) \$1,850.00



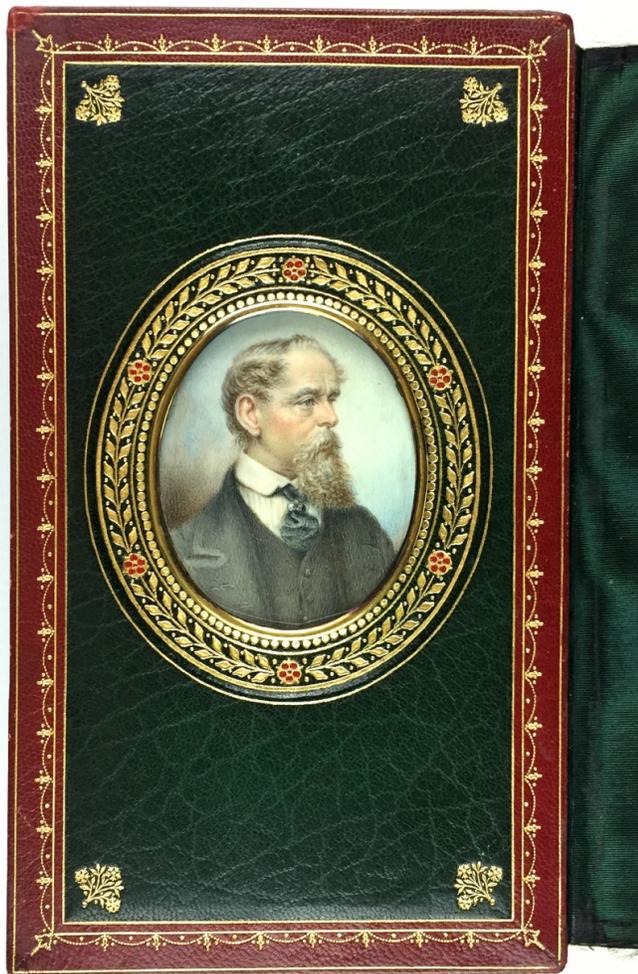
Item 50. Riviere Binding

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

Striking with Watercolor Portrait of Dickens

53. [Binding, Fine- Sangorski & Sutcliffe] Dickens, Charles. **The Posthumous Papers of the Pickwick Club.** London: Chapman and Hall, 1837. First edition. Exquisitely bound in full crimson morocco with highly decorative gilt designs and green morocco onlays on cover and spine, gilt designs on back cover by Sangorski & Sutcliffe including alternating gilt busts of Samuel Pickwick and Sam Weller which recur in the spine panels. With superb WATERCOLOR OVAL WATERCOLOR PORTRAIT OF DICKENS inset to

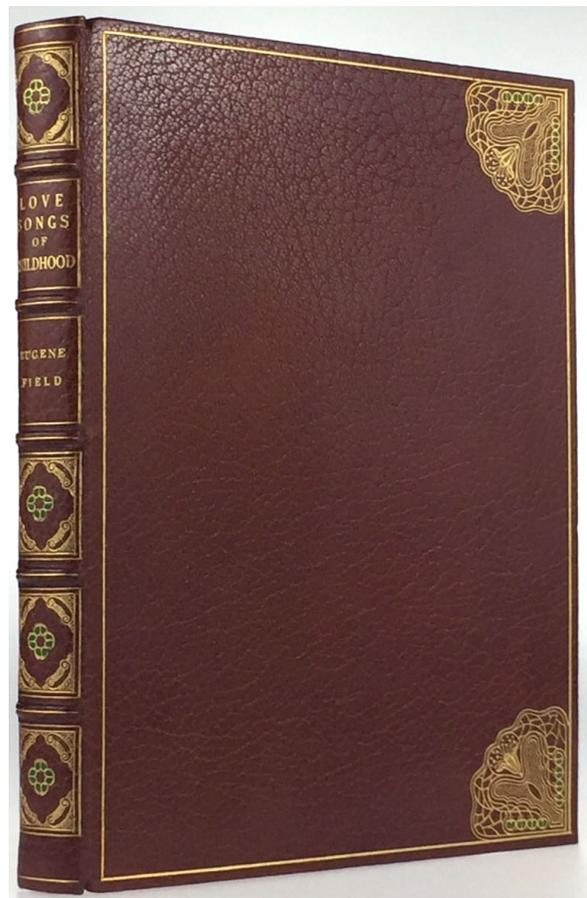
inside upper cover, mounted with brass edges, ornate gilt and morocco onlay borders, full morocco doublures and silk-free endpapers. A wonderful and truly imaginative binding. iii]-xiv, [2], 609 pp. Lacking half-title. With 43 engraved plates by Robert Seymour and H.K. Browne. Some scattered light foxing, some fraying to f.f.e.p., else fine. (#2938) (see photo below) \$5,200.00



Item 53. Sangorski & Sutcliffe

54. [Binding, Fine- Sangorski and Sutcliffe] Lowry, Thomas. **Personal Reminiscences of Abraham Lincoln.** London: Privately Printed [by the Chiswick Press] for Beatrice Lowry and Her Friends, 1910. Attractively bound by Sangorski & Sutcliffe for Edmund D. Brooks of Minneapolis (signed in full in rear dentelle) in full crushed kelly green morocco with gilt ruling and decoration comprising a pleasing concentric geometric design with overlapping points at four corners, partially repeated on rear cover, spine with gilt compartments. Grey endpapers with ruled dentelles. Top edge gilt. Housed in contemporary fleece-lined buckram-covered folding case. Very fine condition. Striking in simplicity and quality of bookbinding by this noted firm. (#3603) (photos on request) \$1,750.00

55. [Binding, Fine- Sangorski and Sutcliffe] Byng, Florence M. **Poems, One of 50 Copies.** London: Medici Society, 1914. Finely bound by Sangorski and Sutcliffe in full brown morocco with raised bands to spine, attractive gilt tooling to all faces including blossom motif at all four corners, on both covers, gilt titles to spine and upper board. Top edge gilt, all others untrimmed. With a frontispiece portrait bound in, on a cloth hinge. One of a limited run of 50 copies on handmade paper and one on vellum printed by the Riccardi Press Fount, this example being on paper. Front flyleaf removed. Binding is near fine. (#3607) \$650.00

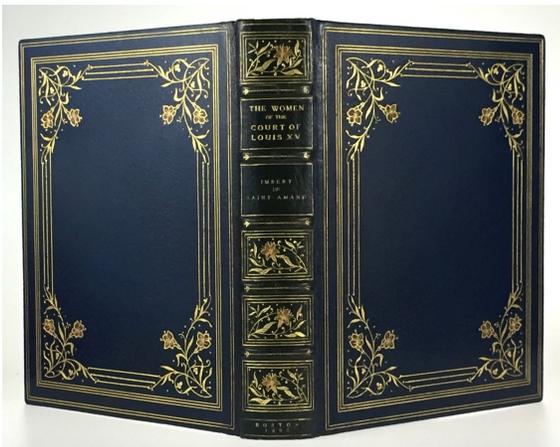


56. [Binding, Fine- Possible Schwarz, unattributed] Field, Eugene. **Love Songs of Childhood.** Chicago: Printed at the Lakeside Press, 1905. Superbly bound in full tan crushed morocco in an unsigned binding extremely reminiscent of the work of Lorenz Schwartz, with distinctive and finely executed stylized blooms at each of four outside edge corners, each design having flowing Art Nouveau style patterning, and each with eight small green onlaid petal devices, spine also finely gilt with onlays, as well as the dentelles, exquisite tan silk full doublures and matching free end sheets. One of 500 copies on Imperial Japan vellum, printed at the Lakeside Press. This copy not numbered, but signed by Frederick Skiff-Field in a holograph note at the end. Very fine. (#3602) \$2,500.00



57. **[Binding, Fine- Sangorski and Sutcliffe]** Fitzgerald, Edward (transl.). **Rubaiyat of Omar Khayyam.** London: Siegle Hill and Co., [1910]. First edition thus. Large quarto. Original publisher's binding designed and crafted by the famous firm of Sangorski and Sutcliffe in full stiff vellum over boards and featuring

their signature all-over gilt-stamped design of stylized peacock with flowing tail feathers amid a highly decorative background and border motif, spine richly gilt with morocco label, superb color pictorial end sheets. A wonderful production, reproduced from a manuscript written and illuminated by F. Sangorski and G. Sutcliffe. Copy Number 147, signed by Messrs.' Sangorski and Sutcliffe. With 12 plates printed in gold and colors, text printed in black and red, with elaborate initials throughout in red, blue, gold, brown and black. Further decorated with fine borders in gilt and colors surrounding the illustrations, beautiful decorative endpapers. Printed on thick, high quality handmade paper with the top edges gilt, and the others roughly cut. This wonderful book represents the first book publication of the famous Sangorski and Sutcliffe illuminated manuscript. Colors heightened with burnished gold, delicate borders are in the manner of the finest manuscripts. Housed in a modern red cloth slipcase lined with blue velveteen. (#3642) \$3,250.00

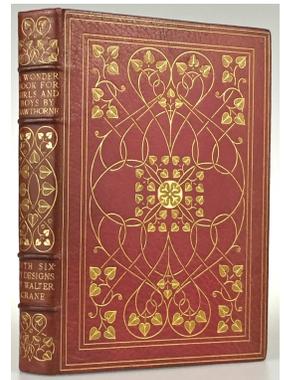


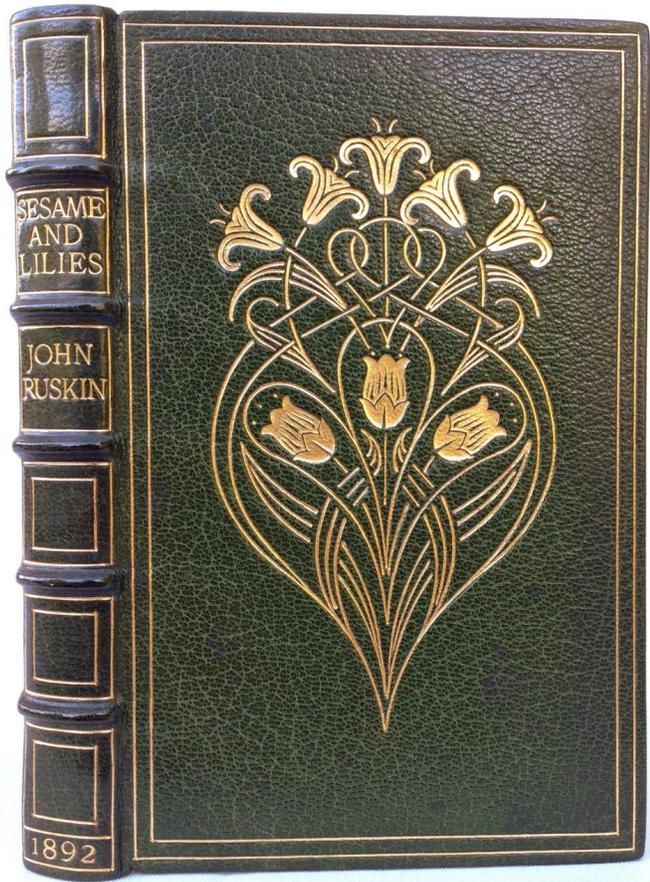
58. **[Binding, Fine- Stikeman]** Saint-Amand, Imbert de. **The Women of the Court of Louis the XV.** Boston: The Club of Odd Volumes, 1892. First edition. Thick quarto. Magnificently bound by Stikeman (with binder's gilt palet in rear dentelle) in full, reich and sumptuous navy blue morocco with bold gilt-tooled leaf and stem pattern, concentric rectilinear ruling and eight onlaid red

blossoms on each cover; spine with similar motif with four additional onlaid blossoms. Superb wide gilt designed dentelles with onlaid blossoms and exquisite central silk moire doublures that have gilt ruling and stippling. A wonderful binding, this book made more alluring by exquisite vivid hand-colored illuminated decorations in opaque watercolor throughout, including a stunning full size decorated title-page. Limited to 150 copies, signed and numbered by the Chairman of the Club. Illustrated with a magnificent color frontispiece of Madame de Pompadur in Goupilgravure, reproduced from a pastel by Maurice-Quintin del La Tour and three Goupil Photogravures. Henry Stikeman's career virtually paralleled the heyday of art bookbinding in America: beginning toward the end of the 19th century, into the beginning of the 20th century. Nate B. Spingold's copy, noted motion picture executive, with his bookplate. Fine condition. (#3849) \$2,250.00

59. **[Binding, Fine- Unknown Binder, PJW]** Farrar, Geraldine. **Such Sweet Compulsion: The Autobiography of Geraldine Farrar.** New York: The Greystone Press, 1938. First edition. Sumptuously bound in full blue crushed morocco with striking all-over gilt blossom and stem motif, repeating around perimeter of covers, with a central panel of mostly leaves, spine boldly gilt with stippling, large dentelles with the bookbinder signed pallet in gilt on the bottom of the front dentelle, "HCG," probably referring to Howard to which she inscribed the book (see below), and then signed in gilt again on rear dentelle: "19 PJW 40." Protective wraparound three-quarter flexible morocco cover in same morocco, gilt spine, matching slipcase lined in handmade paper and with same morocco border surrounding opening. Inscribed by Farrar: "For Howard—and To my dearest and best – Robin" a close friend of Farrar's, perhaps a neighbor. Fine, (#3644) (photos on request) \$2,250.00

60. **[Binding, Fine- Verburg, Peter]** Hawthorne, Nathaniel. **Wonder Book for Girls & Boys.** Boston: Houghton Mifflin and Company, 1902. First edition thus. Superbly bound by Peter Verburg in full reddish-orange crushed morocco with elaborate flowing gilt Nouveaustyle stem and leaf pattern with 70 onlaid hearts, central clover de-sign, similar design on spine, signed in rear den-telle: "P.V. 1905." Illustrations by Walter Crane, many full-page color plates, border, head and tailpieces. AEG. Near fine. Stunning Verburg binding. (#2925) \$3,250.00



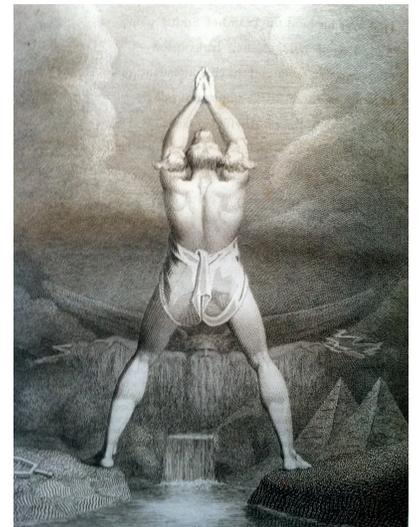


61. **[Binding, Fine- Verburg, Peter]** Ruskin, John. **Sesame and Lilies.** Chicago: A. C. McClurg & Co., 1892. Crushed green morocco binding with bold gilt stylized lilies and sesame blossoms on cover, gilt-ruled and lettered spine, by PETER VERBURG, noted Chicago binder and pupil of Ellen Gates Starr, eminent Chicago binder. Gilt-stamped pallet on rear dentelle, "P.V., 1905." Verburg bindings are quite scarce. Housed in contemporary calf folding box (defective). Fine. (#2278) \$3,500.00

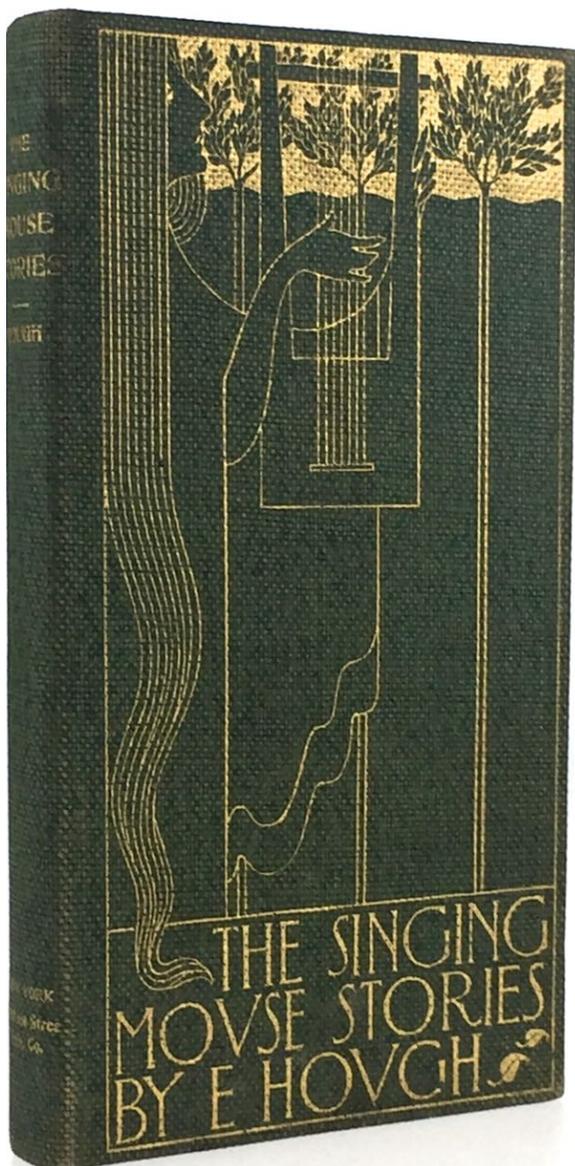
62. **[Binding, Fine- Walker, Edward]** Cordova, R. J. de **The Prince's Visit.** New York: B. Frodsham, 1861. First edition. Superbly bound by Edward Walker in full red morocco with ornate gilt leaf and vine pattern surrounding a central oval frame with lavish crown design on both covers, gilt spine. 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, nice copy of quite a lovely binding. (#3397) (photos on request) \$1,750.00

63. **[Binding, Fine- Zaehnsdorf]** Bain, F. W. **A Heifer of the Dawn.** London: James Parker and Co., 1904. First edition. Sumptuously bound by Zaehnsdorf in 1904, signed with gilt bookbinder's pallet on lower front dentelle: "Bound by Zaehnsdorf 1904," and further with the Zaehnsdorf "Exhibition" seal stamped into the lower portion of the rear silk pastedown. A magnificent period binding by Zaehnsdorf in rich full dark blue crushed morocco with very elaborate stippled gilt pattern forming a weaving and swirling pattern on all four corners and extending well towards the center of the covers, with two crown devices pointing in at each corner, and with four stylized clover motifs inlaid in red morocco at each corner. Five raised bands with four heavily gilt and two left for lettering, side edges gilt, attractive gilt stipple design is carried onto dentelles, rich blue silk end sheets 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 became clear he was not the translator, but actually the author. (#2000) (photos on request) \$2,250.00

64. **[Blake, William]** Blake, William. Darwin, Erasmus. **The Botanic Garden.** London: J. Johnson, 1791, 1791. First and Third Editions. Large quarto. Two parts. London: J. Johnson, 1791. Two volumes. Part 1, *The Economy of Vegetation* is the First Edition; Part 2, *The Loves of the Plants*, is the Third Edition. Bound together in contemporary calf, morocco label on spine. Complete with all 20 plates as called for, some folding, which include five plates by William Blake ("The Fertilization of Egypt" being the most widely known). Also present is the binder's instructions bound in between the two volumes on light green paper with directions for placement of the plates. Two full-page frontispiece engravings. Nice fine and firm full calf binding, professionally strengthened. (#1086) \$2,750.00



65. [Blunt, Wilfred Scawen- Large Paper Copy] In **Vinculis**. London: Kegan Paul, Trench, Trubner & Co., 1889. First edition. In original scarce wrappers with title on front. The scarce Large Paper Copy, #43 of only 50 Numbered Copies, Signed by Charles Wittingham & Co. (i.e. Chiswick Press). The Bradley Martin Copy, in contemporary folders and slipcase. Bookplate of Oliver Brett. Near fine. (#3111) \$375.00



Scarce and Stunning Will Bradley

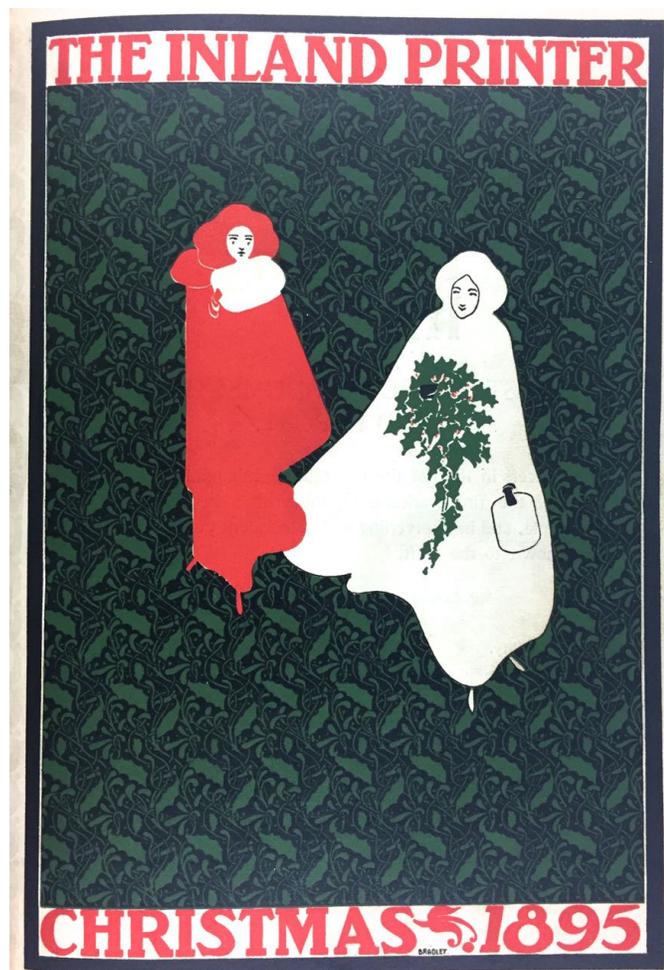
66. [Bradley, Will- Hough's First Book, Inscribed by Author, One of Scarcest Bradley Covers] Hough, Emerson. **The Singing Mouse Stories**. Chicago & New York: Printed at the Press of Geo. E. Cole & Co. for Forest and Stream Pub. Co., 1895. First edition. Narrow 8vo, measuring 7 x 3 3/4 inches. One of the scarcest, and arguably one of the most alluring and vividly interpretive cover designs by Will Bradley, with a distinctively Nouveau and highly stylized gilt stamped design on both covers. The front cover shows the profile

of a woman with long flowing hair playing a harp, with stylized trees on long trunks highlighted in the negative space behind her, consisting of gilt blocking (with reverse stippling), and on the rear cover, a delightfully playful mouse hovers over several bars of musical notation. The front cover was used in the following year in "Bradley: His Book", vol 1, no. 2, June, 1896. There is also one tailpiece in the text (among many other line drawings) by Will Bradley, depicting a mouse sitting atop a harp playing with his hands. The book is inscribed by the author, Hough, "To my friend & fellow laborer Mr. B Waters... E. Hough." A fine copy of a vanishingly scarce Bradley cover, and an entirely evocative design. Fine. Housed in a superb half morocco, green folding case with elaborately gilt-stamped spine with black morocco labels. (#3609) \$1,750.00



67. [Bradley, Will- His First Major Book] [Carpenter, Albert van Haller] Beatty, Alva J., ed. **Glimpse of the life and times of A.V.H. Carpenter**. Chicago: Lanward Publishing Co., 1891. First edition. 4to. Original publisher's full dark green beveled cloth with blind stamped scroll design on cover on which has gilt lettering, gilt spine, dec. endpapers. The first major book illustrated by Will Bradley, renowned American artist/illustrator, designer, and publisher. Photographic frontispiece portrait. Decorative title, 16 chapter headings and 23 pen & ink text illustrations, all by Will

Bradley. "The accomplishment of Will Bradley (1868-1962) as the complete craftsman, capable of executing a book from start to finish, places him as one of the foremost figures in the Arts & Crafts movement in America and as one of the most imaginative artists working in book decoration during the 1890's." (excerpt from, Chapin Library, Book Decoration in America 1890-1910, Williamstown, 1979). AER. A fine copy, with very minor corner rubbing. A rare book, more so in this condition. (#3812) \$1,250.00



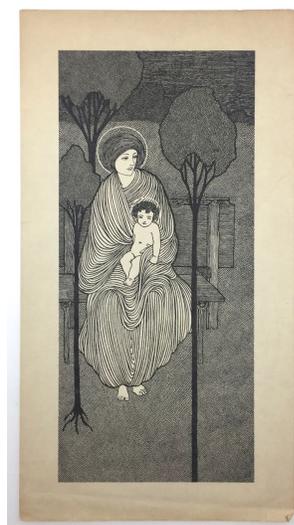
68. [Bradley, Will- Inland Printer, 1895] Vol. XVI. **The Inland Printer, Five Consecutive Volumes, Oct., 1895 to March, 1896.** New York: The Inland Printer Co., 1895-96. First edition. Thick quarto. Bound in contemporary half calf, marbled boards. Five of the best Inland Printer numbers, several with arguably some of the more memorable and acclaimed Will Bradley covers. 700pp. Lengthy bonus advertisements at end. Profusely illustrated and containing copious literary offerings. Scarce, these numbers. Some wear to calf, boards, hinges; internally near fine with occasional thumbing, one small tear to front fly. (#3809) \$550.00

69. [Bradley, Will- **First Issue Barnum's Classic**] Barnum, P. T. **Dollars and Sense.** Chicago & New York: People's Publishing Company; Henry S. Allen, 1890. First edition. Original red illustrated cloth stamped in black, silver and gold on cover and spine, brown illustrated endpapers. The scarce first issue with the co-imprint and dated 1890 and with decorated endpapers. Illustrated by W. W. Denslow, but contains the FIRST published examples of Bradley's work in book form (p.115, "Get Money...") and seven other line drawings by Will Bradley. Very good. TOGETHER WITH: the same title, with the imprint Eastern Publishing Company, often cited as first edition, but published subsequent to the co-imprint first issue. The latter worn covers, internally very good. (#3787) \$425.00

70. [Bradley, Will] **The Symposium.** Northampton: George W. Cable, 1896. First edition. Tall 8vo. Original paper wrappers bound at spine with superb cover illustration by Will Bradley stamped in red-brown and black. Scarce. October, 1896 (No.41) issue. 42pp with advertisements at end. Vehicle for many noted artists and authors of the day. Fine. (#3740) \$175.00

71. [Bradley, Will] **Books & Artistic Publication.** New York: R. H. Russell, 1897. First edition. Original light brown card wrappers, with two staples at spine, vignette and letterpress design in darker brown on cover. The very rare List of Publications booklets with cover design and design of pamphlet by Will Bradley, printed in bold orange and black throughout, with photos. Cover designed by Bradley with Russell logo in design, printed in dark brown. Illustrated throughout. The pamphlet is quite rare and almost never seen in presentable condition. Our copy is very fine. (#3739) \$275.00

72. [Bradley, Will] **Large Proof Illustration for Inland Printer.** Large (5 x 11") proof illustration for one of Bradley's best images, woman with baby in front of stylized Art Nouveau style trees. Near fine. Most scarce. (#3749) \$1,250.00



73. [Bradley, Will] **Printed Receipts for Art Institute of Chicago.** Two separate issues. One printed in black one printed in red. Printed on lightweight paper (3 x 4") with "Art" design motif composed of Nouveau patterning in box, by Bradley and No/ Received, etc. Scarce. (#3748) \$250.00



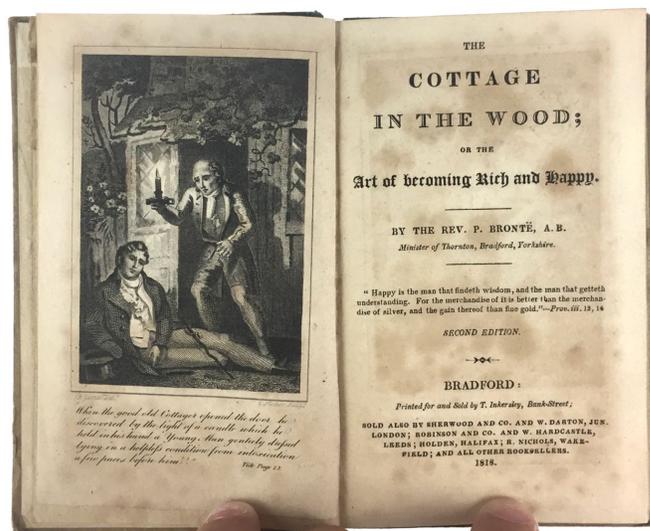
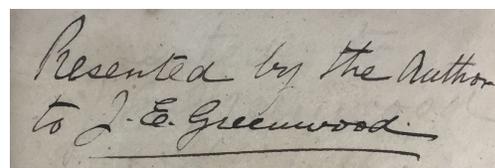
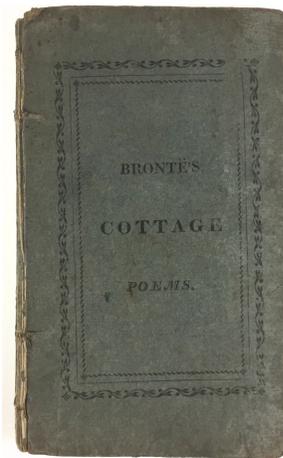
74. [Bradley, Will] "Cary" Bookplate. Original printed and colored bookplate by Will Bradley (signed in the plate, "Will Bradley," 3 x4 inches. Unused. A pleasing Art Nouveau image. (#3747) \$275.00

75. [Bradley, Will] Hobbes, John Oliver. **The School for Saints.** New York: Frederick A. Stokes Company, 1897. First edition. Original color pictorial cloth with Bradley design, small mark on upper cover. (#3808) \$125.00

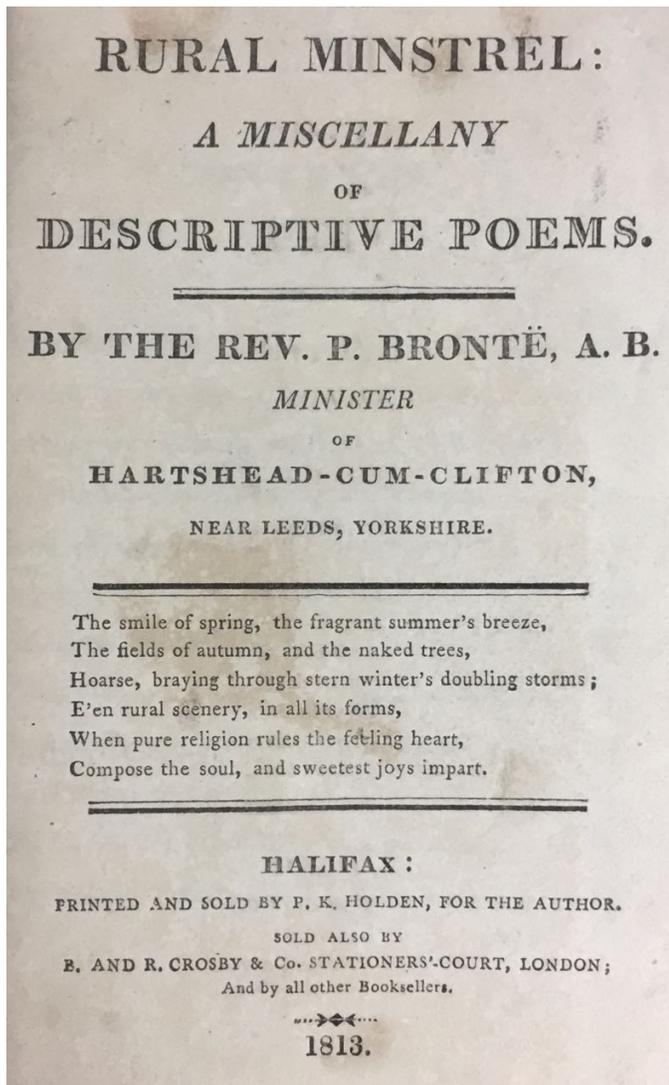
Three Exceedingly Scarce and Important Books by Patrick Brontë, the Brontë Sisters' Father; His Scarcest Work, One with Presentation

76. [Brontë, Rev. Patrick- First Book, Presentation Copy] **Cottage Poems.** Halifax: P. K. Holden, for the author, 1811. First edition. Original gray paper covered boards with letterpress centered in a large ornamental rectangular frame on cover. xv, blank, 136pp. The very rare first edition of the Brontë sisters' father, Patrick Brontë's first book, presented, most likely, to his friend and Haworth stationary seller, John Greenwood, who wrote his wife (Mrs. G., Charlotte Brontë's friend), to inform her of Charlotte's death. From "The Brontë Sisters," Geri Meftah: "Mr. Greenwood was Mrs. Gaskell's source for Haworth village gossip about Charlotte's father and husband ever afterwards... which she would print and spread about without a thought of

investigating as it suited her proposes so well. Greenwood was no fool. He knew what she wanted to hear. Mrs. G and [John] Greenwood worked well together since for both of them Charlotte Brontë had become a *commodity*." The inscription is on the front free end sheet: "Presented by the author to J. E. Greenwood." Some light marginal browning, very occasional spotting, original printed boards, spine worn but holding firm, upper joint a little weak, light marking and surface soiling to covers, extremities rubbed, preserved in custom drop-back box. As far as we can ascertain, the only known presentation copy in commerce for this book. This, Patrick Brontë's first collection of poems, was chiefly intended to be read by his parishioners and reflects his somewhat austere outlook. (#3651) \$4,250.00



77. [Brontë, Rev. Patrick] **The Cottage in the Wood; or the Art of becoming Rich and Happy.** Bradford: T. Inkersley, 1818. Second edition. Contemporary morocco-backed boards. Engraved frontispiece by E. Stather after a drawing by F. James. Patrick Brontë's first book of prose, scarce in either the first or second editions. The book brought Brontë a certain amount of local notoriety and may have paved the way for subsequent exposure for the Brontë Sisters. Some light offsetting, some spotting, book label of Lewis Hainsworth, Bradford, to pastedown. (#3653) \$2,850.00

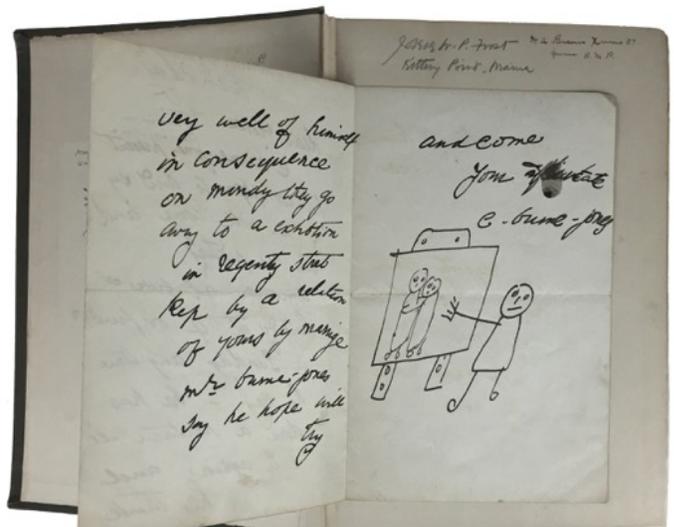


78. [Brontë, Rev. Patrick] **The Rural Minstrel: a Miscellany of Descriptive Poems.** Halifax: P.K. Holden for the Author, 1813. First edition. Original blue boards. Only ONE COPY at auction in the last 60 years. The exceedingly scarce work was written over a two-year period In a similar vein to *Cottage Poems*, *The Rural Minstrel* shows a higher degree of subtlety and literary sophistication than Patrick Brontë's earlier work. "The influence of the poems in *The Rural Minstrel* can be traced through to [the Brontë children's] work, particularly the poetry of Branwell and Emily." Juliet Barker, *The Brontës*, p.59. No half-title. Paper on spine chipped away, covers loosening, light rubbing and surface soiling. Top one inch of title-page torn off, with no apparent loss of text. Exceedingly scarce. (#3652) \$3,850.00

79. [Brothers of the Book- Association Copy] Henley, William Ernest. **Verses. One of 50 Copies.** Chicago: Brothers of the Book, 1910. First edition. Original printed wrappers. #4 of Fifty Copies, signed by publisher. A wonderful association, presented by Laurence C. Woodworth of Brothers of the Book, to

Will Ransom by way of Red inserted printed card, "With Christmas Greetings from Laurence C. Woodworth." Ransom's Copy, with his "Library Record" ticket at back, printed in red, and with hand-written memo from, "L. C. Woodward," etc. Near fine. (#3753) \$325.00

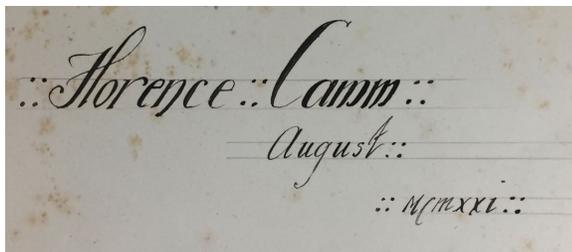
80. [Brothers of the Book] Banning, Kendall. **The Squire's Recipes.** Chicago: Brothers of the Book, 1912. First edition. 12mo. Original publisher's calf-backed, marbled paper covered boards, paper label on cover. Woodcut designs. Colophon state that the book is a reprint of a certain hoax perpetrated on a time by one Kendall Banning... With an interesting "Addenda" attached to rear (a printed addenda by LCW, Woodworth, founder of the press), "The writer of the 'explanation' accepted Mr. Banning's statement that the original of this reprint was a hoax. Since the book went to press, however, several of Mr. Banning's friends have written in vigorous protest..." Quite an interesting fracas, indeed. Scarce. Near fine. (#3852) \$250.00



Item 81

81. [Burne-Jones, Edward- With Drawing, ALS] Burne-Jones, Georgiana. **Memorials of Edward Burne-Jones.** New York & London: The Macmillan Company, 1906. New Edition, Two Volumes in One. Thick 8vo. Original olive green fine-ribbed cloth, gilt spine. With fabulous three-page letter by Edward Burne-Jones affixed to front free fly containing a caricature drawing by EBJ. The letter is written to a "Nora" and appears to be entirely in the guise of young child writing (replete with bad grammar and misspelled words) in the third person; hence the illustration at the end showing a young child (stick figure) pointing to an easel with two stick figures as composition. A wonderful, one-of-a-kind letter by Burne-Jones, written on his "Grange" stationery (49, North End Road, West Kensington, N.W.), undated, but with "Wensday" (sic) at top. Mary Parson Coolidge's Copy (wife of J. Templeton Coolidge), famous Boston

tycoon, artist and supporter of the Arts, with her bookplate on front pastedown, and inscribed to her just above ALS: "M. A. Parsons, Xmas, '07/ from R. M. P." TEG. 372. Rear hinge cracked, some shelf wear, a very good tight copy of a rare title and with a really stunning ALS and drawing by Edward Burne-Jones tipped in. (#2850) \$3,750.00



82. [Burne-Jones, Edward- Florence Camm's Copy] Bell, Malcolm. **Edward Burne-Jones, A Record and Review.** London: George Bell and Sons, 1897. First edition. Thick folio. Original smooth wove beige cloth with gilt lettering on cover and spine. Florence Camm's Copy, the noted artist and stained glass window designer, co-owner of Camm and Associates, one of the most prominent stained glass window companies early to mid 19th Century and extending into the 20th Century, signed by Camm in large, calligraphic letters, "Florence Camm, August, mcmxxi." With three minor items of ephemera laid in. Arts & Crafts style bookplate of John Constable. A mammoth work recording much if not all of Edward Burne-Jones life work. Very good copy, well-preserved with minor wear, occasional brown toning. Scarce thus. (#3668) \$1,250.00



14 Burne-Jones Original Sketches

83. [Burne-Jones, Edward- Small Collection of Original Sketches] 14 Separate Pieces, From the Archive of Catterson Smith. Offered here is a small archive of original sketches, a collection of 14 drawings, in ink, pencil and gouache, in the hand of Burne-Jones, and possibly others, provenance directly descending from the Catterson Smith Collection, the latter being closely associated with William Morris and the Kelmscott Press, and was integrally involved in the production of the press' greatest work, "The Kelmscott

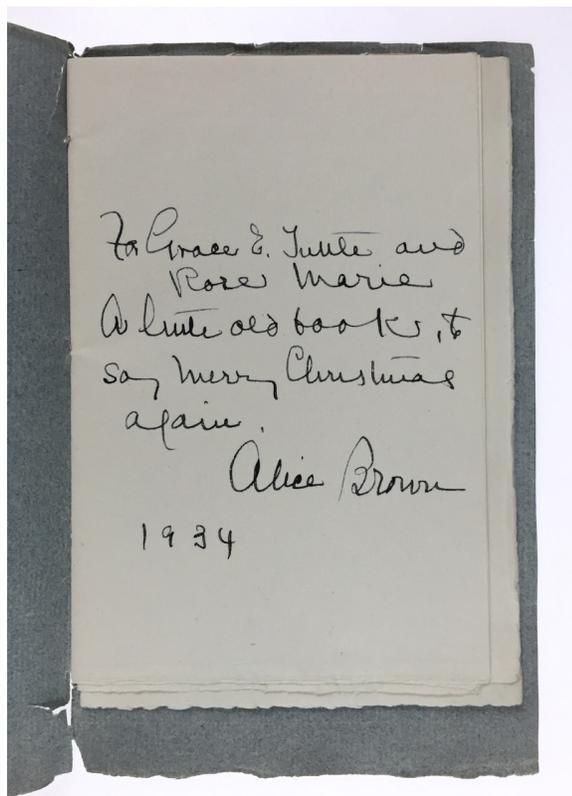
Chaucer." The sketches are mostly cursory, wide and varied: shield designs, another upper half drawing of a warrior, numerous cowled heads and faces, a wing, boots, rear part of a horse etc., with pencil note by Burne-Jones, "The 2nd must be in a kind of perspective, if you come tomorrow come early," 5 pieces with dated notes by Catterson-Smith, "E. Burne-Jones, June 94, R.C. Smith" etc.. On various papers, tissue guards, etc., housed in large, folded thick handmade paper section. Folds, some foxing and browning, vs., v.d. [1890's]. Scarce offering. (#3725) \$3,850.00

84. [Burne-Jones, Edward] **The Legend of St. George and the Dragon.** London: Thomas McLean, 1895. First edition. 12mo. 12pp. Original printed wrappers, headpiece design, printed ad back of rear wrapper. A curious and scarce booklet with a two-page explanation entitled, "The Story of St. George," written by Edward Burne-Jones and apparently also appeared in a Gallery showing in a preface to the entry for the painting. Booklet also contains some extracts from poems by William Morris (crediting same). Near fine. Printed on watermarked handmade paper. Extremely scarce. (#2824) \$325.00



85. [Carroll, Lewis- Double Fore-edge Painting] Carroll, Lewis. **Through the Looking Glass and What Alice Found There.** London: Macmillan and Co., 1887. Superbly bound in full crushed red morocco (modern) with small gilt impressed cover illustration in center on both covers, gilt spines. A marvelous double fore-edge, with two longitudinal paintings visible in both directions (but hidden when the pages are un-flanged), depicting two illustrations in the book. Executed by Martin Frost, the premier fore-edge painter alive today, with his bookplate of authentication. A price for any Lewis Carroll or Alice in Wonderland collector. Housed in superb folding felt-lined case, gilt morocco label. Fine. (#3846) \$2,250.00

86. [Carroll, Lewis] **An Index to "In Memoriam"**
 London: Edward Moxon & Co., 1862. First edition.
 12mo. Original fine-pebbled dark brown cloth over
 flexible boards. 40pp. Under the auspices of Tennyson,
 Carroll compiled and edited this helpful adjunct to his
 famous poem, though, it as been reported, with much of
 the arduous work being accomplished by Carroll's
 sisters. A fine copy. Rarely seen, especially in this
 condition. (#1283) \$850.00

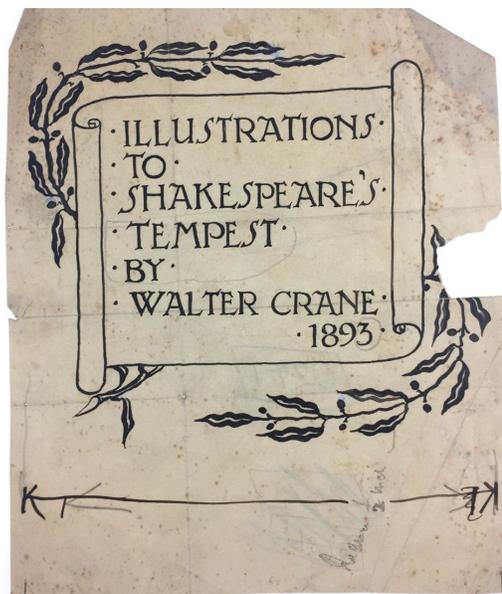


Inscribed by Alice Brown

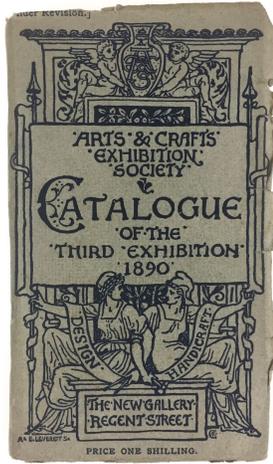
87. [Copeland and Day Rarity] Brown, Alice. **The Rose of Hope.** [Boston]: Privately Printed at Copeland and Day, [1896]. Gray wrappers that extend well over the pages, with title on cover and "Christmas MDCCCXCVI." 24pp., 15 printed, on superb handmade paper. Gray wrappers that extend well over the pages, with title on cover and "Christmas MDCCCXCVI." 24pp., 15 printed, on superb 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 the 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



88. [Cornish Brothers- 75 Copies, Signed by Illustrator and Author] Hayes, Alfred. **The Vale of Arden.** Birmingham: Cornish Brothers, 1897. First edition. Large folio size. Original Vellum backed green smooth cloth with gilt vellum label on cover. 21 pages of poetry, with portrait frontispiece and 6 other tissue-guarded plates, verse on leaves between plates in red, SIGNED by both Alfred Hayes (author) and Oliver Baker (illustrator) on limitation page. Limited Edition of 75 copies, this being No. 50. Near fine with occasional wear, internally clean with well-protected plates. An attractive work, Cornish Brothers imprints are quite rare. (#3804) \$425.00



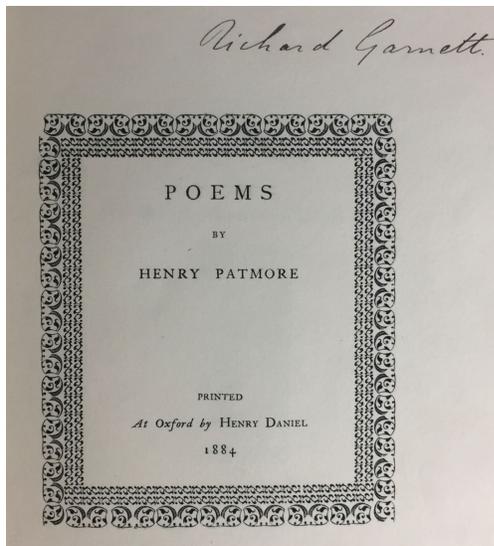
89. [Crane, Walter- Original Art Design] **Lettering with Design to "Shakespeare's Tempest."** A small drawing or drawing fragment in ink or black watercolor of the lettering to "Illustrations to Shakespeare's Tempest, By Walter Crane, 1893," in scroll device with leaf vine patterning, by Walter Crane. Drawn on 8 x 7 inch paper with printer instructions including arrow, in pen. About an inch lacking from right segment of vine pattern, some soiling. Scarce thus. (#3765) \$475.00



90. [Crane, Walter] **Arts & Crafts Exhibition Society Catalogue of the Third Exhibition, 1890.** London: The New Gallery, 1890. First edition. 12mo. Original publishers fine paper wrappers (wrap around thick spine as issued), with superb full-size pictorial illustrated covers, front and back, by Walter Crane. 281pp., printed at Chiswick Press. Woodcut title, frontispiece, rear vignettes by Crane. Printed on high quality

paper. Owners name in pencil on spine, lengthwise. scarce and attractive 1890's. Near fine. (#3811) \$275.00

91. [Crowquill, Alfred] **Absurdities: In Prose and Verse.** London: Thomas Hurst, 1827. First edition. x, [2], 132 pp. 13 hand-colored plates. (8vo) 19.5x12.5 cm (7 3/4x5") later full polished tan calf, gilt bordered, spine gilt, top edge gilt. First Edition. An early collection of humorous stories and ballads, including "Tim Trott and Biddy Lowe," "The Cotter's Daughter," "The Dwarf," "The Baker and the Pot-Boy," "Borricius von Mampel," and others. Spine dry, rubbed, hinges cracked, light offsetting; very good. (#2530) \$525.00

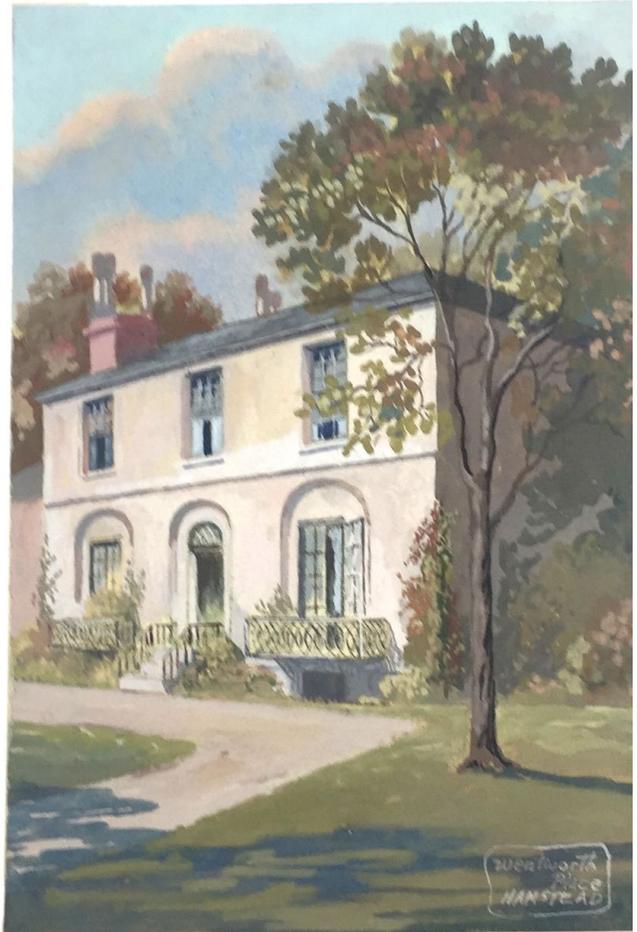


Richard Garnett's Copy

92. [Daniel Press- Richard Garnett's Copy] Patmore, Henry. **Poems of Henry Patmore.** Oxford: Privately Printed, Henry Daniel, 1884. First edition. Three-quarter blue morocco, marbled boards. 125 Copies Only, this No. 34 (in fountain pen). Richard Garnett's (author) copy, with his name signed on title page. An early and very scarce Henry Daniel imprint. Henry Patmore was Coventry Patmore's son. Near fine internally. (#3680) \$475.00

93. [Daniel Press] Pater, Walter. **An Imaginary Portrait.** Oxford: Privately Printed by the Daniel Press, 1894. First edition. 12mo. Original printed gray wrappers, edges overlapping and uncut. 61pp. printed on handmade paper side and bottom edges uncut. #53 of 250 Numbered Copies. Near fine. No copies located on the market at time of writing. (#2441) \$1,250.00

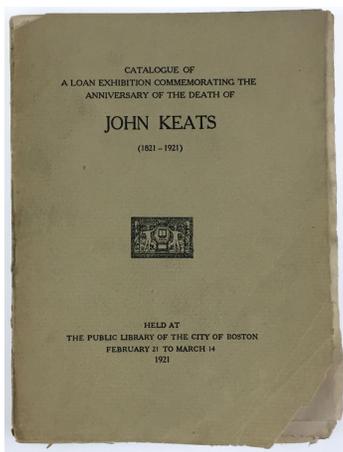
Scarce F. Holland Day Collection, Artist, Designer, Publisher of Copeland & Day, From One Collector



94. [Day, F. Holland- Original Watercolor by Day] **Keats' House at Wentworth Place, Hampstead.** A superb, finely executed small watercolor painting by F. Holland Day, noted bookman, publisher, artist and co-founder of Copeland and Day in Boston of Keats' House at Wentworth Place in Hampstead. 5 1/2 x 4" on watercolor paper. Executed most likely ca. 1880's-1890's, when Day had his large Keats collection. Captioned in white box with white lettering lower right, with "Hampstead" misspelled as "Hamstead," a typical error by Day, who was not known for spelling. From the collection of Tom Boss, noted Day collector and expert, and before that, directly from the Joe Kraus collection, bibliographer of Copeland and Day. Fine condition. A wonderful piece of Keatsiana, especially considering Day's fascination with Keats. (#3745) \$1,750.00



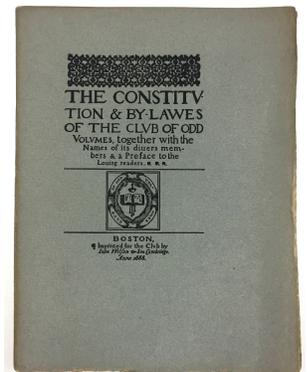
95. [Day, F. Holland- Designed by Day] Bookplate by Day, Designed for Himself. Large-size (4 1/2 x 6 inches) original and unused bright orange bookplate for F. Holland Day, designed by Day himself, or Goodhue. There is also a small one in black or orange, but this is the large one. Day used it in his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



96. [Day, F. Holland- His Copy, Keats: Heavily Annotated] Patmore, Henry. Catalogue of a Loan Exhibition Commemorating the Anniversary of the Death of JOHN KEATS. Boston: Public Library of the City of Boston, 1921. Printed wrappers. Day's copy, who amassed a sizable and important Keats Collection, heavily annotated with marginalia by Day in pencil, including prices opposite some items, such as for "Endymion," 1818 he has, "2,500 bid... etc." 63pp. Scarce record of Keats with ample bibliographic denotation in the item descriptions. Near fine. (#3759) \$450.00

97. [Day, F. Holland] Day's Own Copy, The Century Guild Hobby Horse, No. 4. 4to. October, 1886. Original printed wrappers. Day's own copy, signed in pencil at top, "F.H. Day," and with notes at top, "Some Works on D.G. Rossetti, p. 140," F. Shields." FHD's own copy of a periodical he was later publisher, showing how early he was interested in the PRB, a very early F. Holland Day inscription. Very good. (#3750) \$275.00

98. [Day, F. Holland] The Constitution & By-Laws of the Club of Odd Volumes, etc. Boston: Imprinted for the Club by John Wilson, 1888. First edition. Original gray printed wrappers with cover logo and design, #148 of 250 Copies, printed in red and black, illustrated titles and borders throughout, all by F. Holland Day, the founding member of the club. Near fine. (#3777) \$275.00



Three scarce Alfred de Sauty Signed Etchings



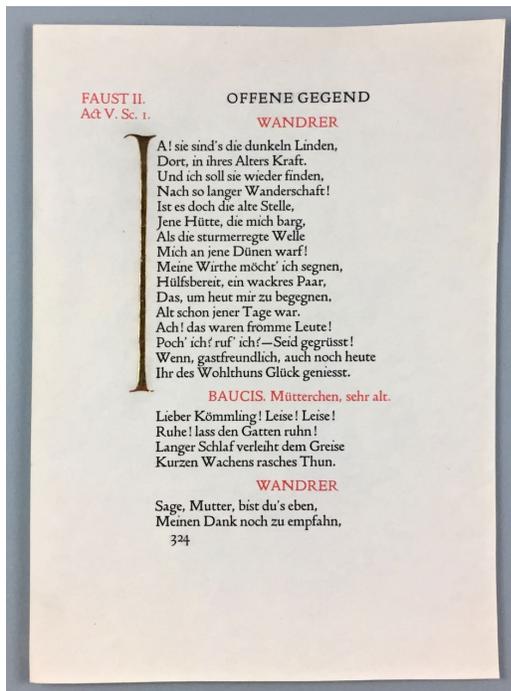
99. [de Sauty, Alfred] Original Etching, Signed by de Sauty. "Cheyne House, Chelsea." A wonderful, large etching on fine paper, labeled in pencil at lower left and signed by de Sauty lower right. Cheyne House was the home of many a famous 19th Century artist and author. Size of sheet: 11 x 8." Size of image: 8 x 5." Master bookbinding finisher who excelled at the renowned Riviere Bindery, de Sauty also was an accomplished draughtsman and loved to produce limited edition etchings. Near fine with brown toning only at extreme edges, far away from image. (#3741) \$425.00



Items 100 & 101

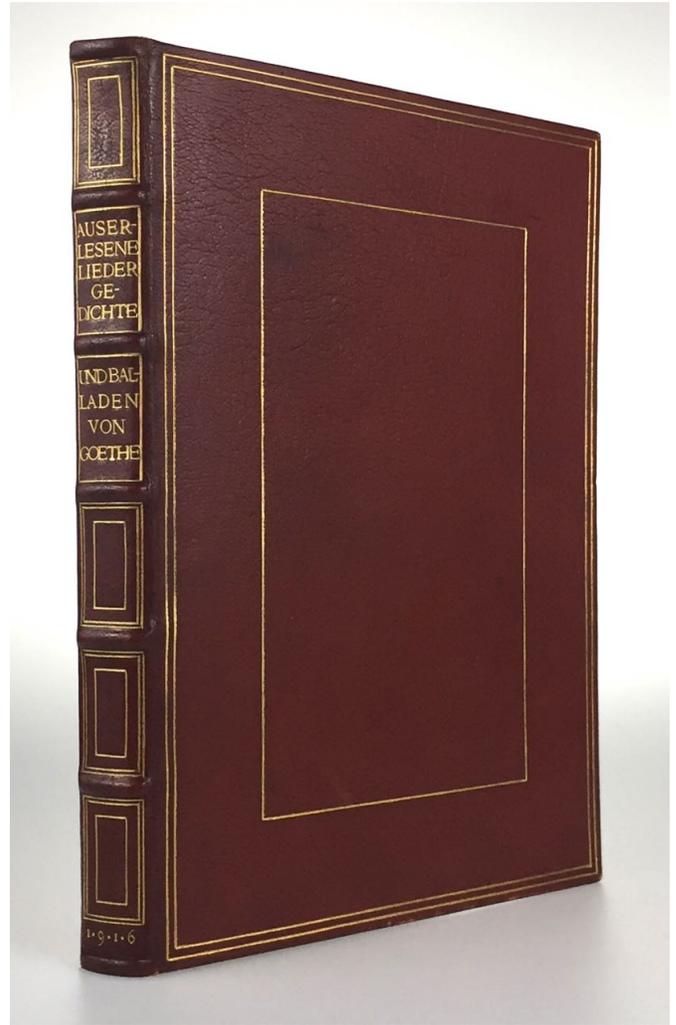
100. [de Sauty, Alfred] **Original Etching, Signed by de Sauty.** Untitled. A superb signed etching on fine paper, signed by de Sauty lower right. Depicts a number of tall sailboats in a harbor with houses in background. Cheyne House was the home of many a famous 19th Century artist and author. Size of sheet: 6 1/2 x 5 1/2." Size of image: 4 x 3 1/2." The master bookbinding finisher who excelled at the renowned Riviere Bindery. Near fine. (#3742) \$325.00

101. [de Sauty, Alfred] **Original Etching, Signed by de Sauty.** Untitled. A wonderful signed etching on fine paper, signed by de Sauty lower right. Depicts a large house with trees in foreground. Printed on a folded sheet of handmade paper measuring 7 x 5" with the etching impressed on inside, image size: 3 x 2." The master bookbinding finisher who excelled at the renowned Riviere Bindery. Near fine. (#3743) \$275.00



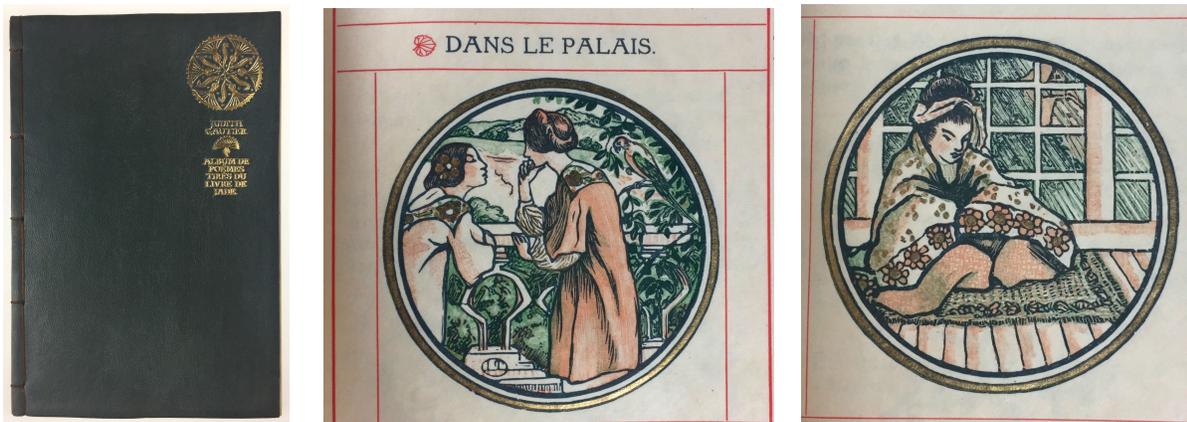
102. Vellum Leaf With Gold, From One of Five

102. [Doves Press- Vellum Leaf with Gold from One of Five] **Exquisite Vellum Leaf from Goethe, One of Five Copies.** An exquisite leaf on real vellum, [from] one of only a few copies printed. Leaf measure 9 x 6 1/2 inches, printed in red and black with exquisite gold highlighted intimal, pages 323 and 324, the latter having a long gold initial (I) extending halfway down the page. A single leaf, but nevertheless an opportunity to obtain what is probably the only such leaf in existence. Scarce thus. (#3776) (see photo lower left) \$425.00



103. [Doves Press] Goethe, Johann Wolfgang. **Auserlesene Lieder, Gedichte und Balladen.** Hammersmith: Doves Press, 1916. Attractively bound in Doves-style full crushed brown morocco with gilt ruling on covers, gilt lettering and concentric rectangular gilt-ruled borders to spaces between raised bands, Doves-style flanged spine-ends. Near facsimile of a Doves binding, but unsigned. One of 175 copies of a total edition of 185. Very slight rubbing to corners, extr. of spine, otherwise fine. (#3640) \$1,250.00

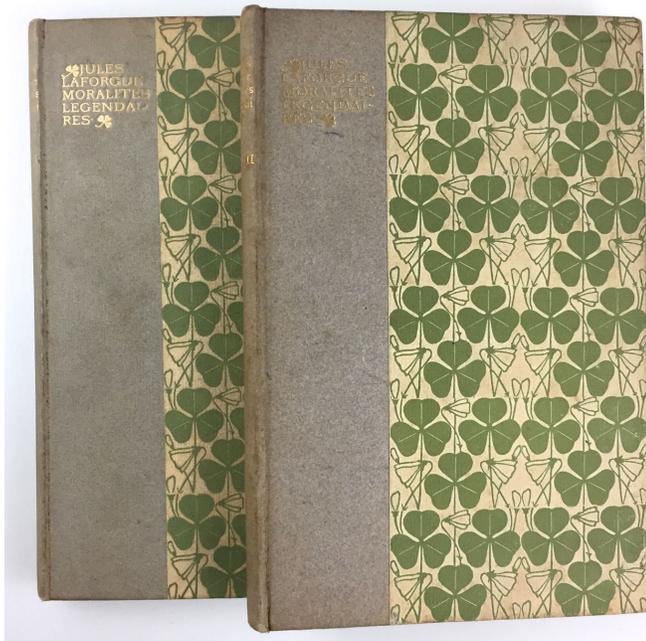
Two of the Greatest Eragny Press Books, One in Original Slipcase, both Fine Copies



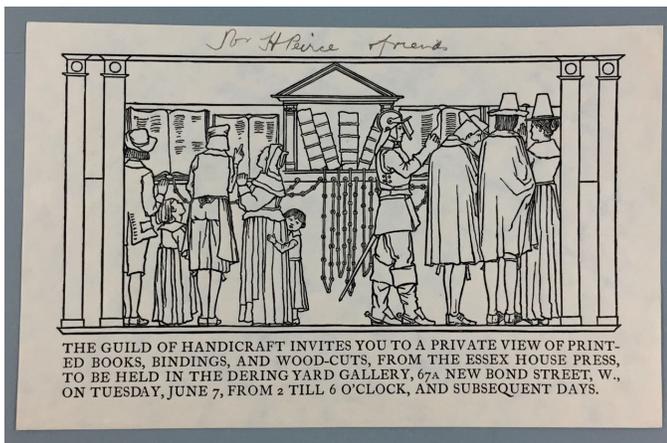
104. [Eragny Press] Gautier, Judith (translator). **Album de poemes tirés du livre de Jade, FINE in SLIPCASE.** London: Eragny Press, 1911. First edition. Arguably the finest book of the press, the “Livre de Jade” stands as a hallmark in aesthetic book production and graphic art, melding content, artist, designer and bookbinder into one cohesive and eminently beautiful entity. #81 of only 120 Copies on Japon, from an edition of 130 copies. WITH THE ORIGINAL PUBLISHER'S SLIPCASE. Prospectus mounted in folding case. Publisher's superb limp roan, gilt lettered with bold stamped central stylized star/blossom design, stitched at spine in Japanese style. printed in red and black with initials in gold, 8 wood-engraved vignettes and decorations designed by Lucien Pissarro, all printed in colors and heightened in gold. Printed in red and black with initials in gold, 8 wood-engraved vignettes and decorations designed by Lucien Pissarro, all printed in colors and heightened in exquisitely crafted gold application. The book is fine, in handmade red silk-lined case with paper labels to be applied by owner (five different choices) and an original prospectus for the book mounted on the back side of the case. The exceedingly scarce slipcase is provided with a matching red insert to preserve it as separate entity and avoid causing harm by use. A lasting rarity, and by far the finest copy we have seen, and the only copy to appear in the original slipcase in many years. (#3597) \$12,500.00



105. [Eragny Press] De Nerval, Gerard. **Histoire de la Reine du Matin et de Soliman Ben-Daoud.** London: Eragny Press, 1909. First edition. One of the great works of the press, limited to 130 copies on Arches, of which this is number 54 for M. F. Imhoof Bloomer (printed). Exquisitely bound in publisher's original limp olive-green lambskin gilt, overall repeat design of carnation and scrolled foliage. Book is printed in red and black, wood-engraved title printed in green and gold, wood-engraved border and initials printed in gold and colors, wood-engraved illustrations and tailpieces printed in green, all by Esther and Lucien Pissarro after Lucien Pissarro. Lucien Pissarro's recollection of the production of this book and its importance in the development of the Eragny Press are recorded in *Notes on the Eragny Press*: “For lack of capital, I was not able to print the books I wanted to produce until the French began, at last, to take an interest in the revival of printing. Mr. Roger Marx, who knew of my efforts, introduced me to Mr. Rodrigues, the President of the Society of the 'Cent Bibliophiles' in Paris. The latter asked me to produce a book for them, giving me *carte blanche* with regard to text, illustrations, size, paper, etc. This gave me the opportunity I wanted and with a quiet mind as to cost, I set to work on the production of the *Historie de Soliman ...* by Gérard de Nerval. For this book we used gold leaf in the printing of the initial letters. This gave us much trouble and we had to invent a technique to overcome the great difficulty of preventing the gold leaf from sticking to the wet hand-made paper, and after many attempts we were successful.” The binding was executed to a design by Henri Marius-Michel and the art-nouveau style reflects the orientalist legend. A magnificent, fine copy of a high-point in book production. (#3598) \$9,500.00



106. [Eragny Press] Laforgue, Jules. **Moralites Legendaires**. London: Eragny Press, 1897-98. First edition. 2 volumes, similarly bound in publisher's color decorated paper covered boards, beige cloth spine, gilt lettering on cover. One of 220 copies, wood-engraved frontispiece, borders and initials by Lucien Pissarro. A rare title, and renown for double spread titles, "Ophelia" and "Salome" in both volumes. Occasional very slight discoloration to vol. I, free endpapers typically a little brown-stained, fine internally. (#3649) \$1,850.00



107. [Essex House Press- Illustrated Invitation Broadside] **The Guild of Handicraft Invites You to a Private View of Printed Books...** Attractive broadside illustrated invitation issued by Essex House Press with near full-size woodcut illustration by C. R. Ashbee, for a private viewing of "printed books, bindings, and wood-cuts, from the Essex House Press..." Inscribed at top, For H. Peirce (sic) friend." A scarce Essex House Press item of ephemera. (#3773) \$175.00

108. [Field, Michael] **The Tragic Mary**. London: George Bell and Sons, 1890. First edition. Original beige paper covered boards with famous cover illustration of blossom and vines with innovative lettering motif on both covers by Selwyn Image (signed lower right). 261pp. A book uncommon to find it presentable condition, this copy is fine. A great rarity thus. Housed in attractive folding box with marbled paper covered boards, cloth spine and label on spine. (#2892) \$850.00

109. [Fore-Edge Painting] Riddell, Maria Woodley. **The Metrical Miscellany: Consisting Chiefly of Poems Hitherto Unpublished**. London: T. Cadell and W. Davies, 1803. 8vo, Bound in full wavy grain morocco with gilt borders. Superb double fore-edge painting of two old Mediterranean townscapes by DON NOBLE, acclaimed mentor of Martin Frost. (#37) (photo on request) \$1,500.00

Gaskin- see also Item 239. Pre-Raphaelite Art

110. [Gaskin, Arthur J.] Neale, J. M and Morris, William [intro.]. **Good King Wenceslas**. Birmingham: Cornish Brothers, 1895. First edition. 4to. Original publisher's gray paper covered boards with cover illustration in black by Arthur Gaskin. Designed and illustrated by Gaskin and several of his School of Art colleges, with eleven near full-size illustrations, designed title page. A near fine copy of a book seldom seen in presentable condition. (#3611) \$285.00



Robert Gibbings Best Work for Golden Cockerell

111. [Golden Cockerell Press Rarity] Hickes, Francis (transl.). **Lucian, of Samosata. The True History of Lucian the Samosatene**. Waltham, St. Lawrence: Golden Cockerell Press, 1927. First edition. 4to. Original quarter morocco (niger) with five raised bands, gilt lettering, fine buckram cloth, by Sangorski & Sutcliffe, with their stamped palet on front lower pastedown. Number 207 of 275 copies, text in English and Greek, exquisite and evocative wood-engraved illustrations throughout by Robert Gibbings, Greek text and illustrations set in double column as border around English text. t.e.g., others uncut, near fine. In original slipcase, slightly worn at edges. ✪ One of Gibbings' great achievements for the Golden Cockerel Press. (#3853) \$850.00

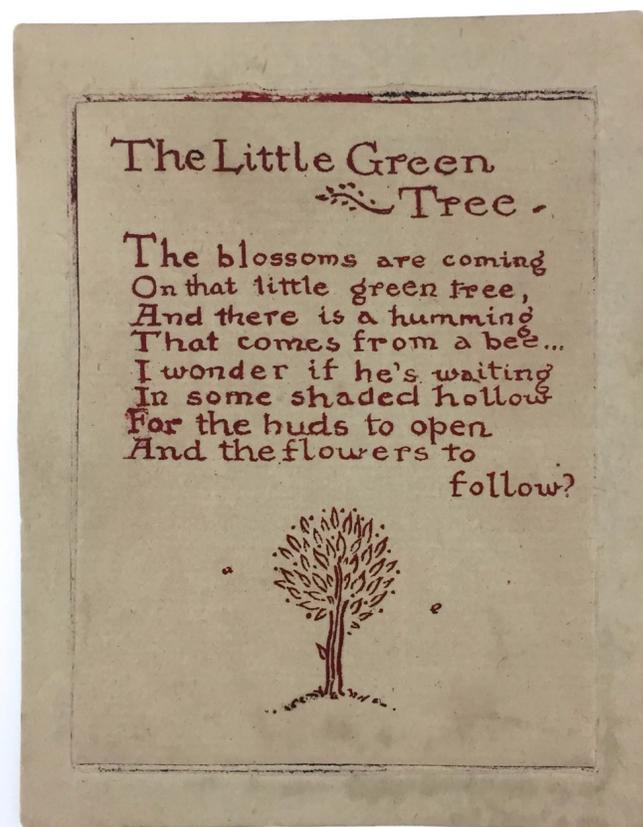
112. [Goudy, Frederic W.] Emerson, Ralph Waldo. **Prudence. Friendship. Heroism (three separate titles)**. San Francisco and New York: Morgan Shepard, 1906. 12mo. 3 volumes, similarly bound. Parchment spine, blue, green and light brown paper covered boards. Each features an excellent double-page border on the frontis & title page by Frederic W. Goudy, with each of the frontispiece portions having a slight tint of color to them. Each volume also features a large initial by Goudy to open the essay. Scarce. (#3615) \$250.00



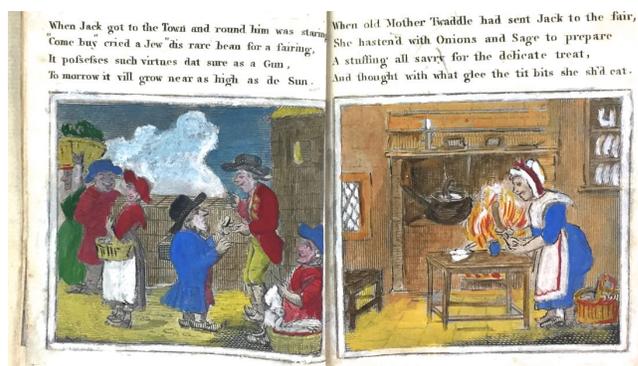
Charming Greenaway Watercolor, Superbly Wrought

113. [Greenaway, Kate- **Original Watercolor Drawing**]. A wonderful, delicate and particularly empathetic watercolor drawing by Kate Greenaway measuring 55 by 50mm., executed in fine pencil and watercolor, and signed with initials and dated lower left "KG 1900", mounted, framed and glazed. In its original Fine Art Society (frame label); and with presentation note on reverse, of Winifred Nicolson (née Roberts) (British painter, 1893-1981), partially obscured by tape. A wonderful rendering by this renowned artist and illustrator of the late 19th and early 20th Centuries. Near fine. (#3688) \$2,850.00

114. [Guiney, Louise Imogen- **Publisher's Copy**] **James Clarence Mangan, His Selected Poems**. Boston: Lamson, Wolfe & Co., 1897. Green cloth, elaborate gilt spine. Ornate woodblock all-over title-page by Guiney. The co-publisher of Small, Maynard & Co's copy, Lurens Maynard, signed on front fly. Scarce title. (#3751) \$225.00



115. [Guthrie, James] **Plate Book Proof, Signed by Guthrie**. Original printed proof design by James J. Guthrie (1874-1952), a Scotsman who moved to London as a child, the founder of Pear Tree Press, printed in maroon ink (4 x 5"), and inscribed by Guthrie on the verso, "First proof of Plate Book idea-- dark on ?? James Guthrie. Harting." (#3772) \$275.00



116. [Harris, John, **Publisher**] **The History of Mother Twaddle and the Marvelous Achievements of Her Son Jack**. London: Printed for J. Harris, 1807. First edition. 19th Century red morocco-backed boards with hand-colored paper label on cover. 15 superb near full-page (with small text above) hand-colored illustrations painted in many colors and interestingly, in a darker more opaque manner in many areas of a given illustration. Printed on one side of the leaves only. Covers slightly rubbed, some stitching visible at one of the early joints, illustrations near fine. Printed on quality paper often not seen. Most scarce. (#3731) \$750.00

117. [Hazlitt, William] **Liber Amoris, or The New Pygmalion.** London: Printed for John Hunt, 1823. First edition. Original drab boards, newly rebacked. Engraved portrait on half-title. A curious and controversial book that presents Hazlitt's rather odd infatuation (obsession) with Sarah Walker, the daughter of his landlord, and her unrequited love, in letters and conversations. 192pp. Corners rubbed, very good. Scarce. (#3679) \$425.00

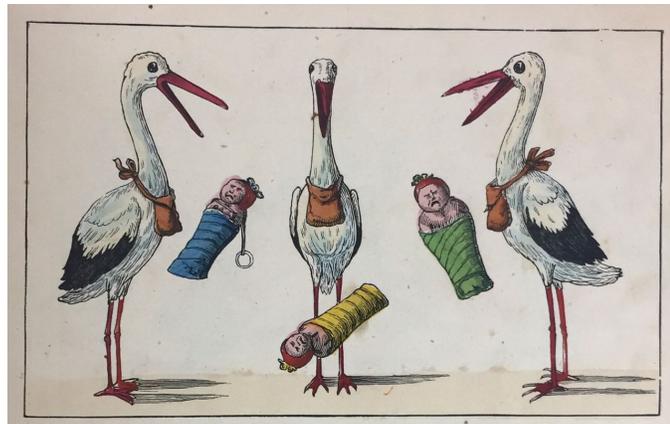
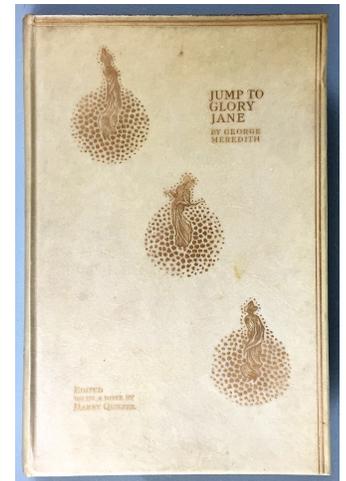


118. [Hoffmann, Heinrich] **Im Himmel auf der Erde.** Frankfurt: M. Literarische Anstalt, Rutten & Loening, ca 1870. Maroon cloth spine, patterned paper covered boards. Full-page hand-colored title page and 26 pages of hand-colored illustration, most quarter page, but many pages containing two illustrations. Some wear and repair to title page, but overall presentable and quite scarce title. (#3617) \$450.00

119. [Hoffmann, Heinrich] **König Nussknacker; und der arme Reinhold. Ein Kindermärchen in Bildern von Heinrich Hoffmann.** Frankfurt am Main: Literarische Anstalt (Rütten & Löning), ca 1851. Brown cloth spine, pictorial paper covered boards. A childhood story in pictures. With a hand-colored title page, 33 half-page hand-colored woodcuts. Illustrated cardboard. Heinrich Hoffmann's second picture book. Hoffmann let the toy figures, which he had bought (probably for his children) during a trip to Nuremberg, now coming to life in a fabulous way. -Heinrich Hoffmann (1809-1894) was a physician and treated patients suffering from pancreatic cancer. In Frankfurt, he had a new clinic for psychiatry, in which the patients were not blocked off, but treated, a tremendous novelty for that time. On the whole, in spite of some wear and aging, the book is well preserved. (#3616) (see photos lower left) \$1,250.00



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



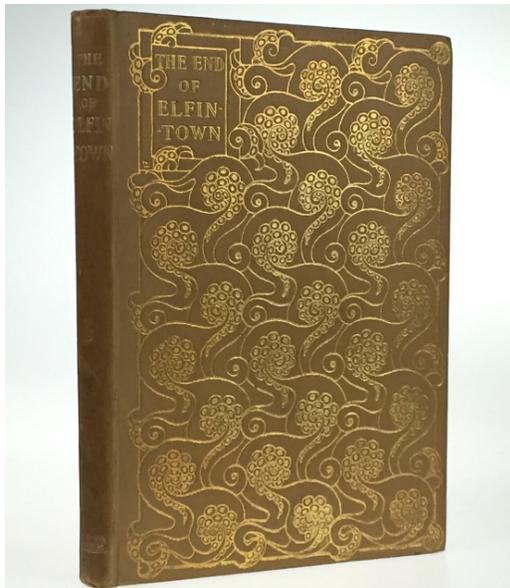
Item 119, Hoffmann, next column



121. [Housman, Laurence] Meredith, George. **Jump to Glory Jane.** London: Swan, Sonnenschein and Co., 1892. First edition. Bound in contemporary full fine polished calf with concentric gilt-ruled borders on covers, five raise bands and gilt decorated panels, two

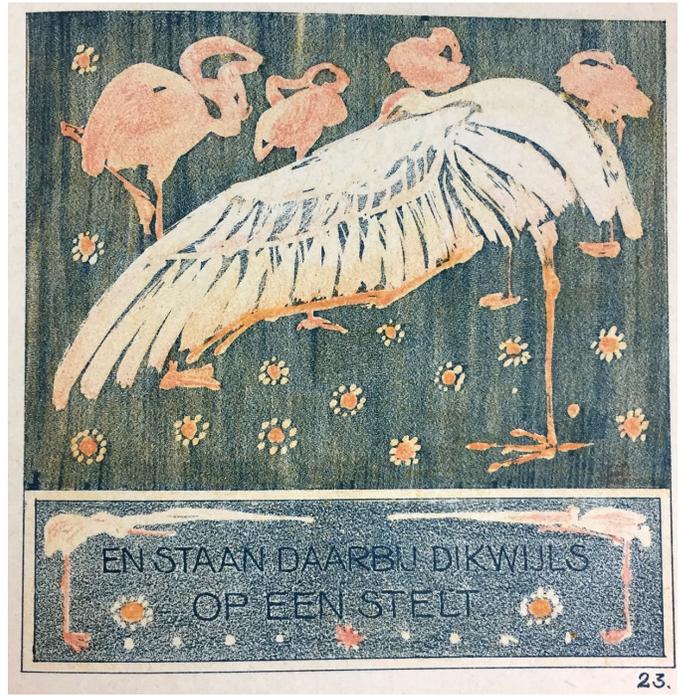
morocco labels on spine. Extremely scarce LARGE PAPER COPY, LIMITED TO 100 COPIES, original vellum covers with ornate design by Laurence Housman on cover bound-in at end. With "Forty-four designs invented, drawn and written by Lawrence Housman." Eight superb full-page plates printed on thick, smooth card paper, half-page woodcut illustrations throughout by Laurence Housman. Binding and book are fine. (#2902) \$2,250.00

122. [Housman, Laurence] Hinkson, Katharine Tynan. **Cuckoo Songs.** London: Elkin Mathews and John Lane, 1894. First edition. Original light salmon cloth with superb gilt design on both covers. Illustrated woodcut title-page, cover design by Laurence Housman. Spine gilt faded, else fine unopened copy. With 1894 Elkin Mathews "Belles Lettres" list at end. (#2774) \$325.00



123. [Housman, Laurence] Barlow, Jane. **The End of Elfintown.** London: Macmillan and Co., 1894. First edition. Original light brown cloth with famous repeating gilt design on both covers by Laurence Housman. Title-page and eight full-page plates reminiscent of Aubrey Beardsley, by Laurence Housman. Line drawings in text. Near fine. A classic Nineties title. (#2897) \$575.00

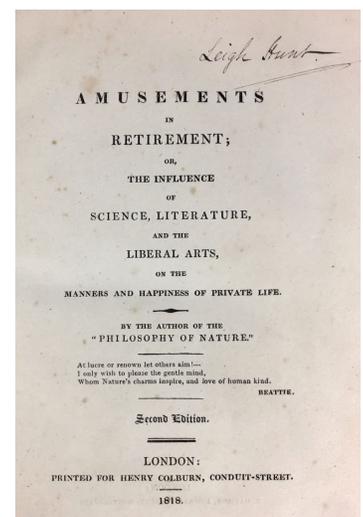
124. [Housman, Laurence] Housman, Clemence. **The Were-Wolf (variant cloth).** London: John Lane, Bodley Head; Way and Williams, 1896. First edition. Original light green cloth with darker green leaf designs on corners of cover, gilt lettering on cover. The variant binding design. Six full-page plates by Laurence Housman. A Nineties classic. Fine. (#2801) \$375.00



125. [Hoytema, Theo Van] **Vogelvreugd een Prentenboek voor de lieve jeugd.** Amsterdam: Tresling & Co., c 1904. First edition. Square 8vo. Original cloth backed beige cloth boards with superb stamped design in light blue consisting of large pelican (or heron) with lettering and designs in panel below. A wonderful and delicately illustrated book by the renowned Dutch illustrator, Theo van Hoytema, with 36 color lithographed plates featuring a variety of birds, with text and vignettes along bottom. Near fine. Scarce thus. (#3733) \$550.00

Important Leigh Hunt Collection by One Owner, the Rarest Examples, Presentations

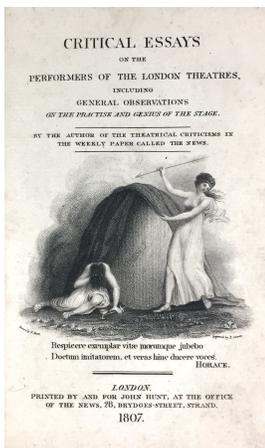
126. [Hunt, Leigh- His Copy, Signed by Him, With Annotations Throughout] Bucke, Charles. **Amusements in Retirement; or, The Influence of Science Literature, and the Liberal Arts on the Manners and Happiness of Private Life.** London: Henry Colburn, 1818. Second edition. Three quarter black way calf, marbled boards and end sheets. TEG. Very scarce work. Corners and margins of spine worn, some wear. Very good. (#3718) \$850.00





127. [Hunt, Leigh] **Rebellion of the Beasts: or, The Ass is Dead! Long Live the Ass!!!** By a Late Fellow of St. John's College, Cambridge. London: Published by J & H. L. Hunt, 1825. First edition. Full polished calf, gilt ruled covers, gilt decorated spine with morocco label. 165pp. plus 1 page ad. Woodcut frontispiece. The excessively rare Hunt title, printed by Hunt and his brother, and authorship usually attributed to Leigh Hunt, though that assumption has not been documented undeniably. No copies located anywhere on the net. Copies known at Iowa, Yale, British Library and Harvard only. "The Rebellion of the Beasts," with its Swiftian satire directed against the monarchy instead of against socialism, has been compared to Orwell's "Animal Farm." Corners and spine somewhat rubbed, front cover nearly detached, rear worn at hinge. Printed on laid paper. Internally near fine. (#3716) \$1,750.00

128. [Hunt, Leigh] **Critical Essays on the Performers of London Theatres, including General Observations**



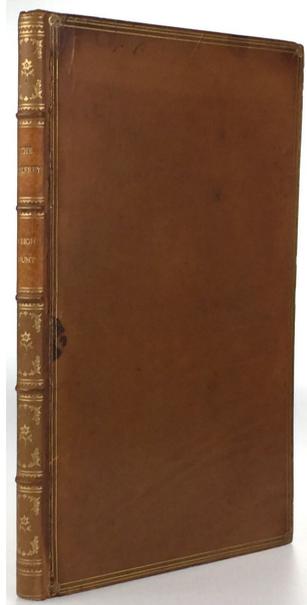
on the Practice and Genius of the Stage. London: Printed by and for John Hunt, at the Office of the News, 1807. First edition. Excessively scarce original olive boards with paper label on spine reading, "Critical Essays on the Performers of the Theatres. Price 8/." Verso of half title has "Advertisement" that the author would henceforth write exclusively for the "Examiner." Apart from "Juvenilia," Leigh Hunt's earliest principal work.

Paper worn away at spine, but a remarkable survival with 99% of paper in tact, some thumbing internally, but near fine. (#3717) \$950.00

129. Hunt, Leigh- Annotated] **Feast of the Poets, with Notes, and Other Pieces in Verse.** London: Printed for Gale, Curtis, and Fenner, 1815. Second edition. Three quarter blonde calf, marbled boards. Amended and Enlarged. Complete with half-title and final three pages of advertisements. Annotated by a sympathetic contemporary. Near fine. (#3721) \$375.00

Presentation Copy

130. [Hunt, Leigh- Presentation Copy] **The Palfrey; A Love-Story of Old Times.** London: How and Parsons, 1842. First edition. Full tan polished calf with gilt ruled lines on edges and circular devices at the corners, gilt decorated spine, dark green end sheets. Presentation Copy, on half-title: To Mrs. Nepean, with the Author's regards." 80pp. Original front and rear printed wrappers are bound in at back. Mended at spine, some wear, soiling, very good. (#3719) \$425.00



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

132. [Hunt, Leigh, ed.] **The Reflector, A Quarterly Magazine, on Subjects of Philosophy, Politics, and the Liberal Arts.** London: Printed and Published by John Hunt, 1810-11. First edition. Two Volumes. Contemporary three-quarter black polished calf with elaborately gilt spines, marbled boards, marbled end sheets. The exceedingly scarce and early periodical edited by Leigh Hunt, bound with title-page (for the publications). Vol I from October, 1810 to March, 1811 inclusive. Vol II from March to December, 1811, inclusive. Bookplate of the F. M. Bartlett Collection. Contributors include several Christ Hospital men. 503pp; 486pp. Brown



toning present, corners worn, calf worn on edges, rubbed, still a very good, tight set of a book comprising a very early chronicle of poets, letters and philosophies of the period. We have found no other copies on the net. (#3729) \$550.00



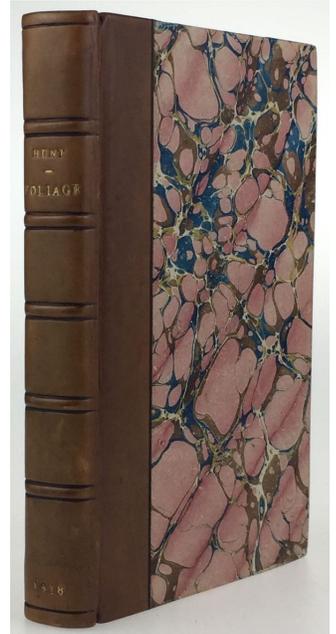
Item 133

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

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

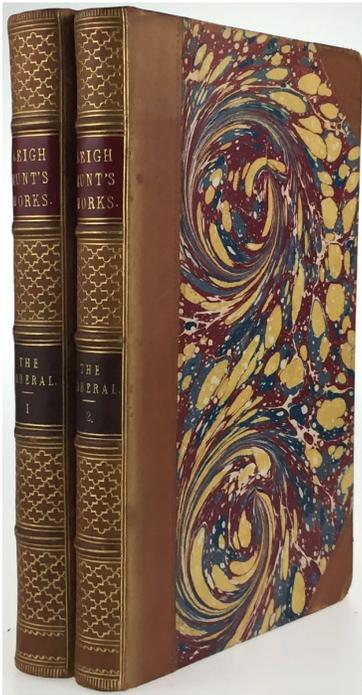
135. [Hunt, Leigh] **Essays by Leigh Hunt. The Indicator. The Seer.** London: Edward Moxon, 1841. First edition. 4to. Original full blind stamped brown cloth with elaborate designs on covers in blind, gilt lettering on spine. The Estelle Doheny Copy, with bookplate. This is the scarce first combined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

136. [Hunt, Leigh] **Foliage, or Poems, Original and Translated.** London: C. & J. Ollier, 1818. First edition. Bound in nice tan half calf (modern), attractive contemporary marbled boards with matching marbled end sheets. With letters to Byron, Moore, Hazlitt, Lamb, etc., as well as sonnets on Keats, etc. with translations. An early and scarce Hunt title. A fine copy, brilliant internally. (#3727) \$450.00



137. [Hunt, Leigh] **The Companion.** London: Printed for Hunt and Clarke, 1828. First edition. Bound in three quarter red calf, marbled boards. 29 parts, title-page, contents and chapter headings. Consists partly of criticisms on theatres, authors, and public events, and partly as a series of essays in the manner of The Indicator. A scarce early compendium. Slight wear to marbled paper, corners and sides, else near fine. (#3715) \$325.00

138. [Hunt, Leigh] **The Story of Rimini, A Poem.** London: Printed by T. Davison, Whitefriars; for J. Murray; W. Blackwood, etc., 1816. First edition. 19th Century three quarter red morocco, red cloth, gilt ruled covers, ornate gilt spine. Half-title. Includes the dedication to Lord Byron at the beginning. Hunt's popular re-formulation of the tragedy of Paulo and Francesca from Dante's Inferno. This and other poems inspired Keats early on, whom Hunt first met in 1816. One of the benchmarks of modern poetry. Scarce. A near fine copy. (#3724) \$650.00

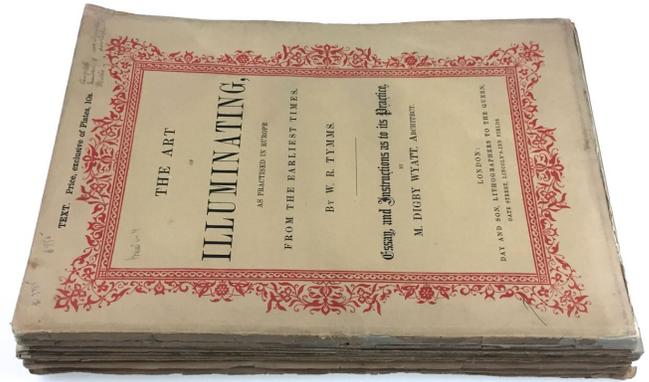


139. [Hunt, John-Printer] Byron, George Noel Gordon, Baron & Hunt, Leigh.] *The Liberal*, Verse and Prose from the South. London: Printed by and for John Hunt, 1822. First edition. Two volumes. Attractively bound in contemporary three-quarter calf, elaborately gilt stamped spines, two morocco labels each volume, matching marbled paper end sheets. Contains Shelley's "Song written for an Indian Air," and "May-Day Night," Byron's

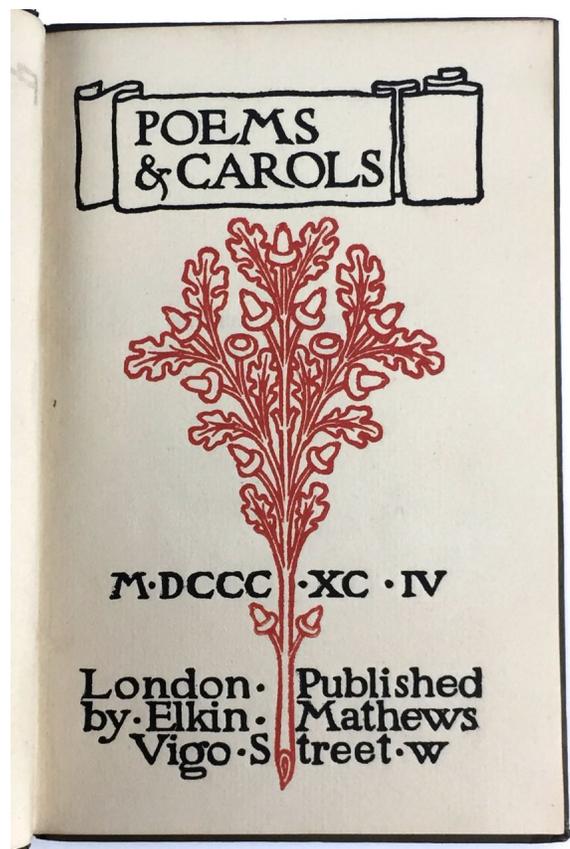
"The Vision of Judgment," "Heaven and Earth," "The Blues, a Literary Eclogue" and Byron's translation of the first canto of Pulci's "Morgante Maggiore." Byron kindly agreed to assist the Hunt brothers in this rather prodigious production, the former actually naming the magazine and supplying poems, probably out of sympathy and obligation more than literary necessity. But, Byron soon grew dissatisfied with the collaboration and in 1823 wrote, "as long as I thought 'the Liberal' could be of service to him and to his brother-I was happy to conduce to it-though I opposed it from the beginning-knowing how it would end-but that as it answers little to them- and is highly injurious to me in every way-I wish to retire from it" (letter to Kinnaird, 27 Feb. 1823). The four issues, all issued, bound in two volumes. A superb copy of a scarce and historically fascinating bibliographic fodder. (#3728) \$650.00

140. [Hunt, William Holman] *Handbook to the Exhibition...* W. Holman Hunt. Manchester: Taylor, Garnett, Evans & Co, 1906. First edition. 12mo. Gray printed wrappers. Seven full-page photographs of paintings by Holman Hunt. Fine. (#2219) \$150.00

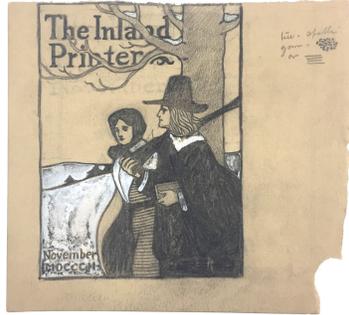
141. [Hunt, William Holman] *The Lady of Shalott at Arthur Tooth & Sons Galleries*. London: Arthur Tooth Galleries, 1905. First edition. 12mo. Pictorial paper covered wrappers, 16pp. printed on fine laid paper. Order form bound in at rear as part of last signature with perforation marks for tearing away. Contains a four page introduction discussing the poem, then the poem in the following eight pages. Fine. Scarce. (#2221) \$175.00



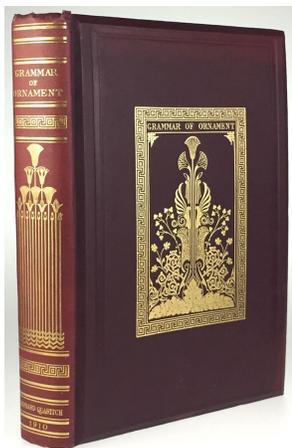
142. [Illuminating] Tymms, W. R. *The Art of Illuminating [In Wrappers, Twelve Parts]*. London: Day and Son, [1860]. Large quarto. The twelve volumes in original pictorial and color wrappers, the first being TEXT and 2-12 containing the vivid color plates. 100 splendid plates in total. Very scarce in parts. Some wear to spines, some slight paper tape mends to bottoms of fragile spines, most having worn partly away, but a complete and ordered set. (#3785) \$450.00



143. [Image, Selwyn] *Poems and Carols*. London: Elkin Mathews, 1894. First edition. Gray paper covered boards, paper label on spine. A rare Elkin Mathews title with two superb woodcut vignettes and title page design, by Selwyn Image. Owned by two Nineties great collectors and scholars, Simon Nowell-Smith and Mark Samuels Lasner, with each bookplate. Spine sl. worn, else very good. Scarce. (#3752) \$325.00



144. [Inland Printer- Original Cover Art Studies]. Offered here are two original pieces of cover art studies for “The Inland Printer,” the magazine which Will Bradley contributed so much art and design. 1) 8 1/2 x 12” on card paper, study for “Christmas, November, 1917,” for “The Inland Printer” showing a woman in flowing brown coat shopping with her daughter. Border beginning in olive green, the lettering in red, ochre, white, black and greens. The drawing in pencil is unfinished. With notations at top to printer 2) 7 x 7” on the back of a page of magazine, in pencil with white gouache, “November MDCCLII.” i.e. misrepresented, and a faint CCCC in pencil below. As well, a small marginalia instruction upper right. With Scarce thus. (#3737) \$850.00



145. [Jones, Owen] **The Grammar of Ornament.** London: Bernard Quaritch, 1910. Third edition. Thick folio. Original publisher's maroon vellum beveled cloth with bold central gilt design, elaborately gilt spine design and lettering. 157pp. A stunning work, with 112 plates in full, vivid color chromolithography. AEG. A landmark in the history of ornament and design. A

wonderful copy, near fine. Rarely seen thus. (#3813) \$650.00

146. [Jugendstil- Bound Magazine] **Jugend: Münchner Illustrierte Wochenschrift für Kunst und Leben. Four Volumes, 1897-1898.** Munchen & Leipzig: Verlag de Jugend, 1897-1898. First editions. 4to's. Four Volumes. Original illustrated publisher's cloth. Comprises the year 1897, volumes 1-25; 1898, volumes 27-52; and 1901, 2 volumes 1-26 and 27-53. Hundreds of literary and artistic contributions from authors and artists of the day including Caspari, Diez, Eichler, Georgi, Kaulbach, Thoma, Rieth, Steiger,

Zimmerman, many color lithographed plates. Scattered wear (heaviest to 1901 vols), spines a bit toned, light to moderate wear; a few edges trimmed, overall, a very good set of the groundbreaking Jugendstil magazine, really for all ages. (#3786) \$1,750.00



147. Inscribed by Ida Dehmel

147. [Jugendstil Classic- Ida Dehmel, Presentation Copy] Dehmel, Richard. **Der Vogel Wanderbar. Ein Märchen.** Wiesbaden: Pestalozzi, [1923]. First edition. Large square quarto. Wonderful lap book in original brown card boards with large central color illustrated insert, with lettering heightened in gold, wonderful, delicate and interpretive full-page illustrations by J. Gleitsmann. Inscribed by the author's second wife, Ida Dehmel, lyric poet who was much troubled and later took her own life: The translation of the inscription reads, “To (or for) Frau Ingeborg, who herself has a heart of pure gold inside,” a likely reference from a passage in the book. Spine frayed and torn, rear cover slightly soiled, infernally near fine. The book itself is extremely scarce. (#3799) \$1,250.00

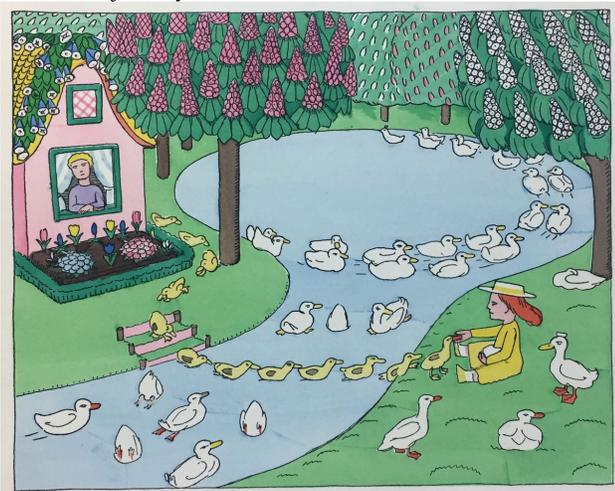
148. [Jugendstil Classic- Preissig] Preissig, Kreslil Vojtech. **Byl Jeden Domecek.** Prague: Deditvi Komenskeho, [1905]. First edition. Bound in the original scarce pictorial card wrappers (gray/beige with light blue design by Preissig. Twelve superb full-page color zincographs by Preissig, the renowned Czech typographer, printmaker, designer, illustrator and teacher. Very rare first edition, seldom found in the wrappers, of the famous Czech children's book. The little text portrays the transience of being on the bottom of a somewhat morbid food chain: from which the cat eats, to oxen, which serve men for a feast, which are finally

buried. "According to his motto of the full-blooded bookgraphist, he demanded a synthesis of craftsmanship and art. The harmony of writing and book decoration was regarded as the most desirable goal." (Langer, *Jugendstil und Buchkunst*, p. 175). Near fine with minimal corner wear. (#3633) \$1,200.00



Item 148. *Jeden Domecek*

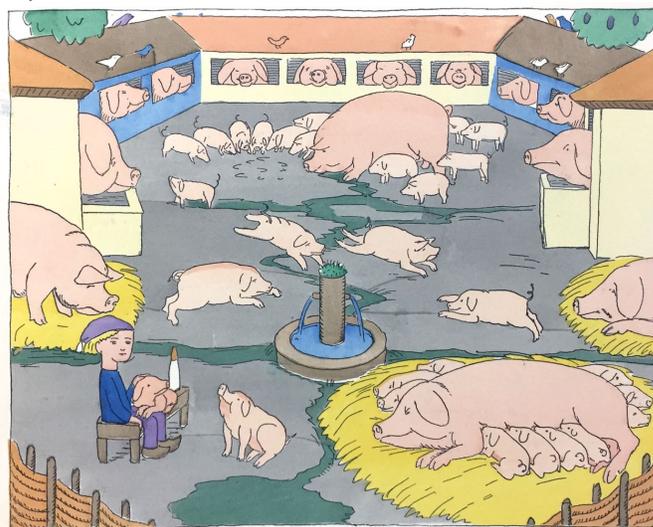
Four of Freyhold's Best Work, Scarce Titles



Item 149

149. [**Jugendstil Classic**] Freyhold, Konrad Ferdinand Von. **Bilderbucher Band Tiere**. Koln: H. & F. Schaffstein, [1906]. Second edition. Oblong quarto. Original color pictorial paper covered boards, beautifully patterned end sheets in color. The classic Jugendstil book, marvelously illustrated by the great Freyhold, with twelve full-page color pictures. "Freyhold's picture books are marvels in the early development of the picture book of the 20th century." (Klaus Doderer) The pictures, "freyholding in their unspeakably immovable untouchedness and childhood" (ER White 1902 to Richard Dehmel), show us the animals of the rural environment (cows, sheep, pigs, pigeons); only the last illustration with parrots puts the viewer into an exotic

mood. The watercolor paints were applied using stencils. "These books found no mercy before the great crowd. But the children were extremely fond of these books, unfortunately they were not made accessible to them by their parents." (Julius Schaffstein, quoted from cat. Cologne). In 1905 the publishing house opened the series with this title, but great expectations remained unfulfilled: "The books were not a commercial success, despite their extraordinary artistic design" (Roland Stark, Schaffstein Verlag, page 66). A very nice copy, corners slightly worn, one plate repaired at end. (#3622) \$1,850.00



Item 149

Item 150



150. [**Jugendstil Classic**] Freyhold, Konrad Ferdinand Von. **Bilderbucher. Band Sport und Spiel**. Koln: H. & F. Schaffstein, 1906. First edition. Original color pictorial paper covered boards, beautifully patterned end sheets in color. With twelve incomparable full-page color illustrations by Freyhold. panels. The rare first edition, and the second picture-book" in the series featuring lovely stencil coloring. Children are shown riding, swimming, sailing, cycling and sledging, stilts and swings. Near fine. (#3623) \$2,250.00

One of Jugendstil's Greatest: "Der Buntscheck," The Deluxe Edition, Signed by Richard Dehmel



151. [Jugendstil High Point- DELUXE EDITION: by Freyhold, Karl Hofer, etc.] Dehmel, Richard. **Der Buntscheck. Ein Sammelbuch herzhafter Kunst für Ohr und Auge deutscher Kinder.** Köln: Schaffstein & Co., 1904. First edition. Large 4to. 55pp. Original superb color pictorial paper covered boards, black cloth spine, color pictorial endpapers. THE RARE DELUXE EDITION, Signed and Limited (Liebhaber Ausgabe), inscribed by the author, Richard Dehmel, as its limitation, on the verso of front free endsheet: "Luxus Exemplar, Nr. 133, R. Dehmel." One of the greatest of all Jugendstil illustrated works, the Deluxe edition is rarely seen, printed on thicker paper and the resultant registration and color vibrancy far exceeds that of the trade edition. "From a historical point of view, 'Der Buntscheck' is perhaps the most important book of modern children's illustration" (H.A. Halbey in Doderer, Muller, p. 252). Exquisite and creative color illustrations on nearly every page, many full-page, by Konrad F.E. von Freyhold, Karl Hofer, Ernst Kreidolf, Emil Rudolf Weiss and others. From Seebass, "[Buntscheck] is possibly the most outstanding example of Jugendstil art in the history of German children's book production." Slightly browned as usual, corners slightly worn, occasional finger-stained, internal joints reinforced with white line stripes. One of the very rarest and most sought-after of all Jugendstil books; more so, this limited, Deluxe Edition, signed by Richard Dehmel. In 1910, a similar copy sold at auction in Germany for the then equivalent of \$7,000. (#3781) \$5,500.00

152. **[Jugendstil] Osterbuch (Hasenbuch).** [Illustrated by Freyhold, K.F.E. von] Morgenstern, A.D. Berlin: B. Cassirer, [1908]. First Edition. Oblong quarto. Color pictorial paper covered boards, color decorated endpapers, 16 superb full-page pochoir colored illustrations by K. F. E. von Freyhold. Celebrated for its depth of feeling and delicate coloration and composition, these series of illustrations by Freyhold are among the finest to be found in any Jugendstil books of the period. A book seldom found without repairs, this copy is completely unsophisticated with all plates clean and bright. The spine has some slight fraying on top and bottom, corners slightly chipped and hinges only starting to weaken with some separation. Covers show some wear and soiling, yet a very nice copy indeed, in its original state of a book many consider to be among the finest representation of Jugendstil art. (#1244) \$1,250.00



Rare Complete Set of Scholz Classic Jugendstil

153. **[Jugendstil Series Classic- Scholz' Künstler-Bilderbücher] Das Deutsche Bilderbuch. First 21 Volumes of 22 with Duplicates and Variants (32 books total).** Mainz: Josef Scholz, [1911-1928]. Oblong quartos. 21 volumes of the series, plus duplicates and variants making a total of 32 volumes. Color pictorial paper covered boards, cloth spines. Decorated endpapers. The famous Jugendstil series by Scholz, each with enchanting and full color illustrations by noted artists of the day. Colorfully illustrated original lithographs throughout, the complete series, only without the final volume 22. These "artist picture books" were to carry the newly acquired principles of the Jugendstil movement into German children's rooms. No. 1. Dornröschen (Sleeping Beauty), by Julius Dietz. [1922]. - No. 2. Marienkind. Drawings by H. Lefler and J. Urban. [1915]. - No. 3. Aschenputtel (Cinderella), by Adolf Miinzzner. [1919]. - No. 4. Rotkäppchen (Little Red Riding Hood), by Arpad Schmidhammer. [1926]. - No. 5. Hänsel & Gretel, signed Rich. Scholz. [1905]. - No. 6. Sneewittchen, by Franz Jüttner. [1930]. - No. 7. Frau Holle, by Fritz Kunz. [1919]. - No. 8. Der Froschkönig oder der eiserne Heinrich (The Frog King or Iron Henry), by Ernst Liebermann. [1914]. - No. 9.

Hans im Glück, by Hans Schroedter. [1930]. - No. 10. Der Wolf und die sieben jungen Geißlein (The wolf and the seven young goats), by Eugen Osswald. [1914]. - No. 11. Brüderchen und Schwesterchen (Brothers and Sisters), by Miinstermünster. [1926]. - No. 12. Schneeweißchen und Rosenrot (Snowwhite and rose red), by Lena Baurnfeind. [1919]. - No. 13. Die sieben Raben (The seven ravens), by Franz Stassen. [1912]. - No. 14. Der gestiefelte Kater (The Puss in Boots), by Eugen Osswald. [1930]. - No. 15. Tischlein deck dich (Place the table), by Arpad Schmidhammer. [1926]. - No. 16. Das tapfere Schneiderlein (The brave tailor), by Emil Heinsdorff. [1926]. - No. 17. Rapunzel, signed by Prof. E. Liebermann. [1926]. - No. 18. Daumerlings Wanderschaft (Daumerling hiking), by Prof. Hermann Stockmann. - No. 19. König Drosselbart (King Drosselbart), by Prof. Leo Putz. [1926]. - No. 20. Die Bremer Stadtmusikanten (The Bremer Stadtmusikanten), by Eugen Osswald. [1927]. - No. 21. Rumpelstiltskin, by Prof. Ernst Liebermann. [1926]. - First editions, various editions, duplicates of volumes 2, 3, 5, 7, 8, 10, 13 and 20, and three other variant editions. Overall an exceedingly nice set with only a few minor repairs to a few volumes, all very good with varying amounts of wear to corners, some very minor fraying to spines, occasional thumbing. An uncommon grouping, rarely seen in its entirety, the Scholz Bilderbücher Series is among the most beloved of all the children's book series in the annals of early 20th Century German Children's illustration. (#3634) \$3,750.00



154. **[Jugendstil- Fedor Flinzer] Botticher, Georg. Wie Die Tiere Soldaten Werden Wollten.** Frankfurt: Literarische Anstalt, Rutten & Loening, ca. 1897. Red cloth spine, color pictorial paper covered boards. A

picture book with illustrations Fedor Flinzer to verses by Georg Botticher. Third edition. With numerous illustrations, of which 20 are chromolithographed. Flinzers preferred animals to be animals, and he decisively extended the ensemble of the famous fable with pet figures, but generally for older readers. Remarkably well preserved. Near fine. (#3620) \$450.00



Item 155

155. **[Jugendstil- Insel Verlag: Helene Harrach]** Schroder, Rudolf Alexander. **Schokolade am Dreikonigstag.** Leipzig: Insel, 1911. First Edition. Oblong quarto. Superb pictorial paper covered boards. Drawings by Helene Countess Harrach throughout to verses by Rudolf Alexander Schröder. With eleven full-page color illustration in an unpretentious and graphic style. First edition. - Printed on high quality Japan paper. Remarkably well-preserved. Near fine. An adorable children's book about a children's birthday party, a rarity. (#3619) \$850.00

156. **[Jugendstil- Insel Verlag]** Jean Paul. **Des Luftschiffers.** Leipzig: Insel, 1912. First edition. Original publishers illustrated beige cloth. Translates: "Almanac for sailors as they should be." With frontispiece and 15 plates according to drawings by Emil Preetorius, all colored. Colored illustrated original pens strip with head gold cut. One of 150 copies of the preferential edition with the colored illustrations and in parchment. Jean Paul put his own critical remarks on the social conditions in Germany in the mouth of Giannozzo, the swimmer. Binding edges and back slightly stained, near fine. Scarce. (#3612) \$1,500.00

157. **[Jugendstil- Marie Beeg]** Beeg, Marie. **Die Lustige Spielzeugschachtel.** Wesel: W. Dums, ca. 1907. First edition. large quarto. Color pictorial paper covered boards. With twelve color illustrations on six solid unbreakable cardboard sheets. The colorful story of a toy box is illustrated, animals, dolls, soldiers, all

becoming self-sufficient by night. Marie Ille-Beeg (1855-1927) published in all branches of the juvenile book production, including illustration. Some wear externally, overall very good and tight and a wonderful lap book. (#3630) \$350.00



Item 158

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



159. [**Jugendstil- Lizzie Lawson**] Binder, Helen. **Schlaupfchen**. Munchen: Teo. Stroefers, ca. 1900. Green cloth spine, color pictorial paper covered boards. Translated: "Old and new sayings. With illustrations by Lizzie Lawson for coloring and rhyming, freely translated from English and supplemented by Helene Binder." With numerous illustrations, eight of them colored and full-size. Elaborately designed coloring book with rhymes by Helene Binder (1855-1915), who produced over 100 children's books. Around the turn of the century, she was one of the most popular authors for toddlers, the success of her books is certainly "due to the richly portrayed illustration, which reflected coziness and harmony, which the bourgeois buyers liked to see." (Lex KJL IV, 66). - Only the vignette on the half-title has already been "embellished," by the child, all other illustrations are still untouched. Cover slightly stained, edges slightly rubbed. - front cover with title. Stapling. Some pages somewhat stained. (#3618) \$275.00



Item 160

160. [**Jugendstil- Rarity**] [Caspari, Gertraud, AFTER]. **Kleine Sippschaft: Ein neues Bilderbuch für die lieben Kleinen**. Stuttgart: Loewes Verlag, F. Karl, [1909]. First edition. Oblong quarto. Original green paper covered boards with color cover insert by Caspari (rebacked). A most scarce illustrated children's book by an unnamed artist who obviously was influenced by Gertraud Caspari. The illustrations depict children's play scenes in rural surroundings with verses. With 7 cardboard plates illustrated on both sides in chromolithography. Corners somewhat scuffed. Scarce (#3800) \$450.00



161. [**Jugendstil- With Color Cutouts**] Schnitt-Schneid, Duro. **Ausmalspiel**. Leipzig: Hegel & Schade, ca. 1920. Oblong quarto. Tinted (red and black/gray) pictorial paper covered boards. The book opens to form three joined card panels consisting of delightful color illustrations of town storefronts for setting up the cut-out sheets provided loosely in the book, three in full color (two large and one small) and three in line for coloring (two large and one small). The small-town interior with shoemaker, baker, butcher and inn is complemented by the cutting-out images with market stalls, fountains, carriage and all sorts of inhabitants. "When everything is ready [...] you get a lovely [90 cm wide] wall-painting, it is called a children's fry for the children's room" (introduction). None of the cut-out sheets has been used or cut down. Slight wear to joints of expanding card base, overall very good. Cut-outs are fine. Most scarce. (#3632) \$550.00

162. [**Jugendstil- Vogeler Illus**] Vogeler, Heinrich. Falke, Gustav. **Buchlein Immergruen**. Koln: Schafstein, 1903. First edition. Original beige cloth with ornate Art Nouveau gilt stamped design. Striking full color title page, cover design and entire book with elaborate gold printed design elements and borders by HEINRICH VOGELER (1872-1942), renowned German painter, book designer, architect and central member of the original artist colony in Worpswede which he joined in 1894. Fine. (#576) \$850.00



Item 163.

163. [**Jugendstil**] B[ertha] E[lisabeth] van Osselen-van Delden. **Levend Speelgoed. Een grappige droom**. Amsterdam: Van Holkema & Warendorf, ca. 1900. First printing. Oblong quarto. Color pictorial paper covered boards. 23 nearly full-page color illustration in delightful, unpretentious style. Corners and edges show some wear, very good. Scarce. (#3631) \$275.00



Wonderful Images!

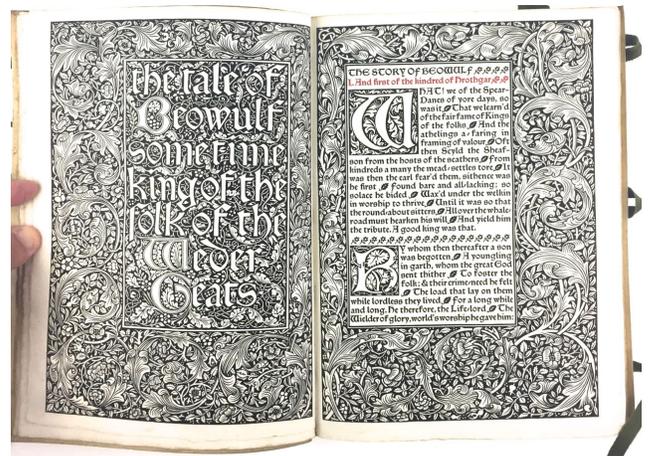
164. [Jugendstil] Muller, J. F. L. **De Kluchtige Poes en Het Hondje.** Amsterdam: Johannes Guijckens, [1838]. First edition. Oblong 12mo. Original printed laid card laid paper wrappers with hand-colored woodcut illustration on cover. 16 text pp. and 16 one-sided superb hand-colored plates. A scarce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

165. [Jugendstil] Musaeus, J.K.A. **Die Nympe des Brunnens.** Wien and Leipzig: Martin Gerlach & Co., [1903]. 12mo. Creme cloth with cover design in brown, illustrated end-papers, illustrations throughout in color by Ignaz Taschner. No. 11 in the Gerlach series. Fine, unused copy. (#129) \$225.00

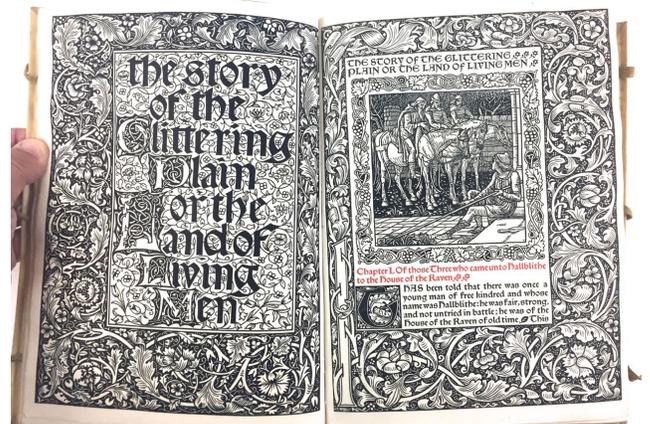


166. [Jugendstil] Kunst en Samenleving. Veth, Jan. Amsterdam: Scheltema en Holkema's Boekhandel, 1903. Second Revised Edition. Original publisher's three-quarter calf with heavily blocked gilt stamped designs on both covers and spine. Superbly illustrated throughout with woodcuts by G. W. Dijsselhof. A treatise dealing with Walter Crane's "Claims of Decorative Art." Some rubbing to fragile calf spine, else near fine copy of a beautiful book. (#1905) \$250.00

Exquisite Shelf of Fine Kelmscott Press Titles

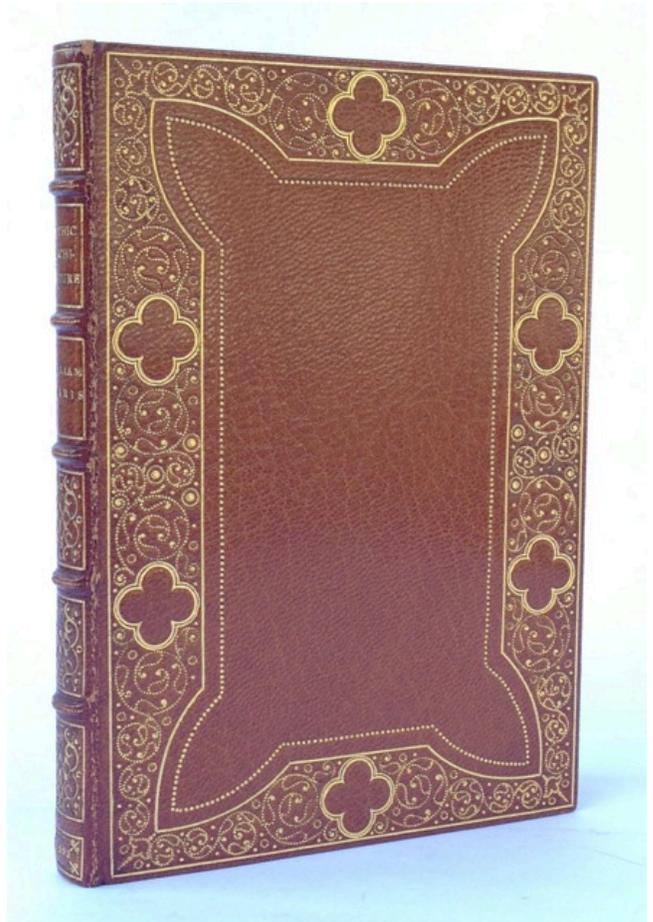


167. [Kelmscott Press] Morris, William & A. J. Wyatt. **The Story of Beowulf [Done Out of the Old English Tongue].** Hammersmith: Kelmscott Press, 1895. First edition. 4to. Original limp vellum, olive green ties (in tact). Printed in red and black, woodcut title-page, facing page with full woodcut page-border, numerous three-quarter and smaller woodcut page-borders, large initials. One of the larger limp vellum style Kelmscott Press titles, Beowulf is certainly one of the scarcer, with only a couple copies coming to market every year. Morris called Beowulf "the first and the best poem of the English race." Based on a prose rendering by the Anglo-Saxon scholar Alfred J. Wyatt of Christ's College, with whom Morris consulted over a two year period. Vellum soiled and slightly worn as often seen with this size of limp vellum Internally, the book is fine. A wonderful production. (#3712) \$8,500.00

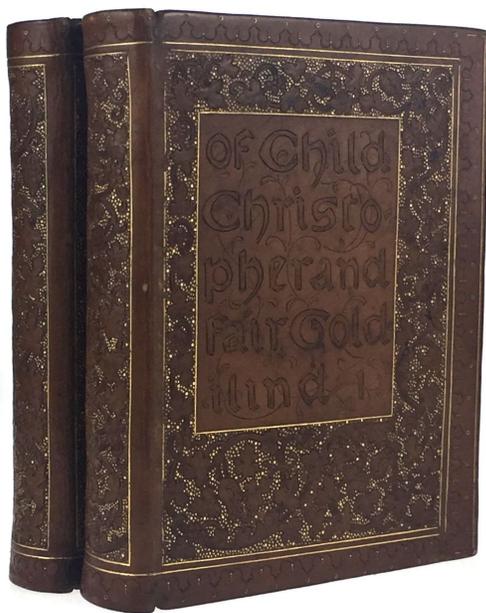


168. [Kelmscott Press] Morris, William **The Story of the Glittering Plain, or the Land of Living Men.** Hammersmith: Kelmscott Press, 1894. First edition. 4to. Original limp vellum with ochre color ties (all in tact). The magnificent first book of the Kelmscott Press, lavishly designed with 23 pictures by Walter Crane, woodcut initials, double spread title page, strap work vignettes and designs throughout by William Morris. 250 Copies. Printed in black and red Troy type text. The

fantasy tale by Morris, one of the first to combine an imaginary world with the supernatural, also presents sociopolitical themes. The book represents the only title in the Kelmscott Press oeuvre in which a reissue was made, improved upon and enhanced. Thus, the first book of the press presented the same title, but without the Walter Crane illustrations, a much more ascetic and plain interpretation. In the Walter Crane edition, Morris increased the size of the book, changed the type to Troy, giving it a much more gothic look. Walter Crane, one of the premier artists and illustrators of the period, was commissioned to produce drawings, which were then cut in wood for the final press run, in accordance with 15-16th Century European book production. The result is pleasingly graphic and evocative; one of the more aesthetic productions of the press. Copies on the market are few and far between. A nice, tight copy, brilliant internally, fine; the vellum covers show slight wear, but not detracting. A great plus to have all the ties in tact, with no breaks or fraying. (#3713) \$9,500.00

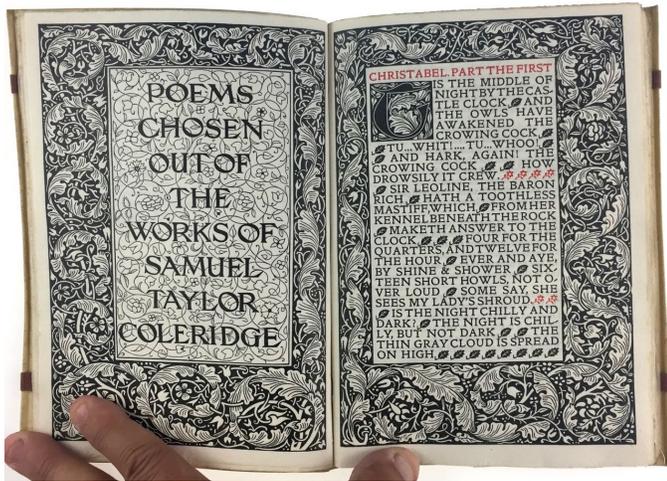


170. [Kelmscott Press- Finely Bound Riviere] **Gothic Architecture.** Morris, William. Hammersmith: Kelmscott Press, 1893. First edition. Superbly bound by RIVIERE & SON in full crushed tan morocco with arabesque scrollwork border leaving attractive negative space on both covers, spine in six compartments,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



169. [Kelmscott Press- Finely Bound Arts & Crafts] Morris, William. **Child Christopher and Goldilind the Fair.** Hammersmith: Kelmscott Press, 1895. First edition. 12mo. Two Volumes. Finely bound in full rich calf, intricately molded and pressed with interlocking grape vine design, lettering and gilt stippling on all covers and spines, gilt dentelles, handmade patterned end sheets gold embellishments. A splendid design by an unnamed binder, but reminiscent of the Guild of Women Binders, especially with respect to the relief designing. Superb copy, except for a small silver stain at the corner of second volume. A wonderfully wedded binding to fine press. (#3600) \$2,500.00

171. [Kelmscott Press] Herrick, Robert. **Poems Chosen out of the Works.** Hammersmith: Kelmscott Press, 1895. Original full limp vellum, green silk ties (in near fine condition), gilt lettering on spine. Edited by F.S. Ellis, one of 250 copies on Flower paper, printed in red and black in Golden type, wood-engraved borders and initials designed by William Morris throughout. Very lightly soiled, small stain to lower cover, a wonderful copy; the ties appear as if they have never been used. Scarce. (#3655) \$3,250.00

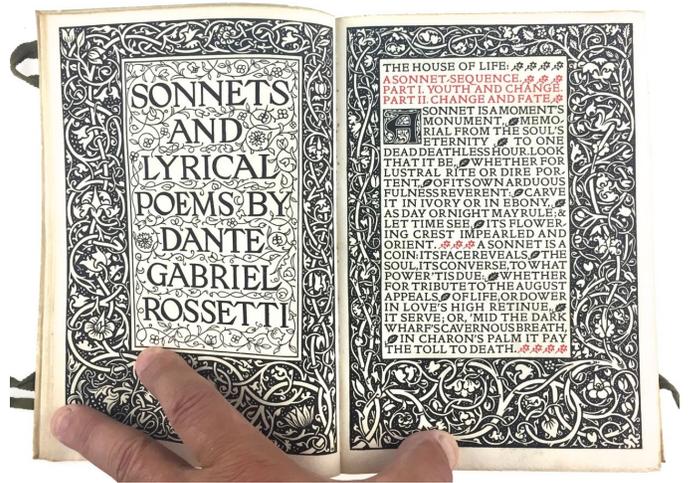


172. [Kelmscott Press] Coleridge, Samuel Taylor. **Poems Chosen Out of the Works of Samuel Taylor Coleridge.** Hammersmith: Kelmscott Press, 1896. First edition. Original full limp vellum with original copper colored silk ties in fine condition. Magnificent double-spread title-page with Morris strap work woodcut design, printed in red and black with woodcut initials, all designed by William Morris. One of 300 copies. A fine copy with vellum covers clean and unwarped, the book appears as if it were never opened (including the ties which lay flat on the inside and completely unruffled). (#3711) \$4,750.00

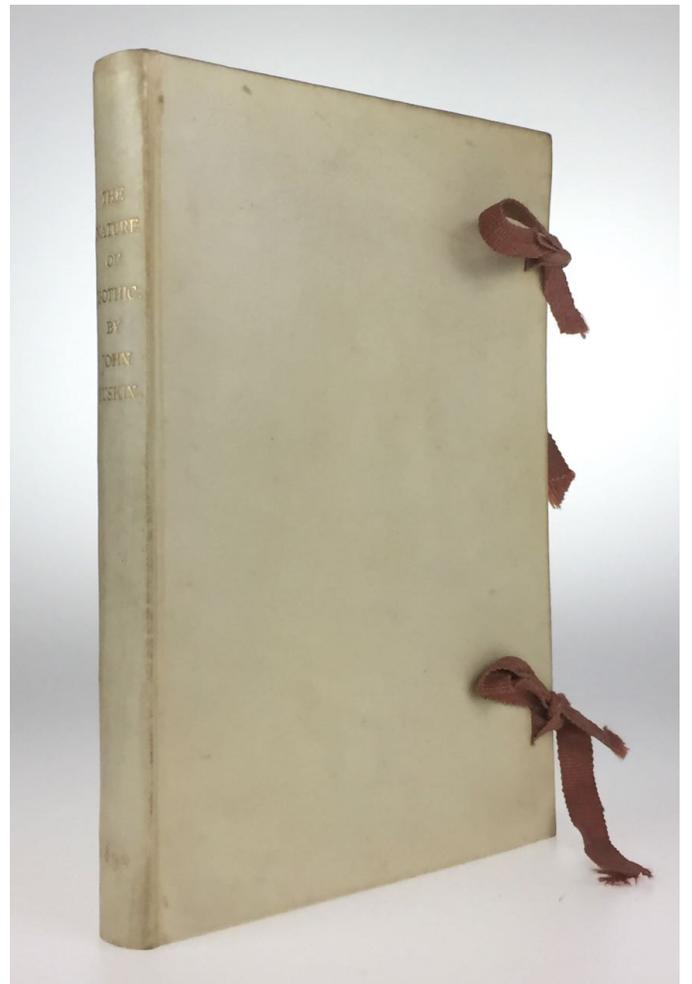
173. [Kelmscott Press] Proof Sheets for Label and Cover Title, "The Sundering Flood." A single proof sheet printed on watermarked onion skin paper with five repeating labels: "The/Sundering/Flood/By/William/Morris." Together with a single sheet cover page for "The Sundering Flood," printed in black type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



174. [Kelmscott Press] Rossetti, Dante Gabriel. **Sonnets and Lyrical Poems.** Hammersmith: Kelmscott Press, 1894. First edition thus. Original limp vellum with ties fully in tact, double-page wood engraved titles and initials designed by William Morris. Printed in red and black throughout. From the collection of noted collector, Frederick W. French, with his pictorial bookplate. An unusually nice copy, near fine, with both ties in tact and very bright and clean. Vellum covers show minimal wear, one rear tie severed, but wholly present.. (#3595) \$3,250.00



175. [Kelmscott Press] Ruskin, John. **The Nature of Gothic.** Hammersmith: Kelmscott Press, 1892. Original full vellum with tan silk ties (present and excellent condition). 500 Copies on Flower paper, printed in Golden type, wood-engraved border and initials by William Morris. Quite scarce. A wonderful copy, near fine, with virtually no signs of wear. (#3654) \$2,500.00 (see photo below)



Item 175.



176. [Kelmscott Press] Morris, William (translator). **The Tale of King Coustans the Emperor [IMPORTANT COPY-SURVIVING FIRE, WITH HOLOGRAPH NOTE].** Hammersmith: Kelmscott Press, 1894. First edition. 12mo. In original and highly unusual drab boards which may have been an early press room

copy, reference example, or remainder held by the publisher (see below). This very copy made it through the infamous fire at the Ballantyne Press in 1899 (i.e. five years after the book was printed), and documented in a holograph note by Charles W. Howell on the front free end sheet: "This little volume passed through the fire at the Ballantyne Press, London. Charles W. Howell." Almost certainly the book and binding represent the very volume surviving the fire, as its gray paper is appears charred or at least smoke-singed, especially at the spine. A most amazing survival. (#3599) \$2,250.00

177. [King, Jessie M.- Original Printed Bookplate] **Bookplate for Sam Mavor.** Attractive unused original printed bookplate by Jessie M. King for Sam Mavor, "Only the Voyager knows the joy of the wave-borne homeward bound," an image of a sailboat on rolling sea, with typical King decorative borders, in black and white, on 5 x 4" sheet thin paper, impressed in center, about 2 1/2 inch square. Fine. (#3780) \$225.00

Magnificent Ernst Ludwig Kirchner, Expressionist

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



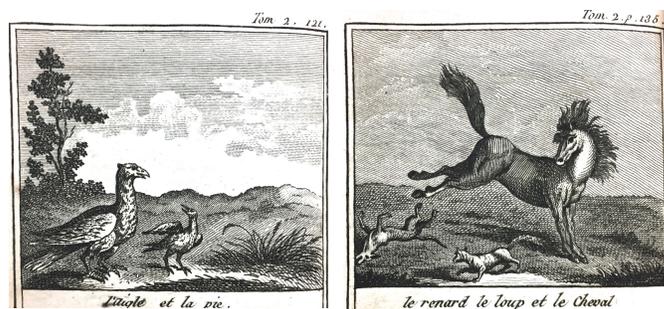


Czech Symbolism

179. [Koblíha, František] Karasek, Jiri. **Dafnino Hore, Novella, 55 Copies, WITH ALS BY KOBLIHA.** Praz: Privately printed by Koblíha František, 1926. First edition. Original violet wrappers, violet slipcase. Exquisite hand-illuminated title page, exquisite limited edition woodcuts, each numbered and signed [55 copies] by the artist, František Koblíha, (1877-1926) renowned Czech painter and graphic designer representative of the second generation of Czech symbolism. With ALS laid in by Koblíha, with envelope. Wrappers separated at spine, slipcase heavily worn and mostly lacking at spine; internally very good. Most scarce and important Czech illustrated book. (#3789) \$1,250.00

180. [Konupek, Jan] Breisky, Arthur. **Dve Novelly.** Vkladne: Edice Zodiac, 1927. Original salmon paper folders, slipcase. #29 of 30 copies on special paper from an edition of 150 copies. With superb etched plates by the renowned Czech artist, Jan Konupek, each signed by him. Appears to be loose in folders, as issued. In worn slipcase. Scarce. (#3797) \$325.00

181. [La Fontaine Fables] La Fontaine, Jean de. **Fables, Choises, Mises en Vers, par la Fontaine.** Paris: F. Dufart, 1797. 12mo. Two volumes, similarly bound in attractive 19th Century full brown calf with gilt ruling and florets, gilt spines with morocco labels, marbled endsheets, edges tinted ochre color, gilt hatching on all edges of calf. Tome 1, 192pp., Tome II, 186pp. With 18 superb full-page engraved illustrations, nine in each volume. Includes table of contents at end. Wear to margins of spine, near fine internally. Housed in marbled slipcase. A very attractive and early set of La Fontaine, remarkably clean inside. This particular edition not found in marketplace. (#3851) \$650.00



Item 181

182. [La Fontaine] C. A. Wlackenaer. **Oeuvres de La Fontaine.** Bruxelles: Ode et Wodon, 1828. Very thick 12mo. Full stiff vellum over boards. 408pp. (#3058) \$175.00

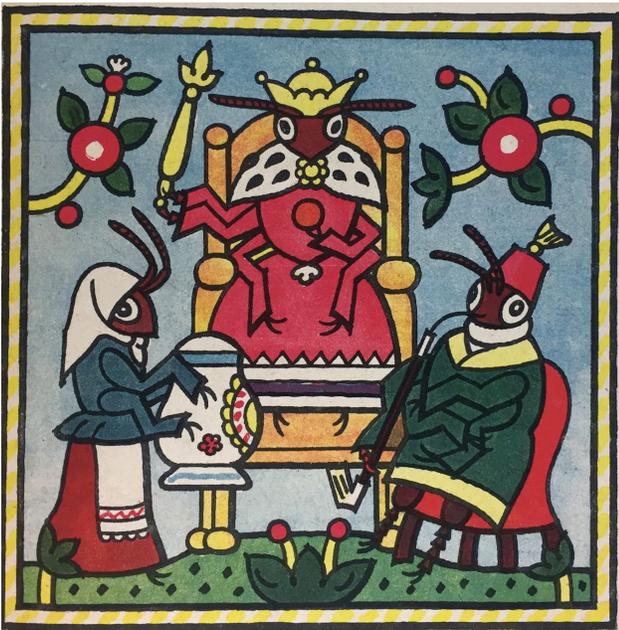
Scarce Gathering Josef Lada, Premier Czech Illustrator

183. [Lada, Josef- Aesop] **Ezopské Bajky (Aesop's Fables).** Praz: S.V.U. Manes, ca 1930. First edition. 4to. Superb color pictorial paper covered boards, original three-staple, spine stapled. Illustrated paper over card, twenty-four full page illustrations in bright color by Lada, renowned Czech artist and illustrator, comprising some of Aesop's Fables. Covers somewhat rubbed, staples rusting, corners bumped, occasional brown toning, but a nice, very good and sound copy of a scarce Lada title. (#3803) \$475





184. [Lada, Josef] *Erbenova národní říkadla*. Praha: Ant Svěcený, [ca. 1930]. Second edition. 4to. Original publisher's color pictorial card wrappers. Superb color full-page illustrations throughout by Lada. Some leaves slightly torn, spine lacking, front cover loose, some small penciling, otherwise very good. (#3798) \$450.00



185. [Lada, Josef] *Ladovy vesele ucebnice. Brouci a hmyz III*. Praha: Nakladem Melantricha, [1932]. First edition. 4to. Original color pictorial card wrappers. Magnificently illustrated throughout in color with three-quarter page illustrations by the renowned Czech painter

and illustrator. With 24 (including title) color lithographed illustrations by Josef Lada depicting anthropomorphic ants engaged in all sorts of wonderful activities such as chopping wood, tending the sick, gardening, riding a cart powered by a grasshopper, etc. Josef Lada (1887-1957) is best known as the illustrator of Hasek's WWI novel, "The Good Soldier," but has a huge following with his children's books. A wonderful copy, rarely found in this condition, near fine. (#3793) \$850.00



186. [Lada, Josef] *Ladovy vesele ucebnice. Ptaci. II*. Praha: Nakladem Melantricha, [1931]. First edition. 4to. Original color pictorial card wrappers. Magnificently illustrated throughout in color with three-quarter page illustrations by the renowned Czech painter and illustrator. With 24 (including title) color lithographed illustrations by Josef Lada depicting anthropomorphic animals such as a dog, parrot, crow, peacock playing a violin, gathering foibles, dusting, and reading this very book! Josef Lada (1887-1957) is best known as the illustrator of Hasek's WWI novel, "The Good Soldier," but has a huge following with his children's books. Lower one third of spine chipped away, some cover brown toning, very good. Scarce and wonderful. (#3794) \$750.00

187. [Grimm- Lefler, Heinrich] Fulda, V. Ludwig [Grimm, J & W.]. *Grimm's Marchen*. Wien: M. Munk, ca. 1915. Square quarto. Original publisher's card wrappers with cover stamped lettering for title. Heinrich Lefler's and Joseph Urban's celebrated full-page color illustrations (twelve, full-page), some heightened in wonderful bright gold. Lengthy inscription opposite title page. Near fine copy, with the gold highlights as bright as ever, and tight registration on plates. (#3792) \$950



188. [Lefler, Heinrich and Joseph Urban] Pflugk, Julius. **Deutsche Gedenkhalle Bilder aus der vaterlandischen Geschichte.** Berlin: Max Herzig, 1904. First edition. Huge thick folio size weighing 25 lbs., 418pp, (18 x15 x 4 inches) In original publisher's full mottled green cloth with central imbedded panel which has a bold gilt stamped design of a cathedral. This immense volume of German history and remembrances is illustrated with monumental full-page color illustrations by (among others) Heinrich Lefler and Joseph Urban, who also designed the borders in red-orange which are present on nearly every page of the book. Printed on thick card paper with superb full-page tissue-guarded and captioned steel engravings throughout. Corners slightly rubbed, a little wear to calf. A fine copy. Represents an historical high-point on many levels, German book production, art, history, Jugendstil decoration. If not now, this book will become one of the great classics of the period. Book weighs over 7 lbs., so allow for postage! (#448) \$2,750.00

189. [Lefler, Heinrich] Musaeus, I.K.A. **Rolandsknappen.** Wien: Die Gesellschaft für Vervielfältigende Kunst, 1898. First edition. Elephant folio size (19 x 14 inches). Superb color cover illustration of three men in armor in highlighted silver and red-brown. With original 1897 announcement bound-in at front reproducing cover image. Illustrated throughout with full-page, large and small drawings,

decorative borders, and initials by Heinrich Lefler and Josef Urban. Book has been professionally recased preserving cover image, otherwise the book is in fine condition with all the pages clean, bright and unmarked. The earliest significant co-production of the famed Jugendstil duo, Lefler and Urban who went on to co-produce *Kling Klang Gloria* in 1907 and other books. Extremely rare in any condition, our copy is sure to please. (#395) \$1,850.00

190. [Listal, Alfred] **De Koningin van Elvenland.** Alkmaar: Gebr. Kluitman, [1913]. Quarto. Original color pictorial paper covered boards, cloth spine. 12 superb full-page illustrations by A. van Volborth. Book block loose. (#3319) \$125.00



First Martin Luther, 1530, Marvelous Color Title Page

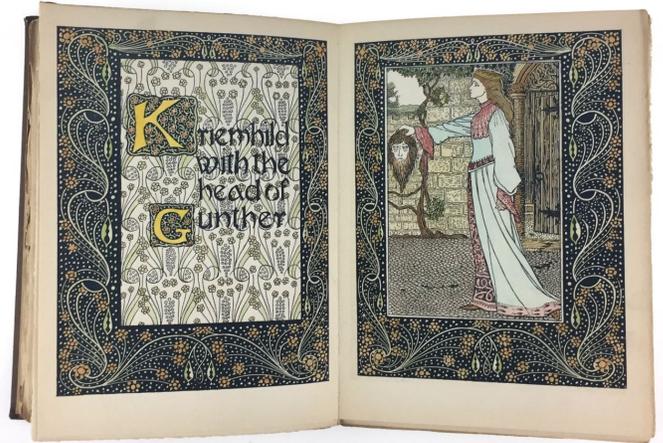
191. [Luther, Martin] Martin Luther. **Der Hundert und eilffte Psalm.** Wittenberg: H. Weiss, 1530. First edition. First printing of the first edition of Martin Luther's commentary on the 111th Psalm, with a beautiful hand-colored woodcut title page comprising columns and an arched centerpiece with angels and candelabra and Adam and Eve on the pedestals. 64pp, and colophon. Bound in modern paper covered boards with 19th Century red leather label on spine. A wonderfully sound copy, near fine. Most scarce. (#3592) \$4,500.00



Three Original Pen & Ink Designs for "Book of Ruth"

192. [Macdougall, W. B.- Original Art] Three Large Original Pen and Ink Border Designs for "The Book of Ruth." Three large original pen and black ink elaborate border designs for Macdougall's celebrated, "The Book of Ruth," executed in 1896, heightened with white, traces of graphite, two signed lower right, one dated '96, on thick wove paper and artist's board, each sheet approx. 475 x 360 mm. (18 3/4 x 14 1/4 in), with image size 10 x 11 1/2." Some pencil annotations as instructions to printer. Occasional spotting and light browning, surface dirt, unframed, circa 1896, (3). The book was issued later in 1896 by J. M. Dent, fully illustrated by Macdougall. "This book is filled with exquisite decorations. Patterns of great beauty flow around the pages, and testify to the power of invention possessed by the illustrator." [The Spectator, review of the Dent & Co. first edition of "The Book of Ruth", 19th December 1896, p. 24] A most rare and important example of what can only be termed the height of English Art Nouveau book design. (#3815) \$2,750.00

Title-page, 16 excellent illustrations, including several double-page, and 39 initials, all superbly hand-colored, by MacDougall. Extremely rare title, the only copy located online. Rubbing to boards and repaired cracks to cloth on spine near the front hinge and at the back hinge, else very good. (#3614) \$1,250.00



Item 193

194. [Madox-Brown, Oliver] Madox-Brown, Oliver. **The Dwale Bluth, Hebditch's Legacy.** London: Tinsley Brothers, 1876. First edition. Two volumes. Three-quarter 19th Century calf, marbled boards. Edited by William M. Rossetti and F. Hueffer. With a Memoir and Two Portraits. From Wolff, "The death at nineteen of this brilliantly versatile and precocious artist and novelist, son of Ford Madox Brown, and brother-in-law of William Michael Rossetti and Francis Hueffer, deeply distressed the boy's father and all the brethren of the pre-Raphaelite movement. Both his books are rare." WOLFF 880 Corners bumped,, very good. (#3667) \$550.00



193. [MacDougall, W. B.] Armour, Margaret (translator). **The Fall of the Nibelungs.** London: J. M. Dent & Co., Aldine House, 1897. Original publisher's quarter gray cloth, brown buckram, lettering to spine.



Wonderful Watercolor Manuscript for Book

195. [Manuscript: For Book- Hansel and Gretel] Hildegard, Hudermann. **Hansel and Gretel; Ein Marchen von Gebruder Grimm.** Offered here is a wonderfully crafted and illustrated MANUSCRIPT BOOK by Hildegard Hudemann in 1948 (on title page), which has been bound in three quarter beige buckram,

orange paper-covered stiff boards (beveled). The illustrations are of a very high quality and craftsmanship: color title-page vignette and 10 superb color vignettes interspersed in the text. 17 pages of hand-calligraphed text, with hand-watercolored borders, paragraph initials in red, all by Hudemann... i.e. the entire book is hand-produced. Hudemann is best known in her homeland Germany where several of the children's historical, geographical picture books that she both wrote and illustrated in the 1970s and '80s have been published. This work does not appear to have been published anywhere and may have been created as a gift or proposal for publication. Fine. (#3736) \$2,500.00



Two Scarce Bookplates by Franz Marc

196. **[Marc, Franz] Bookplate by Franz Marc for Himself.** Early graphic work by Franz Marc (February 8, 1880 – March 4, 1916) noted German painter and printmaker, one of the key figures of the German Expressionist movement. He was a founding member of Der Blaue Reiter (The Blue Rider), a journal whose name later became synonymous with the circle of artists collaborating in it. A strikingly Art Nouveau image, on white handmade paper, in 1904 (image size slightly less than 3 x 3 inches). still quite objective and arrested in Art Nouveau. On verso of bookplate is the printer stamp, SH. This comes from the estate of a printer of the Steglitzer Werkstatte, where Marc had at least this (and the example following) ex-libris bookplate printed. The printer was founded in 1900 by Fritz Helmuth Ehmcke, Friedrich Wilhelm Kleukens and Georg Belwe. Fine. Most scarce. (#3628) \$550.00

197. **[Marc, Franz] Bookplate by Franz Marc for His Brother.** As the item above, a second bookplate by the famous artist and printer, Franz Marck this one designed for his brother, Paul Marc. On white paper, 3 x 4 inches. On the reverse with collector's or printer's stamp "SH." From the estate of a printer of the Steglitzer Werkstatt. Fine. (#3629) \$475.00

198. **[Millais, John E.] Grosvenor Gallery Exhibition of the Works of Sir John E. Millais.** London: Henry Good & Son, 1886. First edition. Original printed gray

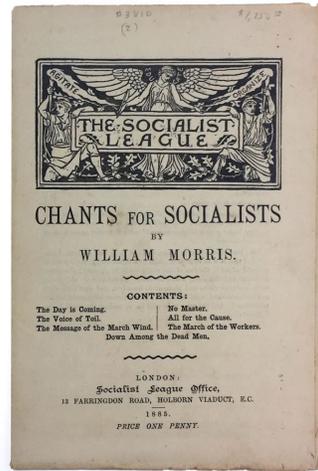
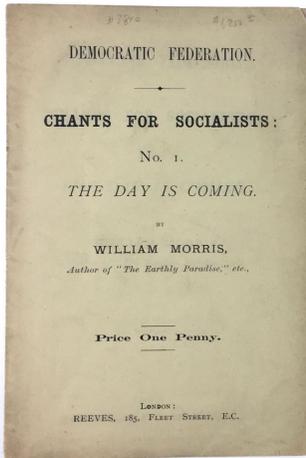
wrappers with small vignette woodcut. With 'restaurant announcement.' 112pp plus 2pp adv (last on back cover). Detailed descriptions of items in the exhibition by Millais. Scarce. Very good. (#2218) \$175.00



May Morris (attributed) Silk Embroidered Panel

199. **[Morris, May] Silk Embroidered Panel.** Offered here is a silk embroidered panel (20 x 20 inches), attributed to May Morris, artisan, embroidery designer, jeweler, socialist and editor. The younger daughter of William Morris, May, more than any other closely affiliated family member or friend, carried on the textile expertise and artistry of her father's legacy. This superb silk panel is attributed to May Morris by experts, and bears resemblance especially to an example in Linda Parry's book on William Morris (p.329). Scarce. (#3714) \$2,500.00

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



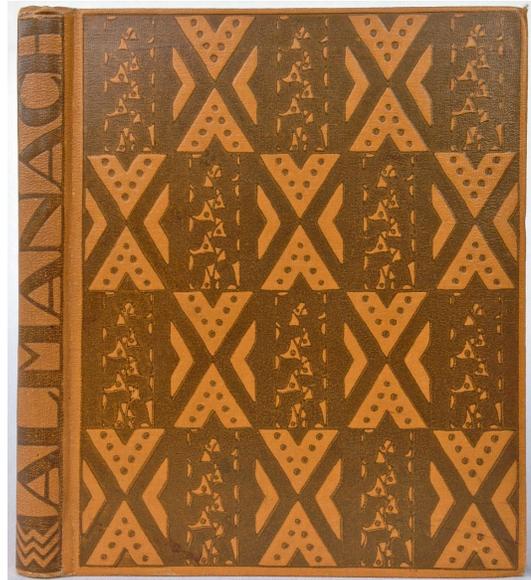
201. [Morris, William- Rarity] **Chants for Socialist: Excessively Rare 1883 “Democratic Federation” First Issue [together with] 1885 Edition with Walter Crane Headpiece.** London: Reeves, Printed at the Modern Press, [1883]. Two Separate titles, the 1883 first issue, and the 1885 Walter Crane issue.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

202. [Morris, William] **Poems by the Way.** London: Reeves and Turner, 1891. First edition. Original cream buckram, gilt lettering on cover and spine. #50 of only 100 Copies Printed. Bookplate of Elizabeth Wade White. Unopened. Spine a bit browned, one of the nicer copies we have seen. Uncut and unopened. A copy never used, obviously, with only shelf wear. Scarce thus. (#3656) \$450.00

203. [Morris, William] **True and False Society.** London: Socialist League, 1888. First edition. 12mo. Original printed wrappers with Socialist League woodcut by Walter Crane on front cover. 22pp. Very good copy. (#2449) \$175.00

204. [Morris, William] **Under and Elm Tree (Two Copies, With Variant).** Aberdeen: James Leatham, 1891. First edition. 12mo. Printed wrappers with two-panel border vignettes. Two separate copies, one being the first edition (we are calling here 'original edition'), 16pp., stitched, as issued. We have another variant issue which to our knowledge is not recorded, comprising the

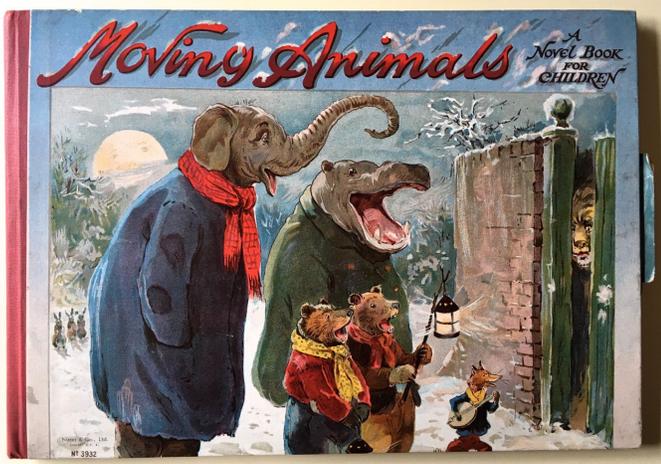
same typeface for title and author, but with 'Elm-Tree' as opposed to 'Elm=Tree,' found in the original edition. As well, the two-panel border design is a completely different design in the variant edition, and the typeface for the publisher's four-line signature has been changed. Further, on the verso of the title page in the printer's notification, the following has been added, “And sold by William Reeves...” Finally, the variant has two staples (vs. stitching). An interesting and scarce variant or second printing, and it is not known if the changes were made through Morris' supervision, though this is doubtful. Sold as a pair. Both copies near fine. (#2210) \$375.00



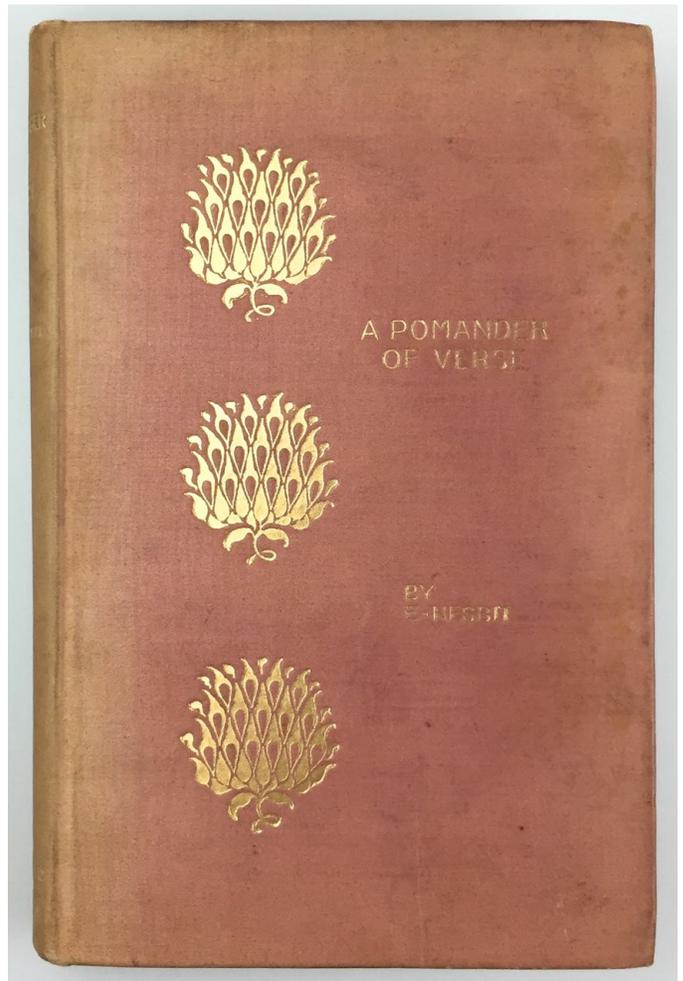
205. [Moser, Koloman, Gustav Klimt, Josef Hoffman, O. Koskoshka, etc.] **Roessler, Arthur. Almanach Der Wiener Werkstatte.** Wien & Leipzig: Bruder Rosenbaum, [1911]. First edition. Original publisher's light tan cloth with superb light brown embossed design both covers and spine by Josef Hoffmann, celebrated leader of the Wiener Werkstatte movement. Hoffmann also designed book borders and vignettes in the book. Super illustrations throughout, some full color, by Klimt, Moser, Kokoschka, Dzeschka, Loffler and more. A fine copy of a rare and beautiful Wiener Werkstatte title featuring nearly all of the heavy hitters in the art movement. (#2197) \$1,750.00

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



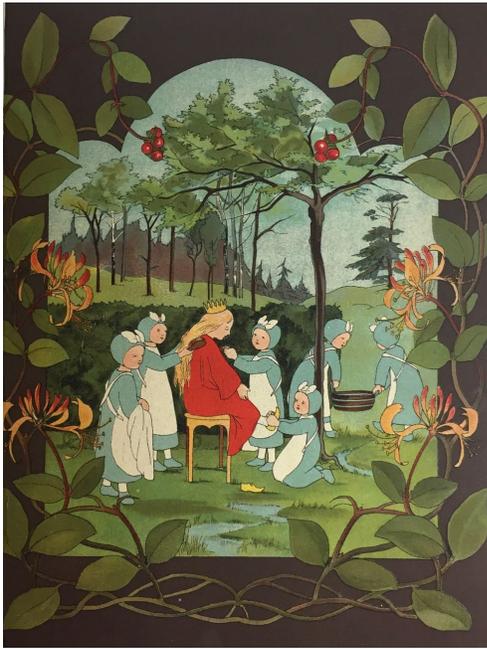


207. [Movable] Braine, Sheila E. **Moving Animals. A Novel Book for Children.** London: Nister & Co. Ltd. O.J. [Ca. 1910], 1910. Superb color pictorial paper covered boards. Six wonderful multi-colored moving pictures (blinds mechanism) by G. H. Thompson and some black and white illustrations. Produced by Ernst Nister. The six pictures show zoo animals behind bars, with the pull mechanism creating surprising effects: the mouth of a crocodile and the beaks of pelicans open; an elephant reaches for a bag of food with his trunk; two parrots begin a fight; hippo eats an umbrella. two monkeys open a joke box. An amazingly well-preserved copy, near fine. Rarely seen in this condition. (#3858) \$1,250

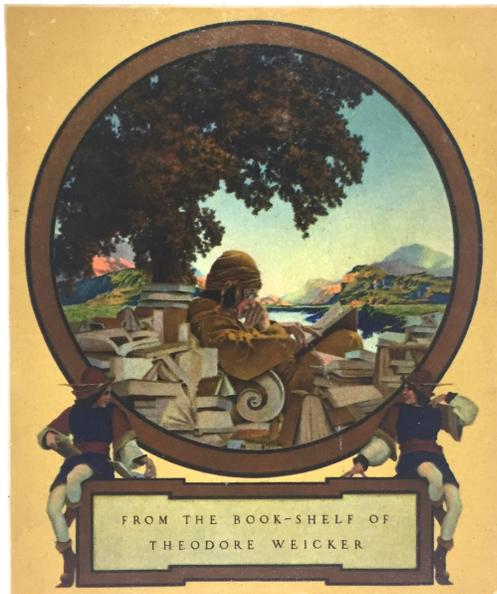


208. [Nesbit, Edith- Association Copy] **A Pomander of Verse, Presentation Copy.** London: John Lane at the Bodley Head, 1895. First edition. Original superb tan cloth with exquisite cover illustration stamped in gold by Laurence Housman. Housman also contributes half-page woodcut illustration on title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

209. [Olfers, Sibylle von] **Etwas von den Wurzelkindern.** Esslingen und Munchen: J. F. Schreiber, ca. 1925. 4to. Color pictorial paper covered boards, brown cloth spine. Early edition. With superb full-page color illustrations by von Olfers. Occasional wear. A popular and innovative interpretation of "root" children getting discovering the world. (#3637) \$175.00



210. [Olfers, Sibylle von] **Prinzesschen im Walde.** Esslingen und Munchen: J. F. Schreiber, ca. 1925. Color pictorial paper covered boards, turquoise cloth spine. One of von Olfers most beloved renderings, becoming a bestseller. Full-page color illustrations throughout on thick paper. A highly interpretive and creative group of illustrations by this famed illustrator. Corners bumped, internally near fine. (#3638) \$225.00



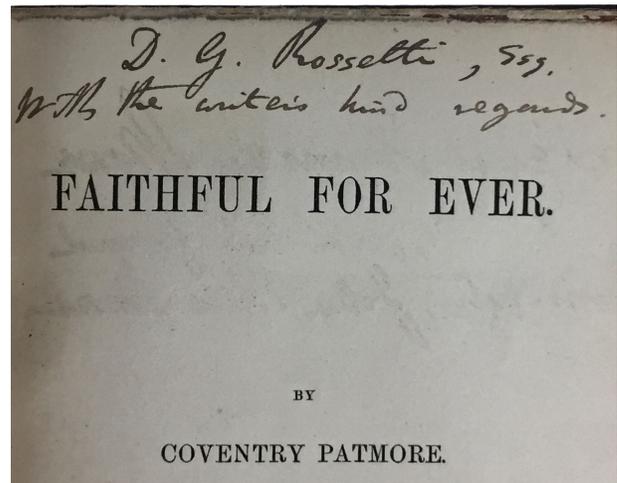
Scarce Parrish Bookplate for Theodore Weicker

211. [Parrish, Maxfield] **Bookplate: "From the Book-shelf of Theodore Weicker."** Ca. 1920. The very rare bookplate of Theodore Weicker, noted collector, from the "Knave of Hearts by Maxfield Parrish," mounted on acid free folding card frame, with the Most scarce. The Yale Library has the original material relating to the making of the bookplate, including the lettering. Fine condition. Scarce. (#3744) \$950.00

An Important Archive of Fifteen Association Copies to Key 19th Central Figures, by Coventry Patmore: Poet, Critic, one of the Foremost Romantics in the Literature of Protest; Highly Regarded & Important Books

Emily Honoria Patmore's Copy of the Book She Served as Chief Inspiration

212. [Patmore, Coventry- Association Copy- Emily Honoria Patmore's Copy] **Angel in the House.** London and Cambridge: Macmillan, 1863. First edition. Two volumes. Bound in full dark green wavy grain morocco with gilt ruled designs on cover, elaborately gilt spines. The first complete edition. ASSOCIATION COPY, each volume with ownership initials "E.P. | 4th Octr, 1864." Emily Honoria Patmore's Copy of the book in which she was the primary inspiration. Highly admired in the Pre-Raphaelite circle, Emily Honoria became somewhat of an icon to her husband's friends. Slight wear to corners, else near fine. (#3673) \$1,250.00

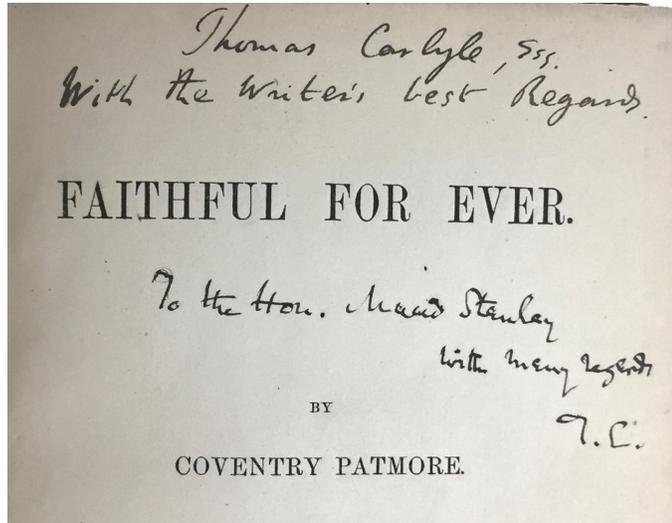
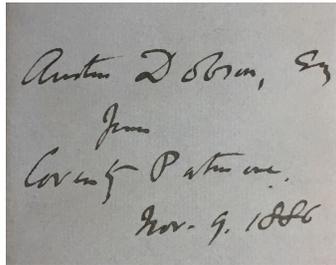


Patmore to Dante Gabriel Rossetti

213. [Patmore, Coventry- Association Copy, Inscribed to Dante Gabriel Rossetti] **Faithful For Ever.** London: John Parker & Son, 1860. First edition. Original brown wavy grain cloth with gilt lettering on spine, red-brown end sheets, advertisements. Superb ASSOCIATION COPY INSCRIBED ON THE TITLE PAGE TO DANTE GABRIEL ROSSETTI ("D.G. Rossetti, Esq. | With the author's kind regards"). Patmore's association and friendship with Dante Gabriel Rossetti is well-documented, and the latter introduced Patmore to William Holman Hunt, drawing him closer to the Pre-Raphaelite Brotherhood for which Rossetti was a founding member. As well, Patmore contributed a poem, "The Seasons," to the GERM, in 1850, the seminal vehicle for the PRB. Book re-strengthened at some point with added prelims, original red-brown end sheets bound in. A stunning association copy indeed. (#3672) \$3,250.00

214. [Patmore, Coventry- Association Copy, Austin Dobson] Poems.

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



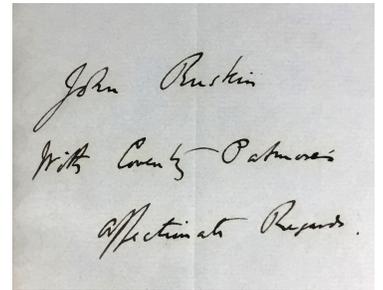
To Thomas Carlyle and then Re-Presented

215. [Patmore, Coventry- Association Copy, Inscribed to Thomas Carlyle and Re-presented by Carlyle] Faithful for Ever. London: John W. Parker and Son, 1860. First edition. Original brown wavy grain cloth with gilt lettering on spine, red-brown end sheets, advertisements. SUPERB ASSOCIATION COPY INSCRIBED ON THE TITLE PAGE BY PATMORE TO THOMAS CARLYLE ("Thomas Carlyle, Esq. | With the Writer's best Regards"), re-presented by Carlyle beneath, "To the Hon. Maud Stanley with many regards, T.C." Spine slightly torn, extremities rubbed. A most compelling presentation. From the "Carlyle Encyclopedia: "He, and his first wife Emily, the model for 'The Angel,' were both well liked by the Carlyles. In 1847, before he had formed his friendship with Thomas Carlyle, Patmore listed him in a letter to a friend as one of his current dislikes..." But, he received a gracious reply, and the rest is history! A lovely history here presented. Very nice copy. (#3671) \$2,500.00

To John Ruskin

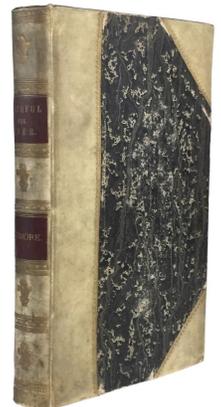
216. [Patmore, Coventry- Association Copy, Presented to John Ruskin] The Unknown Eros and Other Odes, I-XXXI.

London: George Bell and Sons, 1877. First edition. Original brown blind stamped cloth, gilt lettering on spine. ASSOCIATION COPY INSCRIBED, TO JOHN RUSKIN ON A SHEET TIPPED-IN (John Ruskin | with Coventry Patmore's | affectionate regards"). As well, there is a note on upper paste-down "From John Ruskin's Oxford Library 1880"), 10pp. separately paginated poems at the end with divisional title. With bookplate of Lewis Kennedy Morse, author. Paper label, slightly rubbed, spine faded, upper hinge slightly cracked, some offsetting, very good. Patmore's friendship with Ruskin is well-documented, sometimes heated, but always co-allies in the arts. Ruskin greatly admired Patmore's poetry, especially those presented in The Angel in the House. (#3674) \$2,850.00



217. [Patmore, Coventry- Association Copy, Richard Garnett] The Angel in the House.

London: George Bell and Sons, 1885. Sixth Edition. Original green cloth, paper label on spine. ASSOCIATION COPY, INSCRIBED ON THE ENDPAPER TO RICHARD GARNETT ("R. Garnett |from C. Patmore. | April 30. 1885"). Spine with portion missing, else very good. (#3684) \$1,250.00



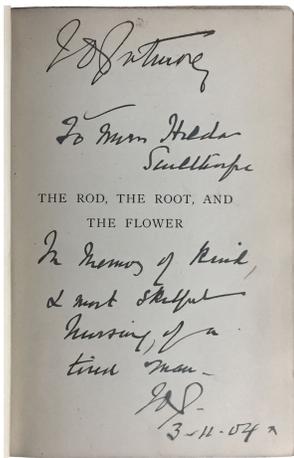
218. [Patmore, Coventry- Association Copy, Richard Monkton Milnes] Faithful For Ever; An Episode.

London: John W. Parker, 1860. First edition. Bound in contemporary three quarter vellum, marbled paper covered boards. 38pp. All edges red. Inscribed to Richard Monkton Milnes, English poet and patron of literature who advanced the careers of Tennyson and Emerson in Britain, and was one of the earliest champions of Swinburne, as well as Patmore, with whom Milnes had secured his (Patmore's) long-standing tenure at the British Museum. On the top of the title-page: "R. M. Milnes, Esq. From Coventry Patmore." (#3670) \$2,250.00

219. [Patmore, Coventry- Association Copy, W.E. Henley] **Principles in Art, etc.** London: George Bell and Sons, 1890. Second edition. Original brown cloth, paper label on spine. ASSOCIATION COPY INSCRIBED BY THE AUTHOR ("W.E. Henley, | from Coventry Patmore. [July 18, 1890]"). Henley, author of the renowned, "Invictus," was a highly influential and talented poet and critic of the late Victorian period. Spine torn and partially defective, offsetting. Scarce thus. (#3686) \$1,500.00

Family Copy, Multiple Presentations

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

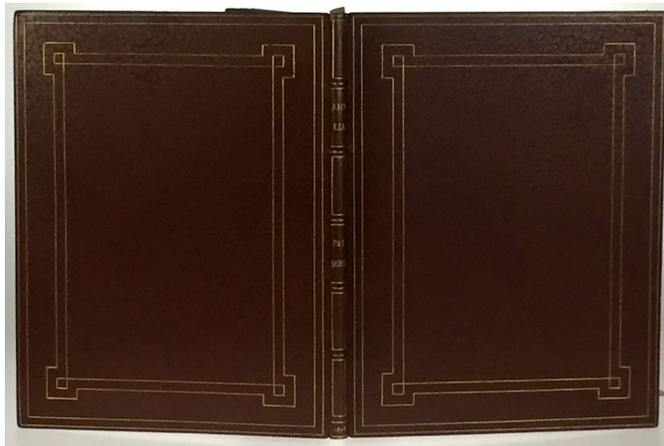


221. [Patmore, Coventry- His Copy] Crawford, F. Marion. **Katharine Lauderdale.** London: Macmillan Company, 1894. First edition. 3 volumes, original blue cloth. Coventry Patmore's Copy with his ownership signature on all three volumes. From Hugh Walpole's library with his Brackenburn bookplate, VERY RARE, NO COPY RECORDED IN THE BRITISH LIBRARY, COPAC recording only the copy at the Brotherton Library in Leeds; some wear to bindings and spines and labels, occasional spotting or offsetting. (#3681) \$450.00



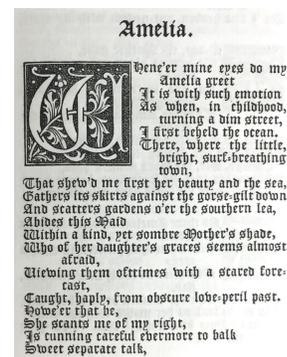
222. [Patmore, Coventry- His Third Wife's Copy, then John Drinkwater] **Amelia.** London: George Bell and Sons, 1878. First edition. Original blind stamped cloth (sunned). John Drinkwater's Copy (with his bookplate) of the copy owned (and signed) by Patmore's third wife, H. G. Robson. Signed by Drinkwater and dated 1920, and

below that in pencil: "The first edition, perfect, as issued. H. G. Robson, whose autograph is in the title-page, was the lady who became the third Mrs. Patmore. The notes on pp. 222 ["not in 1890 edition,"] and 228 ["See 'Open Secret' in 1890 edition], seem to be in her writing." From the Patmore library. Brown toning to prelims, covers oxidized (as usual) and not detracting, label on spine worn, else near fine. (#3683) \$1,650.00



Item 223. 20 Copies

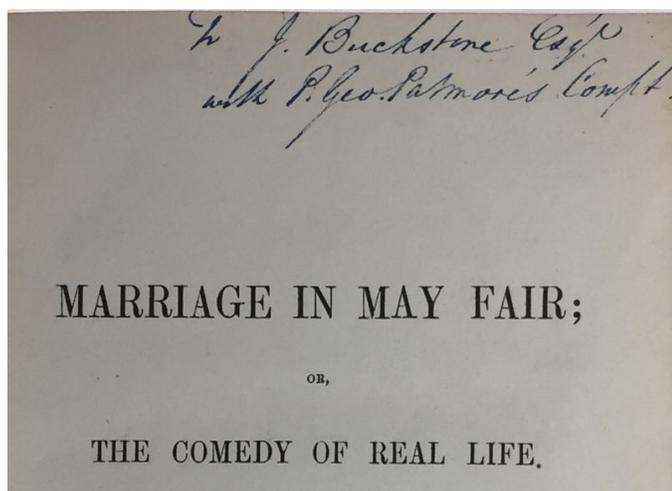
223. [Patmore, Coventry- 20 Copies Only] **Amelia.** London: Printed at Chiswick Press; C. Whittingham and Co., 1878. First edition. 4to. Bound in sumptuous late nineteenth century full crushed morocco with attractive rectilinear gilt stamped ruling design on both covers and spine, wide inner dentelles with five parallel gilt lines. ONE OF AROUND 20 COPIES, so noted with a notation in pencil on front free end sheet, and as well, with a letter typed from The Anderson Auction Company (secretary) dated 1910, to Mr. Lewis Kennedy Morse (owner and widely known collector of Patmore) further documenting his inquires, in part: "We have looked through all the sales held in England & for us a good many years and do not find that another copy has ever been offered for sale." Quite a lovely printing with large margins, Kelmscott-style font and attractive strap work designed initials throughout. Printed on handmade paper, with the beige wrappers bound in at front and back, the front wrapper printed with the title and the date. Uncut. Obviously an excessively rare title, printed in the same year as the first edition of Amelia, one of Patmore's more acclaimed and sought after books, and may represent a concurrent printing (before or after the popularized first edition), to be given as a gift. It is also likely that the book was a trial or a one-off, commissioned by Patmore for a special purpose. (#3682) \$2,850



Buxton Forman's Copy

224. [Patmore, Peter George- Buxton Forman's Copy with note] **Rejected Articles.** London: Henry Colburn, 1826. First edition. Original drab boards, neatly rebacked. A collection of parodies by Coventry Patmore's father, avowedly designed as a kind of prose version of "Rejected Address," 1812, by Horace and James Smith. Of particular interest are imitations of two of the author's closest friends, Charles Lamb and William Hazlitt. This book proved popular in its day. From the library of H. Buxton Forman, with his bookplate and penciled initials, as well as the note: "I fancy this book is by P. G. Patmore." With 12-page publisher's catalog dated May, 1826. (#3678) \$525.00

A Couple by Patmore's Father, with Presentations



225. [Patmore, Peter George- Presentation Copy] **Marriage in May Fair; or, The Comedy of Real Life.** London: Reynell and Weight, 1853. First edition. Bound in three-quarter red morocco, marbled boards with original wrappers bound in. FOR PRIVATE CIRCULATION. Presentation copy from George Patmore on title-page: "To J. Buckstone, Esq. with P. Geo. Patmore's Compts." No copies found. Must have been a very small press run. Scarce thus and possibly a unique copy. (#3676) \$550.00

226. [Patmore, Peter George] **Chatsworth; or, The Romance of a Week.** London: Henry Colburn, 1844. First edition. Three volumes. Gray boards with cloth spines, paper labels. Peter George Patmore's (1786-1855), Coventry Patmore's father, produced a number of books of which this title was one of the more successful commercially. Extremely scarce. We could find only one other copy, and that the American reprint. Corners bumped, on the whole, very good. (#3675) \$450.00

227. [Pear Tree Press- Ephemera] Guthrie, James. **Two Prospecti for Book Plate Designs and "The Elf"** Essex, White Cottage: Pear Tree Cottage, ca. 1910. Offered here are two pieces of ephemera printed by James Guthrie at the Pear Tree Press. 1) "Book Plate Designs," by James Guthrie. Collectors may obtain hand-printed and mounted proofs for these, and a number of others." etc. With four woodcut vignettes, one large example of bookplate by Guthrie for Joshua Buchanan, and three others. Printed on octavo sheet nice paper, and 2) "The Elf," a little book. "The Elf" will be issued quarterly for one year. I will contain in each number ten pages of letterpress and six pictures. Much more bibliographic and issue announcement provided. Printed entirely in red on thin Japan paper. Both, very good to near fine. (#3840) \$225.00



228. [Pease, Bessie G.] **Rare Bookplate.** A rare bookplate for Marie S. Peterson, designed by Bessie G. Pease (later Gutmann). Fine. (#3754) \$275.00

229. [Pellar, Hanns] Ostini, Fritz von. (Pellar, Hanns). **Der Kleine Konig.** Munchen: George W. Dietrich, [1909]. First edition. Oblong quarto. Superb original color pictorial paper covered boards, heightened in gold. A fairytale, with twelve famous pictures by Hanns Pellar of Fritz v. Ostini's wonderful story. "One of the finest and most original children's books of Jugendstil" (Seebaß II, p. 254). - The unusual color-rich picture book of the Viennese artist, Hanns Pellar (1886-1971), reveals the influence of Gustav Klimt as well as that of Pellar's teachers Lefler and Stuck. After a visit to

Versailles, Pellar imagined the fantastic and historical scenes, to which Fritz von Ostini constructed his story of fairy tales. (Bildwelt, p. 352) 24 pages. - Cover slightly stained and tanned. Binding strengthened. Very good or better. The first edition is becoming quite scarce. (#3624) \$1,250.00



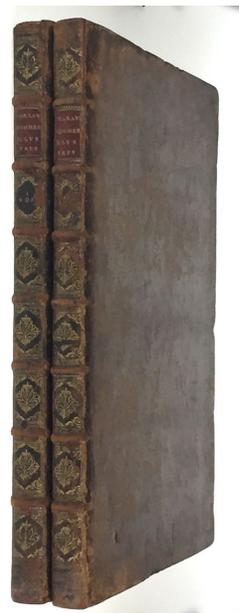
230. [Penfield, Edward] **A Bookplate for J. Henry Harper.** Superb and scarce bookplate designed by Penfield for J. Henry Harper. Gum remnants on back. Scarce. (#3756) \$275.00



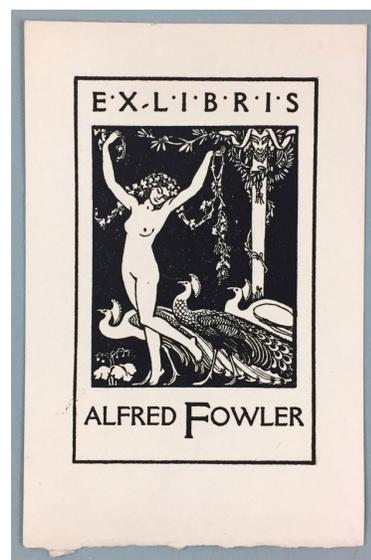
Scarce 17th Century Perrault

231. [Perrault, Charles] **Les Hommes Illustres Qui ont Paru en France.** Paris: Chez Antoine Dezallier, 1696-1700. First edition. Two volumes. Large folios. Contemporary full calf over boards, seven raised bands with morocco labels and the spines ornately gilt. Volume one: 100pp., 3ff., including table; Volume two: [2ff.], 102p., [1f.], with various mispagnations owing to

placement of portraits. A portrait of Perrault, and 202 portraits engraved in intaglio by Edelinck, Lubin, Van Schuppen and Duflos, including the two censored portraits of Arnauld and Pascal. First edition of this famous work, a wonderful copy with scuffing to calf covers, internally clean and bright. With contemporary owner inscriptions on both leaves opposite title pages: "Henry and Jane Birkbeck, April, 1820." (#3805) \$2,850

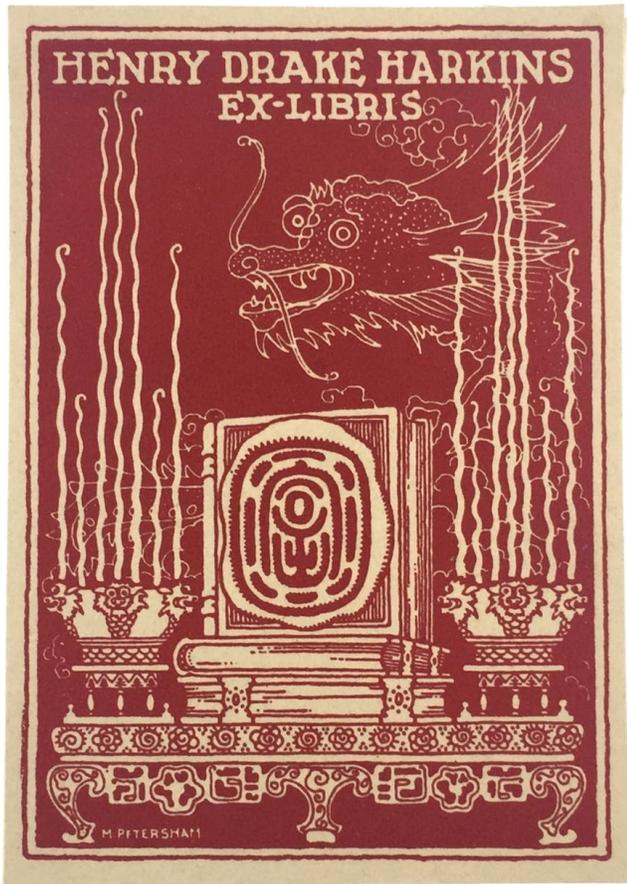


232. [Perrault, Charles] **Riquet With the Tuft.** Ipswich: Cowell's Anastatic Press, ca. 1870. 4to. Publisher's green blind stamped cloth, gilt lettering on cover. Illustrated throughout with charming woodcuts, some whole-page, by C. L. K. Some slight wear to covers, very good. Scarce. No copies located. (#3646) \$275.00



Rare Pissarro Bookplate

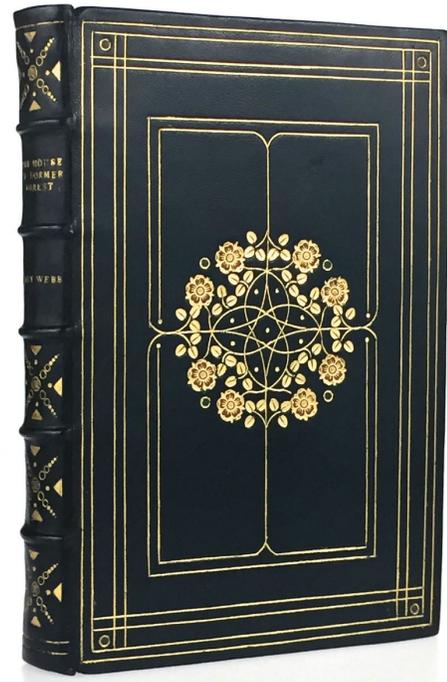
233. [Pissarro, Lucien] **Bookplate for Alfred Fowler.** Superb original printed bookplate (unused) by Lucien Pissarro for Alfred Fowler, of Kansas City, Missouri, USA, Editor and Publisher, author, and owner of firm of Alfred Fowler, Publisher; Editor of The Print Collector's Quarterly. Fowler amassed a fine collection of rare books, including Doves, Eragny, etc. On a 5 1/2 x 3 1/2 sheet with image size slightly less. Fine. Together with a small unused bookplate, plain paper: "The Doves Press/ Ex Libris/ H. Alfred Fowler. Scarce. (#3771) \$475.00



234. [Petersham, Maud] **Superb Bookplate for Henry Drake Harkins.** A superb color bookplate (brick red) with decorative illustration left in relief consisting of highly stylized images, dragon head, etc. Extremely scarce, printed on thicker card paper. (#3757) \$425.00

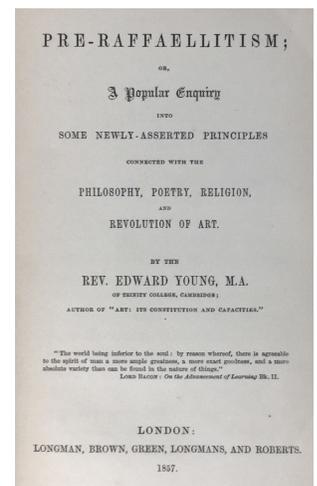
235. [Poster Lore- Ephemera] **Five Small Pieces of Ephemera** Two scarce color mini-poster supplements and three black & white supplements. The two, color supplements, measure 6 x 2 1/2" / 3 1/2. 1) "Hillyer Institute Industrial and Commercial Education, Hartford, YMCA... Season of 1895 and 1896 Evening Classes, etc." At bottom, "A Poster for the Hillyer Institute, by Wilber Macy Sotne. 2) "Bookmark designed by R. Cunningham... (both marked] Supplement to Poster Lore, February, 1896." Near fine. (#3774) \$175.00

236. [Powell, Anne] **Clifton, Caractus, Boadicea, and Other Pieces.** Bristol: Albion Press: Printed by Wansbrough and Saunders, 1821. First edition. Original drab boards with paper label on spine. Very scarce Albion Press title and work by Anne Powell. Small pen and ink vignette by an E. M. Prager added to title-page. 122pp. with added Notes and errata pages at end. A remarkable copy, corners chipped, spine with some wear, else near fine. (#2373) \$450.00



237. [Power, Annie- Fine Binding] Mary Webb; The House in Dormer Forest. London: Jonathan Cape, 1929. Beautifully bound by Annie Power (Anastasia Power), in full fine dark green crushed morocco with complex rectilinear ruled gilt patterning on both covers and central tudor rose motif connecting the ruling with swirling lines, onlaid red morocco floral design, gilt panels on spine. Annie Power 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. Attractive handmade endpapers. With Power's monogram gilt palet stamped in lower rear dentelle. Fine. (#3859) \$1,750.00

238. [Pre-Raffaellitism- Association Copy] Young, Rev. Edward. **Pre-Raffaellitism, E. T. Cook's Copy, biographer of John Ruskin.** London: Longman, Brown, Green, Longmans and Roberts, 1857. First edition. Original light peach cloth with superb black-stamped design on both covers and spine, gilt lettering on spine, brick red end sheets. E. T. Cook's Copy, the biographer of Ruskin who edited the 39 volume edition of his writings, from 1902-1911. Written in pencil on front pastedown, "E.T. Cook," and a later bookseller's notation on next



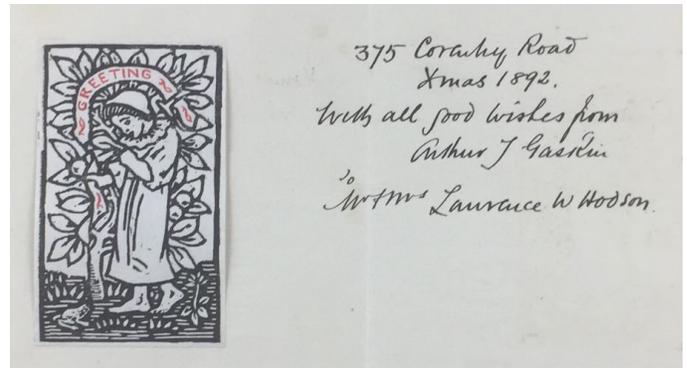
page with an arrow labeled "Assn. Copy." 317pp with copious ads at end. Covers slightly faded, a very nice copy of one of the earliest critiques on the burgeoning movement and a great rarity; seldom found in presentable condition. (#3703) \$1,200.00



Wonderful Georgie Gaskin Art on Marriage of Laurence Hodson

239. [Pre-Raphaelite Art- Georgie Gaskin] **Original Pencil Drawing for Laurence Hodson's Wedding by the wife of Arthur Gaskin, Bronze Medal, 1891.** Offered here is a superb original Pre-Raphaelite style drawing for the wedding invitation of renowned printer, collector and philanthropist, Laurence Hodson and Mary Elizabeth Belliss. The drawing is executed by Georgie Gaskin, before she married Arthur Gaskin, the latter a noted artist and illustrator and ally of Arts & Crafts and the Morris Movement. One matte, with two openings, an original pencil drawing signed G. C. France which was the artist's maiden name, before she married Arthur Gaskin. The wonderfully crafted and drawn invitation is illustrated with a border of interlaced sweet pea vines and blossoms, with cherubs holding each of the four corners of the central panel bearing the names and the location of the event, surrounded by the motto: "Poets are all who feel great truths and tell them. And the truth of truths is love." Matted together with a small original woodblock print in red and black by Arthur Gaskin, inscribed by the artist with a Christmas greeting to Mr. & Mrs. Laurence Hodson. TOGETHER with a printed example of the invitation, on card. Laurence W Hodson (1864-1933), founder of Birmingham University and Chairman of the Wolverhampton Art and Industrial Exhibition of 1902, was an ardent admirer, patron and friend of William Morris and his circle. Although he was neither artist nor craftsman himself, he was a good friend of the Morris family, Sydney Cockerell (the secretary of the Kelmscott Press). Arthur Gaskin, and his wife Georgie, were both talented artists and widely known in

art circles. Hodson lectured on the work of his friends, and was even sent a set of the 87 glass slides of Sir Edward Burne-Jones's illustrations for the Kelmscott Chaucer for use in one of his lectures. In fine condition. (The invitation drawing measures 5 1/2 by 7 inches, the reproduction is slightly reduced to 4 3/4 by 5 3/4 inches, and the Christmas greeting measures 4 1/4 by 7 inches). On verso, the drawing is inscribed by the artist with a denotation for exhibition, winning Bronze Medal: "Georgie E. Cave France/ Bronze Medal 1891 S.K." A wonderful piece of art and association. (#3726) \$3,850.00



Item 239

240. [Pre-Raphaelitism] Eulenberg, Herbert. **Die Pra-Raphaeliten.** Dusseldorf: P. Clasen, n.d. 12mo. Cream printed wrappers with superb Art Nouveau cover design, also appearing on title page and with another design at center on verso of cover. Printed on thin acidic paper. 48pp. Four photographic illustrations (on two pages) of paintings by Rossetti and Burne-Jones. Scarce. Very good. (#2442) \$150.00

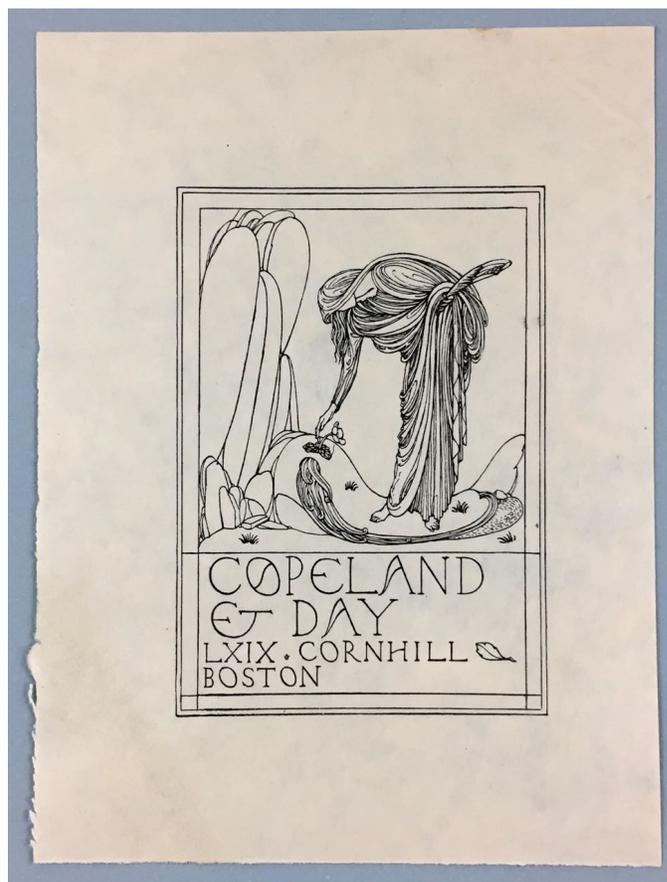




Gorgeous Louis Rhead Poster-like Watercolor

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

242. [Rhead, Louis]. [Rhead, Louis- Prospectus] **Scarce Meadow-Grass Pictorial Prospectus.** The fragile four-page prospectus for "Meadow-Grass" by Alice Brown, issued by Copeland and Day (Boston) in 1895 with superb full-size woodcut illustration on cover in bold Arts & Crafts style, by Louis Rhead. (#3758) \$275.00



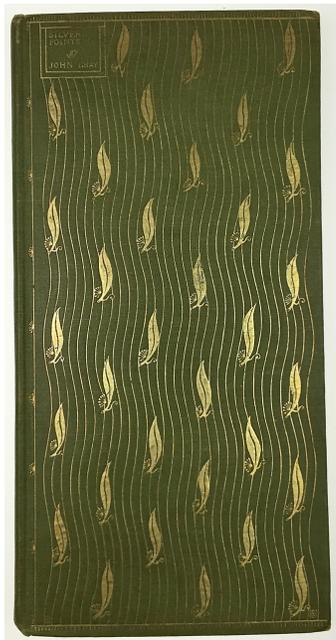
As Rare as Can Be!

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

difficult to find than a copy of *The Sphinx*. The design is very much in style with *The Sphinx* drawings and lettering. The 'O' and 'A's' in the bookplate have the same sort of curved lines." --Paul van Capelleveen, 234. "Copeland and Day Bookplate," see: charlesricketts.blogspot.com (#3775) \$1,250.00

244. [Ricketts, Charles- Landmark Nineties Title] **Hero and Leander**. London: Ballantyne Press and Sold by Elkin Mathews, 1894. Original exquisite full vellum boards with famous gilt stamped design by Charles Ricketts on both covers and spine. 220 Copies. Pictorial title and six illustrations designed and cut on wood by Ricketts and Shannon. Side and bottom edges untrimmed. One of the three "Pre-Vale" books, *Hero and Leander* is one of the truly distinctive Nineties' books, meshing illustration and binding. Superb full-page frontispiece and six half-page woodcut illustrations, woodcut initials and colophon device at end, by Ricketts and Shannon. "The effective small cuts combine the style of the early Florentine woodcut with the elongated Pre-Raphaelite figure style. To obtain unity of effect in this book, Ricketts drew all the designs on blocks, though half were of Shannon's invention." [from "The Turn of the Century," Houghton Library, 1970]. Near fine copy, unobtrusive foxing to frontispiece as almost always seen due to acidic pager, but without the brown-stippling foxing nearly always seen in this book opposite the paste-downs. With two bookplates, one tipped over the other. The one underneath is a nice Arts & Crafts bookplate of R. Strathern, and the one on top is W. S. Adams. (#2849) \$2,750.00

245. [Ricketts, Charles- Rarity] Gray, John. **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. Acclaimed as Ricketts' greatest book design and widely considered one of the high-points in 19th-century book design. Ricketts designs for *Silverpoints* pre-dated the Vale Press books, and were based on Aldine models, referring to the



elongated shape of the book as a "saddle book," an attribution harkening back to Persian sources. In 1899, Ricketts commented on the success of the book, "the cover of '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." A fine copy in superb cloth-backed, folding case with silver lettering on spine. (#2752) \$3,500.00



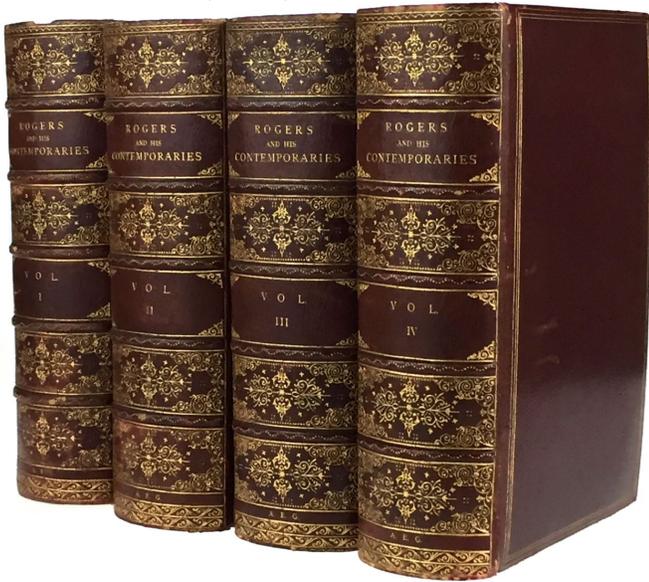
246. [Spare, Austin Osman]. [Ricketts, Charles; Vale Press Interest] **Group of Ten Original Drawings by Austin Osman Spare, mostly copies of Ricketts Designs**. Offered here is a collection of ten small original drawings by the noted English eccentric artist Austin Osman Spare, executed in pen and ink, mostly black, but one purple ink, comprising chiefly copies he has made of Ricketts (who was one of his main influences), and also Beardsley, Florence Lundborg, Pickford Waller and Whistler. All come from the same source. Spare published a couple of major books, including "The Book of Pleasure." Scarce and interesting compilation. (#3763) \$550.00

Extra-Illustrated with 287 Mounted Photographs

247. [Rogers, Samuel- Extra-Illustrated With 287 Mounted Photographs- Bound by McNamee] **Rogers and His Contemporaries**. Clayden, P. W. [London]: [Smith, Elder and Co.], [1889]. Four Volumes. A magnificent extra-illustrated copy of the 1889 two volume edition by Clayden, expanded to four volumes finely bound by MacNamee of Cambridge containing 287 mounted plates, about half of which are original and contemporary photographs, some of important authors and figures that Samuel Rogers knew and promoted,

247. [Rogers, Samuel]- Continued

such as Longfellow and Ruskin. Full brown morocco, ornate spines and large dentelles elaborately tooled, all edges gilt. A one-of-a-kind compendium of Samuel Rogers lore and information, chronicled in word, picture and photograph. Slight surface wear, a very good, tight set. Most scarce. (#3586) \$2,750.00



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

250. [Rogers, Bruce] Ecclesiastes or the Preacher. Boston: Houghton Mifflin and Company, 1911. First edition thus. Original red paper covered boards, gilt device on cover. #330 of 335 Copies Printed at the Riverside Press. With B/R imprint on colophon. Superb full-page title page and border designs throughout. In original black slipcase (broken). (#2078) \$225.00

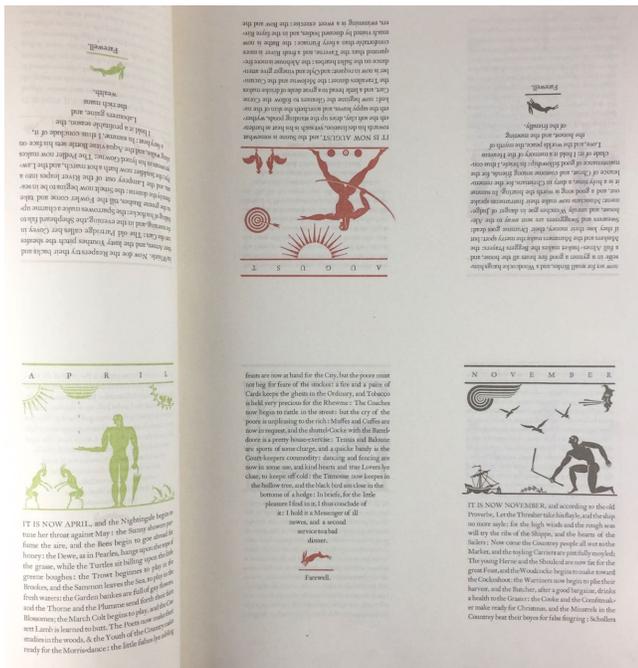
251. [Rogers, Bruce] Holiday Bulletin of the Books of Houghton Mifflin... Boston: Charles Lauriat Co, 1898. First edition. Original gray printed wrappers with cover designed by Bruce Rogers. Fully illustrated with photos and jam-packed with bibliographic information. Near fine. (#3778) \$150.00

252. [Rossetti D.G. Rossetti et Les Pre-Raphaelites Anglais. Paris: Librairie Renouard, Henri Laurens, ca. 1909. First edition. Original paper wrappers with red designs on cover, black lettering. 128pp. Packed full of full-page photographs of paintings by Pre-Raphaelite artists. Near fine. (#2455) \$125.00

Rossetti Family Bound Collection, Signed, Holograph Notes by William Michael Rossetti

253. [Rossetti Family- William Michael Rossetti's Copy, Bound Collection of Articles about Dante Gabriel Rossetti and Other Book Related Subjects. Twenty-three articles bound in one octavo volume. William Michael Rossetti's Copy, bound by him (as he did for a number of the family's books and monographs), signed by Rossetti on front end sheet and holograph "title-page" in his hand, listing 23 separate titles in the contents. Many





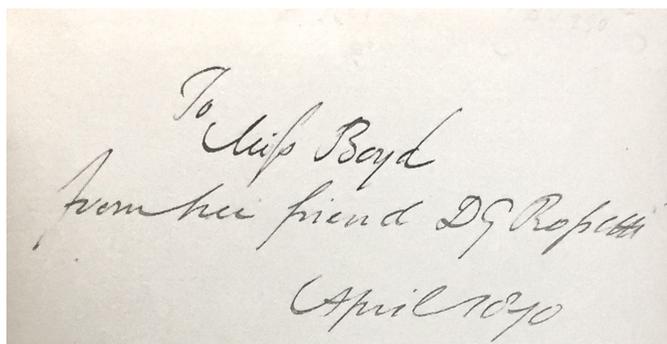
Unbound Sheets for Entire Book

248. [Rogers, Bruce- Unbound, Unfolded Sheets, the Complete Book] The Twelve Moneths. Folio size. Unbound and unfolded sheets, the complete book, "The Twelve Moneths," Clarke and Way, 1951, designed and signed by Bruce Rogers. Incomparable typography and color matching. Fine. Most scarce thus as unbound sheets. (#3764) \$550.00

illustrations. Selected articles from *The Bibliographer*. Volume I. January-December, 1902, *The Bibliographer*. Volume II, January 1903, *Frank Leslie's Popular Monthly*, October 1899, and others. Articles include the two part "Bibliography of the Works of Dante Gabriel Rossetti" by Michael William Rossetti, "A Pre-Raphaelite Mansion" by Theodore Child, "Some Notes on Mosaic Bookbindings" by H.W. Kent, "A Witch-Hunter in the Book-Shops" by George L. Burr, and several more. Recently bound in brown cloth, leather label on spine with titles in gilt: Miscellanies/ W.M. Rossetti/ DGR Biblio-/graphy &C.". Light stain on upper right corner of front cover; pencil check marks and occasional annotations, few smudges; otherwise in very good condition. (#2606) \$550.00

254. [Rossetti, Christina] **Speaking Likenesses**. London: Macmillan, 1874. First edition. Original brilliant blue fine-wove cloth with superb gilt-stamped illustration on front cover, lettering on spine, original dark brown endpapers. AEG. 96pp. Twelve exquisite full-page wood engravings by Arthur Hughes, amongst his finest work. This a fine copy, one of the nicest we have seen. (#2844) \$750.00

255. [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



A Superb Pre-Raphaelite Association Copy: Incribed by DGR to Alice Boyd, W.B. Scott's Mistress

256. [Rossetti, Dante Gabriel- Association Copy] **Poems**. London: F. S. Ellis, 1870. First edition. Original dark green cloth with famous gilt-blocked interlaced circle and flower design on both covers and spine. A wonderful and important ASSOCIATION COPY, signed presentation copy from the author inscribed "To Miss

Boyd from her friend D.G. Rossetti, April 1870" on half-title. Alice Boyd (1825-97) was a Pre-Raphaelite painter and the owner and occupant of Penkill Castle in Ayrshire, where she invited noted Pre-Raphaelite associate William Bell Scott for a visit, and soon thereafter, the two became inseparably and romantically involved (ca. 1860). Boyd, along with Scott, knew and invited the whole coterie of Pre-Raphaelite painters and poets for visits to the castle, chief among them, Dante Gabriel as well as his sister Christina. Dante and Boyd became good friends and many correspondences survive regarding their interaction.. 2 advertisement leaves and 8 further blank leaves at end, uncut, floral endpapers, very good copy of the scarce first edition. (#3661) \$4,750.00

257. [Rossetti, Dante Gabriel] **The Round Table Series**. Edinburgh: William Brown, 1887. First edition. Original green cloth with black stamped pictorial cover. Contains long essays on Rossetti, Ruskin, Elliot. and a few Scarce. Very good. (#3704) \$275.00

258. [Rossetti, Dante Gabriel] **The Staff and Scrip**. London: Messrs. Ellis at the Chiswick Press, 1908. First edition thus. 12mo. Original printed gray wrappers. 16pp. Originally published in 1856 in the Oxford and Cambridge Magazine. Fine. (#2434) \$125.00

259. [Rossetti, William Michael] **Democratic Sonnets (Volume 1 and Volume 2, Complete)**. London: Alston Rivers Ltd., 1907. First edition. Two separate books, Vol. I and Vol. II. Original dark green art stock wrappers with dark blue lettering on covers. 34pp., 32pp. Very scarce. Superb copies, near fine with the faintest of peeling at margins of spine, internally with some foxing in Vol. I. (#2031) \$350.00

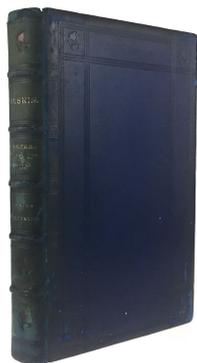


260. [Rowlandson, Thomas] **Chesterfield Travestie; or, School for Modern Manners**. London: Thomas Tegg, 1898. First edition. Handsome contemporary binding in full polished dark blue calf with ornate double gilt border design on both covers, ornate gilt spine with lettering. 10 hand-coloured engraved plates, two of which fold out into nearly 3x the width. Brown toning and staining, plates generally clean and bright. Tight copy; scarce Rowlandson title. (#3732) \$650.00

261. [Roycroft- 100 Copies] Schreiner, Olive **So Here Are the Dreams.** Aurora: Roycroft, 1901. First edition. 4to. Original publishers three-quarter fine brown crushed morocco, marbled boards, raised bands on spine with elaborate gilt detail. #90 of 100 Copies on Imperial Japan Vellum. Signed, "Roycroft" in gilt, front lower dentelle. Near fine. (#3802) \$350.00

Large Ruskin Grouping, Many Scarce, Signed

262. [Ruskin, John- Acland Family Copy] **Val d'Arno: Ten Lectures on Tuscan Art,** Sunnyside, Orpington, Kent: George Allen, 1882. Contemporary blue smooth calf, stamped in black, gilt spine. Signed on front free end sheet by S.A. Acland, "With loving Christmas wishes to [four names. various other Aclands]" ✱ Sir Henry Acland (1815-1900) was appointed Lee's reader in anatomy at Christ Church in 1845 and physician to the Radcliffe Infirmary. He met Ruskin while a student at Oxford and they became life-long friends. Acland also encouraged the study of art at Oxford and was instrumental in Ruskin's appointment as the first Slade Professor of Fine Art at Oxford in 1869. Covers slightly scuffed, internally fine with nice plates. (#3698) \$450.00



263. [Ruskin, John- Presentation Copy] **Aratra Pentelici. Six Lectures on Sculpture, Vol. III of 'The Works.'** London: Printed for the Author by Smith, Elder and Co.. Contemporary full blue polished leather, raised band, gilt spine, marbled end sheets. Signed and inscribed by the author "Henry Acland with John Ruskin's love, and gratitude, 29th January 1872" on front free endpaper. With Sarah Angelina Acland's bookplate and signed within, "Given to Robin in her memory, 1931." Plates throughout, some in color. ✱ Sir Henry Acland (1815-1900) was appointed Lee's reader in anatomy at Christ Church in 1845 and physician to the Radcliffe Infirmary. He met Ruskin while a student at Oxford and they became life-long friends. Acland also encouraged the study of art at Oxford and was instrumental in Ruskin's appointment as the first Slade Professor of Fine Art at Oxford in 1869. (#3697) \$650.00

Henry Acland
with John Ruskin's love,
and gratitude,
29th January
1872.

264. [Ruskin, John] **Ruskin and Modern Business.** Reprinted from "The Spectator," Feby. XVII, MDCCCC. London: The Press of the Guild of

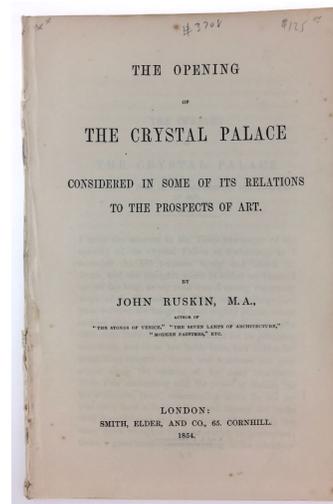
Handicraft, 1900. First edition. Original printed self-wrappers. 8pp. with nice woodcut initial colophon emblem. Very good. (#3706) \$125.00

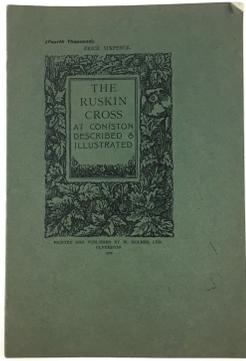


265. [Ruskin, John] **Ruskin Seated in Garden with Henry Acland.** Published by George Allen: Reproduction of photo of John Ruskin and Sir Henry Acland in the garden with the caption: "Professor Ruskin and Sir Henry Acland Bart From a Photograph taken by Miss Acland at Brantwood, August 1st, 1893. Swan Electric Engraving Co." Foxed at extremities. (#3710) \$125.00

266. [Ruskin, John] **Stray Leaves from John Ruskin.** 12pp. 12mo. Self wraps. No place. No publisher. No date. Privately printed. In 1892, Ruskin printed a private publication, "Stray Leaves from Professor Ruskin," similar to this one. Near fine. (#3705) \$125.00

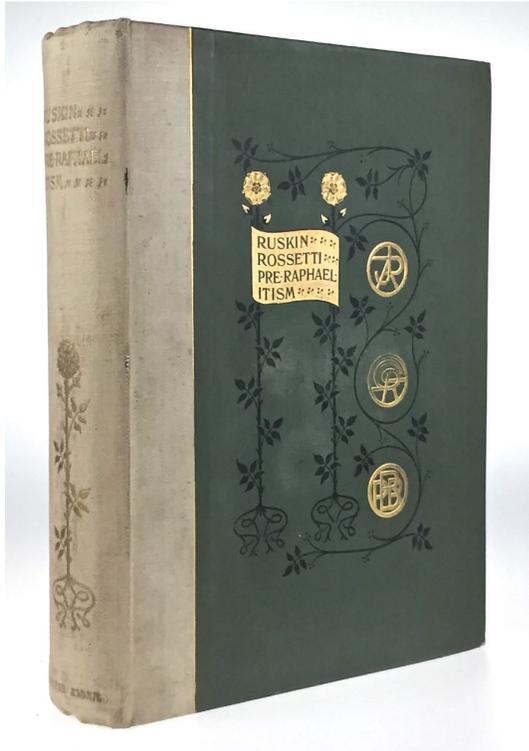
267. [Ruskin, John] **The Opening of the Crystal Palace.** London: Smith, Elder, and Co, 1854. First edition. Original wrappers, with covers. 22pp. A scarce and early monograph. (#3708) \$125.00





268. [Ruskin, John] **The Ruskin Cross at Coniston Described and Illustrated.** Ulverston: W. Holmes, Ltd., 1910. Original green printed wrappers with decorated cover border and illustration in black. Photos and illustrations throughout. Scarce. (#3707) \$125.00

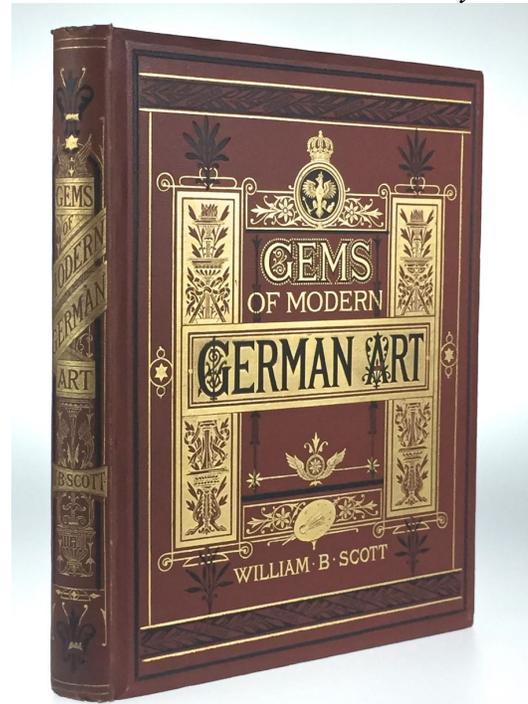
269. [Ruskin, Rossetti, etc.] Rossetti, William Michael (arr.). **Ruskin: Rossetti: Preraphaelitism. Papers 1854 to 1862.** London: George Allen, 1899. First edition. Thick quarto. Superb original publisher's binding, quarter beige cloth, green cloth with bold gilt and black stamped design. The scarce LARGE PAPER COPY, number 123 of 250 copies on handmade paper, frontispiece after D.G. Rossetti. Very good. (#3665) \$450.00



Limited Deluxe, Numbered XII

270. [Sandys, Frederick] **A Consideration of the Art of Frederick Sandys.** London: Archibald Constable and Co., 1896. First edition. Large folio (15 1/4 x 11 1/4"). Original beige cloth with superb bold gilt-blocked designs on front cover. LIMITED EDITION, ONE OF THE SPECIAL FEW BOUND SUCH, NUMBERED: XII. Superbly illustrated with plates of Sandys' work, including three photogravures. A fine copy of a most scarce volume featuring this acclaimed Pre-Raphaelite artist. (#1875) \$1,500.00

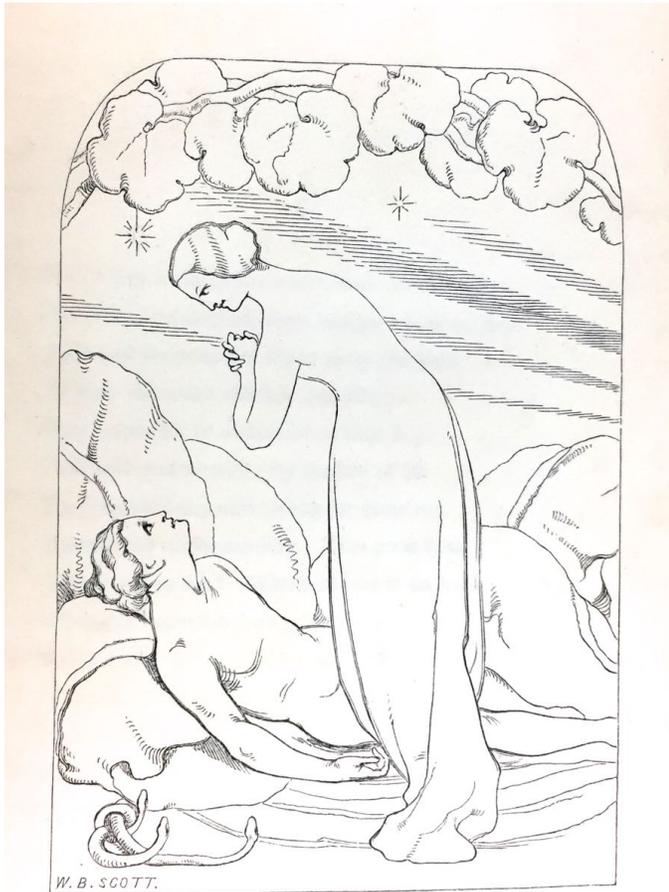
Two Scarce Association Copies, William Bell Scott Inscribed to his Mistress, Alice Boyd



271. [Scott, William Bell- Association Copy] **Gems of German Art.** London and New York: George Routledge and Sons, 1873. First edition. Superb original red-brown beveled cloth with ornate and gilt-blocked design on cover, also with black stamped designs, dark green end sheets. ASSOCIATION COPY, inscribed by Scott to Alice Boyd, his mistress and Pre-Raphaelite painter and supporter, on front free fly: "AB, from WBS (monogram signature) Affectionately, 1872." Printed on thick card paper, mounted full-page engravings throughout. AEG. Most scarce. Spencer Boyd's copy, Alice Boyd's brother, with his bookplate. Near fine, with uneven and loosened pages as often seen with gutta percha of this vintage (#3663) \$1,250.00

272. [Scott, William Bell- Association Copy] **Gems of Modern Belgian Art.** London: George Routledge and Sons, 1872. First edition. Superb original dark green beveled cloth with ornate and gilt-blocked design on cover, also with black stamped designs, red-brown end sheets. ASSOCIATION COPY, inscribed by Scott to Alice Boyd, his mistress and Pre-Raphaelite painter and supporter, on front free fly: "AB, Affectionately from WBS (monogram signature) December, 1871." Printed on thick card paper, mounted full-page engravings throughout. AEG. Most scarce. Spencer Boyd's copy, Alice Boyd's brother, with his bookplate. Near fine, with uneven issues as always with gutta percha. (#3662) \$1,750.00

273. [Scott, William Bell] **Illustrations to The King's Quair.** Edinburgh: T. & A. Constable, 1887. First edition. Original folio size folders (crudely backed in green tape), printed cover. Dedication and Essay by Scott, with six tissue-guarded large etchings mounted onto card sheets as issued. Vignette woodcut on title page, which is very heavily oxidized (i.e. brown toned). Good only copy of a scarce Scott title. (#3669) \$250.00

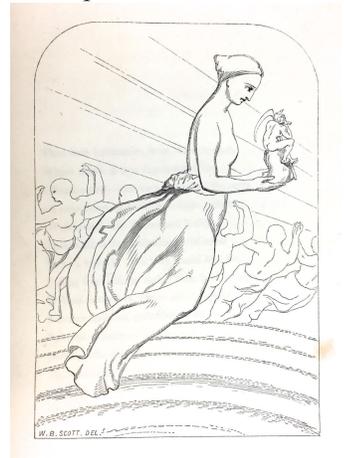


Item 274

Extremely Rare with Plates, One More Plate than Given by Colbeck, With Author's Corrections

274. [Scott, William Bell- Presentation, with Scarce Plates, Annoation] **The Year of the World.** Edinburgh and London: William Tait; Simpkin and Marshall, 1846. First edition. WITH FIVE SUPERB ENGRAVED WOODCUT ILLUSTRATIONS BY W. B. SCOTT (FEW COPIES HAVE THEM) AND THE ONLY COPY SEEN WITH FIVE. COLBECK DESCRIBES ONLY FOUR ENGRAVINGS. Per Colbeck, "Only the earliest copies contain the author's engravings, of which the supply appears to have become exhausted." This could explain why the few copies found with the engraving have less than this copy (i.e. the Colbeck Copy). As well, since inscribed in the year of publication, we know this is an early copy. Original drab boards with later brown cloth spine. Association Copy: Inscribed by Scott

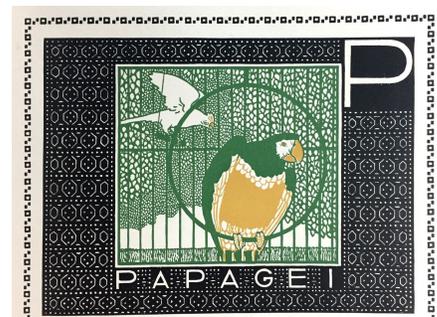
to Ralph Nicholson Wornum (1812-1877), English artist, art historian, and administrator and Secretary of the National Gallery, on front free endpaper: "R. N. Wornum, with the Author's Compliments, School of Design, Newcastle, 1846." With a number of corrections in the text, probably by Scott before presentation, as he was won't to do. The book was issued with and without plates, as many more copies were printed than number of illustrated plates. This copy with all five superb, illusory illustration. Small tear to free endsheet, very good.



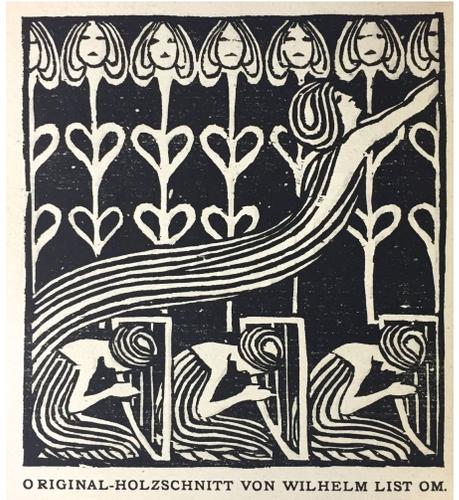
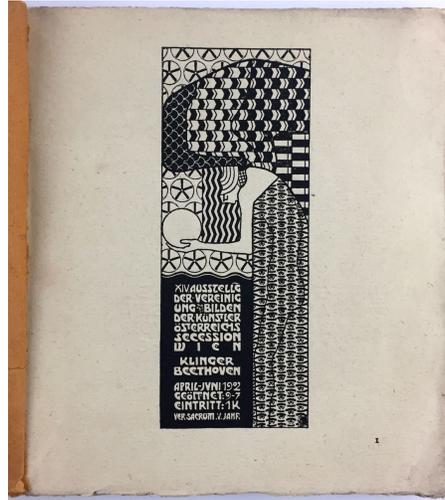
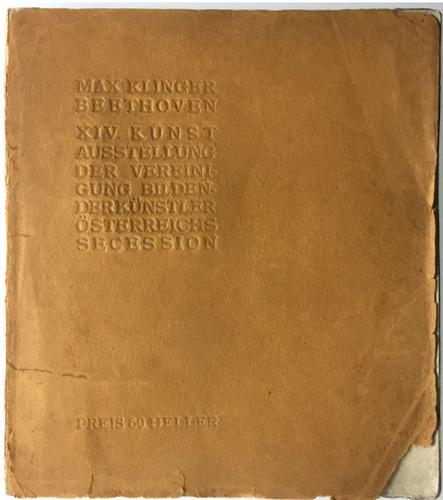
Bookplate of Kenneth A Loft. In nice modern cloth slipcase with folder insert. (#1276) \$3,250.00

Rare Collection of Stunning & Scarce Secessionist

275. [Secession, Vienna- Moser, Koloman, Josef Hoffman, Carl Otto Czeschka etc.] Moser, Koloman, Josef Hoffman, Carl Otto Czeschka etc. **Jung Wien.**

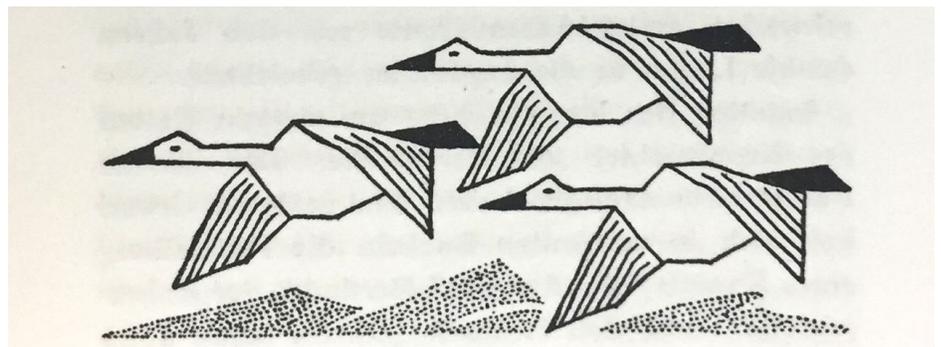


Ergebnisse aus der Wiener Kunstgewerbe-Schule (translated: "Young Vienna. Results from the Viennese School of Arts and Crafts"). Darmstadt: Alexander Koch, [1907]. 4to. Original brilliant white fine cloth covers with bold central design element containing Jugendstil typeface lettering in relief on front cover, ochre laid paper end sheets. Numerous illustrations of Viennese Secession designs by disciples of Josef Hoffmann, Koloman Moser, Carl Otto Czeschka and others, among them Carl Bauer, E. Wimer, Carl Witzmann, Franz Zeymer, Gustav Kahlhammer, and Karl Krenek. Several illustrations in gold and colors, including architectural models, and designs for decorative arts such as ceramics, textiles, book illustration, metalwork, and typography. Volume XII of the Kochs Monographien series *Entwürfe zu Architekturen und Flächen-Dekorationen Junger Wiener Künstler*. Scarce and distinctively Secessionist work in FINE condition. (#3734) \$2,500.00



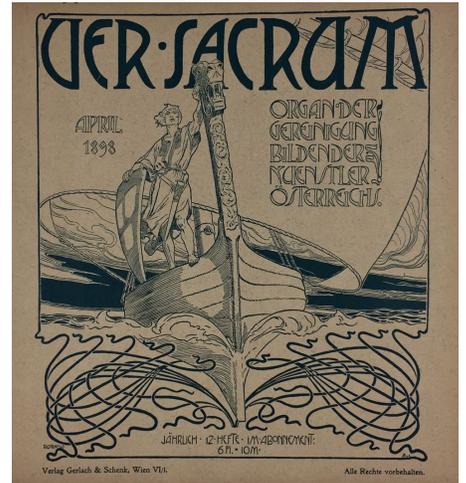
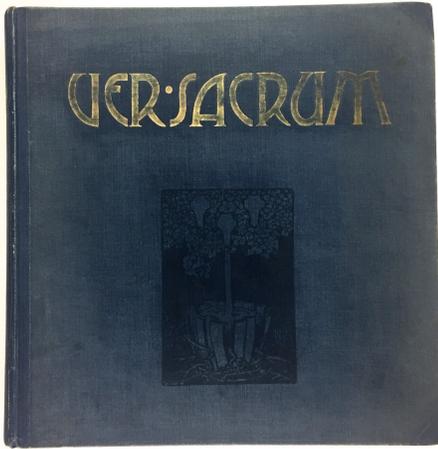
Excessively Rare and Important, Koloman Moser, etc.

276. [Secession, Vienna- A Pinnacle of Art in Wiener Werkstatte Tradition] **Ausstellung der Vereinigung Bildender Künstler Österreichs Secession.** Moser, Koloman; Moll, Roller, etc. Wien: Klinger, Beethoven, April-Juni, 1902. First edition. Original mustard wrappers with blind debossed lettering blocked on cover. An astoundingly stunning presentation of early Secessionist art, with an introduction by Ernest Stöhf. Printed in woodcut in bright mustard/orange and black, including 16 full-page plates (9 printed in black and orange) by Ferdinand Andri, Rudolf Jettmar, Friedrich König, Max Kurzweil, Maximilian Lenz, Wilhelm List, Elena Luksch-Makovsky, Karl Moll, Koloman Moser, Felician Freiherr von Myrbach, Emil Orlik, and Ernst Roller, 83 initial letters (2 in black and yellow) by Moser and others. 85, [13] pages. Of extreme rarity. Moderate toning and edge wear, lower outer front cover chipped, smaller chips to other corners; first signature loose from binding; beautiful custom clamshell box lined in orange paper and with mounted copy of the pictorial title-page. Kallir, page 123. Vienna, 1902. (#3645) \$4,500.00



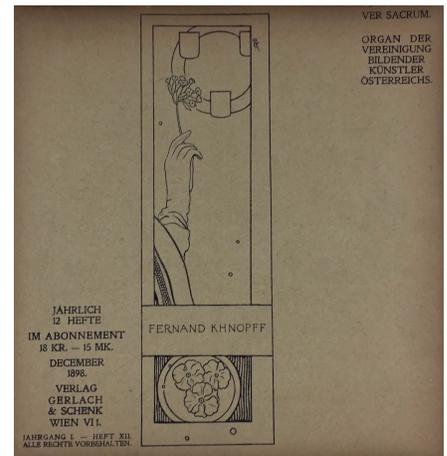
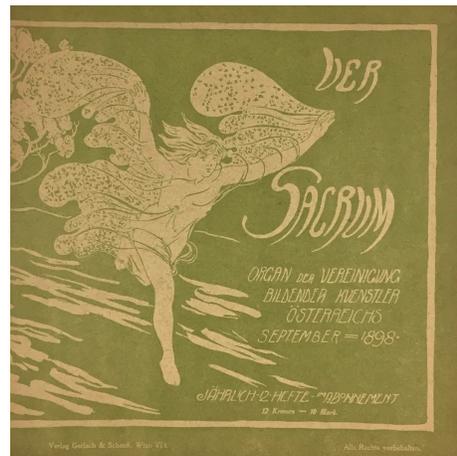
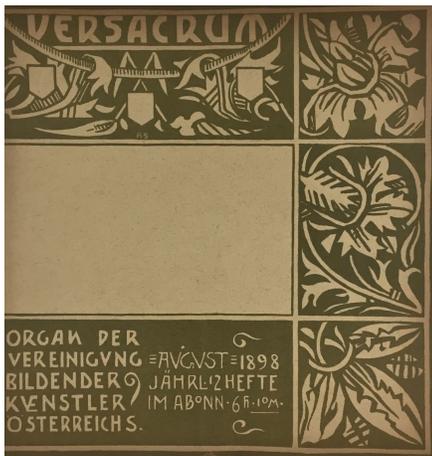
Wonderful!

277. [Secession, Vienna- Only Copy Found] **Brigitte.** 12mo. Original publisher's limp vellum with superb Secessionist style gilt stamped covers comprising stylized flame motif, and designs surrounding lettering, illustrated endpapers with similar design motif. Leipzig., Poeschel & Trepte, ca. 1910. Exquisite Secessionist and Art Nouveau illustrations, one full-page illustration at end, vignettes and border designs in text. 32pp. Some memorable and unique expressive designs presented here in this remarkable Secessionist narrative about the glass painter Jakob Griesinger. No other copies located in the marketplace. Very good. (#3791) \$1,750.00



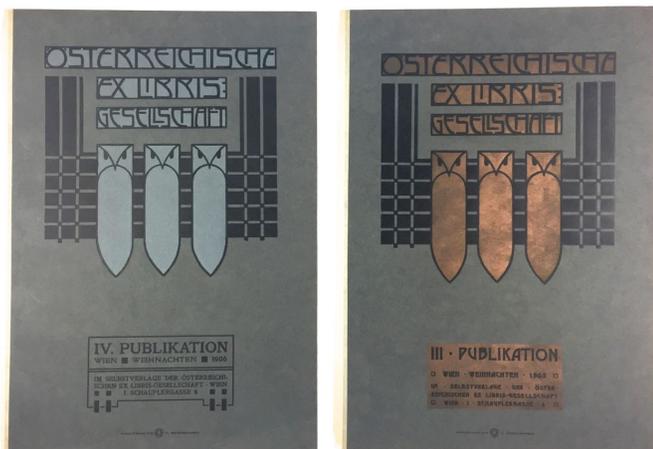
Official Vehicle of the Vienna Secession, The First Year, in Publisher's Cloth

278. [Secession, Vienna] Moser, Koloman, Hoffman, Josef, Liebermann, etc. **Ver Sacrum; 12 Issues for 1898, Bound as Issued by Publishers.** Vienna: Gerlach und Schenk, 1898. First edition. Square folio. 12 issues (including Sonderheft, special issue) for 1898, as issued, in publisher's thick navy blue cloth (rebacked, hinges reinforced). The most distinctive vehicle for artists and authors of the Secessionist movement, the twelve issues are jam-packed with exquisite lithographs, color and black-and-white plates, etc., by such noted artists as Gustav Klimt, Koloman Moser, Josef Hoffmann, Max Liebermann, Alfred Roller, and numerous other artists. The complete first annual of the famous Secessionist magazine, *Ver Sacrum* (Sacred Spring), the publication which marked the official expression of the style, mood and visual representation of the Vereinigung Bildender Künstler Österreichs, the group responsible for the Vienna Secession movement. It was published between 1898 and 1903; after 1900 it became a publication for members only. The contributors providing artwork for the magazine's covers and also taking editorial responsibility, from the outset, *Ver Sacrum* was one of the most prestigious and influential periodicals of the time. In addition to the Viennese artists Gustav Klimt, Koloman Moser, Josef Hoffmann, Joseph Maria Olbrich, Alfred Roller, and Sandor Rosenfeld, foreign artists such as Alphonse Mucha and Fernand Khnopff also designed covers; as well, articles written by important literary figures of the day were commonplace. A wonderful copy of the complete first year, rarely seen in the original publisher's cloth. Very good, with scattered soiling and rubbing to gilt title; original pictorial wrappers and endpapers bound in, scattered light soiling, mild creasing and the usual toning. (#3643) \$4,500.00



279. [Secession, Vienna] Dachauer, Wilhelm **Ausstellung Der Wiener Secession. Oktober, November, 1919.** Wien: A. Berger, 1919. First edition. Printed wrappers with superb cover illustration by Wilhelm Dachauer in iconic Viennese Secession style. Rare exhibition booklet showing early work in photo and lithographic reproduction of many of the secessionists. Very good. Most scarce. (#535) \$425.00

280. [Secession, Vienna] **Geschichte der Modernen Kunst; Oesterreichische Kunst.** Leipzig: E. A. Seemann, 1902. First edition. 4to. Two volumes. Original flexible gray linen over card. Each volume with exquisite Secessionist/Jugendstil style border motifs in red, stamped in gilt on front covers. Fully illustrated throughout in black and white. Some slight wear to fragile covers, internally very good with some light wear. Scarce. (#3848) \$350.00



281. [Secession, Vienna] **Two Covers, Weihnachten.** Two Covers for Oesterreichische, Ex Libris, Gesellschaft. Publikation, Wien, Weihnachten, 1905 and 1906. Printed on thick dark gray card paper, in brown and black. Striking pair. Scarce. Suitable for framing. (#3738) \$1,225.00



282. [Seidmann-Freud, Tom] Seidmann, Freud. **Das Wunderhaus.** Berlin: Herbert Stuffer, 1929. 6-10 Thousand. Original color pictorial paper covered boards, blue cloth spine. Eight superb color moveable, transforming or otherwise

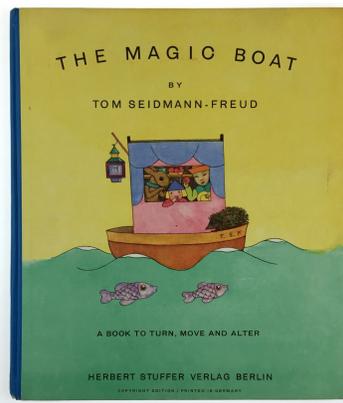
magical full-page plates, including, turn tabs on title page; a color card which can be laid over the illustration, blocking out some of the image and extending other parts; full page of 16 images and a cutaway piece of labeled paper which blocks out all but four related

images; another similar page used to lay over and change words in a story; two intricate pull away pictures, revealing other stories; rolling wheel which changes images in a window of a delightful neighborhood scene. An amazing survival, a fine copy of a wonderful children's moveable and transformation book. (#3376) \$2,500.00



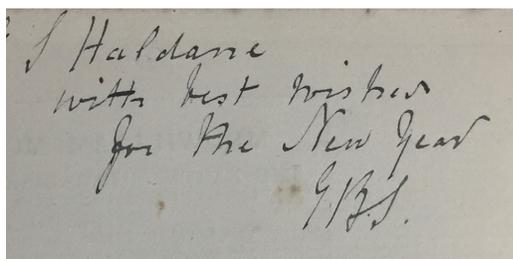
283. [Seidmann-Freud, Tom] Bergengren, Ralph. **David the Dreamer, His Book of Dreams.** Boston: The Atlantic Monthly Press, 1922. First edition. Oblong quarto. Original fine green buckram cloth with color pictorial insert on front cover, bold gilt lettering and designs. 67pp. Pictorial endpapers. Cover insert, decorative title page and 10 superb full-page color plates by Tom Seidmann-Freud (Martha Gertrude), widely considered one of the most innovative and creative illustrators of the Avant Garde art movement in Germany; her work was widely sought and highly prized at the time and obviously also to this day. A wonderful copy, fine. (#3377) \$2,500.00

Fine in Remnants of Original Glassine Wrapper



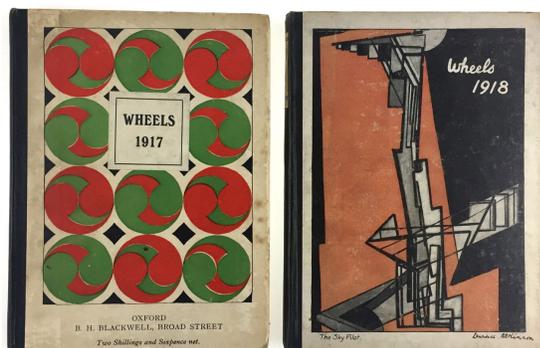
284. [Seidmann-Freud, Tom] **The Magic Boat; A Book to Turn, Move and Alter.** Berlin: Herbert Suffer, [1935]. First edition. Original color pictorial paper covered boards, blue cloth spine. In remnants of original glassine dust wrapper. An extremely fine copy, the nicest by far we have ever seen, and perhaps the finest available in

many years. With the “lay-over” sheet at end in folder, used to isolate various pictures. Also with the original red glassine transparent sheet used to isolate certain components in a picture and make others disappear. Six full-page color illustrated pages, featuring: “The Wonderful House,” a pull-tab moving windows of a house revealing different occupants, five different sets: Evening, Afternoon, Lunch, Morning, Early Morning; a rotating wheel revealing various figures crossing a bridge as well as occupants in a boat; “Grand Theatre” which has three pull-tabs, one which opens the window, and the other two (Gentleman and Punch) reveal different figures. A rare opportunity to obtain the best of the best. One of the truly greatest movables of the 20th Century. (#3375) \$3,750.00



George Bernard Shaw Association Copy

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



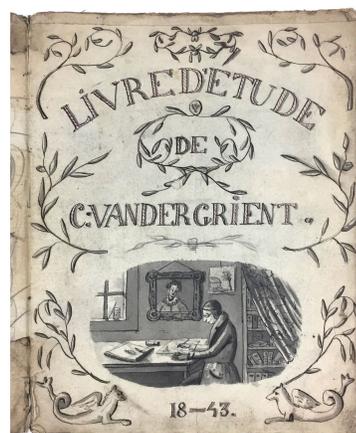
286. [Sitwell's Early Primary Literary Vehicle] Huxley, Aldous, Sitwells, Osbert, etc. Sitwell, Edith, editor. **Wheels, 1917, “Second Cycle,” [together with] Wheels, 1918, “Third Cycle.”** Oxford: B. H. Blackwell, 1917; 1918. First editions. Two separate volumes, cloth backed color pictorial paper covered boards (by C. W. Beaumont). “Wheels,” a primarily vehicle for Edith,

Osbert, and Sacheverell Sitwell's early entry into the modernist literary scene. Most of the poets for *Wheels* were friends of the Sitwells: Helen Rootham, Nancy Cunard, Iris Tree, Aldous Huxley, and Wilfred Owen. The few works of visual art in the magazine show connections to Futurism and Vorticism. Two of the scarce early works, very good with corners bumped, sl. cover wear. Both signed by “Herbert Cave.” (#3801) \$525.00



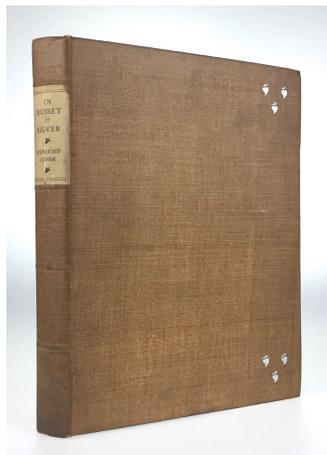
Fascinating Sixties Collection, Printed in Prague

287. [Sixties Prague- A Small Collection of Twelve Art/Press Books Printed in Prague in the 1960's]. Most around 3 x 3 inches, in original color pictorial slipcases, fine. Wilde, Oscar. *Balada Ozalari V Readingu* (Ballad of Read Gaol), Praha, 1967, Odeon (2 copies); *Kytice Balad*, Praha, 1965, Spisovatel. Rimbaud, Arthur, *Verse*, Praha, 1959, Nezval. In full fine decorated calf; *Jehelnicek*, 1962, Kvety. Dec. calf; *Lorca, Federico. Cikanske Romance*, Praha, 1962, Krasne Literatury, full dec. calf; and six more. A very nice mini-collection, replete with woodcut illustrations, decorative covers, all illustrative of the art of the 1960's. (#3788) \$375.00



288. [Sketchbook- 19th Century] **Livre D'Etude de C. Vandergrient**. 1843. Original color patterned handmade paper wrappers, blue paper (applied) spine. A superb mid-19th Century sketchbook with mock title page and full of nice sketches, some quite handsome and some rather crude, by the same artist. Ink, pencil, watercolor. Binding shaken, internally very good. (#3784) \$1,250.00

289. [Smith, Jessie Wilcox] **Bookplate for Florence Baylis.** Rare bookplate by Jessie Willcox Smith designed for Florence McDonald Baylis. Signed in the print, 1908 (#3755) \$225.00



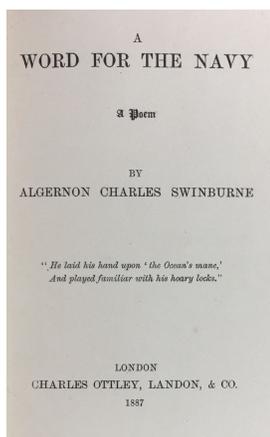
290. Gosse, Edmund. [Stone & Kimball- Large Paper, 1 of 75 Copies] In **Russet & Silver.** Chicago: Stone & Kimball, 1894. First edition. LARGE PAPER COPY. Original publisher's brown polished buckram with narrow bands at spine, three heart-shaped emblems at each of the four outside cover corners, front and back, original printed label on

spine. A remarkably well-preserved copy of the scarce Large Paper, #13 of 65 paper copies of an edition of 75 copies. Near fine. Scarce thus. (#3605) \$425.00

291. Ford, Julia E. [Solomon, Simeon] **Simeon Solomon, An Appreciation.** New York: Frederic Fairchild Sherman, 1908. First edition. 4to. Green cloth, gilt cover with design. A partial list of paintings and photographs, extracts from "Vision of Love," etc. Very good. Scarce. (#3664) \$250.00



Some Very Scarce Swinburne

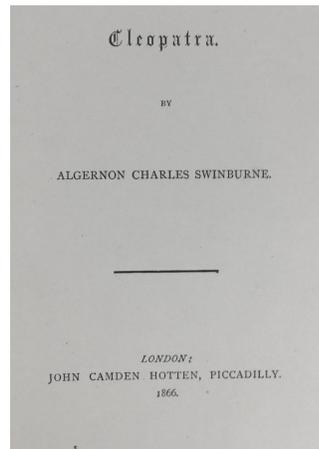


292. [Swinburne, Algernon Charles- One of 25 Copies] **A Word for the Navy, a Poem.** 16pp. Original blue-green printed wrappers, title on cover, preserved in modern cloth folder [Todd 299f, a forged "Ottley" printing], printer's imprint at end, T. Rignall, Printer, Whitefriars, March, 1887. A very fine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

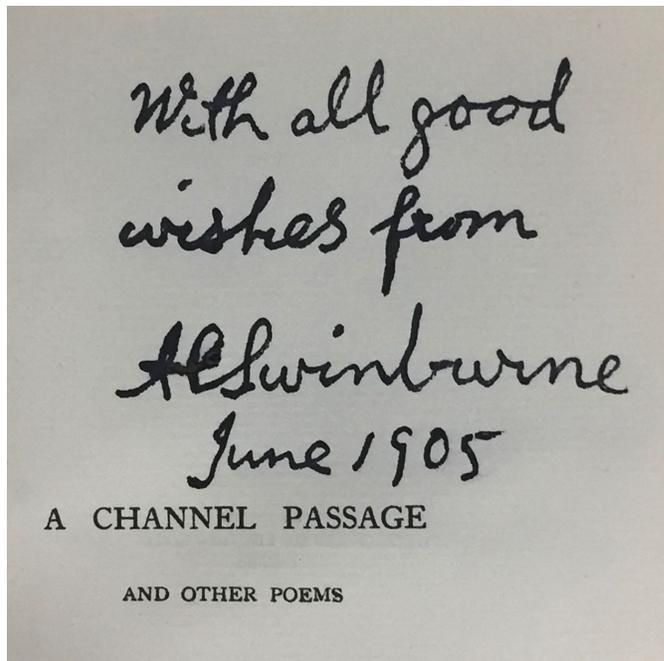
293. [Swinburne, Algernon Charles] **A Word for the Navy.** London: George Redway, 1887. First edition. Original gray printed wrappers with lettering for title, author and publisher on cover, as well as vignette of boat on sea. No. 155 of 250 Copies. Scarce. (#3690) \$375.00

Scarce Forgery

294. [Swinburne, Algernon Charles- Forgery] **Cleopatra.** London: John Camden Hotten [Richard Clay], 1866 [1888]. Original buff wrappers with no printed writing. A scarce forgery [Todd 292f, "probable forgery"], printed by Richard Clay, c.1888. Near fine. Scarce in fragile wrappers. (#3691) \$325.00



295. [Swinburne, Algernon Charles] **Poems and Ballads.** London: Edward Moxon & Co., 1866. Original green beveled cloth with gilt lettering on spine. The rare first edition, first issue, with Moxon imprint, 8pp., reviews at beginning. Slight foxing, a near fine copy, preserved in cloth folder and housed in 19th Century full calf slip-case (worn) with pull-off top. Scarce thus. (#3659) \$350.00



Item 296

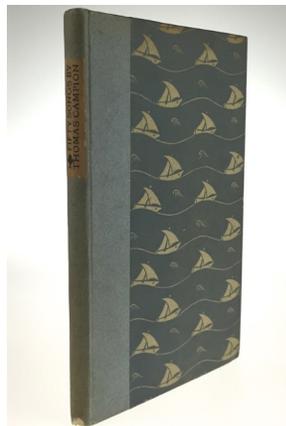
296. Swinburne, Algernon Charles. [Swinburne, Algernon Charles- Inscribed] **A Channel Passage and other poems.** London: Chatto & Windus, 1904. Second edition. Bound in contemporary burgundy calf, gilt, by Zaehnsdorf, spine elaborately gilt, t.e.g., others uncut. Signed and inscribed by the author on half-title, "With all good wishes from A. C. Swinburne, June, 1905." on half-title (causing small hole and resultant ink mark on title beyond). Book is near fine, rubbed at edges. (#3660) \$450.00

297. [Swinburne, Algernon Charles] **Five Letters from Stepane Mallarmé to Algernon Charles Swinburne.** London: Privately Printed, 1922. Hazzel, Watson for Selwyn and Blount. Original blue printed wrappers, uncut. One of 30 Copies Printed for Private Circulation. 16pp. Fine. Scarce. (#3694) \$275.00

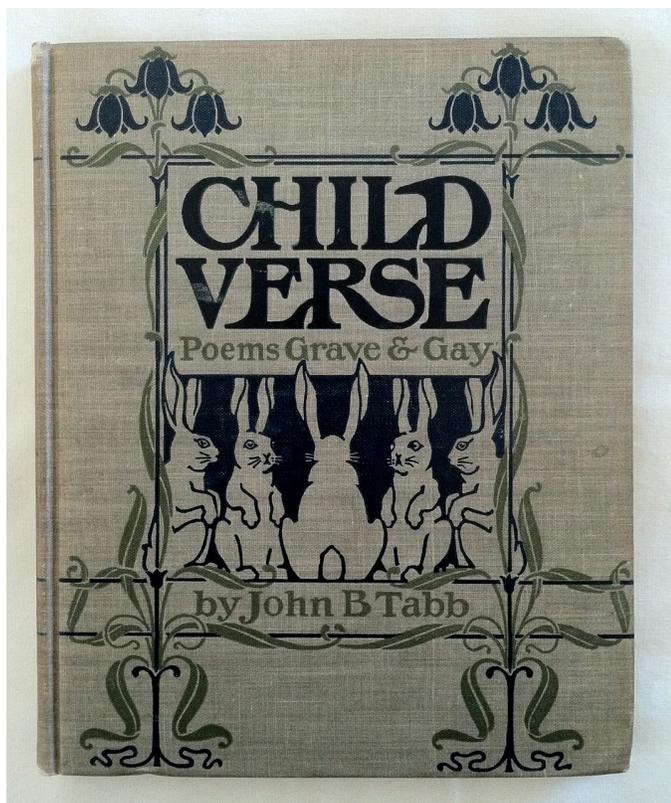
298. [Swinburne, Algernon Charles] **Unpublished Verses, "In the Album of Adah Menken."** np, 1866 [c. 1888]. Brown paper wrappers, 4pp., [Todd 304p, "piracy"], 1866 [c.1888]. A very scarce brief monograph. Adah Menken, the actress, was the intimate friend of several notable literary men of the time, most notably, Swinburne, and also Charles Dickens. Most scarce. (#3693) \$225.00

299. [Swinburne, Charles Algernon] Shepherd, Richard Herne. **The Bibliography of Swinburne.** London: George Redway, 1887. New Edition. Original full vellum over boards, gilt ruling and lettering on cover and spine. 49pp. 250 copies on handmade paper. Very good. (#2427) \$125.00

Dykes Campbell taken from the suppressed poems of 1830 (Poems, Chiefly Lyrical) and 1833 (Poems) which Tennyson had omitted from the 1842 edition. Tennyson had sued to keep the book from publication and reportedly only about 50 copies were eventually published. A fine, uncut and unopened copy. (#1282) \$550.00

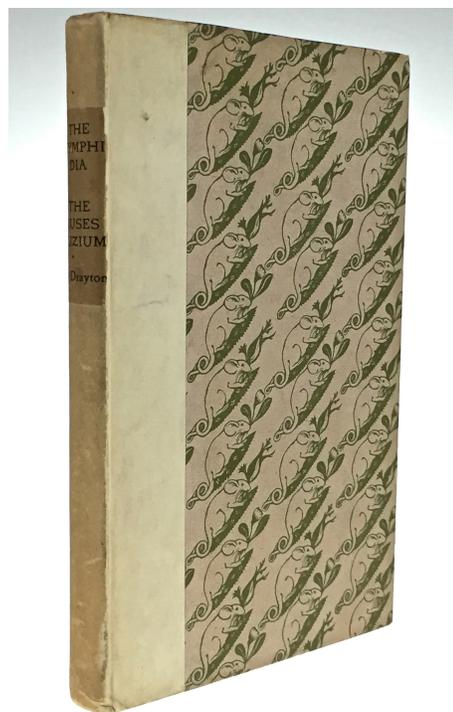


302. [Vale Press] Campion, Thomas. **Fifty Songs by Thomas Campion.** London: Hacon & Ricketts, 1896. First edition. Original color pictorial paper covered boards with wonderful repeating sailboat design by Charles Ricketts. 210 copies, wood-engraved borders, entire book designed by Charles Ricketts. Rarely seen in this condition. Housed in blue cloth folders and marbled paper covered boards slipcase with gilt morocco label. A fine copy. (#2759) \$575.00



300. [Tabb, John B.] **Child Verse, Poems Grave and Gay.** Boston: Small, Maynard & Co., 1900. 8vo. Light green cloth with delightful cover illustration of bunnies. Illustrated endpapers, decorative title with design motif. originally published in 1899. Very good. (#224) \$135.00

301. [Tennyson, Alfred Lord] **Poems (Privately Printed).** Privately Printed, 1862. Original blue printed wrappers. 112pp. The scarce pirated edition, edited by J.

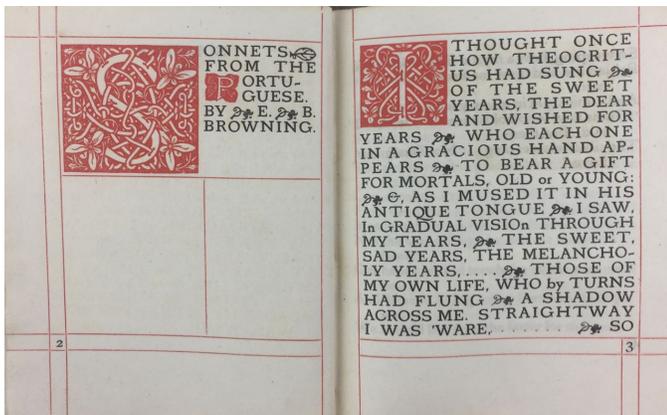


303. [Vale Press] Drayton, Michael. **Nymphidia and the Muses Elizium.** London: Hacon & Ricketts, 1896. First edition. Original paper covered boards with one of Ricketts' most endearing covers, a repeating design of mice with sprigs in green on both covers, white paper spine, paper label on spine. Exquisite 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



304. [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 label in red on cover and spine. A handsome 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

305. [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



306. [Vale Press] Browning, Elizabeth Barrett. **Sonnets by E. B. B.** London: Hacon & Ricketts, 1897. First American edition. 12mo. Original gray paper covered boards, paper labels on cover and spine. Printed in red

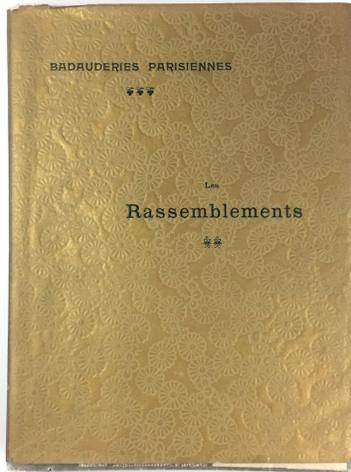
and black initials and ruling designed by Charles Ricketts. A scarce Vale Press title. Inscribed by contemporary owner, "A Happy Xmas, 1897, E.H." Exceptional copy with minor fading to outer covers, near fine. Housed in attractive blue folding case with marbled paper on the interior. (#2810) \$650.00



upon the height of the mountain, even as a dolphin is left stranded on quicksands by the waves of Amphitrite.
 My gaze roved freely and pierced to immense distances. Like an ever humid sea-

307. [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

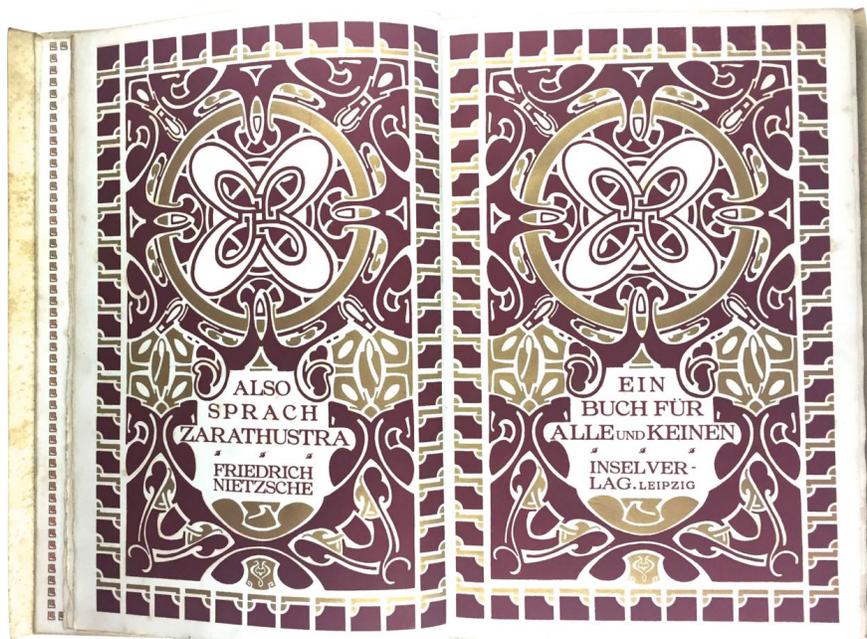




Vallotton's Unforgettable Images, Excessively Rare, in Original Printed Gold Dust Jacket

308. [Vallotton, Felix] Uzanne, Octave. **Les Rassemblements: Physiologies de la Rue**. Paris: Henri Floury, 1896. First edition. Thick octavo. Original wrappers designed by Vallotton (front cover of which is pictured above in the middle position) with wrap-around illustration and text printed in brown, as well as exceedingly scarce publisher's printed dust jacket of gold floral-patterned paper (first photo above). Title-page in black and plum. 33 stunning and famed wood engravings by Felix Vallotton; text vignettes by François Courboin. Number 113 of 200 copies printed for subscribers of les bibliophiles indépendants. From a total edition of 208. Completed for printing of the Independent Bibliophiles in April, 1896, under the direction of Octave UZANNE, man of letters and French editor (1851-1931). Felix Vallotton (1865-1925), Swiss/French painter and printmaker, was an extremely important figure in development of the modern woodcut. He was closely associated with Bonnard and Vuillard, and is noted for his interpretive, avant-garde woodcut designs. A fine copy, virtually unused, in the original scarce publisher's dust jacket. Rarely seen in this unused condition. (#3735) \$5,500.00

Van de Velde's Monumental Art Nouveau Design



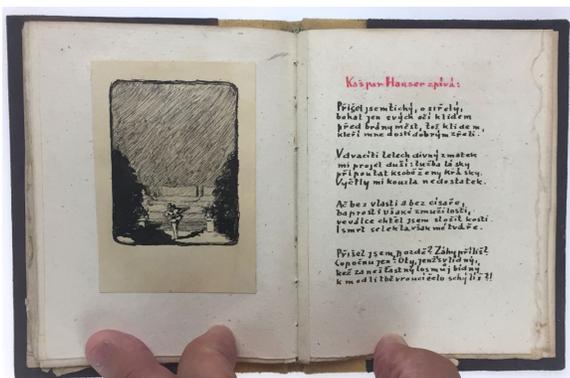
309. [Van de Velde, Henry- Art Nouveau Printing Highpoint] Nietzsche, Friedrich. **Also Sprach Zarathustra**. Leipzig: Drugulin for Insel-Verlag, 1908. First edition thus. Folio. Original stiff vellum with yapp edges with old gilt vignette on front cover, spine gilt with lettering surround by thick gilt-blocked design, after designs by Henry van der Velde. Limited to 430 Copies, to which this is number 265, printed the colophon in gold. A lavish and thoroughly Art



Item 309- Van de Velde- Continued

Nouveau production featuring some of the best work by Henry van der Velde, Belgium architect and designer, who is considered the originator of the Art Nouveau style, characterized by extended and stylized lines depicting natural subjects such as trees, flowers and human figures. A large book, measuring 10 x 15 inches and an inch and a half thick, featuring a double-page ornamental title, printed title with vignette, each part with separate title, head- and tail-pieces, all printed in purple and gold, all after designs by Henry van der Velde. The text is printed in black and gold, type designed in 1900 by G. Lemmen and Count Harry Kessler. Also *Sprach Zarathustra*, Nietzsche's literary and philosophical masterpiece, consists of four parts, which were published between 1883 and 1885, however the complete work did not appear until 1892, and received little attention during his lifetime. Printed on handmade Van Gelder-Bütten paper with the signet of the Weimar Nietzsche Archive designed by van de Velde as a watermark. Henry van de Velde took over the entire process of book production

from design to running of the press. Harry Graf Kessler had already occupied himself with the production of a luxury print of Nietzsche's Zarathustra in 1897 and, quite soon, commissioned Henry van de Velde, whom he had met in November 1897, with a design and Georges Lemmen with the development of the writing. "Thus Zarathustra (1908) came to be printed for the Insel publishing house in the three colors black, purple and gold, monumental in the format of the folio-size binding, monumental in the typographical beauty. [...] The decorative double title underlines [...] van de Velde's intention to impose an artistic form on the object book that gave this life. [...] The recourse to the texts of Nietzsche was, incidentally, closely related to the appointment of van de Velde to Weimar." –excerpt from old German auction record (translated). A wonderful copy, the binding in near fine condition with a slight weakening to small portion of upper outside joint, usual soiling, internal hinges solid with no signs of starting or weakening. Apart from minimal brown toning to preliminary pages, a fine copy internally. Certainly one of the more beautiful and significant illustrated press books of the period, if not since then. (#3636) \$9,500.00

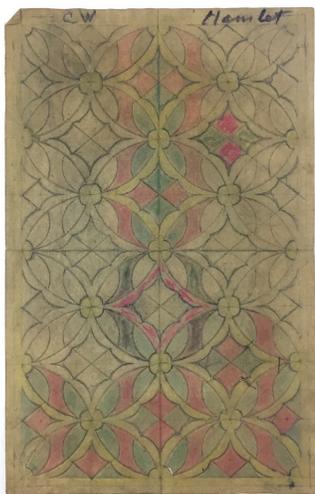


310. [Verlaine, Paul] "Paul Verlaine, Basne." 12mo. Fascinating book printed in Czech, with superb etchings mounted onto handmade paper. Full publisher's two-tone color (purple and beige) gilt vignette on cover, pen and ink embellishments throughout. No publisher given. In paper slipcase. (#3796) \$250.00



311. [Vogeler, Heinrich] **An Uncut Bookplate of Ida Perutz, designed by Vogeler and Hand-Initialed.** Superb bookplate designed by Heinrich Vogeler and initialed in the plate, as well as in pencil by Vogeler beneath the image. Printed on large sheet (Japan Vellum) measuring 6 x 8 inches; the impressed image measures slightly smaller than 3 x 3 inches. A wonderful image, designed for Ida Perutz. Most scarce thus. Near fine. (#3627) \$1,250.00

Original Binding Design Art

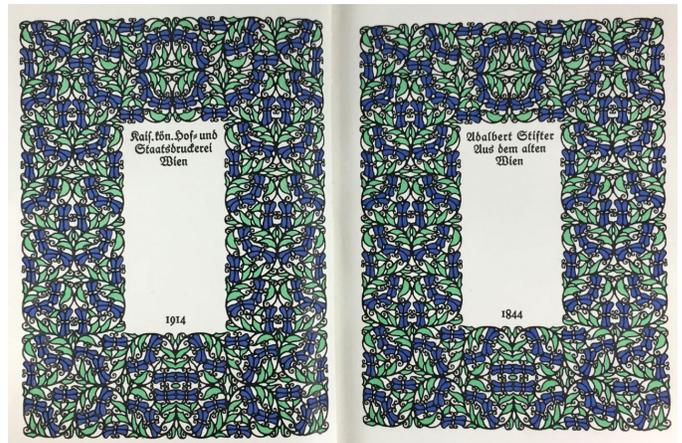


312. [Walters, Curtis-Original Study Design for Binding] **Original Maquette for Hamlet.** This is the original mosaic pattern maquette for Walter's magnificent and ground-breaking mosaic binding on Shakespeare's, "The Tragedy of Hamlet, Prince of Denmark," which was published in 1933. The intricate interlocking design, executed by Walters on a single sheet of light brown art paper (5 x 8 inches), has been impressed in, and then some areas have been colored in light red, light blue and

darker blue. Walters has signed the piece at the top, "CW," and "Hamlet," and the verso (which has a few pencil additions) is also inscribed at top, "Hamlet, 1938." The renowned American bookbinder, Curtis Walters, began bookbinding in about 1900, heavily influenced by George D. Smith, and later studied with Matthews, the Club Bindery, and Stikeman. He conceived his innovative mosaic binding techniques early on, but perfected them much later in his career. Many of his bindings appear in the famous Henry W. Poor Collection and Sale. Original studies for binding designs by famous bookbinders are vanishingly scarce. (#3770) \$2,250.00

313. [Waugh, Ida- **Jessie Willcox Smith's first book illustration**] **Ideal Heads.** Philadelphia: Sunshine Publishing Company, 1890. First edition. Folio. Original publisher's ochre colored cloth with stamped design in green, blue and white as well as gold-blocked illustrations of five children in parade. The book contains Jessie Willcox Smith's first book illustration, on the recto of the leaf just before the title page, showing five children in various poses, and captioned, "Five little maidens all in a row, And each is trying her best to show, How big she is from top to toe." Ida Waugh, the renowned American illustrator's most acclaimed work, with 20 full-page color plates in vivid and vibrant color. Printed on heavy paper. Covers only slightly marked and edgewear, both hinges reinforced, a very good tight copy with illustrations in fine condition. (#3814) \$525.00

Three Exquisite Wiener Werkstätte



314. [Wiener Werkstätte- 1 of 50 Copies] **Stifter, Adalbert. Aus Dem Alten Wien, 1844.** Wien: Hof und Staatsdruckerei (Wiener Werkstätte), 1914. Small quarto. Original green original green waved calf with gilt cover vignette and titles (Wiener Werkstätte), attractive color pictorial end sheets. One of 50 copies (#35) of the preferential edition on Fabriano-Bütten Paper with "genuinely gilded initials" by the Wiener

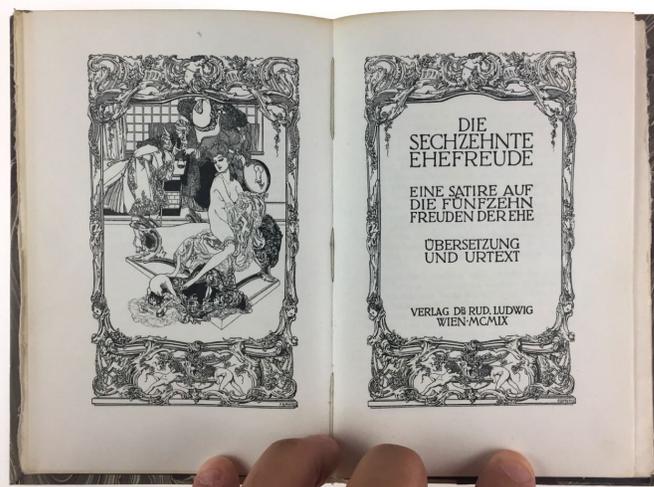
Werkstätte (total edition 520), superb full color double-spread title page. Binding, introduction, book decoration and initials according to designs by Dr. Rudolf Junk produced in Wien by Hof und Staatsdruckerei in collaboration with the Wiener Werkstätte. Stated on colophon (translated): "This book from the Hof und Staatsdruckerei in Vienna in the year 1914, a printed book in our own publishing house, in 500 numbered copies, of which the numbers 1 to 50 on Fabriano Butten, with genuinely gilded initials from the Wiener Werkstätte in leather bound, the numbers 51-500 on book paper... etc." Leather covers somewhat discolored, interior is fine. Most scarce. (#3625) \$1,850.00

Item 315



315. [Wiener Werkstätte- Small Collection of Ephemera, Including the 'Rose Signet' design by Koloman Moser and Josef Hoffmann, Voucher and Entrance Ticket to Exhibition, more] Offered here is a small gathering of scarce Wiener Werkstätte ephemera, all in fine condition, Vienna, 1905-1928. I. Rose Signet. Double-color printing. About 1905. 19.5 x 28.5 cm. Designed by Koloman Moser and Josef Hoffmann. The signet repeated in 108 fields on one arc. Since 1903/04, the Rosensignet was the registered trademark of the Wiener Werkstätte. -II. Art Show 1908. Entrance ticket. Two-color lithography. 4.5: 11.5 cm (6.8: 19.3 cm). Designed by Anton Kling. Probedruck, unclipped. Printed by Chwala, Vienna. -III. A voucher "entitling the carrier to free shopping in our detail stores [...]" Color lithograph. 5.4: 16.4 cm (13.7: 19.7 cm). Designed by Maria Likarz-Strauss. Probably Probedruck. In 1917, a first sales outlet of the Wiener Werkstätte was opened in Kärntner Strasse 32. -IV. Briefkuvert (letter envelope) Wiener Werkstätte. Lithograph. 10.1: 15.7 cm. With the large logo of the workshop. (A doublet, i.e. two copies). -V. 25th anniversary of the Wiener Werkstätte. Artist's Festival 31 May 1928. Lithography. 11.9: 17.5 cm. Invitation card for the ceremony in Vienna's Albertina.

Despite the financially strained situation, the anniversary was celebrated with several receptions and festivities as well as an elaborate and extensive monograph produced later.. - III and IV with the WW-logo according to Koloman Moser's design. - All perfectly preserved (six separate pieces). Having emerged from the Vienna Secession, the Wiener Werkstätte developed into one of the leading design and production sites of the Jugendstil and Art Déco for about 25 years. - Ephemera in such uncontaminated quality has become rare. (#3639) \$2,250.00



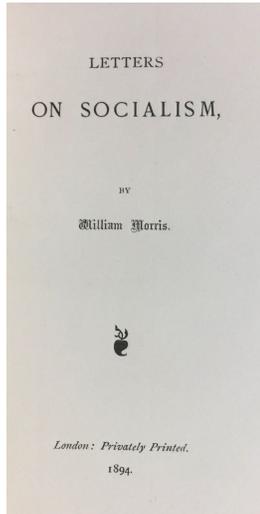
316. [Wiener Werkstätte] Bayros, Franz Von. **Die Sechzehnte Ehefreude: Eine Satire Auf Die Funfzehn Freuden Der Ehe [The 16th Joy of Marriage]**. Wien: Dr. Rud. Ludwig, 1909. First edition thus. 12mo. Attractively bound by the Wiener Werkstätte with their stamp on front inner pastedown, in half parchment and marbled paper covered boards, gilt lettering on cover. #297 of 600 copies on Strathmore Japan. With frontispiece, title border and four text vignettes by Franz Von Bayros, famed Austrian artist and illustrator. (#3593) \$1,250.00



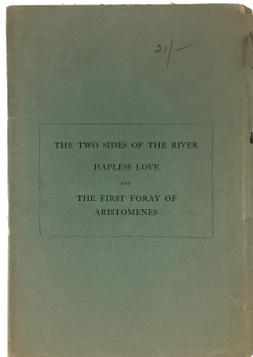
317. [Wilde, Oscar] **Poems**. London: David Bogue, 1881. First edition. Original Japan Vellum covers with ornate gilt square panels on both covers and spine consisting of intricate blossom motif (designed by Matthew Bell). Top edges gilt, others uncut. First issue with small blossom pattern and uncorrected error on page 136 ('may' instead of 'maid'). Vellum covers are rubbed, especially to spine. Book is inscribed and dated Sept. 1881 to a "Bercha H Davey" by and unknown person whose initials appear to be GBU or GBD. We have not been able to determine if this is someone noteworthy or not. Internally, the book is clean and title

and annotated with various pencil comments and notations, as well as the insertion of various poems (printed) by Dante Gabriel Rossetti, Charles Strachey and others. As well, a vellum printed (color) square panel has been attached to front free endpaper. Overall an interesting and well-annotated copy in overall very good condition. (#1324) \$2,750.00

Nice Sampling of Scarce Wise Forgeries/Publications

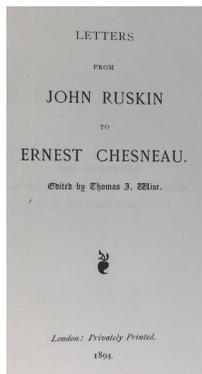


318. [Wise Forgery- Signed Presentation from TJ Wise] Morris, William. **Letters on Socialism.** Beige cloth, gilt lettered spine. One of 34 copies, signed presentation copy from T.J. Wise inscribed on half-title, 24/vii/94 (recipient's name erased), 4pp. facsimile letter, Ashley Library device at end. Uncut, a little soiled, spine slightly browned and with small nick to foot, [Todd 185d], privately printed [for T.J. Wise], 1894. Scarce. (#3696) \$650.00



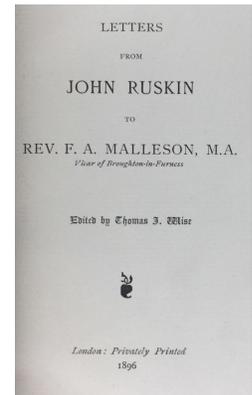
319. [Wise Forgery- William Morris, early pamphlet] Morris, William. **The Two Sides of the River; Hapless Love and The First Foray of Aristomenes.** T. J. Wise (forgery), 1876 [c. 1894]. Original gray printed wrappers, 20pp. A rare forgery of Morris' "First Foray of Aristomenes," first published in 1876 in the

Athenaeum. Wise added Hapless love for this spurious edition as a privately issued pamphlet, in about 1894. A very rare Wise Forgery indeed. (#3695) \$425.00



320. [Wise, T.J. Privately Printed] Ruskin, John [T.J. Wise ed.]. **Letters from John Ruskin to Ernest Chesneau.** London: Privately Printed [for T. J. Wise], 1894. First edition. Original green beveled cloth, gilt lettering on spine. One of 33 copies on paper. With large Ashley Library woodcut imprint at end. Fine. (#3700) \$325.00

321. [Wise, T.J. Privately Printed] **Letters from John Ruskin to Rev. F. A. Malleon, M.A.** London: Privately Printed [for T. J. Wise], 1896. Original maroon beveled cloth, gilt lettering on spine. One of 33 copies on paper. With large Ashley Library woodcut imprint at end. Fine. (#3701) \$275.00

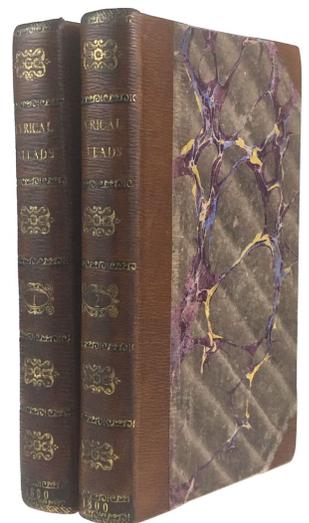


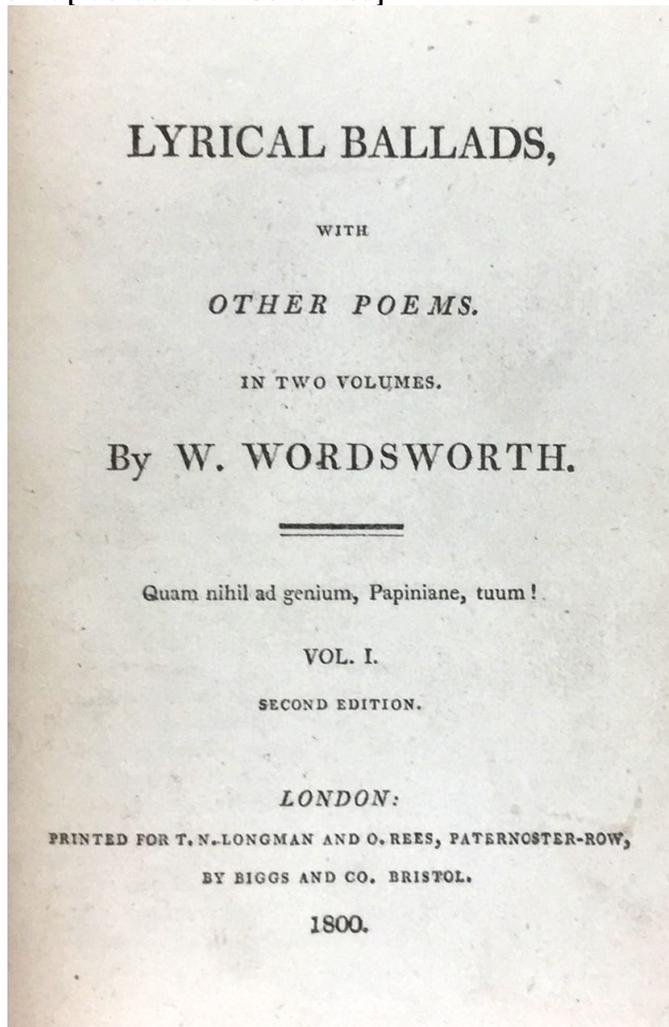
322. [Wise, T.J. Privately Printed] Ruskin, John. **Letters on Art and Literature.** London: Privately Printed [for T. J. Wise], 1894. First edition. Original maroon beveled cloth, gilt lettering on spine. One of 33 copies on paper. With large Ashley Library woodcut imprint at end. Covers slightly marked, fine. (#3699) \$275.00

323. [Woolner, Thomas] **Poems; Nelly Dale, Children.** London: George Bell and Sons, 1887. First edition. 12mo. Original printed light gray wrappers, publisher's device on cover, contents sewn as issued. 32pp. Headpiece woodcut designs. Extremely scarce publication of poems by Woolner. Amazing survival with wrappers completely intact with little rare, near fine. No copies on market at time of writing. (#2444) \$275.00

"Lyrical Ballads... the harbinger of a revolutionary movement that forever changed the landscape of poetry..."

324. [Wordsworth, William Wadsworth and Samuel Taylor Coleridge] **Lyrical Ballads, with other poems.** London: T.N. Longman and O.Rees, 1800. 2 volumes. 12mo. Expertly bound in attractive contemporary-style (modern), half straight-grain morocco, spines gilt in compartments. The excessively rare first edition, first issue for volume 2 (substantially augmented from the 1798 edition), with lines omitted from poem 'Michael' on p.210 and 3 errata on final leaf; and the second edition (volume 1). Second volume, with 42 new poems and the first appearance of Wordsworth's 40pp. Preface in vol.1 defining his ideas on poetry. "Its outline of the supreme function of poetry, expressed (see next page)





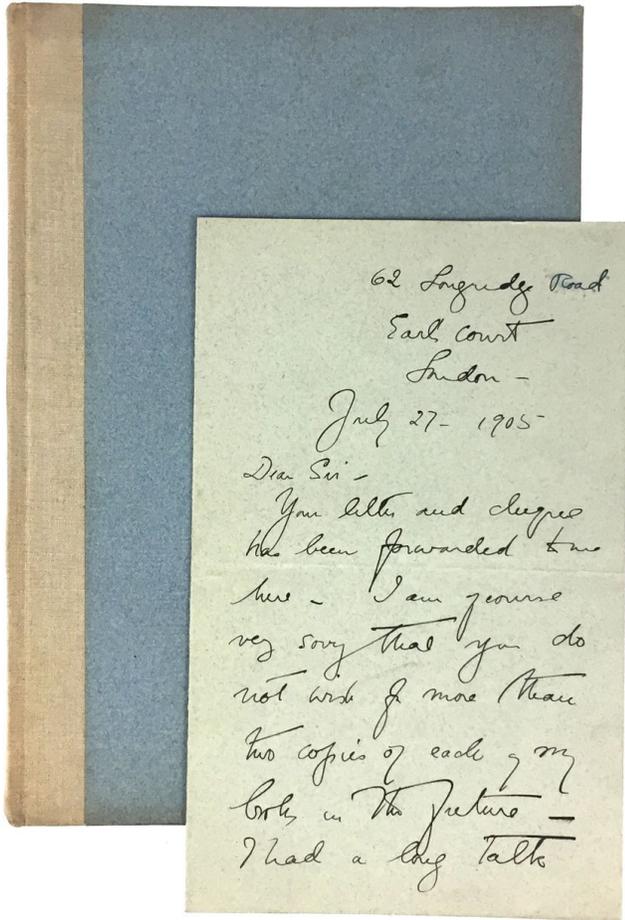
in such phrases as that poetry 'takes its origins from emotion recollected in tranquility', set a new tone; and it became in effect the revolutionary manifesto of the romantic poets of the next generation". Small staining to lower margin of H6-8 of vol.2, some light foxing or soiling, but overall an extremely well-preserved, fresh and bright copy. Becoming a lasting rarity. "... the English Romantic era was launched with the publication of *Lyrical Ballads* – the seminal collection of poems, mainly by William Wordsworth but with four (key) contributions from Samuel Taylor Coleridge. In Wordsworth's "Preface" to the second edition (1800), he would famously declare that poetry should be "the spontaneous overflow of powerful feeling". This was nothing less than a manifesto – reversing the ancient tradition of art as imitation of life, and locating the wellspring of inspiration within the poet. *Lyrical Ballads* would prove to be the harbinger of a revolutionary movement that forever changed the landscape of poetry and the role of the poet." –Dorian Cope. (#3658) \$7,500.00



Gorgeous, Excessively Rare WWI Children's

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

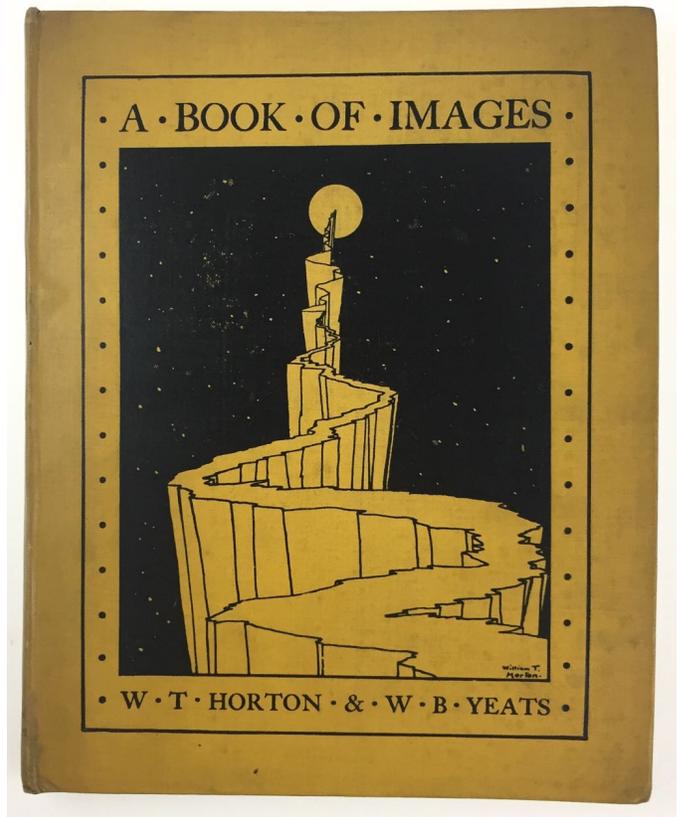




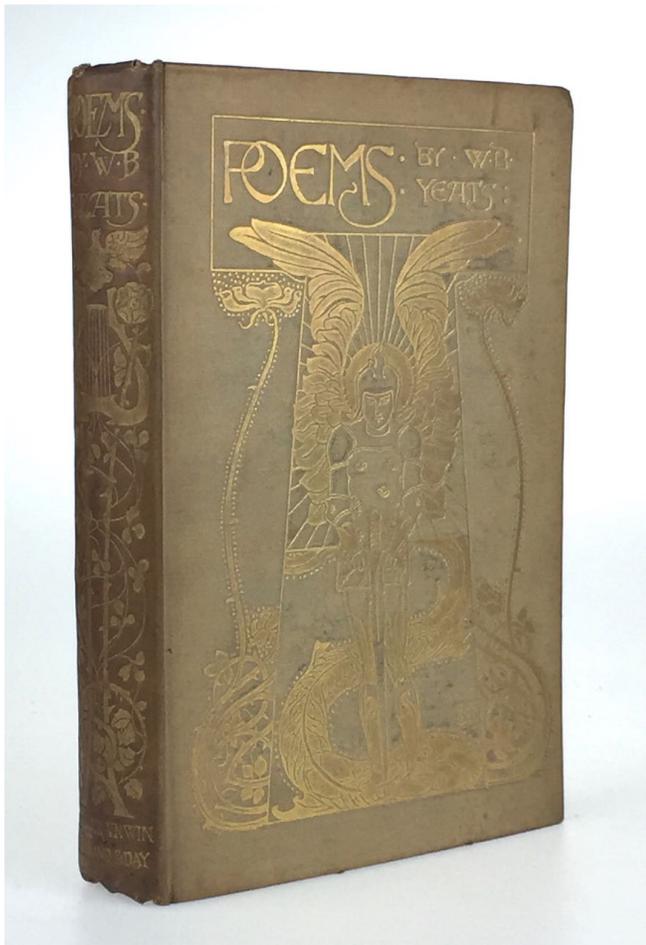
Fine Copy of Scarce Dun Emer, with ALS from Yeats' Wife Concerning the Book, Mentioning Emery Walker

326. [Yeats, Elizabeth Corbet- ALS with Scarce Dun Emer Title] Gregory, Lady [Augusta]. **A Book of Saints and Wonders Put Down Here** by Lady Gregory According to the Old Writings and the Memory of the People of Ireland. Dundrum: The Dun Emer Press, 1906. First edition. Original holland backed gray paper covered boards, label on spine, printed in red. With wonderful autograph letter signed by Elizabeth Corbet Yeats laid in to the recipient, a publisher or close associate, and mentioning Emery Walker, co-founder of the Doves Press: "63 Longready Road, Earl Court, London. July 27, 1905. Dear Sir- Your letter and cheque has been forwarded to me here- I am of course very sorry that you do not wish for more than two copies of each of my books in the future- I had a long talk with Emery Walker of the Doves Press yesterday and we went through the M.S. Lady Gregory's book, "Saints and Wonders" and he think it will make a very god book indeed... " etc. One of 200 copies printed upon paper made in Ireland, and published by Elizabeth Corbet Yeats at the Dun Emer Press, in the house of Evelyn Gleeson at Dundrum in the County of Dublin, Ireland. Text printed in black and red. One engraved illustration printed in red. A monumental copy, almost no signs of

wear. Rarely seen thus. Interestingly, an old clipping laid in at end dated and annotated in an unknown hand, "Boston Herald, March 9-18," with the caption: "Lady Gregory's Son Killed in Air Duel. The Dun Emer Press (1902-1908) was an Irish private press founded in 1902 by Elizabeth Corbet Yeats (1868-1940) and her brother William Butler Yeats (1865-1939). Part of the Celtic Revival, the press was named after Emer, a legendary figure in Irish mythology. In 1908, after the press had produced eleven titles, the different elements of the Dun Emer studio separated completely and the Yeats sisters left Dundrum and Elizabeth established the Cuala Press at Churchtown, Dublin. (#3854) \$1,250.00



327. [Yeats, W. B.- William T. Horton] **A Book of Images**. London: Unicorn Press, 1898. First edition. Original yellow cloth with striking cover illustration by William T. Horton. With 23 superb full-size illustrations by William T Horton. In the introduction, Yeats deals with the symbolic art in England and the work of his friend Horton, who, in addition to Aubrey Beardsley, was one of the most important contributors to The Savoy. Yeats inadvertently hurt Horton, a close ally and friend, by some his (Yeats') remarks in the introduction. With contributions by Aldous Huxley, Osbert and Sacheverell Sitwell, Arnold James. Scarce. A nice copy with average wear. (#3613) \$550.00



328. [Yeats, W. B.] **Poems**. London: T. Fisher Unwin, 1895. First edition. Original beige cloth, heavily gilt-blocked with superb stylized design/illustration on both covers, ornate gilt-stamped spine, illustrated woodcut title-page, all by H. Granville Fell. A noted binding and book. Spine darkened, very good. Scarce. (#3648) \$425.00

AUTOGRAPH LETTER SECTION

329. ALS- **Abbey, Edwin A.** One page on folded sheet, from Edwin A. Abbey, 1852-1911, illustrator who made his reputation in New York at Harper's. "My dear Herschel, Very many thanks for sending me the telegram with its lengthy message. It was very thoughtful of you to send it..." etc. (#3825) \$150.00

330. ALS- **Ainger, Alfred to Mrs. Holman Hunt.** ALS from Alfred Ainger (1837-1904, biographer and critic, to Mrs. Holman Hunt (wife of original PRB member, William Holman Hunt), June 15, 1885, 4pp. "...Pray forgive my most undesigned discourtesy, I wish very much it were in my power to pay my respects to you & Mr. Hunt... I am too tired & too much in need of rest... I am so glad to think you enjoyed our Chaucer studies- I could not doubt it, when I saw you so devoutly intent upon your book..." etc. (#3817) \$150.00

331. ALS- **Allingham, William 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 for a recent dinner, begging their forgiveness in not thanking sooner. "July 5, 1884, Dear Mrs. Hunter, It was a delightful and interesting dinner and we have been longing ever since to thank you- pray believe that we do so heartily. We are shocking bad visitors! I don't seem able to reform. Will you be so kind as to accept this accompanying little book and believe me, Sincerely yours, W. Allingham." (#2245) \$375.00

332. ALS- **Allingham, William To Moncure Conway, Author.** Four pages. August 27 [1867], Lymlington. To Moncure Conway (1832-1907), American abolitionist and author who moved to England in the 1860's to join the non-conformist artistic and intellectual community, becoming friends with Dickens, Carlyle, Browning, etc. "...I must tell you how the land lies: Tennyson is away, in Devonshire or thereabouts. I went down with him last week & returned here for business reasons yesterday- am to rejoin him in a few days if I can... I cannot be expliciter, because my circumstances are vague. Do come if you can- & send a telegram [underlined]. I am only in a lodging- will feed you most gladly, -cannot sleep you (my ink is dried out)..." etc. Very good with light fold marks. (#2583) \$550.00

Wonderful Hall Caine Letter, Rossetti Biographer, On Receiving Rossetti's Spectacles: "I Rejoice to Possess"

333. ALS- **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 a Hargrave Morrison, 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

334. **ALS- Cruickshank, Frederick.** 3pp letter by Frederick Cruickshank, miniature painter, in elegant script. “Business is flat enough with me. I have been painting a few little figures, but find it easier to paint them than to sell them- I only know of Houghton and Hogarth and each of these has bought two or three. Can you enlighten me as to the probable buyers of these things..” Much more. Interesting. (#3832) \$175.00

335. **ALS- De Tabley, John.** Bournemouth, 12 December, 1892. Two page letter to fellow author, Edmund J. Baillie, who wrote, “John Ruskin: Aspects of His Thought and Teaching,” in 1882, thanking him for sending his paper on the character of conifers and discussing the colors of trees. “I am much struck by your remarks on the fine tints and colors of this tribe, which I have often noticed myself with admiration. I think that on the alps where the ferns affect one most, the cloud and mist, intervening between, give a new cadence to their natural color..” etc. A very nice letter by the renowned poet and botanist, de Tabley. With the cover of the letter affixed to an unmarked page. (#2590) \$175.00

336. **ALS- Dodgson, Campbell.** 2pp letter from Campbell Dogson (1867-1948), friend of several key Nineties figures, considered one of the first to apply concepts in German art history (at the British Museum). On British Museum stationery, July 27, 1915. “Dear Sir, I am much obliged to you for calling my attention (to an article in the Bulletin) which we have here... On p.342... a correspondence between Spinazzola and David, each accusing the other of exaggerating errors (etc)...” He goes on to explain the difference of opinion. (#3826) \$150.00

337. **ALS- Eastlake, Charles.** One page letter on one face (lacks blank rear) in third person, by the celebrated furniture designer and innovator, Charles Eastlake, to F. Fitzroy. “Sir Chas. Eastlake presents his compliments to Mr. Gye (sp?) and is exceedingly obliged to him for the favor of the box from the performance of the Prohite this evening.” (#3839) \$150.00

338. **ALS- Faithful, Emily. Autograph Letter Signed.** 2pp., front and verso 12mo sheet. 33, Warwick Road, Maida Hil, W. (printed). “May 27, 87” From Emily Faithfull (1835-1895), noted publisher credited for being the first female publisher of a major press (Victoria Press) in England, to Mrs. Wilmot (Lila Eardley, wife of

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

Scarce Michael Field to Gleeson White

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

340. **ALS- Fildes, Luke.** 4pp letter from Luke Fildes,(1843-1927) renowned English painter, a leader of the social realist movement. “Venice, 30th Nov. 1900, My dear Murray, So sorry I cannot avail myself of your kind invitation to dine on the 6th of next month. It would have been a great pleasure but my address is a sufficient explanation [to wit, being in Venice].” etc, “I hope and pray Douglas Murray are quite well and that existence is tolerable in London just now though not like sunny Italy.” (#3831) \$175.00

341. **ALS- Frith, William Powell.** ALS from William Powell Frith (1899-1909), artist, to Leslie Ward, April, 1873. 2 sides folded sheet, re-arranging an appointment “when I made the arrangement to go to the National Gallery, I quite forgot that I had a model on Friday morning- I know the picture you are copying very well...” Mounted to slightly larger sheet at back rear page. (#3816) \$175.00

342. **ALS- Gilbert, John.** 3pp on folded sheet, letter from John Gilbert, (1817-1897) celebrated English artist, illustrator and engraver, best known for his woodcuts. “Blackheath, 24th Oct., '67. My dear Bricknell, I was thinking of starting off after breakfast to see if you had returned home again- ... I should like to see you all brown, rosy, and healthy- If I can't go on Sunday, will write again... I fore-warn you- I am not ‘jolly’ and shall not be in a state to ‘cut capers’ I am quite the other way. I expect- no friendly sympathy from you, rather Sulphur-Doesn't Croaker in the pay say- ‘Ah, my dear friend, it is a perfect satisfaction to be miserable with you.’ Here is sympathy, rare to find in these days...” Etc. A wonderful letter indeed. (#3838) \$450.00

343. **ALS- Housman, Laurence. Collection of 11 Letters to C.R. and Janet Ashbee of Essex House Press.** Archive of eleven letters comprising 37 pages, some ruled, one typed letter signed, mostly on quarto or large octavo sheets, all to either C.R. or Janet Ashbee. The former's Essex House Press had published Housman's "Mendicant Rhymes," in 1906, illustrated by both Laurence and his sister Clemence Housman, and Housman remained good friends with the Ashbee's up until Housman's death in the late 1950's. The letters deal with a variety of topics, interests and mutual pursuits, including Housman's novel, "The Sheepfold," relations with publishers, effects of the first world war, reactions to Ashbee's manuscript Journal, sent to Housman for advice about publishing, his political views, news of the days, views on pacifism, work and education, domestic life, news regarding Corvo, and A.J.A. Symons, travel, the Korean war, and the ins and outs of production of his play. Given space and time limitations, only the smallest samplings of each given here: 1) March 9, 1918, 3pp quarto sheets, to Janet: "Yesterday I signed agreement with Duckworth for the publication of my novel... the book has been rejected by six in secession... Its name is now changed, at Duckworth's regret, to "The Sheepfold,"... the story of a shepherd and her sheep, and how she lost them. I continue to think that it contains my best work." 2) Dec. 22, 1922, 4 pages, octavo sheets, "My dear C.R.A., I am reading your 'Journal' with a good deal of amusement and interest; but as you sent it me for advice with regard to publishing, I must deal with it a bit critically.... the book connects up and explains itself better than it will to the general reader, whom it will leave a little bit in the air, snapping at flies and missing them. That slight incoherence of the book, as it stands, will militate against a publisher taking it..." Indeed, the book was never published! 3) Dec. 27, 1922. 8pp. on YMCA stationery, to C.R.A. (PS takes up last two page). Letter deals with more feedback on Ashbee's prospective book, "I reiterate what I said in my last, your Jerusalem chapters are thoroughly entertaining- I often laughed and I think your best chance of securing publication is to group these together..." 4) July 9, 1938. Newsy TLS to C.R.A. "it rather hurts my conscience when I hear that I make people cry or choke over the old lady's Nunc Dimittis; because, though I admire her as an historical specimen, I am not much moved myself." 5) July 20, 1947. 4pp. To Janet. Housman discusses his current writing (it is his birthday). "Before the end of this month a narrative pome which I wrote 25 years ago is to be published by another of my publishers, Sidgwick & Jackson, "Cynthia: A Love Story." He goes on to talk about it,

and other projects. 6) Sept. 5, 1948. 2pp. "My dear Janet, Maybe I'm prejudiced, but to my mind hardly any Pacifist Society is 'cutting ice' just now. I reluctantly sign their letters to the press now and then, because I agree with their statements, but I remain lukewarm to their activities, which seem to me largely shop-window dressing.." 7) Oct. 30, 1948. 1 page, "My dear Janet, I'm afraid its quite improbable for me to plan paying you a visit so far afield as Heath Bank...With considerable difficulty I have persuaded Clem to have a domestic to sleep in, and not merely come for 3 hours daily. So I no longer have to get up at 6:30 to get the breakfast, etc..." 8) April 25, 1950. 2pp. To Janet. "No, I didn't care much for 'Quest of Corvo,' but I did like greatly his 'What Tito Told Me' and 'In his own Image,' a case of two delightful books written by a detestable character. I've a confused memory about A.J.A. Symons; I went to his flat once (or twice) but I forge what about. I didn't dislike him; I thin he was rather good looking, but in some way, non human, ungenial and with no sense of humor..." Much more here to feast on! 9) Feb 6, 1954 2pp missing last page. To Janet. Mostly news of the day. 10) April 17, 1954. Interesting letter revealing a lot of personal and political feelings, 3pp, quarto sheets, "My dear Janet, Thanks so much for telling me of the successful performance of my play. It cheered me up... I'm wanting to get finished before I depart from this wicked world. If it were not for that unfinished work, and the dread of having poor old Clem surviving me, I would gladly go tomorrow. I'm speaking tonight for the "Peace with China Movement." If we can get the country sufficiently round we may just manage to stiffen the government enough to veto what MacArthur wants to do, and what is still being done. In only one paper 'Peace News,' have I seen any account of U.N.'s recent bombing to death 100 children in a hospital at Seoul... The people who are not asked to decide on a 'cease-fire' and an agreed peace by negotiation are the Koreans themselves..." Much more! 11) April 21, 1954. 6pp. A sprawling letter to Janet in which Housman talks at length regarding the production of his plays. "...I agree that if there are not stage-facilities for quick change of the first scene, it would be better to have the old man die downstairs; though if is not such a good place for dying... That first scene is really a prologue, a well-established and useful dramatic device.. Another point I also disagree: with good character-acting, the different ways in which the borthers sign (or do not sign) the agreement, is quite annoying; and the old man's vengeful satisfaction as he watches them do it..." Much more. A fascinating group of letters with much to mine here in all aspects of Housman's life, career and domestic environs. All about very good. Most scarce thus. (#3843)

\$2,750.00

344. **ALS- Hunt, William Holman.** 3pp. "Thomas Combe's Esq. Dec. 5, 1882. Dear Mrs. Pattison, I ought to have thanked you for your kind invitation...There is nothing but a very unique idea of the lectures on Ath. at present. Where there will be anything else, that is in my time, I cannot say but if so and it depends upon the execution of the future professor he will have to be someone with a more decided inclination to shine in oratory than myself.." etc. (#3821) \$325.00
345. **ALS- Hunt, William Holman.** 2+ pages on folded sheet, "July 15, 1862, Dear Sir, I have to confess my sincere thanks to you for your kindness in answering my last not and in make such liberal arrangements to assist me in my attempt to procure a syringe. I, at once, on receipt of your note sent instructions to Mr. Weedon to call at the House of Lords to see Michael Connor and I doubt not he was punctual in his attendance. I trust that now Mr. Weedon will be able to succeed in his attempt, and that I shall not therefore be under the necessity of availing myself of your goodness to borrow this instrument for use." Another half page. Fascinating letter, signed, "Believe me Yours faithfully and obliged, W Holman Hunt." Reminds of glue from a previous mounting on blank last page. An early Hunt letter. (#3837) \$350.00
346. **ALS- Hunt, William Holman to John Simeon.** Two pages on folded octavo sheet with crested embossed stamp, "Doers London." "Tor Villa, Campden Hill, June 2, 1863." Written to Sir John Simeon, noted baronet and Pre-Raphaelite Brotherhood associate, concerning a painting at the Academy which has been misplaced: "Dear Sir John. To be hung at the Cosmopolitan the picture must have been sent back from the Royal Academy this year if ollens had this fate I shall be very happy to do what is possible in the way of correcting the injustice it has suffered... if I find the picture I will give directions to have it placed if space can be afforded." He gives alternate stipulations should the painting not be found. Hunt closes, "It seems a great shame not to be able to take a stroll this delightful morning..." (#2244) \$650.00
347. **ALS- Keene, Charles S.** One page letter by Charles S. Keene, 1823-1891, prolific English artist and illustrator, said to be one of the foremost English illustrators in black and white. "239 King's Road, Chelsea, Dear Boutcher, I was sorry I could not show up on Sunday but I had several engagements... I've been so chivied with work this week that it slipped my memory-pray then excuse me for this, Yours ever, Charles S. Keene." (#3834) \$225.00
348. **ALS- Knight, John Prescott.** One page on folded larger sheet, from John Prescott Knight, English portrait painter and secretary of the Royal Academy from 1848 to 1873. A letter about his recent picture, "... only waiting the completion of the peninsular Herves to commence operations. Therefore do not let the Waterloo picture out of your for the present..." (#3828) \$125.00
349. **ALS- Lane Collection- Lane, Richard Lane.** A collection of 15 ALS from R. J. Lane, (1800-1872), prolific English Victorian engraver and lithographer (The National Portrait Gallery has over 800 lithographs of his works. To William Smith, 1872 "I confined my appeal to the small plaque, "Combat," after Etty it seems that the glass having broken is the only hindrance." To Colnaghie, 1835, "No one would do it so well as Haghe, except Mr. Harding... etc" To Dawson Turner, concerning his portrait of Mrs. Dawson Turner and providing the writing to accompany it.." etc. 1862, "Dear friend, ... to what extremes are you running! Don't you see that we- the Drones, by comparison- ought rather to feed and glorify you? But it is a queer world..." etc. 22 total pages of writing. Scarce collection. (#3827) \$450.00
350. **ALS- Marzials, Theo- Autograph Letter Signed] To an Unnamed recipient, but Obviously Musician of Talent.** Four pages, written by the British composer, author, singer and friend/associate to Pre-Raphaelites, after his 1873 book of poetry, "The Gallery of Pigeons," which includes a poem with the reputation of having been the 'worst poem ('A Tragedy,' in the English Language.' Still, Ford Madox Brown called the collection "by far the most exquisite... by any of the lesser Pre-Raphaelite poets." Marzial writes, "British Museum, 14: April, 1880, Dear Sir, I should have had the greatest pleasure in doing only music with such a musician as yourself, but I am very sorry to say that I am engaged for all the 1st week in May for concerts both afternoon & evening..." etc. "I shall be 'touring' for some local charity down by Haywards Heath which I fear would be too far for a 'combination'..." etc. A few minor tears, soiling and brown spots. (#3019) \$250.00
351. **ALS- Meynell, Alice.** April 28th, Clifton. Three pages on printed "Red Cross" stationary, to James A. Manson, on original printed envelope which has superb bright red illustration by John Singer Sargent, an artist which Meynell wrote about. A letter written with a tone of anger or, at best, indignation, turning down Manson's request 'for the publication of my place of birth or year, saying, in part, "I have declined several similar applications... such information has nothing to do with the quality of my work. I object to the same with respect to the publication of my portrait- which has been done

by accident..." Meynell was an important author, poet and suffragist in the late 19th and early 20th Centuries, and the tone here is certainly in consonance with her views on women's rights. (#2588) \$275.00

352. **ALS- Meynell, Francis Four Autograph Letters to Mrs. Everett.** Various Dates in April, 1912. Written in fountain pen on coated paper with red imprint, "28 Orchard Street, London, W" arranging visits and teas... "No, I don't dare lecture in my native city, but only where I'm not known..." "I have to offer you a hundred apologies for my stupidity in spinet f your instructions, as it was a fine day, I decided to bus all one way yesterday afternoon, instead of a train..." etc. On four separate stationary sheets. Meynell was a poet and printer at the Nonesuch Press, and son of famed Wilfrid and Alice Meynell. (#2593) \$225.00

353. **ALS- Millais, John Everett- Autograph Letter Signed to Dalziels] About The Moxon Tennyson of 1857.** One page. An interesting and early letter Millais letter (June, 1856), in his heyday, 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 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

354. **ALS- Moore, Henry.** 2pp. on folded sheet. ALS from Henry Moore, (1831-1895), English marine and landscape painter to publisher, Robert Falkner (publisher). "Oct. 26, 1889, Dear Sir, I have been on the move lately and so did not get your kind note until my arrival here. The Photograph I saw in passing through Town on Tuesday last, but did not know where to write to acknowledge its receipt. I think it is very good and appreciate the compliment you have paid me in sending

it..." etc. With original envelope postmarked. (#3823) \$175.00

355. **ALS- Moulton, Louise Chandler] Autograph Letter Signed.** Hotel St. James & d'Albany, Paris, 18 October, 1900. One large page on folded hotel stationary, from Chandler, American author, to Lady Hunter, sending several autographs for her collection. With the original envelope, (roughly opened). (#2591) \$175.00

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

357. **ALS- Mulready [with vignette drawing].** One page note, appears extracted or cut down, by William Mulready, (1786-1863) Irish painter known for his rural scenes, dated at bottom, 1847. A note (or letter) to printer or engraver, it seem. "The picture is very much better than it was. The changes made about the chaise are very great improvements. The heads might be still impressed by some little reduction of the real tints- The tint between the boys right eye and eyebrow, the tint on the mother's nose, the tint on the little girl's right cheek bone, which makes an outline of red on that cheek... " Much more. Near the end, "The stool below is too like the color of her dress. Try a greenish figure or patten worked on it--" He draws a plain stool with shading, lower left. (#3833) \$350.00

358. **ALS- Paton, J. Noel.** Two pages, "33 George Square," from Noel J. Paton, (1821-1901), renowned Scottish artist, illustrator and sculptor who turned down an invitation from Millais to join the Pre-Raphaelite Brotherhood, but remained closely allied to the PRB. To W. D. Clark, "In the act of writing to accept your very kind invitation... I have reminded Mrs. Paton that I had several days ago accepted an invitation to hear Miss Murray read, 'Enoch Arden,' at a friend's house on that evening... unless by any chance I can get away immediately after the Reading. This I shall endeavor to do... (#3830) \$325.00

360. **ALS- Paton, Noel S.** Four pages, on mourning stationary "33 George Square, Edinburgh, Feb 10th, 1868. " from Noel J. Paton, (1821-1901), renowned Scottish artist, illustrator and sculptor who turned down an invitation from Millais to join the Pre-Raphaelite Brotherhood, but remained closely allied to the PRB. Interesting letter to George MacFarlane (?), My dear Sir, Since you last heard from me I have had a pretty sharp illness, confined to bed, etc... not the cause of my delay in communicating... the delay in acquiring the certificate of burial was occasioned by the incompleteness of their arrangements... I have sent you a copy of 'The Bradford Observer,' on the day 16th containing a notice of Mrs. Beauchamp's death and a report of the request... The ministries are also of the opinion that it would be important to raise the question of authenticity..." Much much more." A complicated issue. (#3835) \$325.00

361. **ALS- Payne, John- to Editor/Publisher of Villon Society.** Voluminous four page letter by John Payne (British poet and friend to D. G. Rossetti) addressed to "Dear Sir," but probably to editor or publisher for the Villon Society, in anticipation of, and/or in answering, a request to reprint some of his poems. The Villon Society

produced in 1902 many of the poems Payne here mentions in the letter ("Poetical Works of John Payne," Villon Society, 1902). In part, "... I have no objection to your reprinting the poems you particularize...one condition I must make, i.e. that proofs of all poems intended to be inserted be sent to me for correction... I have been frequently shocked at the gross mistakes allowed to remain in reprints..." He goes on to specifically mention selections, i.e. from W. J. Linton, "in which my verse was awkwardly maltreated by the printer..." etc. He mentions many of his poems by title, specifically, which he'd like to see in the work. (#3025) \$375.00

362. **ALS- Pickersgill, Henry William [Three letters, and his pamphlet catalogue of "The remaining Works."** A small grouping of three letters by Henry William Pickersgill, (1782-1875), celebrated English painter, A Royal Academician for nearly fifty years, and painted portraits many of most of the more prominent figures of his time. 1) on thick bordered (black) mourning stationary, to "Lacasta." 2pp, folded. "14 Shafford Place, 9 February, 1858, Dear Sir, I regret that my absence on Academic duty deprived me of the pleasure of seeing you yesterday when you favored me with a visit, Monday is a day that the Library of the Royal Academy is open to its students whenever the Schools are open and as Librarian I am obliged to be here all day. The same Tuesday & Thursdays..." etc. 2) 2pp, folded sheet, on mourning stationary, to W. Smith. "20 Upper Berkeley Street... 2 April, 1860. My dear Sir, I have been unable to ask you before now to give me a sitting for the purpose of retouching your hair- trust- can you come to me tomorrow in the morning.. " 3) 2pp. on mourning stationary, folded sheet, to William Smith. "24 March 1860. My dear Sir, My own occupations increase with my years do not mistake occupation for employment as business. I fear I never again shall have leisure hours, it is all work, work, many going out but none coming in, I am much flattered... will you do me the honor to some of those Works I am about to send to the Academy...after this work all will be ready and in their frames." With "Catalogue of the Remaining Works of H. W. Pickersgill, RA." July 16, 1875, "Which will be sold by auction," etc." Large 8vo size, original printed wrappers, 24pp. 374 items, all annotate in the print. With proof engraving, written in pencil, "Amanda, O come and while..." etc. (#3842) \$450.00

363. **ALS- Pissarro, Lucien, 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. Lucien was a gifted painter, printmaker 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." This is probably in connection with a book Pissarro was preparing on Dante Gabriel 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

Stunning Pound Letter, Crazy, From St. Elizabeth's Hospital, to William Michael Rossetti's Daughter, Only One Year After Admittance

364. ALS- 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 1948-1959) to Helen Rossetti Angeli, the daughter of famed Pre-Raphaelite Brotherhood co-founder William Michael Rossetti. Written in pencil on the full opened face, with two notes perhaps by HAR, and then on both flaps on the verso, with two wrap-around portions also possibly by HA Rossetti. A lengthy and fascinating letter. "Dear Mrs. Angeli, Thanks v. much for yr./ 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/publrs/ are of the line of Barabbas & born to be damned- perhaps the very printing machinery in England [side flap] Yeats' definition of yr island 'The only country where a man will lie WITHOUT being paid for it' endemic [side flap] lie DOWN not being able to bear the Truth. cordially Ezra Pound." Pound has also placed in the body of the letter, at right angles to the text, "POUND." A fascinating letter, meandering as it is perhaps clinical in revealing Pound's somewhat shaky mental health. Addressed by Pound on Air Mail letter: "Mrs. H. R. Angeli, co Hamish Hamilton, 90/ gr Russel st, London W.C. England." and postmarked May 14, 1949. Provenance: Directly from the William Fredeman Pre-Raphaelite Collection. (#2996) \$3,250.00

365. ALS- Poynter, Sir Edward J. [Five Letters]. A small archive of five letters dating from 1877-1901 from the renowned English painter, designer and draughtsman, Sir Edward John Poynter (1836-1919): 1) to "her royal highness [Princess Louise] 4pp, on Poynter's embossed stationary, "Sat, Feb. 17, '77," regarding the difficulty in finding a room comfortable

enough for her in the Museum or Schools (in anticipation of her visit). He suggests a room in one of the Schools where she saw a student making a copy of Carl Haag's picture... "Properly it is for the use of the Etching Class.. they have their printing press & other apparatus there so it is not a very convenient place... in the Museum we are worse off for space & I do not suppose it would be possible..." He suggests they meet after the Distribution of Prizes. Much more. 2) on Albert Gate stationary, Oc. 7, '84. 3pp. Dear Mr. Bowler, Is there not a small sum due to me for attendance at Nat's Competition? I have not received it or the report...there were two attendances, I think, on the first day of the N.C. & one to consider the report after the drawings were hung." etc. 3) On Albert Gate stationary, Dec 28, '86. one page on folded sheet. "Dear Mr. Bowler, Will you kindly send me a copy of the Report of the Examinees..." etc. 4) on 28 Albert Gate stationary, 2pp on folded sheet. "Apr. 27th, '94. To Douglas Gordon. Dear Sir, I have agreed to dine at Mr. M. Agnew's table at the Artists' Benevolent Instn. dinner to-morrow & therefore cannot accept the invitation of the council..." etc. and 5) On Royal Academy of Arts stationary, 2pp, on large octavo mourning stationary, folded once, to Miss Beatrice M. Tubbs. "Dec. 22nd, 1901, Dear Madam, It is not I believe the custom for portrait-painters in this country to take printer pupils- The only course I can recommend to you, as you have already been thru a course of instruction in Art Schools, is to study the works of the masters in portraiture (in the National Gallery or elsewhere) to form your style- re in what respects their work differs from your own, & improve yourself by them. I am dear Madam yours truly Edward J. Poynter. To Miss Beatrice M. Tubbs." Poynter was one of the more prominent painters and figures in mid to late 19th Century England, known for his large historical paintings, and holding many official posts at public institutions. (#3841) \$550.00

Scarce Raffalovich, Life-long Companion of John Gray

366. ALS- Raffalovich, Marc Andre, to Osbert Burdett, author. Two pages on octavo sheet stationary, "The Bell Inn, Malmesbury, Wilts." printed in type. "July 31, 1931. Dear Burdett [Osbert Burdett, author], It would have given me the greatest pleasure if you and dear Moray (for whom I have much affectionate regard) had lunched or dined with me- but Canon Gray [i.e. John Gray] and I are here for August. He never wearies of Malmesbury... He went today to Dorchester and Tuesday and I met him in Salisbury. I hope dear Brother is better. I also hope you will come again to Scotland and let me make your acquaintance. I have quite a large box filled with Courtenay's letters. I hope to see Mrs. Rivets and the children this month. One of the girls has been for 8

months under treatment for glandular trouble. I wish WCR were still with us. Did you read and like Saturday Night at the Greyhound? John Hampson came and stayed a few days with me. Regretfully, Andre S. Raffalovich.” The Courtenay referred to was John Edward Courtenay Bodley, a fellow undergraduate and friend of Wilde's at Balliol who later was to write maliciously on Wilde. A fascinating and thoroughly salutary letter. Provenance: Directly from the William Fredeman Pre-Raphaelite Collection. (#2879) \$2,500.00

367. **ALS- Riviere, Briton.** 4pp ALS from Briton Riviere, (1840-1920), English painter beginning as illustrator for Punch, “July 23, 89. Dear Sir, I have forwarded your letter to Thomas & Co... our arrangement as to ‘Res augusta’ as I understood balance of £200 now, and the balance of £150 at or before the end of this year. The copyright remains my property...” etc. (#3824) \$175.00

368. **ALS- Rossetti, Christina- 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

Scarce Christina to Alice Boyd, W.B. Scott's Mistress

369. **ALS- Rossetti, Christina, to Alice Boyd.** One page. “56 Easton Square, N.W., Monday 21st December. My dear Miss Boyd, May we hope that you will give us the pleasure of your company to meet a few of our friends at 8 o'clock on the 7th January? Pray favour us if you possibly can, accept my Mother's most cordial remembrances, and believe me, Affectionately yours, Christina g. Rossetti.” Dates before 1886 (death of Christina's mother). Scarce association between the famed poet and the William Bell Scott's lover who became associated with Christina partly by default (through her interactions with Scott, a close companion to Dante, her brother) and more so after visits to Penkill Castle in Scotland. Very good. Provenance: Directly from the William Fredeman Pre-Raphaelite Collection. (#2242) \$1,250.00

Christina to Her Publisher Regarding “Sing-Song!”

370. **ALS- Rossetti, Christina, to Dalziel.** 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

Fabulous Four-page Letter: DGR to Lucy Madox Brown, Regarding “The White Ship,” and Much More

371. **ALS- Rossetti, Dante Gabriel- to Lucy Madox Brown Rossetti.** A fairly serious four-page letter written to Ford Madox Brown's daughter (William Michael Rossetti's wife), entreating her to ask her father to not show to anyone the poem he had just sent them, “The White Ship.” n.d. [December, 1880]. “My dear Lucy, It occurs to me to write you a line as to the ‘White Ship.’ I was most happy that it should be sent to your Father, but think it very needful it should not be shown to others. I find the ideas and even phrases of poetry get so soon caught up that a thing shown in MS. is actually liable to charges of plagiarism when it appears, owing to

what it has already furnished to others. I dare say you would of your own accord have avoided showing it; but I would be obliged if, in writing to your Papa, you would just say a word on the point- though he cannot perhaps avoid showing it at home, where it seems there is now a Bard. I trust he will not, on my account, let it out of his hands. Pardon my troubling you on this point. I was very much concerned to hear from William on Monday that you were not free from touches of ill-health or at any rate inconvenience. I trust you did not get any worse by so kindly coming to the rescue of my otherwise solitary Christmas. I enjoyed the evening much, and was much pleased with the favour that old poem found with you and William. Affectionately yours, D. Gabriel R.” The narrative poem, “The White Ship” appeared about a year later from the time of writing this letter, in Rossetti’s “Ballads and Sonnets,” Ellis & White, 1881. William Michael Rossetti, commenting on this letter in a discussion on family letters relates, “Mr. Madox Brown was now staying (though not as yet permanently settled) in Manchester, busily occupied with his pictures for the Townhall there. I don’t remember who was the “Bard” sojourning for a while in his house: perhaps some local semi-celebrity. The “old poem” by my brother was, I think, the one entitled ‘Soothsay.’ The ‘Michelangelo point’ affected the design by this master called ‘The Archers.’” A wonderful and insightful letter by the PRB’s prime figure as to the importance and urgency he espoused in keeping his newly written poetry protected from public view. Provenance: Directly from William Fredeman Pre-Raphaelite Collection. (#3014) \$2,750.00

DGR to Watts, Regarding “Sister Helen”

372. **ALS- Rossetti, Dante Gabriel- to Watts, Mentioning Augmentation to one of his most famous poems, “Sister Helen” [Together with] a holograph DGR fragment from the poem.** Fascinating one page letter on folded sheet, ca. 1880, a short but sweet letter to his closest friend in later life and fellow-Pre-Raphaelite, Theodore Watts-Dunton. “Wednesday, My dear Watts, Try & dine with me Saturday or Sunday. Which shall it be? & bring some Sonnets. I’ve given another Coup de grace to Sister Helen! Yours affec: DG.” “Sister Helen,” one of Rossetti’s most acclaimed poems, was written in 1851 and appeared in his “Poems” (1870), but Rossetti continued to work on the poem for years, including changes, found in holograph, in Rossetti’s own copy of a “Tauchnitz” reprint, and finally culminating in a finished revision ca. 1880. He sent some stanzas to Jane Morris, saying, “the tenor of the poem now shows that the witch began her spell on the wedding-morning of her false lover. I cannot think how I never did it before...” The final printed version of the expanded poem appeared in

the “New Edition” of the “Poems” (1881). Therefore, mention of these incipient new additions to his friend, Watts, (and dubbing them a “Coup de grace!”) to share with his closest friend during dinner, is indeed a delightful and interesting historical moment. [Together with] a HOLOGRAPH FRAGMENT OF THE ORIGINAL POEM (“SISTER HELEN”) on 1 x 7” piece of paper: “A lady’s here by a dark steed brought/ Sister Helen,/ So darkly clad I saw her not.”/ “See her now or never see aught/ Little Brother.” And on the verso of this fragment appears more Rossetti holograph lines, crossed out by him, from his “Sonnet LXII, The Soul’s Sphere,” “Some prisoned moon in steep cloud-fastness/ Blazed with momentous memorable fire.” A very nice grouping of Rossetti ALS mentioning “Sister Helen” and holograph poem fragments. Provenance: Directly from William Fredeman Pre-Raphaelite Collection. (#3026) \$2,750.00

373. **ALS- Rossetti, Dante to Ernest Gambert.** On Rossetti’s engraved monogram-headed stationary 16, Cheyne Walk, Chelsea. Letter dated 3rd February, 1864, one page. To the major art dealer and print publisher Ernest Gambart concerning the sale and commissioning of both paintings and drawings. Rossetti looks forward to discussing future work. “When next I see you, I want to make a proposal as to some work I have in my head... “ etc. Rossetti’s signature and date on verso in his hand. Fold marks, else very good. Provenance: Directly from William Fredeman Pre-Raphaelite Collection. (#1250) \$1,250.00

374. **ALS- Rossetti, Dante to Ernest Gambert.** On Rossetti’s engraved monogram-headed stationary 16, Cheyne Walk, Chelsea. Letter dated 1st March, 1864, three pages. To Ernest Gambart, well-known art dealer and print publisher, in which Rossetti discusses a number of interesting matters. He begins by providing details of a transaction concerning a commissioned drawing and states he will “call at Pall Mall ... for the photographs you mentioned and the book on China.” Rossetti goes on to remind Gambart to remember “your kind promise to send W. Moore to see the drawings by W. Marshall which are here.” He further expands on a favorable review received stating, “as one must not be afraid to blow one’s own trumpet in this world, I send you the enclosed in case you have not seen it, as I did not til lately...” He closes by giving a special request, “Though a year old [the review], I do not think it has appeared in any London papers. It struck me you might possibly find it of use in making my drawings please people, etc.” An excellent letter, 3pp on one folded sheet with crease marks. Very good. Provenance: Directly from the William Fredeman Pre-Raphaelite Collection. (#1257) \$1,750.00

375. **ALS- 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 blind stamp 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 bland stamp 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) \$2,250.00

376. **ALS- Rossetti, William Michael.** 2pp, folded sheet. From St. Edmunds Terrace, 7th Dec, 1890 to Dr. Moore- writing in reply to a request for his opinion on the "Station" Scholarship which "must no doubt be the Telegraphists blunder for "Italian" "Scholarship." He continues to say that he had signed the paper which Moore had sent & mailed a note with Professor Millais' letters- which would hopefully have settle the matter. Signed W. M. Rossetti. (lacks rear blank). (#3822) \$325.00

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

378. **ALS- Shannon, Charles to Lawrence Grant White.** The Vale, Chelsea, [1890-97]. Two pages. Written by Charles Shannon, artist, engraver, and co-founder of the Vale Press with Charles Ricketts, to Lawrence Grant White of the Royal Society of Painters-Etchers, a chatty letter mentioning, "Jackson" (Frances Ernest Jackson, a master in the revival of artistic lithography). "Dear White, We were awfully disappointed to receive your post card. I called at the Painter Etchers at about 4:30 but found you out..." Mentions he does 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

379. **ALS- Shields, Frederic- To Editor of "Life."** One page on folded sheet by Frederic Shields, Pre-Raphaelite painter. "Siena House, Lodge Place, N.W. April, ReN33 R.W.C.S. Dear Sir, If the Secretary of our Society will lend to you the blocks, you have my full permission to use it as you please-- Thank you for the copy of "Life" read- It is well got up- & full of interesting matter. Yours truly, Frederic Shields. The Editor of Life-" (#3035) \$175.00

380. **ALS- Shields, Frederic to Robert Falkner.** 12mo, 2pp, on mourning stationary. Mummyfield, Merton, May 11, 1897. Noted Pre-Raphaelite painter, Shields writes to a friend and minor author, Robert Falkner: "Dear Mr. Falkner, For 'auld lang Syne' I know you will see my nephew-, who is lacking employment. He will explain his capacities, and you will judge whether he would be profitable to you, as to any friend of yours- I know so well what such a condition as his is, that I feel much for him. I see your articles in 'Vanishing Deansgate' and have been much interested therein. Believe me, Sincerely Yours, Frederic Shields." Very good. (#114) \$175.00

381. **ALS- Shields, Frederic to Robert Falkner.** Newstead, Buxton, 16 June, 1897. 12mo. 3pp. Follow-up letter from Shields to Falkner on an earlier request to meet his unemployed nephew who Shields was sending over. He writes, "I expected no less friendly an answer from you- and appreciated it sincerely-. I have been ill, I am here to recruit strength, and having omitted to bring

my nephew's address with me, I have not been able to enquire whether he had yet found employment." He goes on to express his relief to learn that the 'severe trial' has passed and again implores Falkner to help out if the need arises again. He closes, "I had the pleasure of meeting your good mother in Buxton two years ago- with your brother- reviving old day- so old! With sincere regards ever yours truly Frederic Shields." In original mailing envelope, postmarked June 17, 1897 Small piece of one corner torn away, else very good. On mourning stationary. (#116) \$225.00

600 Words, Painting Practices, Cordial Letter to DGR

382. **ALS- Smetham, James- to Dante Gabriel Rossetti.** Voluminous four-page letter by James Smetham, Pre-Raphaelite painter, close member of the Pre-Raphaelite circle and personal friend of Gabriel, who arduously tried to promote his paintings throughout their association lasting many decades. Smetham, also an essayist and art critic, suffered terribly from mental illness and sustained a final breakdown in 1877, living the rest of his life in seclusion. An early letter, dated Dec. 20, 1864, over 600 words, in which Smetham discusses painting practices and techniques, and thanks Rossetti for sending information on dealers, "perhaps the best effect has been to impress on me... the power of the 'Portfolio.' Rossetti's letter "led me to revise the idea.. of the use of water color as a medium for small designs..." etc., and "...I find that a watercolor design takes me twice or three times as long as one of these studies in oil." And interestingly, regarding the intrusion of photography on portrait painting: "I am almost free from anxiety as to market- a thing that since Photography walked off with portraiture I have often had to contend against." He is excited to see Rossetti in the studio and would like him to see some new studies and 'variety' in method. Discusses etching, the 'misadventure of the binder... the stupid binder, etc..." "The prospect of the Photography from your designs gives me much delight- there is nothing in Art I should value more.." etc. The two pages, once joined at the fold, have neatly severed. Together with a William Michael Rossetti holograph eight-line explanation and short bio of James Smetham on a separate sheet (small corner torn away and lost), as was WMR's habit, in annotating various autograph letters with separate notes. A truly great assemblage of historical and artistic PRB content. (#3028) \$1,750.00

383. **ALS- Solomon, Simeon.** One page, note and invoice for a painting sale, to J. Magford, Esqu., Dec 4/5th, "Dear Sir, I send my two Pictures which I hope you may be able to find good places for... Yours faithfully, S. Solomon. No. The bashful lover. Price 80 Gs. No.2 A sketch ... as Boulogne. Price 30 Gs." One folded sheet. (#3818) \$275.00

384. **ALS- Stanhope, J. Roddam S.** One page letter from Spencer Stanhope, English artist associated with Edward Burne-Jones and G. F. Watts, to "Clifford," from Villa Giglione. Inviting him and his sister for a visit, "but I must tell you that we are living in rather a rough way as we are here for such a short time." Some loss of fragile paper not affecting the letter. Written in purple pen. (#3829) \$175.00

385. **ALS- Steele, Robert- Typed Letter Proof to William Holman Hunt.** One page legal size typed letter draft (in purple ink) from Robert Steele, prominent British scholar and disciple of William Morris, to William Holman Hunt, about a year before the publishing of Hunt's book, "Pre-Raphaelitism and the Pre-Raphaelite Brotherhood" (London, 1905) and commenting on the manuscript of same, offering key points and advice. With corrections made in red ink, presumably by Steele. "85 Devonport Road, Shepherds Bush. W. Sept. 3rd, 1904. Dear Sir, I have read through your Manuscript very carefully, have corrected the punctuation and spelling, and prepared it for the press, so that, subject to the corrections I have to discuss with you, it is ready for sending to the printers. I have carefully considered the points you suggest as to the personal matters involved. I find nothing in the book which is not called for by the subject matter of it, and though Mr. F. G. Stephens may suffer a little from its publication, that is inevitable if any statement on the [matter] (crossed-out) history of Pre-Raphaelitism is to be made from your point of view.." He goes on to offer advice concerning length, divisions, headings, etc." An interesting letter considering Holman Hunt's late falling away from some of the members of the PRB, especially Stephens, and specifically over Hunt's painting, "The Triumph of the Innocents," (1884). The dispute began after Stephens lost the painting (which Hunt had asked to box and transport), and worsened as Stephens attempted to provide a token repayment. Stephens responded by giving a very poor review of the painting and Hunt put the nail in the coffin with a scathing attack on Stephens in the second printing of "Pre-Raphaelitism," (1914) mentioned in this letter. (#3009) \$375.00

*Stephens' Fascinating Diatribe Against Holman Hunt:
ALS from G. F. Stephens, to Whitworth Wallis*

386. **ALS- Stephens, George Frederick- fabulous, if not damning letter, regarding fight with Holman Hunt.** Two pages on folded stationary, blind stamped at top, "10, Hammersmith Terrace, W," but then the "10" being struck-out and "9" written above by Stephens. "9 Hammersmith Terrace. London W. 5.10.06," written at top, to Whitworth Wallis (1855-1927), the first director

of the Birmingham Museum who received knighthood in 1912. An interesting letter relating to the strong rift that occurred between he and William Holman Hunt, both being original members of the PRB. "...As to Homan Hunt's malice and vindictiveness I knew too much to hope for an apology. And I abstained from retaliating as to other less personal matters in his book. I am not his only victim, his cruel falsehoods about Woolner are outrageous. I knew for many years that he was attacking me in conversation but when this book came it could no longer be tolerated..." He goes on to mention several individuals which Hunt "coached" and says he is sending copies of his protest, with pleasure. "As Richmond writes, the prefatory note to the catalogue of W.H.H's pictures on view in Leicester Square, I shall, no doubt, escape abuse in that... With, or without, Mr. Holiday, I shall always be glad to see you here or elsewhere at any time, Yours Faithfully, F. G. Stephens." (#3000) \$950.00

More Invectives Regarding Holman Hunt

387. **ALS- Stephens, Frederic George (with Signed Pamphlet by Stephens sent with letter).** Two pages on folded mourning stationary. "9 Hammersmith Terrace. London W. 19.2.06" written at top, to Whitworth Wallis (1855-1927), the first director of the Birmingham Museum and received knighthood in 1912. "Dear Mr. Wallis, I'm sending you a copy of my protest against Mr. Holman Hunt's outrageous attacks. I have partly explained what has been the cause of my delay in reply... it will give me great pleasure to show you and Mr. Holliday what drawings I have here, the most important of which is Rossetti's 'Hesterna Rosa.'" The four-page quarto-size 'pamphlet' is inscribed by Stephens and dated at top, with a small note at end. An interesting uproar had occurred over Hunt's published autobiography in which Hunt put forward 'grave charges' against me [Stephens] regarding the grossest of which I trust you will... allow me to plead." An unfortunate split between Hunt and Stephens, former close friends and associates in the PRB, had begun years earlier in Hunt's criticisms of the Royal Academy to which Stephens was closely allied. Near fine. (#2237) \$1,250.00

388. **ALS- Stirling, James Hutchison.** Three page letter on folded sheet by James Hutchison Stirling (J.H. Stirling) (1820-1909, Scottish philosopher and Hegel scholar, dated Aug 5, 02, to "My dear Patrick, I enclose you a letter.. to read. The writer of it is Pronotto Loll Len, nephew of the great Keshab, a strong disciple of the Brahms family. He has been here several times and we have corresponded a good deal. he has been pressing me to write for a new Indian Organ, East and West, and now as you see the article early mentions Herbert Spencer." On Laverockbank Road stationary. (#3836) \$225.00

389. **ALS- [to John Tenniel] from E. T. Reed.** ALS from E. T. Reed, artist, to John Tenniel, 2+ pp., He sends figures gathered by his father's secretary for the Mediterranean Fleets. "My dear Tenniel, Following are the figures gathered by my father's secretary after great difficulties. The French & Russian were most difficult to ascertain exactly, he says." List of figures given. "Whether the Black Sea ships should be included and or not I can hardly say..." (#3819) \$175.00

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

391. **ALS- Watts, George Frederic.** 2pp. Folded sheet. "Tuesday... The picture will not be ready to be worked upon by Wednesday & on Thursday I have an engagement." He asks what day is suitable- suggesting Friday as a possibility, signed G. F. Watts. With envelope to Mr(s) Thomson. (#3820) \$175.00

392. **ALS- Woolner, Thomas.** Two pages on folded octavo sheet (light gray), to Sir John [Simeon], baronet. "Wallington, Newcastle on Tyne, Jan 3 '68. My dear Sir John, William Rossetti has heard from some one that you have some Blakes and that you know some other person in the I. of Wight who has a collection and therefore he wrote to me asking if I knew if it were true: I told him that I would write and ask you if he were not sufficiently acquainted with you to make the enquiry himself... He is finishing his 'Lie of Blake' for Gilchrist's widow, and is doing his work in the small conscientious way..." He closes with, "Pray pardon this attack upon you; but W. Rossetti is such a very great friend of mine I did not like to decline doing him a turn if I could. You see I am holiday making- staying with Sir Walter Trevelyan- Please give my kind respects to Lady and Miss Simeon, Most truly yours, Thos. Woolner." Very nicely written, with fold marks. (#2243) \$475.00

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