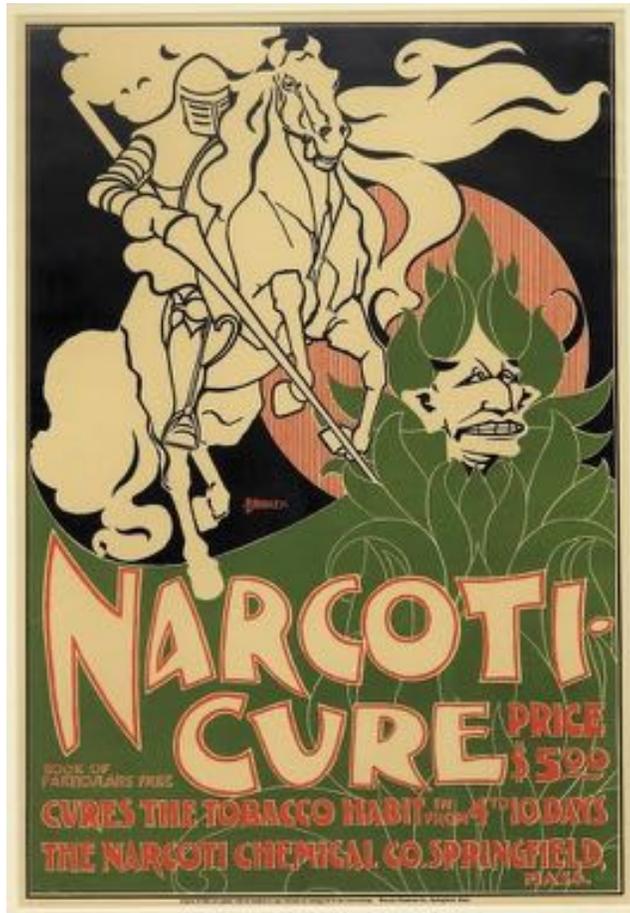


# NUDELMAN RARE BOOKS

## CATALOG 41



Item 53. Extremely scarce poster for Narcoti-Cure, 1895, by Will Bradley

### HOW TO ORDER

EMAIL: [info@nudelmanbooks.com](mailto:info@nudelmanbooks.com); (an order will reach us just as quickly as a phone call). PHONE: (206) 914-1814

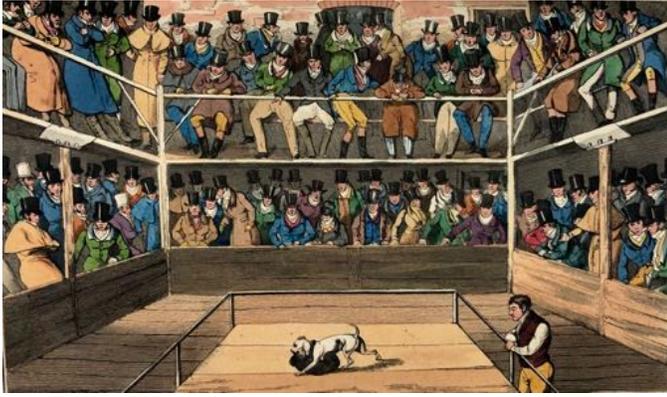
### TERMS

All items may be returned for whatever reason, upon notification by email, within five days of receipt (return shipping is the responsibility of the client). Libraries and institutions will be billed, or other arrangements made.

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1. [Alken, Henry] **The Sporting Repository, containing Horse-Racing, Hunting, Coursing... Pugilism.** London: Thomas McLean, 1822. First edition. Three-quarters red morocco, cloth sides, all edges gilt. 9 x 5 3/4 inches (23 x 15 cm); viii, 540 pp., with 19 hand-colored aquatint plates after Henry Alken and James Barenger by G. and T. Hunt. Several plates with minor marginal restorations, one imprint (on "The Hawk") trimmed into. This volume contains all six numbers of the first part, all that was issued of this rare sporting magazine. The Alken plates are exceptionally fine. (#4373) \$2,500.00

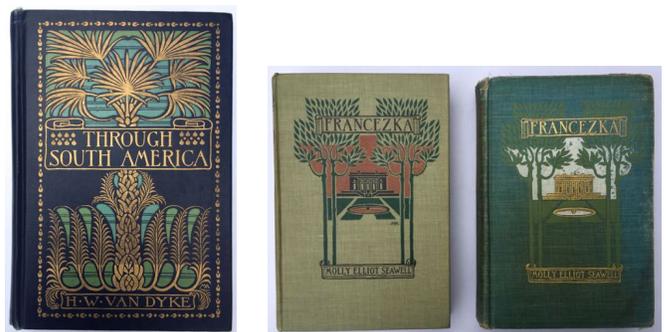
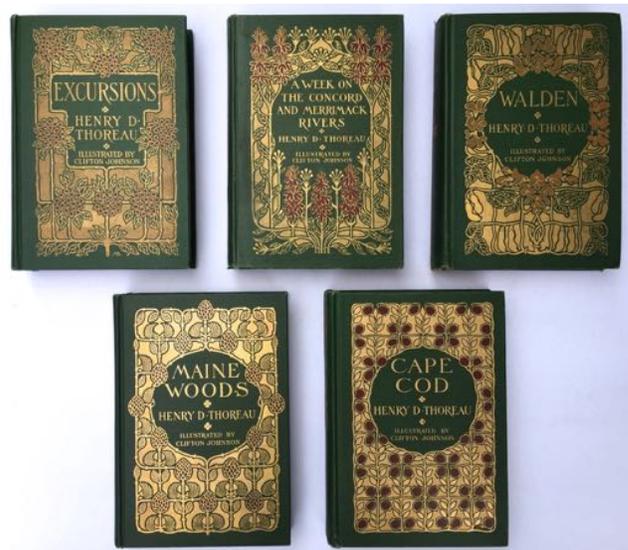
2. [Alken, Henry- Original Boards] **Illustrations for Landscape Scenery.** London: S. and J. Fuller, 1821. First edition. Oblong octavo. Scarce original boards with printed cover label giving title, author and price. 24 superb full-page hand-colored engraved plates most interleaved with tissue, by Henry Alken. Corners a trifle worn, rubbed and marked, one small paper repair to blank leaf near back. A wonderfully preserved copy. (#4340) \$1,850.00

3. [Alken, Henry] **The Beauties and Defects in the Figure of the Horse...** London: S. & J. Fuller, [1816]. First edition. Original drab boards, rebacked. Engraved title page and 18 hand-colored plates by Henry Alken, with accompanying text. Boards quite worn, with design substantially obscured on cover. Some soiling internally, but an uncut copy in original boards of a classic Alken title, cited as the greatest 19th Century sporting artist. (#4338) \$950.00

**Huge and Representative Collection of Nearly 250 Separate Books by Margaret Armstrong**

4. [Armstrong, Margaret] Offered here is a striking collection of nearly 250 books with covers by Margaret Neilson Armstrong (1867-1944), arguably the most-acclaimed American book cover designer of the late 19th and early 20th Century, her work virtually universally appreciated for its high degree of decorative style,

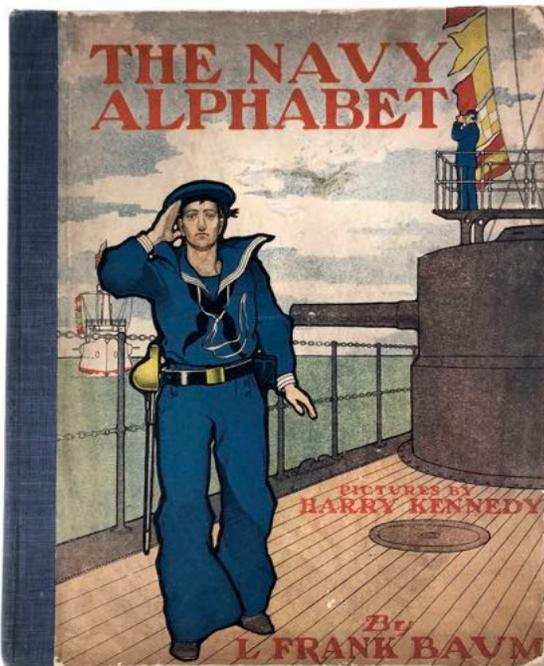
replete with Art Nouveau aspects, as well as balanced composition. Gullens and Espey, in their definitive bibliography of Armstrong's works (1991), cites 314 separate titles either with covers or spines designed by Armstrong, or written/illustrated by Armstrong, and the lion's share of these are represented in this collection, including nearly all of the celebrated, highly ornate covers. The total list of separate cover designs by Armstrong is still somewhat in doubt, but probably around 250-275, with several still in doubt. This collection is highly representative, with most covers in very good or better condition, a few with wrappers and slipcasses, and a few signed. The collection was built in the 1960's, by one collector, with a view toward obtaining the best copies available at the time (i.e. before internet). Therefore, the collection is best described as a bibliophile's collection, versus containing the finest examples for each title, which in today's market would be prohibitively expensive. A complete record of the collection has been compiled, and every book photographed. For any interested party, this list will be made available including all photos, via a Dropbox link. Price does not include shipping, which will be significant (#4409) (see photos below) \$3,850.00





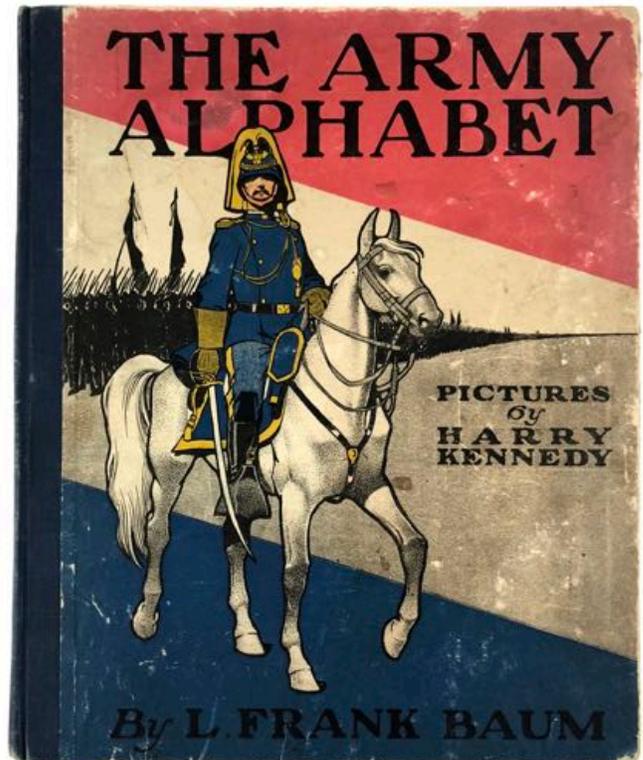
**Two Striking Embroidered Panels,  
Likely Selwyn Image**

5. [Arts and Crafts] **Two Arts & Crafts Embroidered Panels.** Circa 1895. Two beautiful period Arts and Crafts silk embroidered panels, in the manner of Selwyn Image, both similarly wrought and identical size (78 x 34.5cm), one entitled, "Song" and the other "Poetry," and each in brown, over light tan silk, and depicting Grecian style women in long flowing garments, with bird, heart, moon, etc. Framed, unsigned. A wonderful, matching set. Very well-preserved. (#4417) \$3,250.00



6. [Baum, L. Frank- Illus. by Harry Kennedy] **The Navy Alphabet.** Chicago: George M. Hill Company, 1900. First edition. Folio size lapbook. Original gray cloth spine, color pictorial paper covered boards with superb illustration on cover of sailor on a battleship, and rear cover with a steaming ship on the seas. Printed on rectos only, full-page illustrations by Kennedy on every page, headed by hand-lettered (in the print) text by Charles Costello. Stunning illustrations, a lasting rarity. An exceptional copy, about as nice as one could hope for with corner chipping and wear to very ends of boards, but covers clean and bright, and fine internally. There is no starting of either of the hinges. (#4375) \$2,750.00

7. [Baum, L. Frank- Illus. Harry Kennedy] **The Army Alphabet.** Chicago: George M. Hill Company, 1900. First edition. Folio size lap book. Original blue cloth spine, color pictorial paper covered boards showing soldier on steed on front cover, rear cover with another soldier on a horse, blowing a trumpet. Color illustrations every page by Kennedy, headed by hand-lettered (in the print) text by Charles Costello. A classic in book design, and a very scarce Baum title produced in the same year as "The Wonderful Wizard of Oz." Covers with some wear, rear cover with some oil spots, corners bumped, edgewear, internally very good with some soiling. Quite a nice copy, considering comparable copies found of this title. (#4376) \$1,850.00





8. [Betts, Ethyl Franklin- Poster] **“Lest We Perish.”** Poster. Scarce tinted (light red, shades of gray) poster by the Brandywine illustrator Ethyl Franklin Betts, with the large heading, “Lest We Perish/ Campaign for \$30,000,00...” Scarce WWI poster by this prominent American illustrator. (#4425) \$375.00

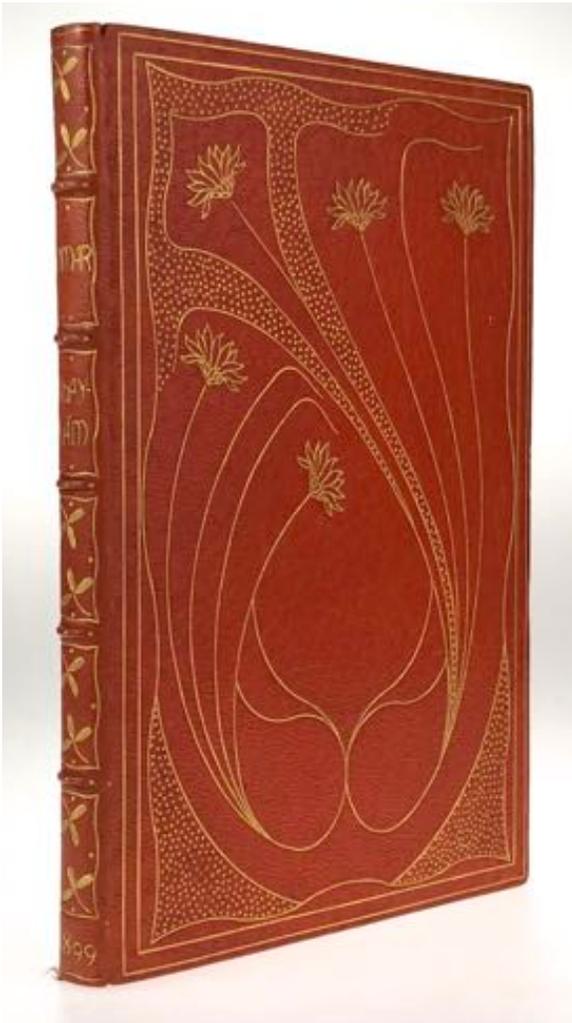


**EXTREMELY RARE, BOUND BY BASKERVILLE:  
ORIGINAL TWO-VOLUME BINDING**

9. [Binding, Fine- Baskerville, John] Milton, John- First Baskerville Edition, BOUND BY BASKERVILLE. **Paradise Lost and Paradise Regained.** London: John Baskerville, 1758. First edition. Two Volumes. An extremely scarce, original Baskerville binding, bound in his own workshop, with distinct features characteristic of Baskerville’s art and technique, especially the floral roll and his types stamped to spine. As well, the provenance

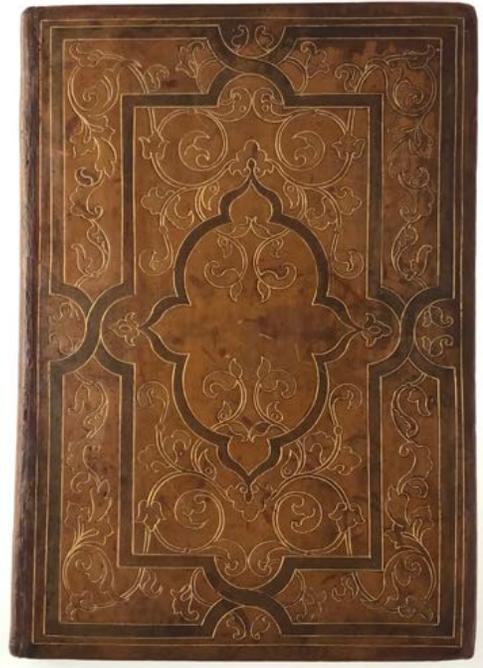
of this book links it directly to Baskerville. This copy is Everard Home’s Copy (with his bookplate). Home was the brother-in-law of John Hunter (who was also his teacher), and Hunter was the brother of William Hunter whose *Anatomy of the human gravid uterus* was published by Baskerville in 1774. Hunter was also a subscriber of Baskerville’s *Milton*. It is likely this copy came from Hunter. We have verified through Aurelie Martin, the foremost scholar on Baskerville bindings, that this must indeed be a Baskerville binding. Martin states, “Baskerville hired one or two binders around 1758 to bind some of his editions and produce a decorated paper. The majority of these bindings will have this distinctive decorated paper, but some of the very early *Milton* bindings do not; and they usually have this comb marbled paper [i.e. found our copy]. As well, the edges are usually sprinkled in blue on these few examples [which appears on our copy]. So your two-volume *Milton* comes from his workshop, as confirmed by the types used to title the spine of his books and other tools found on the spine (such as the little acorn and the triangular one in the angles of the compartment). Gaskell first noted that Baskerville used his own types to tool the titles on the spine of his bindings and this is confirmed on your copies. Finally, the endbands also correspond to those I have found so far (the colour may vary of course, but they have the same number and type of threads). Attractively bound in early full polished calf with border gilt designs on all covers, gilt decorated panels on spine, with two morocco labels (one red, one black) with gilt lettering. The scarce first Baskerville edition. “*Paradise Lost. A Poem in Twelve Books. The Author John Milton From the Text of Thomas Newton D.D. Birmingham,*” with lengthy preface and list of subscribers, 416pp; “*Paradise Regain’d A Poem in Four Books To Which is Added Samson Agonistes: and Poems upon Several Occasions,*” also including “*The Life of Milton*” LXIX pp. and 390pp. All edges stippled in blue. A wonderful set, with some expert cover repair to spines; Vol. 2 with longitudinal split along spine, but repaired. Near fine internally. Everard Home’s Copy, with his bookplate of knight’s head affixed to both volumes. Home (1756-1832) was a well-known baronet and physician who is best remembered as the first to describe the fossil “*Ichthyosaur.*” A great rarity. (#4228) \$5,500.00

10. [Binding, Fine- Ramage] T Palgrave, Francis. **The Golden Treasury (Second Series).** London: Macmillan and Co., 1902. Finely bound by Ramage (unsigned) in full brown morocco with elaborate gilt blocked and onlaid blue morocco repeating design motif on both covers and spine. AEG. Spine uniformly sunned, as found with this brown morocco, nice large elaborately gilt dentelles and central panel doublures of silk. 381pp. (#4330) \$1,500.00



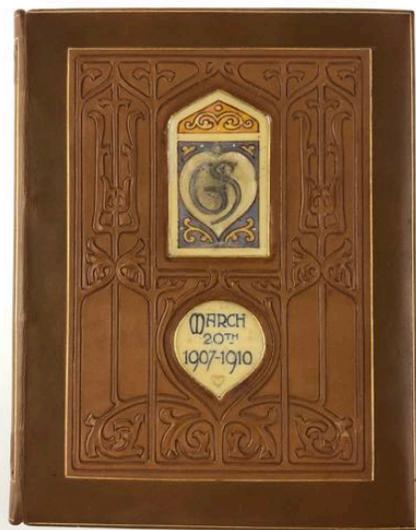
11. [Binding, Fine- Bickers & Son] Fitzgerald, Edward. **Rubaiyat of Omar Khayyam**. London: Macmillan, 1899. Richly bound by Bickers & Son in full crushed sienna morocco with attractive swirling gilt stamped Art Nouveau stylize stem and blossom motif, areas of all-over gilt stippling, spine with bold gilt floral pattering in compartments. Booksellers description affixed to front free fly. Bookplate of A.G. Potter (Ambrose George Potter, noted bibliographer). Fine. (#4363) \$1,850.00

12. [Binding, Fine- Chiswick Art Guild, AJA Symons Copy] Loftie, A.J. **Historical and Architectural Notes**. London: Seeley and Co., 1895. First edition. Quarto. Bound in full calf by the Chiswick Art Guild, with an inlaid & gilt-tooled Grolieresque pattern to the front and back boards. Marbled endpapers. Top edge gilt. Measures 7.5" x 10.5". Bookplate on the front pastedown of A.J.A. Symons, writer, bibliographer, and prominent 1890's figure. Christmas card and note included in envelope laid in; potentially from Symons' wife (Gladys Weeks), but no names included beyond "Hubby" and "Bunny." Hinges, spine, and corners professionally restored with Japanese tissue by Joseph Adams of Eidolon House. Staining/spotting primarily to front cover. (#4358) \$950.00

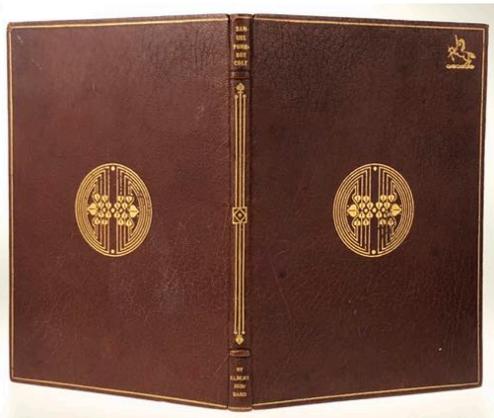


Item 12. Bickers & Son

13. [Binding, Fine- Chivers] Browning, Elizabeth Barrett. **Sonnets from the Portuguese**. London: George G. Harrap & Co., 1910. First edition thus. 12mo. Bound in brown calf by Chivers, with gilt lettering to spine and small modeled ornaments at top and bottom of spine, plus two illustrated inlays using their "Vellucent Technique," on front cover, with "GS" on the upper inlay plus a heart-shaped mother of pearl overlay, and "March 20th 1907-1910" on the lower inlay. The inlays are surrounded by art nouveau modeled leather tooled in blind. Gilt ruled dentelles with hearts at the corners. Marbled endpapers. Top edge gilt. Housed in felt-lined clamshell buckram case. A few spots of wear, and upper "GS" Vellucent inlay rubbed/worn. (#4349) \$525.00



Item 13. Chivers



14. [Binding, Fine- Possible Lorenz Schwarz Unsigned] Hubbard, Elbert. **Samuel Pom-eroy Colt.** East Aurora: Roy-crofters, 1915. Superbly bound at Roycroft Shop, though unsigned, strongly suggestive of the work of Lorenz Schwarz, premier binder at Roycroft. Bound in full brown crushed morocco with single filet borders on covers, attractive central circular gilt petal motif with multiple circular ruling, on both covers, stylized horse with arrow on front cover, gilt dentelles, marbled endsheet. Printed in red and black on thick (but acidic) paper, thus foxing present. Binding near fine. (#4353) \$650.00



**Unique Donnelley Binding**

15. [Binding, Fine- Donnelley for Merle Armitage] Bulliet, C. J. **The Courtezan Olympia: An Intimate survey of Artists and their Mistress-Models.** New York: Covici, Friede, 1930. First edition. Large quarto. Superbly bound at by Donnelley in full tan finely crushed morocco with large accentuated raised bands extending onto the covers, star patterning with gilt dots on covers and spines, including blind ruled compartments. Superb and highly innovative gilt stamped dentelles with Merle Armitage's name and the title forming a continuous border with large gilt stars at

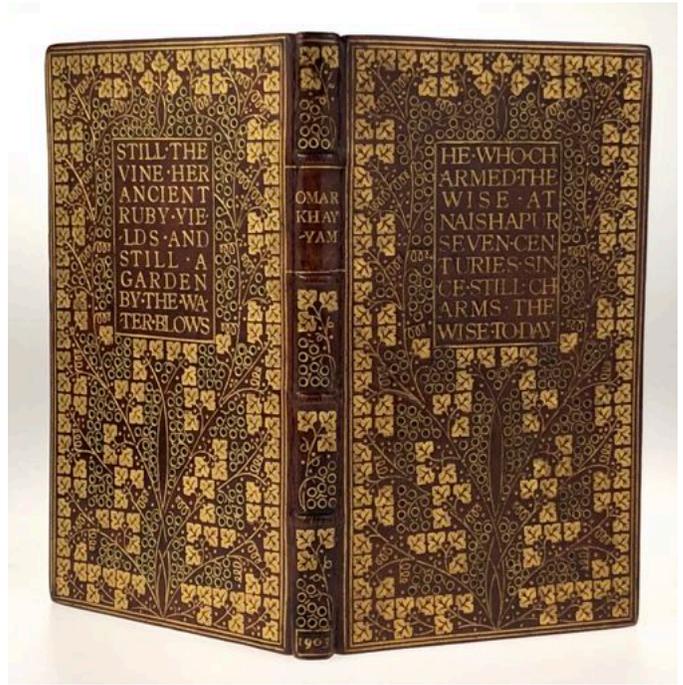
corners, unusual gold tea-chest paper endleaves. TEG, others brown. A unique and custom binding made by the master bookbinders at Donnelley, likely William Blaine Wooten, per a note laid in. Plates throughout of works of art, models, etc. Merle Armitage, avant-garde book designer, active in writing and book collection, became one of the spokesman for modern culture of the period. A fine copy, in brown cloth slipcase. (#4370) \$2,250.00

16. [Binding, Fine- Eleanore van Sweringen] Dufour, Jean-Jules. **Les Enseignes de Paris.** Paris: Le Goupy, 1924. First edition. Large thick quarto. Sumptuously and expertly bound by Eleanor van Sweringen, noted bookbinder who worked in New York City during the first half of the 20th century. She also schooled other noted bookbinders such as Christine Hamilton and was a member of the prestigious Guild of Book Workers, founded in 1906 to “establish and maintain a feeling of kinship and mutual interest among workers in the several hand book crafts.” Bound in full chocolate brown crushed morocco with impressed pictorial design of schooner and rectilinear large framing motifs in dark brown on both covers, spine with bold gouged raised bands and similar darker brown border motifs. Large inch-wide dentelles carrying the same theme of interlocking darker brown framing borders, wonderful copper flecked doublures and free endsheets. Signed in impressed darker brown at rear dentelle, “Eleanore Van Sweringen, 1929.” Amazingly, housed in the original half morocco folders made by the binder, with the same marbled copper card paper on covers. Bindings by Van Sweringen are vanishingly scarce, few if any find the marketplace, though she operated as a master bookbinder for many years and was active in the Guild of Book Workers, joining in 1908, and also as an independent craftswoman. Van Sweringen learned her craft principally with F. Boon, Helen Haskell Noyes and A Dehertagh of New York. She was one of the first members of the Guild to actively teach bookbinding, and her pupils include Ruth S. Bergen, Gertrude Dodsworth, Dorothy Moulton, and others. This binding, executed in 1929, followed a period of study under the noted bookbinders, Jules Domont, Henri Noulhac and E. Maylnader. Van Sweringen is listed in GYB 1908-09 through 1909-10 giving Boone, Helen Haskell Noyes, and A. Dehartagh (sic.) as teachers. In 1910-11 Louis Jacobs is added; in 1912-13 C. McLeish is added; in 1924-25 Domont, Noulhac, and Maylander are added. Before 1918 the name appears as Sweringen; 1917-18 through 1933-34 as Van Sweringen. This very binding is pictured and discussed in the Guild of Book Workers 75th Anniversary Edition, 1981. This binding is in fine condition in every way. (#4378) (Photos on request) \$4,500.00



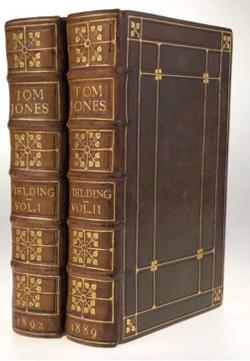
### Stunning Sangorski & Sutcliffe Binding

17. [Binding, Fine- Exquisite Sangorski and Sutcliffe] Mitford, Mary Russell. **Our Village**. London: Macmillan & Co., 1893. A truly stunning binding by Sangorski & Sutcliffe, in full rich crushed dark green levant morocco with onlaid tan borders and leaves, onlaid red blossoms and fruit, bold gilt repeating vine pattern, numerous flying birds all over on covers, and varying motifs on both covers. The front featuring two bell designs, a dog and a wolf at the corners with exquisite central leaf and blossom pattern; rear cover similar, but with crossing rifles and pipes at corners, and the central design with onlaid petals in violet and differing design. The spine with four superb heavily gilt and onlaid patterning. All edges gilt and goffered with double jagged edge motif. Exquisite full violet pigskin doublures with concentric file ruled lines and stipples, violet mauve silk free endsheets, themselves with attractive gilt stippled pattern. Laid in is fascinating typewritten description on printed Sangorski & Sutcliffe stationary, with unfilled date: "191--" Book is in fine condition, only the slightest hint of edge wear on small part of margins of spine. A truly marvelous and distinctively Sangorski & Sutcliffe binding, with all the appeal and balance commensurate with the firm. (#4360) \$11,000.00



### Magnificent Frank Garrett Binding

18. [Binding, Fine- Frank Garrett, A True Stunner, Exhibited in 1906 A&CES Show] Fitzgerald, Edward (translated). **The Rubaiyat of Omar Khayyam**. London: Alexander Moring, The De La More Press, 1903. First edition thus. Thin 12mo. Exquisitely and ornately bound by Frank Garrett, noted English bookbinder in an incredible Arts & Crafts binding, full brown polished morocco featuring, on both covers, an all-over gilt blocked and painted green grapes, gilt leaves, vines, etc. around a flowing leaf motif, central lettering, four raised bands on spine with gilt compartments using same motif. This very binding was exhibited by Garrett at the 1906 Arts & Crafts Exhibition Society (A&CES) and is the most impressive Garrett binding we have ever come across. The book is small and thin (3.75" x 6.25"), which only makes the technical value of this enterprise that more impressive. Twelve hand-colored plates by Blanche McManus with quatrain for each illustration noted. Title page in red and black. The book itself, aesthetically balanced and pleasing, is wonderfully matched to the binding. Gilt ruled turn-ins, signed "FG" on the bottom of the rear turn-in. Some light rubbing to edges & bumping to corners, as well as some fading to the grapes of the front cover. This volume was pictured in the write-up of the A&CES show by "The Studio." The article also states: "...we think those [bindings] here illustrated sufficiently show in the reproductions their high value as designs. We would especially remark the workmanship of Miss Katharine Adams' English Bible and the Omar Khayyam of Mr. F.G. Garrett." (#4344) \$7,500.00



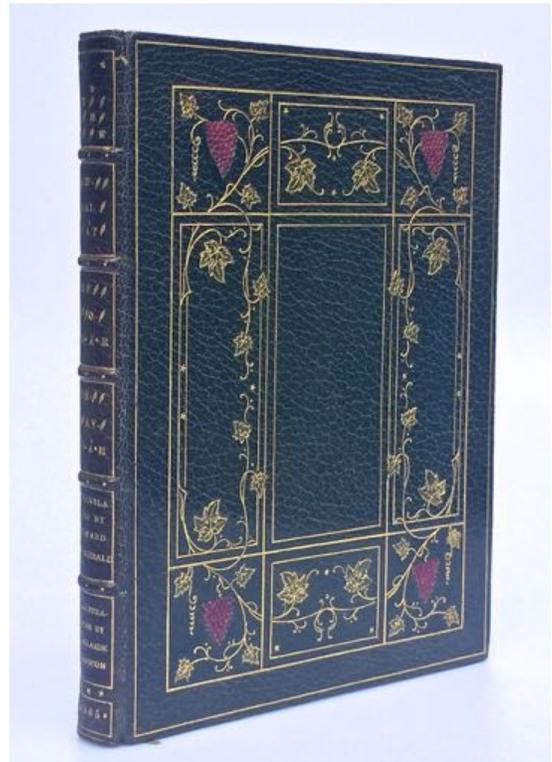
19. [Binding, Fine- Frank Garrett] Fielding, Henry. **The History of Tom Jones, A Foundling.** London: G. Bell & Sons, 1889, 1892. 2 volumes. Attractive full morocco gilt binding by Frank Garrett, noted bookbinder associated at the Turn of the Century with the Birmingham Municipal School of Art, regularly exhibiting at

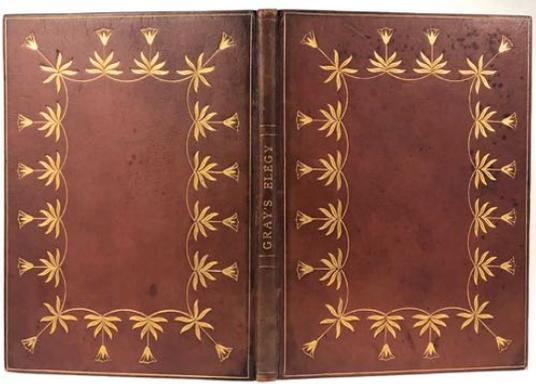
most of the Arts and Crafts Exhibitions of the period. Bound in full brown levant with rectilinear gilt ruling, gilt dots, leaves, and with similar but more dense patterning in gilt on spines. Gilt dentelles, marbled endsheets. Signed in gilt pallet on rear dentelles, "F. Garrett & Binders. Spines uniformly sunned, as commonly seen in this color levant. (#4337) \$1,500.00

20. [Binding, Fine- 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) \$3,500.00

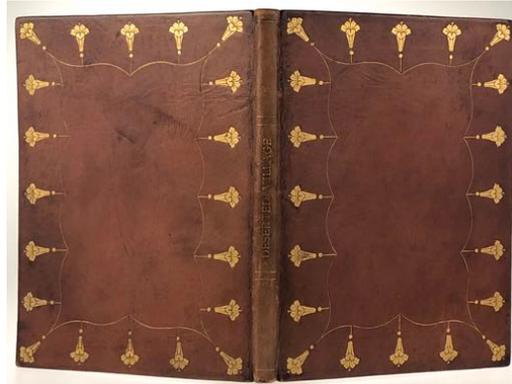
21. [Binding, Fine- Grabau Masterpiece] Fitzgerald, Edward (transl). **The Rubaiyat of Omar Khayyam.** New York: The Dodge Publishing Company, 1905. First edition thus. 4to. (8" x 10.25") Sumptuously bound in dark green morocco by Grabau (signed in front inner dentelle), chief bookbinder at the Roycroft from 1902-1905, and later forming his own bindery, the Derome Bindery. Grabau is universally considered one of the top American binders in the early 1900's. A wonderful decorative Art Nouveau style binding with a beautiful geometric design made up of nine rectangular panels

with gilt grape vines forming an attractive and elongated oval space within the panels, accented with inlaid grapes and leaves. Back cover features the panels accented with gilt stars at the corners. A very unique spine design, filled with lettering in each panel and accented with a leaf tool. Wide gilt decorated turn-ins with watered silk endpapers. Excellent condition--slight fading to spine and a few minor spots of edgewear. Unpaginated with 28 photographs printed on tissue, and 41 pages of text printed to recto of sheets only. Top edge gilt. "Adelaide Hanscom undertook the project of illustrating Omar Khayyám's popular Rubáiyát around 1903, using many notable Bay Area literary figures and artists as her models. The sittings with Hanscom became highly sought-after, and the project was a major professional success for her." (Getty Museum). Featuring a fantastic inscription by George Wharton James, the writer, photographer, and one of the models for the book, whom Hanscom also expresses gratitude to on the preliminary colored page. "The Master Craftsman writes a good poem, builds a magnificent cathedral, paints a glorious picture, carves an attractive statue, writes a great piece of music, binds a good book, digs a straight ditch, ploughs a deep & long furrow - whatever he does he does well. I would be a Master Craftsman in Life - in Living - in Loving, in Being, in Doing." Notably, Wharton James was also good friends with Grabau, and even provided a quote in an ad for Grabau & Bunce's Garret Bindery in *The Craftsman*, of which Wharton James was on the editorial staff. A fine example of an important and uniquely attractive American period binding. (#3889) \$2,850.00

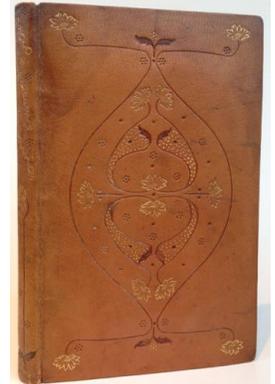




Item 22



Item 23



Item 24

22. [Binding, Fine- Guild of Women Binders] Gray, Thomas. **Elegy Written in a Country Churchyard**. London: Guild of Women Binders, 1899. First edition thus. Superbly bound by the Guild of Women Binders (unsigned) in full crushed tan morocco with repeating gilt-blocked leaf and blossom pattern connected by elegant gilt ruling, on both covers, gilt lettering on spine. Special Edition, #70 of 100 Copies, printed on Japan Vellum. Superb full page illustrated plates throughout by R.W.A. Rouse. Near fine, with faint darkened oil marks to covers. Distinctive Guild binding and book. (#4335) \$1,500.00

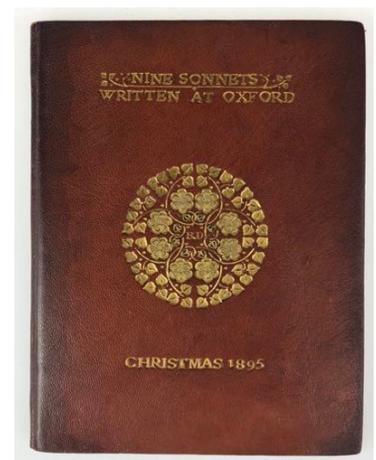
23. [Binding, Fine- Guild of Women Binders] Goldsmith, Oliver. **The Deserted Village, A Poem**. London: Printed for the Guild of Women Binders, 1899. First edition thus. Superbly bound by the Guild of Women Binders (unsigned) in full crushed tan morocco with repeating gilt-blocked blossom pattern connected by elegant gilt ruling, on both covers, gilt lettering on spine. Special Edition, #16 of 100 Copies, printed on Japan Vellum. Superb full page illustrated plates throughout by H. L. Richardson. Near fine. Distinctive Guild binding and book. (#4334) \$1,650.00

24. [Binding, Fine- Guild of Women Binders, Unsigned] Phillips, Stephen. **Paolo & Francesca**. London: John Lane, The Bodley Head, 1900. Ninth Edition. Superb full calf binding, undoubtedly by the Guild of Women Binders, and having come from a collection of books bound by the Guild, though unsigned as often found with Guild binders. Attractive center oval blindstamped and gilt-ruled and stipled 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

25. [Binding, Fine- Presumed Guild of Women Binders] Ingoldsby, Thomas. **The Ingoldsby Legends**. London: John Lane, 1903. Superbly bound in full dark brown modeled leather presumably by the Guild of Women Binders (with pencil notation on front fly), and highly suggestive of their work. A very innovative binding with tree motif comprising various animals (birds, cats, seahorses) embedded, gilt stippling and title all in relief from modeling technique first developed in this manner by the Guild of Women Binders at the Turn of the Century. Spine with superb stylized pictorial representations in gilt. Binding strengthened and expertly repaired at spine. A very unusual and enthralling binding indeed. (#4306) \$1,250.00

**Bound by Henry Pagani,  
Early Copeland and Day Associate**

26. [Binding, Fine- Henry Pagani] Guiney, Louise Imogen. **Nine Sonnets Written at Oxford**. Boston: Copeland and Day, 1895. 12mo. First edition. Superb Arts and Crafts binding, much in the manner of Douglas Cockerell, by Henry Pagani, early Copeland and Day associate, with gilt pallet signature on rear dentelle, "19 \* H.P. \* 01. Bound in full russet brown crushed levant with superb bold gilt blocked circular design comprising leaf and petal clusters, with "B.D." at the center (likely the recipient's initials). "These nine sonnets written at Oxford by Louise Imogen Guiney and decorated by Bertram Grosvenor Goodhue are privately issued for them and their friends and for Herbert Copeland and F.H. Day and their friends at Christmas MDCCCXCV the printing having been done at the University Press in Cambridge Massachusetts." Engraved double title page and multiple initials designed by



**26. –Continued [Binding, Fine- Henry Pagani]**

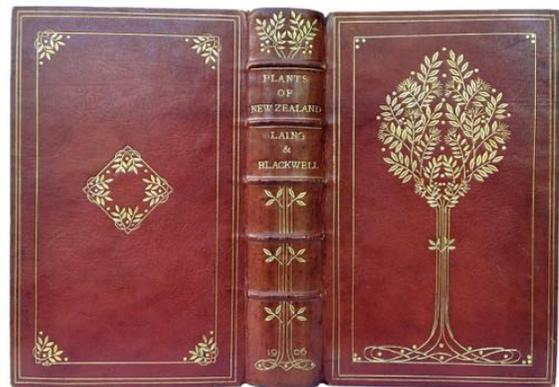
Goodhue. "One of Goodhue's most splendid - and most architectural - book designs" ( Boston Bohemia, 1881-1900, Ralph Adams Cram: Life and Architecture, Shand-Tucci, 1995). 10 pp. Green endpapers. Light rubbing to edges and some staining near spine. Bookplate of Herbert Grant Smith on front pastedown. "Nine Sonnets Written at Oxford" was considered by many to be one of the finest collections of sonnets published during the nineteenth century" ("Great Writers of the English Language," Vinson & Kirkpatrick, 1979). The binder, Henry Pagani, was commonly referred to as "H.P." at that time: "Referring to Pagani variously as 'H.P.," "Harry P," and "Apollo," Louise [Imogen Guiney] made much of his naturalness in front of the camera." In addition, Pagani was a model in F. Holland Day's early photo shoots: 'We blew the praises of H.P. with the jar (red print)..." ("Through an Uncommon Lens: The Life and Photography of F. Holland Day," Fanning, 2008). The book itself is extremely scarce; much moreso by this associative binding to the firm. (#4345) \$ 1,850.00



Item 27. Omnibus

**Unique Guild Binding**

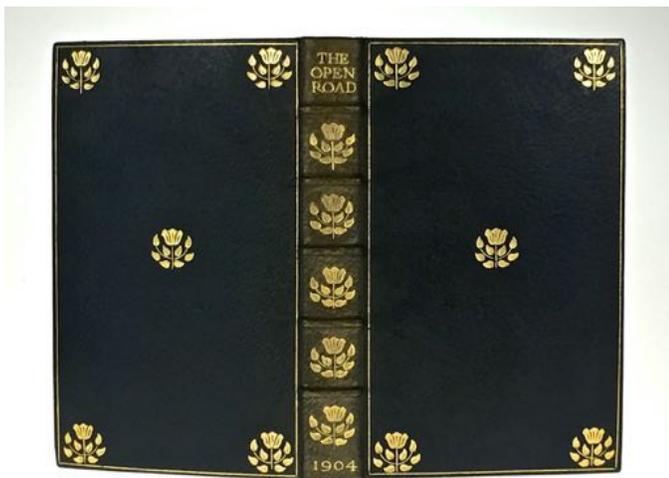
27. [Binding, Fine- Guild of Women Binders] Blanchard, Laman (ed.). **George Cruikshank's Omnibus**. London: Tilt and Bogue, 1842. 8vo. An extremely unusual, precocious and indeed comical binding by Guild of Women Binders for the Hampstead Bindery, in full calf with front cover set off in green with a welcome mat and walkway that depicts a beaver (or muskrat) splayed out, as well as a push broom. Gilt lettering on cover, "Welcome." Spine with gilt lettering for title and the same push broom outlined in gilt, with green handle. A most scarce and interesting binding, with some wear. (#4424) \$1,250.00



28. [Binding, Fine- Joachim, Eleanor] Laing, R.M. and E.W. Blackwell. **Plants of New Zealand**. Christchurch, New Zealand: Whitcombe and Tombs, Ltd., 1906. First edition. Thick quarto. Magnificently bound by Eleanor Joachim, signed in gilt rear dentelle, "19 M.E.J. 08." A stunning binding this pupil of Sangorski and Sutcliffe on fine full niger heavily gilt tooled with prominent stylized "Rata" tree on cover, similar leaf motifs on rear cover, spine and wide dentelles. Joachim, a master bookbinder and native New Zealander, travelled to London in April of 1903 to learn the craft of bookbinding under Sangorski and Sutcliffe. Upon her return, she set up shop in Dunedin and remained an active designer of custom bookbindings from 1904-1917, exhibiting with the Otago Art Society, New Zealand Academy of Fine Arts and Auckland's Arts and Crafts Club. She also won silver medal and special prize at a prestigious Melbourne Exhibition. In a recent article by Margery Blackman, Joachim's own personal workbook was described with designs for bindings on paper. The present binding design is pictured, and Blackman writes: "Of special interest are... two for Laing and Blackwell's 'Plants of New Zealand,' one of which features a flowering rata tree (it is recorded that this was presented to Queen Alexandra)... a copy of this was publication, signed '19 M.E.J. 08' was seen in London in the 1990's." A magnificent and exceedingly scarce Joachim binding with a sterling history. Corners slightly worn. Fine. (#2264) \$3,750.00



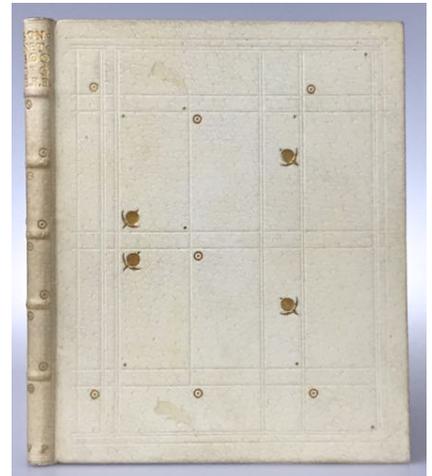
29. [Binding, Fine- Kallenbach] **Voltaire. La Henriade, poeme, en dix chants...** Paris: Stereotype d'Herhan, 1805. 8vo. (205 x 120 mm). lv, [1], 404 pp. Superb early 19th Century French contemporary binding by Kallenbach (signed R[el] [P]ar Kallenbach, at the foot of spine) in dark blue diked Russia calf, with exquisite gilt border strapwork leaf and vine motif on both covers featuring a wide arched trellis of leaves, spine gilt in five compartments, red glazed paper pastedowns, marbled endpapers, all edges gilt (joints almost invisibly strengthened). Attractive full red doublures with gilt florets at each corner. Appears to be a Large Paper Copy. This is a striking early 19th-century Parisian binding by Kallenbach, showing Empire-style influences. Von Arnim cites that Kallenbach was active in the early 19th Century at rue Chabanais. We have found two other bindings by Kallenbach, both in the British Library, and both bound in "gold tooled painted calf." Near fine example of a perfect marriage of book and binding. (#3885) \$2,750.00



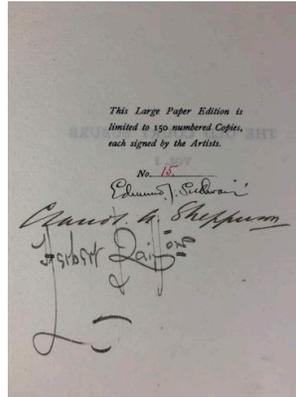
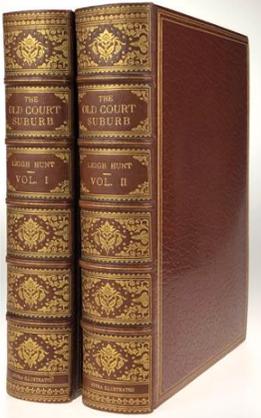
30. [Binding, Fine- Katharine Adams] Lucas, E. V. (comp.). **The Open Road; A Little Book for Wayfarers.** London: Grant Richards, 1904. 12mo. Understated and highly recognizable Katharine Adams

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

31. [Binding, Fine- Ricketts, Charles, Pig-skin 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

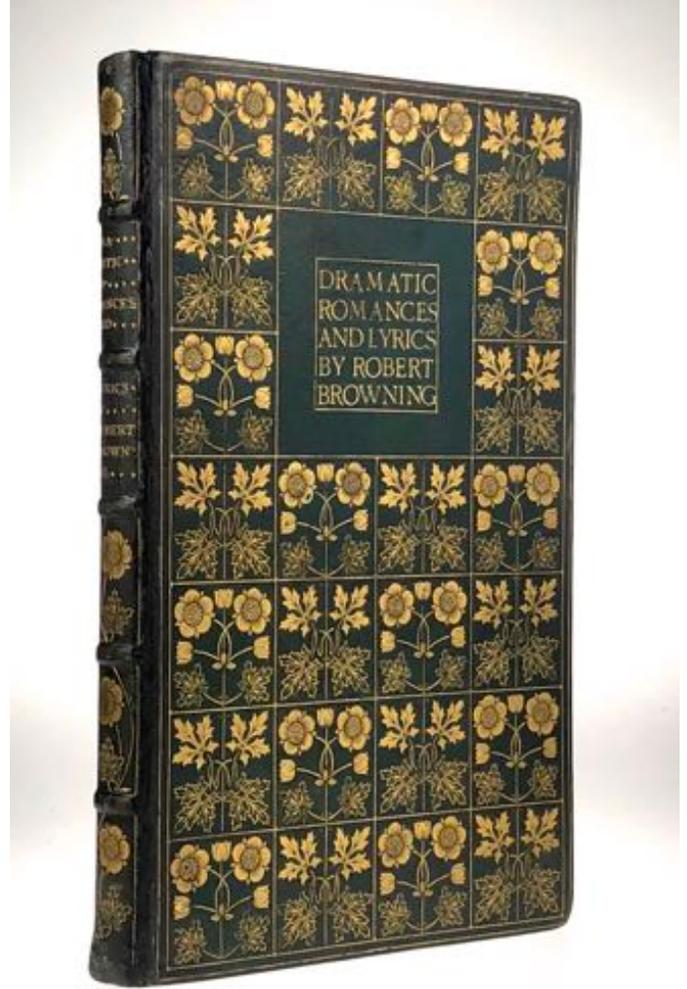


gilt on both covers and spine. This is one of the celebrated vellum covers which Ricketts, while at the Vale Press, had bound for special purposes, many of which found their way into the hands of preferred clients (such as Laurence Hodson). Some of these bore the HR monogram in the dentelle (for Hacon & 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. In exquisite handmade folding box by Carolina Veenstra lined with fine Italian linen book cloth, two inset labels. (#3107) \$6,250.00

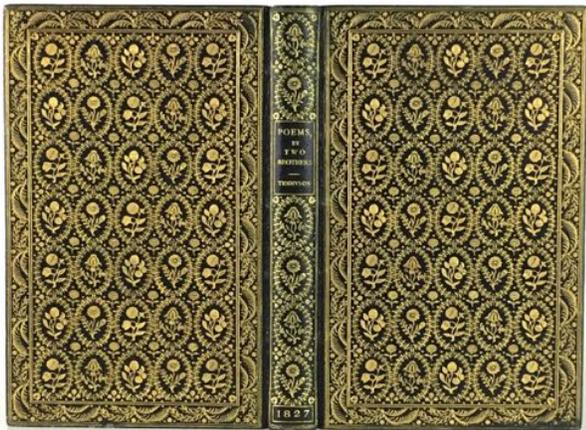


32. [Binding, Fine- Riviere: Edmund Sullivan and others, Signed by Illustrators, EXTRA-ILLUSTRATED] Sullivan, Edmund, etc. **The Old Court Suburb: or Memorials of Kensington Regal, Critical & Anecdotal.** London: Freemantle & Co., (1902). First edition. Two thick volumes. Sumptuously bound in full crushed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

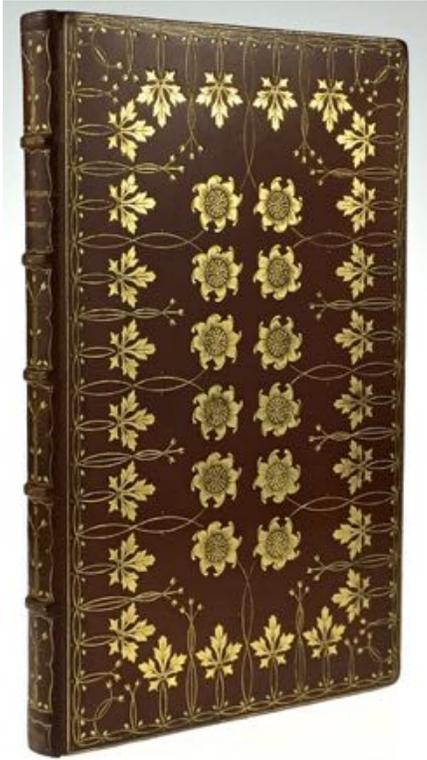
sprig design is carried onto inner dentelles, maroon endpapers. Side edges gilt with two lines. Top edges gilt, others untrimmed. First issue with advertisement following title page, 6 11/16 x 4 1/4 inches). 228pp. A superb, fine copy with slightest wear to margins of spine. Both hinges in tact with no starting and internally clean and bright. (#1917) \$6,500.00



34. [Binding, Fine- Riviere] Browning, Robert. **Dramatic Romances and Lyrics.** London: Hacon & Ricketts, The Vale Press, 1899. First English language edition. Superbly bound by Riviere & Son in full dark green morocco with a beautiful arts & crafts motif to the front cover, built up of twenty-four alternating compartments of leaves and flowers surrounding the title and author with stunning detail and contour in the gilt stamping. Marbled endpapers. Top edge gilt. Printed on Arnold handmade paper, with a wood-engraved border of intertwined leaves and twigs, as well as several large initial letters in the text, all designed by Charles Ricketts. Hinges, spine, and corners restored with Japanese tissue by Joseph Adams of Eidolon House. Some spotting to covers and light browning to pages. (#4377) \$1,850.00



33. [Binding, Fine- Riviere] Tennyson, Alfred. **Poems, by Two Brothers.** London: Printed for W. Simpkin and R. Marshall, 1827. First edition. MAGNIFICENTLY BOUND FULL BLACK CRUSHED MOROCCO BY RIVIERE AND SON with lavishly ornate gilt designs on both covers and spine consisting of four different flower motifs (in ovals) repeating in seven rows and five columns taking up all of the central space on the covers and the outside border comprised of sprig and leaf pattern, all surrounded by geometric ruling; spine with six oval floral motifs, lettering and date in gilt. Leaf and

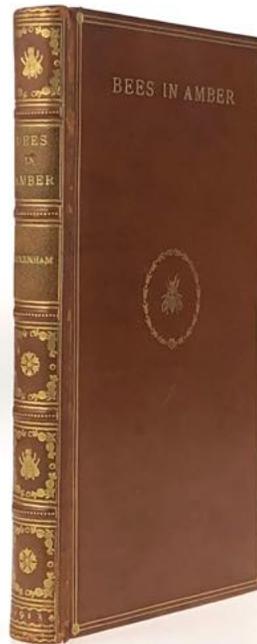


35. [Binding, Fine- Riviere] Tennyson, Alfred Lord. **In Memoriam**. New York; London: M. F. Mansfield; At the Sign of the Unicorn, [1900]. Tall 8vo. A wonderful binding by Riviere in full brown goatskin, both covers tooled in gilt with a unique all-over heavy gilt design consisting of a border of a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

36. [Binding, Fine- Riviere] Gaultier, Bon [Editor] William. Edmondstoune Aytoun and Sir Theodore Martin. **The Book of Ballads**. London: Wm. S. Orr and Company, 1845. First edition. 12mo. Superbly and

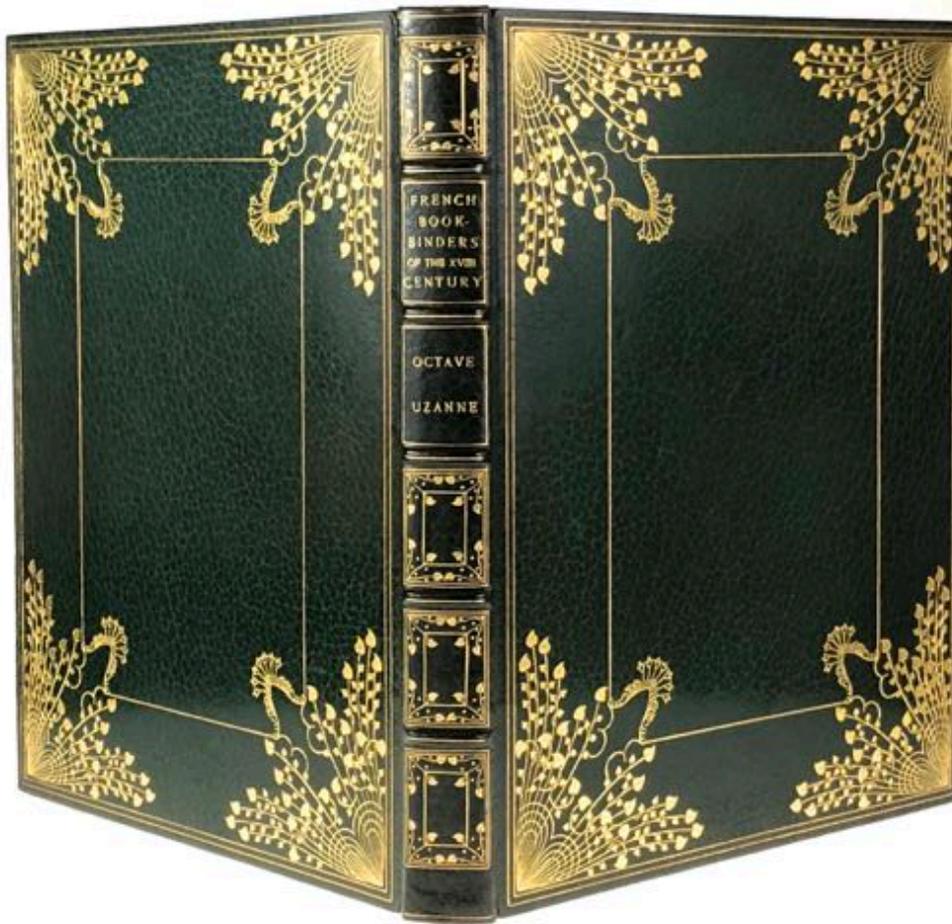
finely bound by Riviere in green morocco (faded to light brown as usual), with all-over gilt tooling comprising elaborate and boldly hand-tooled leaves and branches across both covers and spine. Very much in the Doves style. All edges gilt. Gift inscription on front free endpaper. Bon Gaultier was the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

37. [Binding, Fine- Root & Son] Hewlett, Maurice. **Pan and the Young Shepherd; A Pastoral in Two Acts**. London: John Lane, The Bodley Head, 1898. First edition. Finely bound by W. Root & Son in green calf, inlaid design intricately tooled in gilt and red comprising four gilt leaf designs linked by geometric ruling and red circles onlaid along the ruled lines, spine decoratively tooled with raised bands, red morocco spine labels, gilt-tooled inner dentelles; marbled endpapers, all edges gilt; red cloth slipcase. A bit of light rubbing to slipcase; uniform sunning to spine; ownership signature and chop stamps to front pastedown; else near fine. With 1929 photograph of garden stylized "Pan," laid in. (#4333) \$450.00

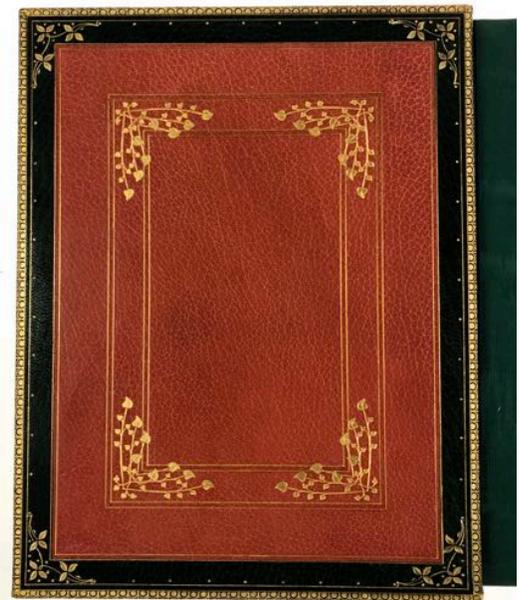


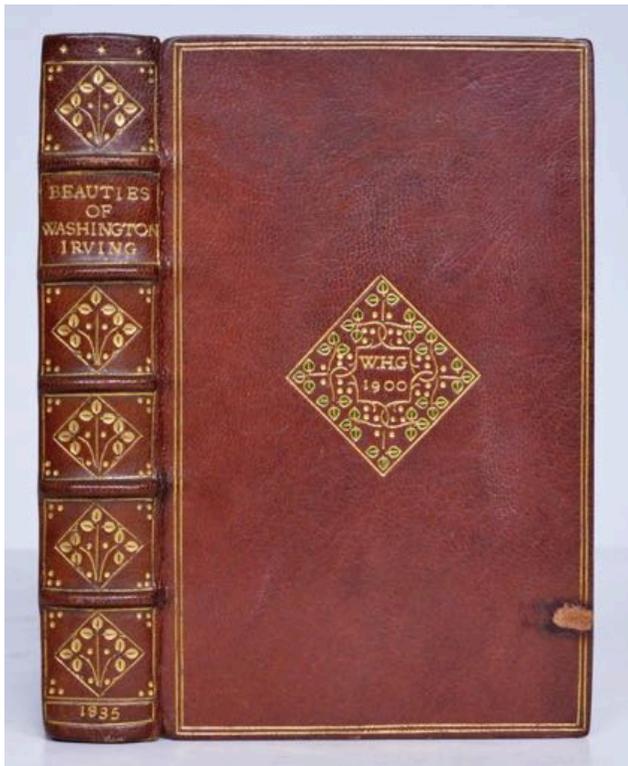
38. [Binding, Fine- Sangorski & Sutcliffe, Presentation Copy] Oxenham, John. **Bees in Amber**. London: Methuen & Co., 1913. 12mo. Finely bound for J.W. Robinson Company by Sangorski & Sutcliffe in polished calf with gilt-tooled borders, gilt bee design on front, decorative gilt spine with raised bands, morocco spine labels lettered in gilt; inner gilt dentelles, illustrated endpapers, all edges gilt; original

cloth bound in. Presentation inscription by Oxenham on blank page at front, "Alex D. Wallace, with the Compl. of John Oxenham, Sept. 18, '13." Light scuffing to calf with a bit of rubbing to extremities; light offsetting to endpaper edges, ownership signature and chop stamps at front; about near fine. (#4331) \$550.00



39. [Binding, Fine- Stunning Monastery Hill] Uzanne, Octave. **The French Bookbinders of the Eighteenth Century.** Chicago: Caxton Club, 1904. First edition thus. Large quarto (11 x 10 inches!) One of the Finest Monastery Hill Bindings we have seen, likely the work of Edward Hertzberg. This is a superlative binding by Monastery Hill, and doubtless the work of Edward Hertzberg (who often did not sign his bindings, though it is signed in gilt by Monastery Hill Bindery). Edward, son of the founder, Ernst Hertzberg, was the second bookbinder (chronologically) in the firm, and perhaps the most accomplished and talented of all the Monastery Hill bookbinders. This impressive, large book is elegantly bound in full rich dark green crushed morocco with striking and elegant gilt stamped designs on both covers comprising stem and leaf motif surging out from the corners toward the center where a single rectangular rule is bounded at the vertices with innovative smaller blossom patterning. The spine is also quite lavish, with five raised bands and four compartments heavily gilt with similar design patterning. Rich full tan morocco doublures comprising most of both inner sides and with elegant gilt vine and leaf motif stamped in gold, dark green moiré silk free endsheets. A simply stunning and aesthetically pleasing binding, well-balanced and very distinctive. The binding must date from the 1905-10 period, and is signed, "The Monastery Hill Bindery," on the rear dentelle. In the original chemise folding cloth and maroon felt-lined folder that fits into quarter morocco, also likely original green cloth slipcase with maroon felt-lined (outer margins slightly worn). The book itself is a classic Caxton Club production, printed by R. R. Donnelley at the Lakeside Press, a prodigious volume with color plates comprising book covers (41 plates) as well as head-pieces from wash-drawings by Paul Avril. 252 Copies Printed. Fine copy in every way with virtually no signs of wear. A true classic and the cornerstone of any book binding collection of note. (#4348) \$8,500.00



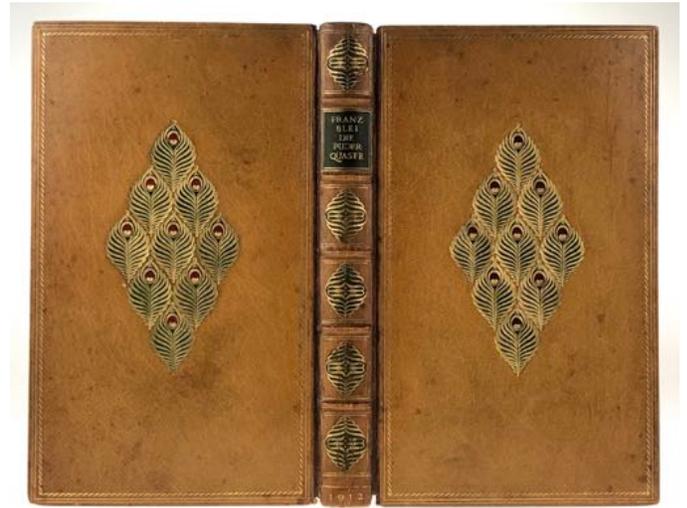


**Bound by Sylvia Stebbing,  
Early Douglas Cockerell Student**

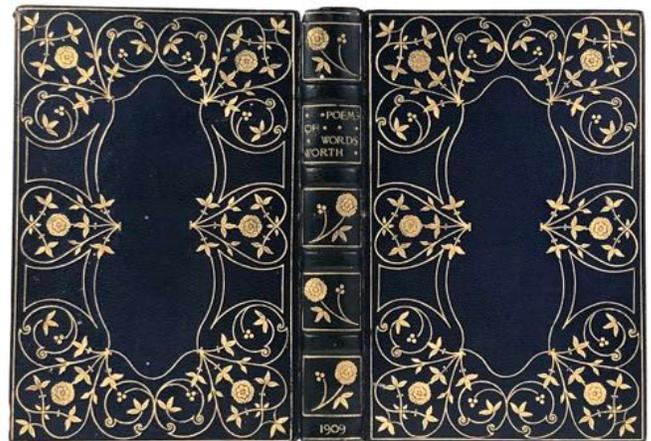
40. [Binding, Fine- Sylvia Stebbing] Irving, Washington. *The Beauties of Washington Irving*. London: Printed for [C. Whittingham] for Thomas Tegg; R. Griffin and Co. Glasgow; and Tegg, Wise and Co. Dublin, 1835. Fourth edition. 12mo. A wonderful Arts & Crafts binding by Sylvia Stebbing, noted British bookbinder and early student of Douglas Cockerell. Bound in full brown pigskin with gilt fillet borders and large square design (tilted on corners) consisting of stems with onlaid great goatskin leaves, dots and with the initials, W.H.G and date 1900 in the very center. Attractive gilt spine with similar motif, six panels, five of which having the square patterning in a different mode from cover, dated at the bottom, 1835. Sylvia Stebbing, born in 1876, became an early pupil of Douglas Cockerell at the age of 23, (i.e. 1899, a year before the date of this binding), later saying, "...it began a wonderfully happy six months for me." From Tidcombe, "At this time, Sangorski and Sutcliffe were Cockerell's forwarder and finisher, and two girls did the sewing and mending..." "Stebbing went on to take a studio and workshop with Annie Power, where the execution of this binding probably occurred. Stebbing remained in close contact with Cockerell, as well as, later, Mr. and Mrs. Henry Daniel (Daniel Press & bindery). The book is illustrated with Wood Cuts, Engraved by Thompson; from the Drawings by George Cruikshank, Esq. A slight abrasion at fore-edge of front cover, else a very nice copy of a scarce binding by Sylvia Stebbing, very few of which are seen.

(#4423)

\$1,750.00

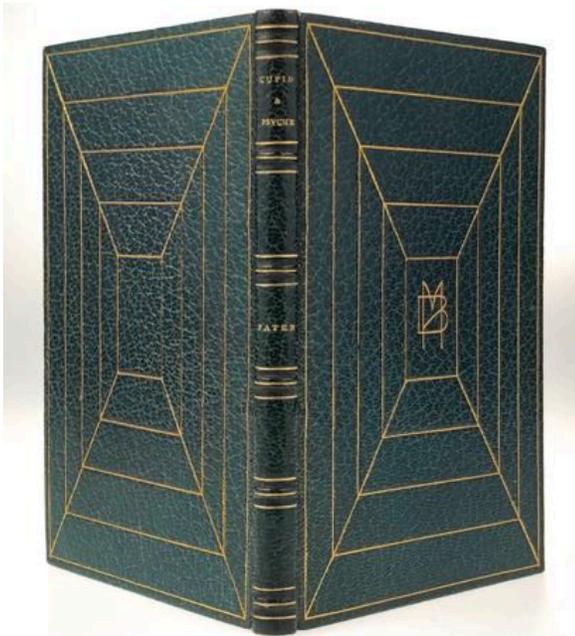


41. [Binding, Fine] Blei, Franze. **Die Puderquaste (The Powder Puff)**. Munich: Georg Muller, 1912. First edition. Bound in full polished tan morocco with exquisite inlaid and gilt central design consisting of nine stacked leaf and petal stylized emblems in diamond shape on both covers, with green and red leather onlays. 20 whole ipage illustrations by Franz Christophe. 3 pp., 239 pp., 1 p. A highly interpretive Art Nouveau center piece binding. One of 100 copies of the special edition on laid paper. 1 of 100 copies of the special edition on handmade paper. Binding has been expertly strengthened along margins of spine. (#4305) \$850.00



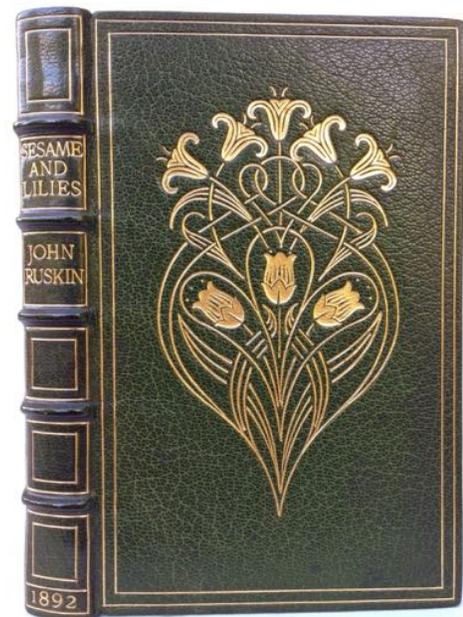
42. [Binding, Fine- Unsigned] Arnold, Matthew (ed.). **Poems of Wordsworth**. London: Macmillan, 1909. 12mo. Exquisitely bound (unsigned) in full rich navy blue morocco with bold gilt-stamped blossom and leaf along swirling ruled vine patterning on both covers, spine attractively stamped in similar gilt motif in four compartments. Near fine. Most attractive. (#4336) \$625.00

43. [Binding, Fine- Unsigned] Fitzgerald, Edward (translator). **Rubaiyat of Omar Khayyam, The Astronomer Poet of Persia.** London: Macmillan and Co., 1898. Bound in full dark blue crushed morocco with a single gilt rule on outer covers. Forwarded in the Doves Bindery style with seven bands to spine, including raised bands at head and tail. Gilt lettering to spine. Triple gilt rules to turn-ins with small arts & crafts flourish in gilt to each corner. Lavender silk endpapers and pastedowns. The most striking feature of this binding is the fully gauffered gilt edges, featuring a hand-tooled hexagonal pattern and four small hearts in a clover shape, covering the top edge, fore edge, and bottom edge. Some light rubbing. (#4346) \$375.00



44. [Binding, Fine- Unsigned] Pater, Walter. **The Story of Cupid and Psyche, Done Out of the Latin of Apuleius.** Portland, Maine: Thomas B. Mosher, 1903. 12mo. Superbly bound in full crushed aquamarine with five striking rectilinear gilt ruled patterning, becoming smaller and smaller as moving toward the center, where the initials MB are placed, on both covers, gilt spine. Printed on japan vellum paper. 3.5" x 5.25". Marbled endpapers. A few minor spots of edgewear, otherwise near fine. (#4412) \$375.00

45. Ruskin, John. [Binding, Fine- Verburg, Peter] **Sesamie 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



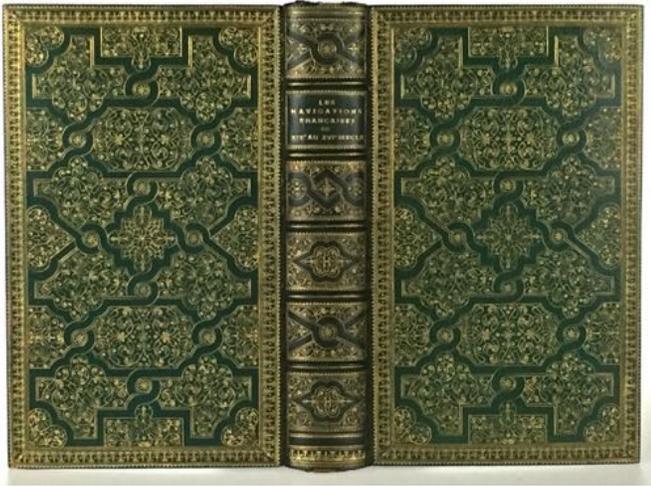
Item 45. Peter Verburg Binding

46. [Binding, Fine- W. H. Smith under Douglas Cockerell] Longfellow, Henry Wadsworth **The Poetical Works of Henry Wadsworth Longfellow.** London: Henry Frowde, 1906. Attractively bound by W. H. Smith, noted British bookbinder, under the direction of Douglas Cockerell, in pebbled dark green morocco featuring a signature design of gilt leaves, flowers, and dots to the covers and spine. Light green marbled endpapers and gilt-tooled turn-ins. Signed by Smith, "WHS" in a blind-stamped monogram on bottom of rear pastedown. Spine lightly faded, some light rubbing to edges, else near fine. AEG. Some foxing to a few pages. Gift inscription on front pastedown. (#4414) \$1,750.00

47. [Binding, Fine- William Matthews] Bunyan, John. **Divine Emblems.** London: Bickers & Son, n.d. (ca. 1860's). Bound in full rich polished calf with double-ruled gilt filet borders on covers, raised bands on spine with elaborate gilt compartments, by William Matthews, one of the premier binders in the US at the turn of the Century. Thomas Bailey Aldrich's Copy, American writer, poet and critic, known for his long editorship of The Atlantic Monthly, with his pictorial bookplate on front marbled endsheet. Fine condition. (#4347) \$425.00

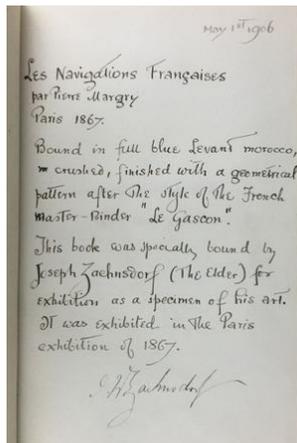
**One of Earliest Zaehnsdorf on Record,  
Signed with Long Inscription by Zaehnsdorf**

48. [Binding, Fine- Zaehnsdorf, Bound in 1867 by Joseph Zaehnsdorf] Margry, Pierre. **Les Navigations Francaises et la Revolution Maritime.** Paris: Librairie Tross, 1867. Exquisitely and finely bound by JOSEPH ZAEHNSDORF in 1867 and exhibited by him in the Paris Exhibition of 1867, with an original authenticating holograph full-page note by his son, J. W. Zaehnsdorf on

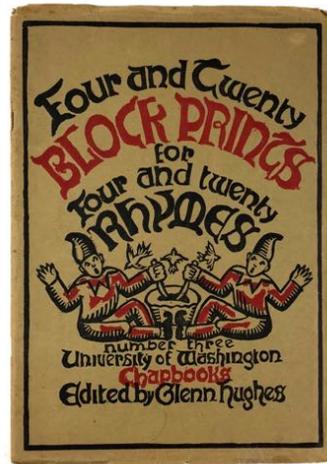


**48. Zaehnsdorf. Les Navigations- Continued**

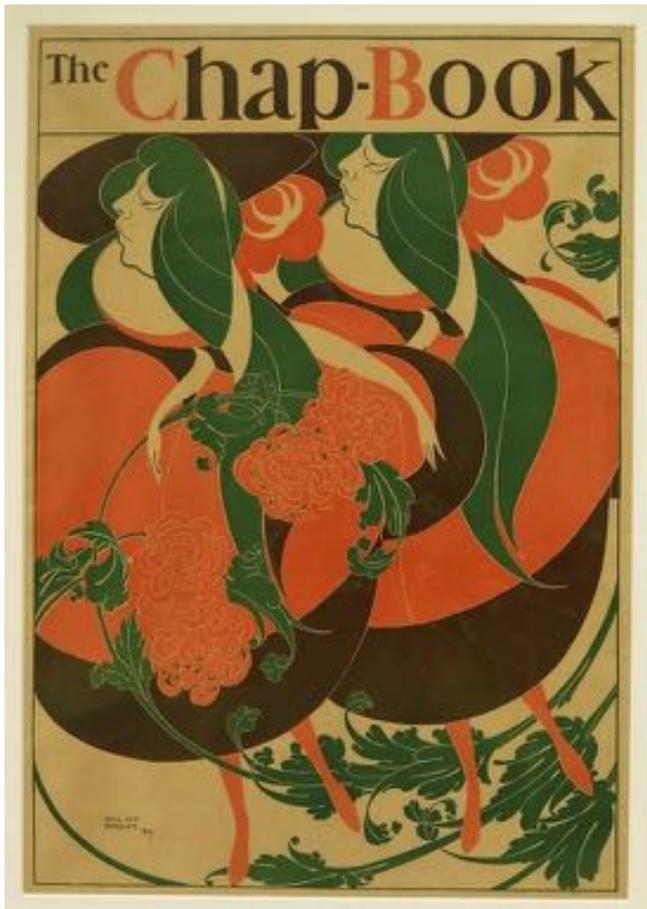
a front free fly leaf: "May 1st, 1906. Les Navigations Francaises par Pierre Margy, Paris 1867. Bound in full blue levant morocco, crushed, finished with a geometrical pattern after the style of of the French Master-Binder "Le Gascon." This book was specially bound by Joseph Zaehnsdorf (The Elder) for exhibition as a specimen of his art. It was exhibited in the Paris Exhibition of 1867. J. W. Zaehnsdorf." Superbly bound and finished with intricate stippled weaving design elements consisting of rolling stylized vines ending in flowers, each within complicated and different shaped geometric figures in an all-over design on both covers and spine, with five raised bands and five elaborate gilt compartments on spine, gilt designs on dentelles, blue-green silk endsheets. With the gilt pallet, "Bound by Zaehnsdorf" on front bottom dentelle. AEG. 443pp. A magnificent and exceedingly scarce Zaehnsdorf binding, one of the earliest recorded and verified by date, since the book was published in 1867 and consequently exhibited in the 1867 Paris Exhibition, thus narrowing the date of execution sometime in the year 1867. Unrecorded. Not in Broomhead, who shows a few examples from this time period, including one from an exhibition in 1862, but nothing as ornately lavish as our example. What must be considered among the finest of the earliest Zaehnsdorf bindings, made much more desirable with the inscription by Joseph Zaehnsdorf's son, who took over the firm and brought it to its zenith in the late 19th Century. The book is near fine, with slight wear to head and foot of spine, otherwise nearly pristine. In what appears to be its original green slipcase (marbled paper), cotton felt lining. (#3106) \$7,500.00



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

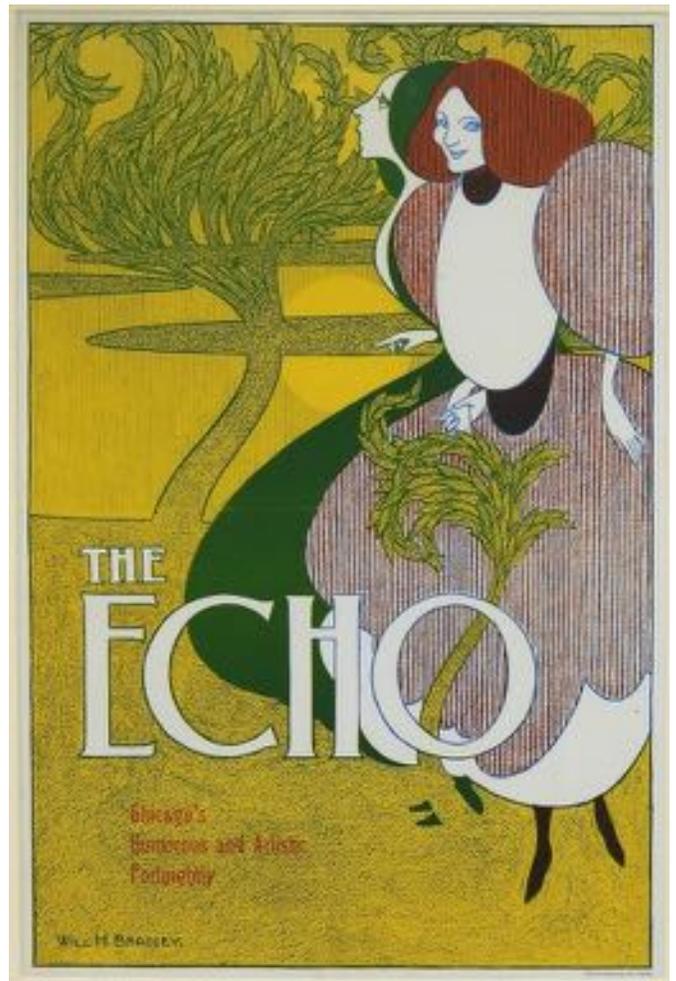


50. Hughes, Glenn, ed. [Block Prints] **Four and Twenty Block Prints for Four and Twenty Rhymes**. Number Three, University of Washington Chapbooks. Seattle: University of Washington Book Store, 1930 [1927]. Third printing. Superb original beige pictorial wrappers with lettering and illustration in black and red. Extremely scarce and attractive book with marvelous woodcut illustrations accompanying rhymes from student artists at the University of Washington, many of which went on to have successful careers in the art world. Examples by Catherine Adams, Hjordis Smith, Hildra Krum, Gertrude Kroetch, Ida Matfon, Gertrude Harris, Florence Todd, Laura Peters, Mildred Bayley and many more. Very fragile. Near fine. (#4309) \$325.00



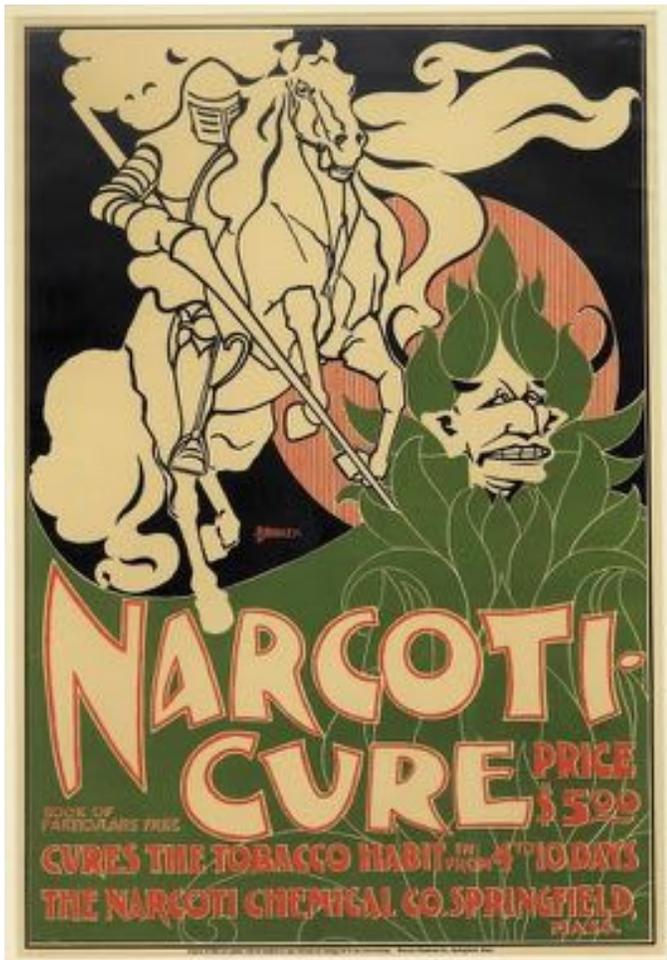
**Will Bradley's Famed "Twins" Poster, 1894, Dubbed First American Art Nouveau Poster**

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



**Will Bradley Poster for "The Echo," 1895**

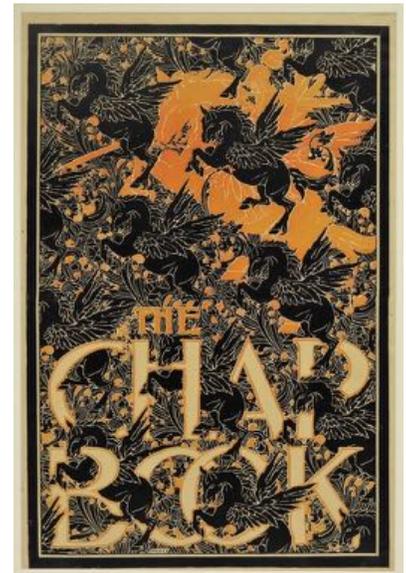
52. [Bradley, Will H.] **Original Printed Color Poster for The Echo, 1895.** Stunning original printed color lithographed poster by Will H. Bradley for "The Echo," 1895, depicting a woman walking a yellow landscape. Printed at the Ralph Meriman Co. Press, 1895. Sight size: 21" x 14." Frame 25" x 19 1/4"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



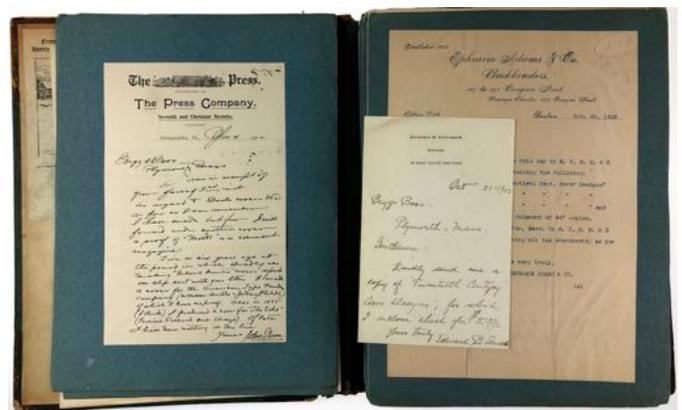
**Extremely Scarce Bradley Narcoti-Cure Poster, 1895**

53. [Bradley, Will H.] **Original Printed Color Lithographed Poster for Narcoti-Cure, 1895.** Striking and highly interpretive original printed color lithographed poster for Narcoti-Cure, 1895, by Will Bradley, depicting a jousting knight on horseback with a devilish foliate figure in the foreground. Printed by Narcoti Chemical Co., Springfield, Mass, 1895. Will H. Bradley 1868-11962), born in Boston, is widely considered one of the greatest American graphic artist and illustrator, known for his Art Nouveau stylized poster-like interpretations of figures. His posters for The Chap-Book, and other posters for journals and advertising in the late 1890's and early 1900's brought him widespread recognition and popularity. Bradley founded The Wayside Press in Springfield in 1895 and produced the now famous monthly periodical, "Bradley, His Book." Sight size 20" x 14," Frame 25" x 19 1/4" Signed "Bradley" in center. A wonderful and exceedingly scarce survival, the only copy we have ever seen for sale on the public market. Excellent condition, archival frame and mat. Provenance from the Ainsworth Gallery, Boston. From the property of the Boston Company, Inc., Asset Management. (#4399) \$5,200.00

55. [Bradley, Will H.] **Original Printed Color Poster for the Chap-book, 1895.** Superb printed original color lithographed poster for The Chap-Book (1895) by Will Bradley, depicting a Pegasus in Halloween colors of orange and black. Printed in 1895 by Stone and Kimball, Chicago publishers. Will H. Bradley 1868-11962), born in Boston, is widely

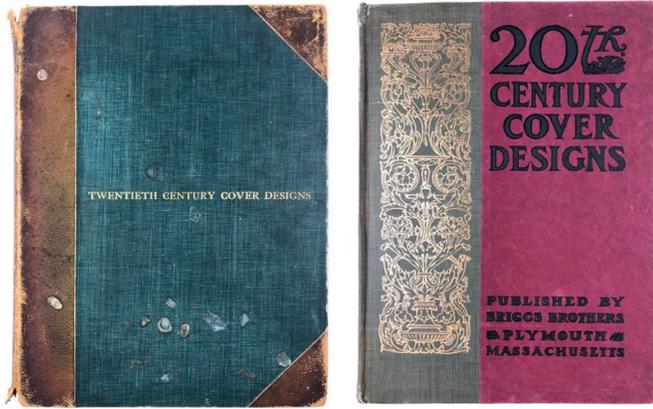


considered one of the greatest American graphic artist and illustrator, known for his Art Nouveau stylized poster-like interpretations of figures. His posters for The Chap-Book, and other posters for journals and advertising in the late 1890's and early 1900's brought him widespread recognition and popularity. Bradley founded The Wayside Press in Springfield in 1895 and produced the now famous monthly periodical, "Bradley, His Book. Sight Size 13" x 19," Frame 25" x 19 1/4" Signed "Bradley" lower center. Provenance from the Ainsworth Gallery, Boston. From the property of the Boston Company, Inc., Asset Management. Small tear to upper left edge, paper folds, otherwise excellent condition, archival frame and mat. (#4398) \$3,750.00



56. [Briggs Brothers Portfolio and Scrapbook of the Press] **Printing Firm Scrapbook with nearly 100 items, including 58 letters (Sloan, Updkie, Zahn, etc.) together with folio book, "20th Century Cover Designs"** Plymouth: Briggs Brothers, 1902. First Edition. Offered here is a monumental bound scrapbook with upwards of 100 items collected by the noted

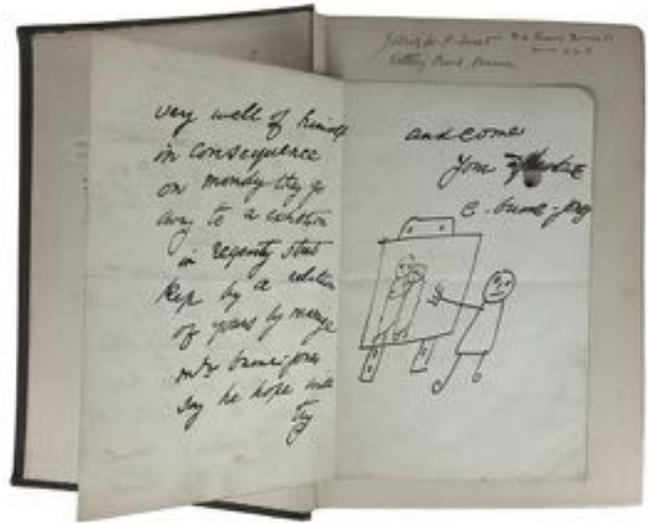
**Item 56- Continued. [Briggs Brothers Portfolio]**



Plymouth publishers, Briggs Brother (and from the Library of Harriet and Ernest Briggs, with their bookplate at front. A marvelous archive of material relating to the book 20th Century Cover Designs by Briggs and Briggs in 1902, to which the very scarce first edition is added to this collection. The scrapbook consists of the better part of 100 items that the firm collected during and after the publication of their book. There are 58 letters to the publisher including ones from John Sloan, D B Updike, E B Bird, Amy Sacker, Otto Zahn, Geo Wharton Edwards, De Vinne, R H Russell, Ralph Randolph Adams and others. There are 23 reviews and clippings, one cover proof (by E B Bird), two of the original forms securing copyright with the Library of Congress dated 1901, 2 billheads and 10 prospectuses and ads for the book. All in a wrap around lettered binding with the large Briggs bookplate by Geo Boughton, itself a great rarity. Book: large quarto, half cloth with exquisite gilt cover design, rid paper covered boards, Plymouth, 1902, Briggs Brothers. Replete with dozens of full-page mounted colorful design plates, the first book ever to focus on the subject of arts and crafts cover design. We have not seen a copy for sale in many years. A rare and unusual record of this wonderful, influential and certainly ground-breaking American publishing firm. (#4343) \$9,500.00

**With Burne-Jones Letter and Drawing**

57. [Burne-Jones, Edward- 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



**Continued- Item 57. Memorials. Burne-Jones**

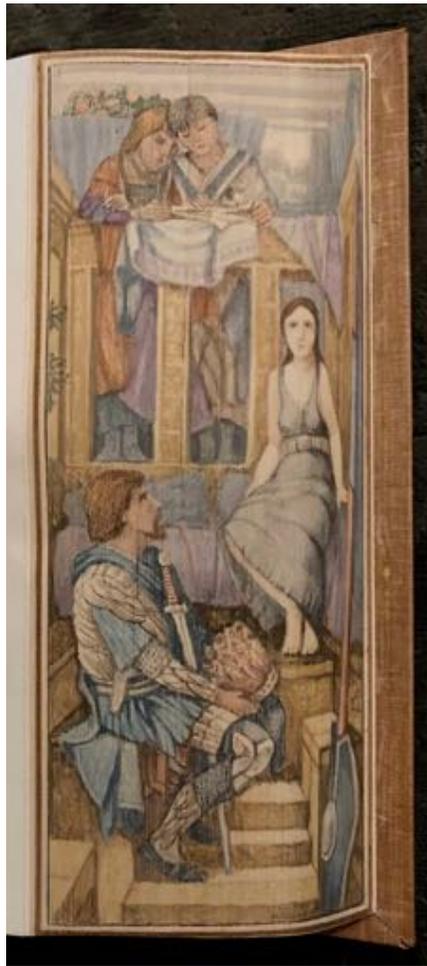
composition. A wonderful, one-of-a-kind letter by Burne-Jones, written on his "Grange" stationery (49, North End Road, West Kensington, N.W.), undated, but with "Wensday" (sic) at top. Mary Parson Coolidge's Copy (wife of J. Templeton Coolidge), famous Boston tycoon, artist and supporter of the Arts, 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

58. [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 browntoning. Scarce thus. (#3668) \$1,250.00

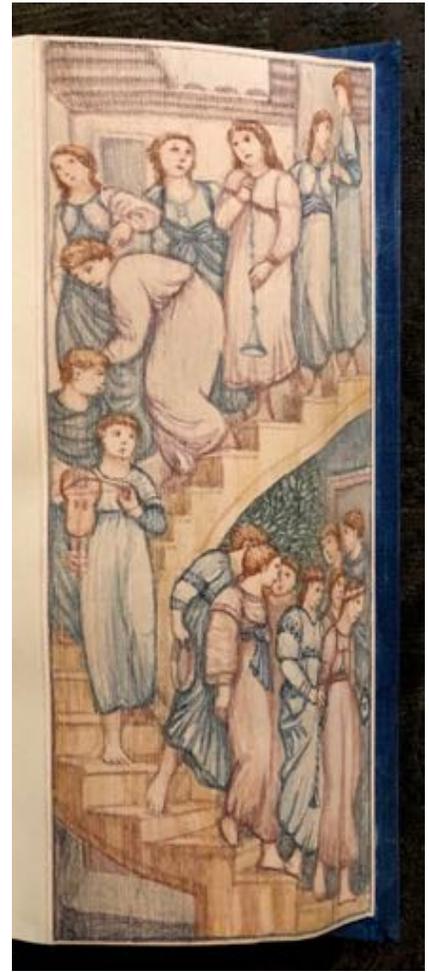
59. [Burne-Jones, Edward- Fore-Edge Painting] Tennyson, Alfred Lord. **Complete Works of Tennyson**. London: Macmillan, 1902. Original decorative vellum spine, cloth boards. With a superb vertical fore-edge painting by Martin Frost after Edward Burne-Jones famous painting showing two women, one standing playing a lute, and the other sitting, reading a book. Monogrammed by Frost, premier fore-edge painter, with his authenticity ticket tipped in. (#4407) \$1,500.00



Item 59 (previous page)



Item 60



Item 61

**Three Fabulous Pre-Raphaelite Fore-Edge Paintings by Martin Frost**

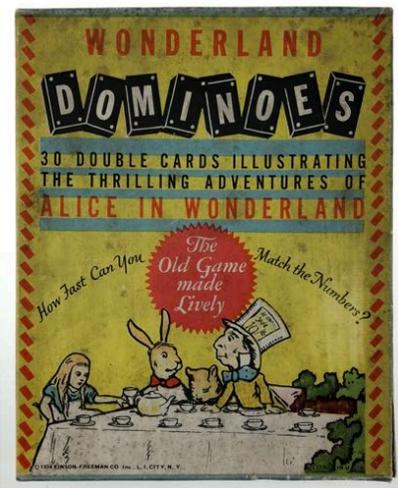
60. [Burne-Jones, Edward- Fore-Edge Painting] Tennyson, Alfred Lord. **Poems of Tennyson**. London: Henry Frowde, Oxford University Press, 1910. Original decorative vellum spine, cloth boards. With a superb vertical fore-edge painting by Martin Frost after Edward Burne-Jones famous painting, “King Cophetua and the Beggar Maid.” Monogrammed by Frost, premier fore-edge painter, with his authenticity ticket tipped in. (#4406) \$1,500.00

61. [Burne-Jones, Edward- Fore-Edge Painting] Milton, John. **Poetical Works of John Milton**. London: Henry Frowde, Oxford University Press, 1908. Original decorative vellum spine, cloth boards. With a superb vertical fore-edge painting by Martin Frost after Edward Burne-Jones famous painting, “The Golden Stair.” Monogrammed by Frost, premier fore-edge painter, with his authenticity ticket tipped in. (#4405) \$1,750.00

**Signed by Burne-Jones, and the Engraver**

62. [Burne-Jones, Edward] **Signed Large Heliogravure of Famous Burne-Jones Painting**. Washington DC: Fine Arts Society, Office of Library of Congress, 1896. A large heliogravure (early photographic process) of Burne-Jones' famous painting entitle, “The Love Song” (1868-1877) measuring 35 x 48.1 cm. (13.8 x 18.9 in.). Signed “Edward Burne-Jones,” lower right, and “Robert W. McBeth, SC” the etcher, well-known Scottish painter. Beautifully matted and framed. A pleasing and uncommon Burne-Jones signed item. (#4431) \$1,850.0





63. [Carroll, Lewis] **Wonderland Dominoes**. New York: Einson Freeman Publishing Col, 1934. First edition. Original color printed box picturing Mad Hatter, Alice and friends at tea party. A rare and innovative domino game comprising 30 double cards, illustrating various scenes from the Adventures of Alice in Wonderland. Color lithographed paper over cardboard dominoes, sized 1.5 x 3.2 in., all illustrated on recto, blank on verso, preserved in original box. One corner split, slight soiling, else remarkably preserved. (#4383) \$450.00

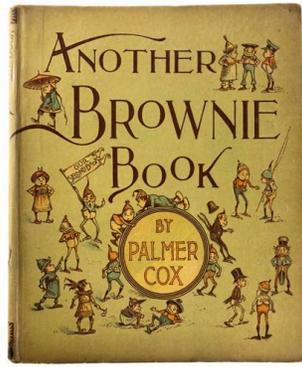
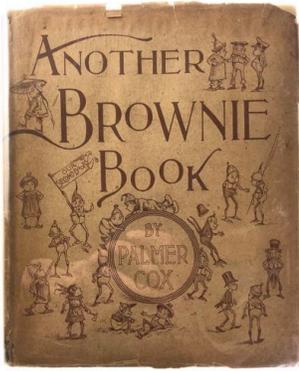
64. [Children's Verse- Presentation Copy] Priestman, Austin. **Child Verses & Poems**. London: Arthur H. Stockwell, 1926. First edition. Original black cloth with striking gold-blocked cover illustration, another similar but smaller gold illustration appears on back cover. Illustrated throughout with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

65. [Chromolithography- Original Dust Wrapper] **Merry Times**. Boston: de Wolfe, Fiske, 1890. First edition. Original cloth-backed glazed paper-covered boards, floral endpapers, in the publisher's printed and pictorial paper dust-wrapper; unpaginated, "illustrated throughout in color and photogravure." Tiny bit of rubbing at board edges, but essentially fine; jacket with chunks out at spine ends and corners, toning to upper front panel and spine. (#4317) \$275.00



**Very Scarce Coleridge Weekly Paper**

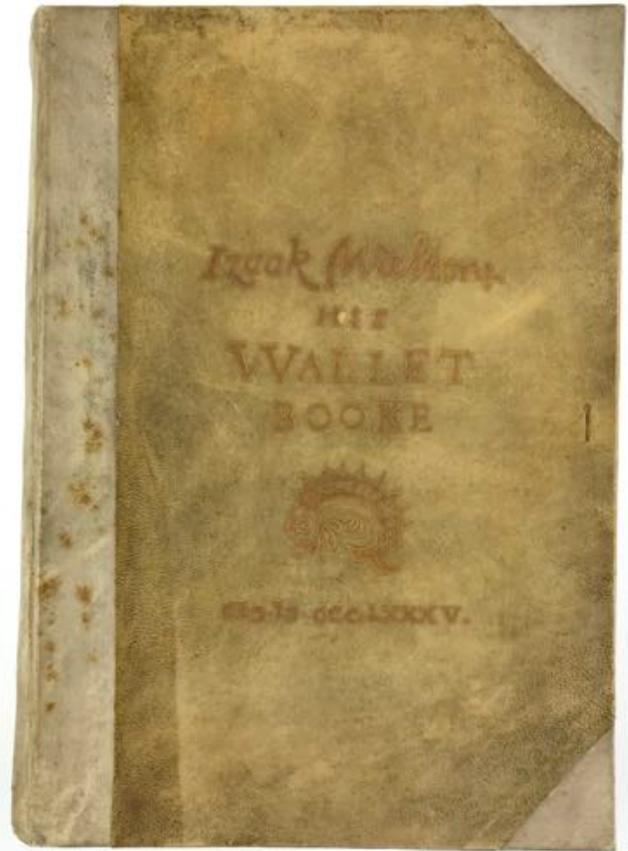
66. [Coleridge, Samuel Taylor] **The Friend: A Literary, Moral, and Political Weekly Paper**. [Penrith]: J. Brown, 1809-1810. First editions. Original printed paper wrappers. Numbers 1, 2, 6, 7, 15, 21, 22-25, and an un-numbered issue for Thursday, January 11, 1809-1810. Though incomplete run, yet FIRST EDITIONS OF COLERIDGE'S SCARCE POLITICAL WEEKLY, and including the very rare unnumbered "Supernumerary essay," dated Thursday, January 11, 1810, that was issued between numbers 20 and 21. From a Christie's listing for the complete run: "Plans for 'The Friend' began around 1808, with the intention that it would "be produced mainly by himself, which would deal not with the events of the day but with the questions of principle raised by them. In September he settled with the Wordsworth family at their recently acquired house in Grasmere, Allan Bank, where he planned to look after his children and work on his new venture, with Sara Hutchinson [with whom he had fallen madly in love in October 1799] as amanuensis. It was to be printed at Penrith, calling for a journey on foot over the fells from Grasmere every time a fresh number was ready. Despite the apprehension of some of his friends that it would never appear, and Wordsworth's feeling that this might be as well since Coleridge was unfitted by temperament for any course of action demanding application, a week with Wordsworth's friend Thomas Wilkinson during which he was kept without stimulants helped him to produce the first number on 1 June. From then on, although dogged by problems concerning the supply of stamped paper for its printing, The Friend appeared steadily if irregularly until the twenty-eighth issue in March 1810, assisted by contributions from Wordsworth (the first of his 'Essays upon epitaphs' and a fragment of the 'Poem to Coleridge') and Christopher North (John Wilson)..." (John Beer, Oxford DNB). Tinker 689 (noting Wordsworth references); Wise, Coleridge 20. A few ff. loose, spotting or foxing, stitched or folded, as issued, 8vo, 1810, 1809-1810. (#4310) \$2,250.00



67. [Cox, Palmer- In Original Pictorial Dust Wrapper] **Another Brownie Book**. New York: The Century Company, 1890. First edition. 4to. Original glossy color illustrated boards, colored endpapers, and in the very scarce original publisher's printed and illustrated brown dust wrapper. Illustrated throughout in b/w. A beautiful copy of a delicate book in the scarce and fragile jacket. Jacket chipped minimally at extremities, tears at folds inexpertly mended with cello-tape on verso; spine soiled, dedication page filled out and dated, applique of a color vignette (in harmony with the style of the book) to the top of that page. Scarce thus. (#4319) \$1,250.00

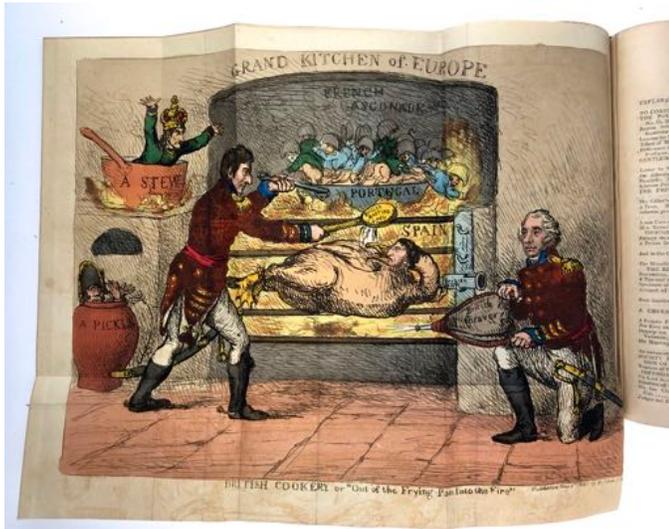
68. [Crane, Stephen Rarity] Crane, Stephen. **The Black Riders**. Boston: Copeland and Day, 1895. First edition. Original beige paper covered boards with famous orchid design on both covers, lettering on cover and spine in black, stamped on front pastedown "Dudley and Hodge," as issued. Landmark in 1890's printing, "The Black Riders" was Crane's first book of poetry and second book overall. A superb copy, fine. (#3199) \$1,500.00

69. [Crawhall, Joseph- **Presentation Copy with ALS**] **A Beuk o' Newcassel Sangs**. Newcastle-on-Tyne: Mawson, Swan & Morgan, 1888. First edition. Original buckram backed gray paper covered boards with cover vignette in color, printed rear illustrated cover, lettering in black on spine. PRESENTATION COPY: "T. F. W. Crawhall-Wilson with Joseph Crawhall's best wishes. Sepr. 17th, 1891." Laid in is ALS from Crawhall to the recipient, a relative of Joseph's, on Joseph Crawhall letterhead, Ealing, London, Aug. 25, 1891, presenting the two books, etc. Woodcut illustrations throughout by Joseph Crawhall. Descended down through ancestors. The Crawhall-Wilson family were the direct descendants of Isaac Crawhall (1795-1877), brother of Joseph Crawhall the Elder (1793=1853), Thomas Fothergil Crawhall-Wilson, the recipient of the book and the letter, who was Isaac's grandson, and who married Edith Levick in 1891, mentioned in the letter. Foxing present, as usual. Included a few holograph notes from estate of Crawhall-Wilson. A scarce Crawhall title and a splendid Association Copy. (#3368) \$1,500.00



70. [Crawhall, Joseph- Rarity, Large Paper 100 Copies] Walton, Izaak. **Izaak Walton: His Wallet Booke**. London: Field & Tuer; The Leadenhall Press, 1885. First edition. Publisher's original full stiff vellum with gilt pictorial lettering and device, gilt lettering on spine. One of 100 copies, signed in ink by the publishers, this copy #12. All edges rough, with cloth pockets as issued (labelled "Baccy"; "Fyssh Tales I believe" --a very small pocket, this one; "Fyssh Tales I don't believe"--much larger; and others). With the very popular Crawhall wonderful hand-colored woodcuts in chapbook style, followed by 24 ff. headed "Fyssh Stories" (to be completed by the recipient, though not filled in here). Some soiling and foxing to spine, lacking ribbon tie. The Dean Sage Copy (noted collector and sportsman), with his bookplate at the foot of the title. . One of Crawhall's finest efforts. (#4371) \$1,650.00

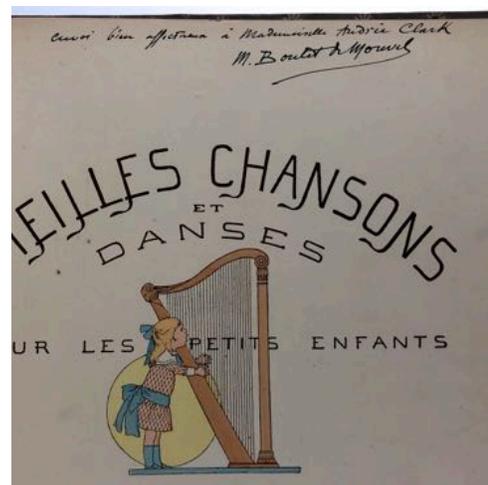
71. [Cruikshank, George] Mayhew, Henry & George Cruikshank. **1851: Or, the Adventures of Mr. and Mr. Sandboys...** London: David Bogue, [1851]. First edition. **In the 8 original parts**. Numerous inserted advertisements. Illustrated title page and 10 etched plates (9 folding). Illustrated paper wrappers. Custom chemise and morocco-backed slipcase. Earliest issue with pagination error at page 63. Leather book label of collector Herschel V. Jones on chemise. Slipcase worn; front wrapper and folding plate detached on Part 2, some wear at edges; foxing; very good. (#2534) \$1,750.00



72. [Cruikshank, George- Very Scarce and Early Cruikshank Periodicals, Hand-colored Folding Plates] **The Scourge; or Monthly Expositor of Imposture and Folly** (11 of 12 volumes). London: M. Jones; James Johnston, 1811-1816. First editions. 8vo. 11 volumes (lacking Vol. XII), bound identically in full tan polished calf with two morocco compartments on pine of each volume (red and green) and ornate gilt-stamped spines, triple gilt-ruled filet borders each cover, ornate dentelles, by Riviere. This is probably the scarcest of all early periodicals by Cruikshank, containing 66 parts (of 72). 66 folding hand-colored engraved plates by Cruikshank and others. Almost never found in complete form, this set nearly so. All edges finely gilt. Covers neatly detached on 2 vols., a few others splitting at margins of spine; spines dried somewhat with occasional chips, vol 1. with repair to crown and loss at foot, joints rubbed; inner dentelles, 3 vols. with plates mis-folded resulting in creasing and edge tears, scattered light to moderate foxing, lacking advertisements. The first editions in book form, among the scarcest periodicals illustrated by Cruikshank. With the additional colored plate in vol. 8; and two additional (of 3) colored plates in vol. 7, second issue of this volume ("ends at p. 512, the last six pages being omitted") The inside of these scarce volumes is nearly fine, with little to no oxidation of paper, and the plates clean and bright, and for the most part, folded as issued. Cohn 732. (#4312) \$4,500.00

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

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

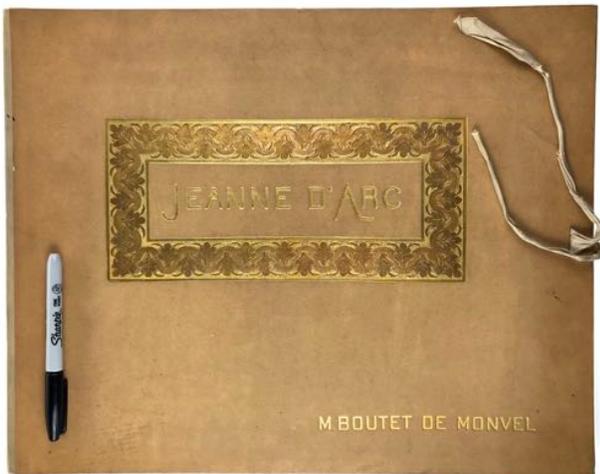


Scarce de Monvel Presentation Copy

75. [de Monvel, Boutet- Presentation Copy- Two copies from recipient/family] **Vieilles Chansons**. Paris: E. PLON NOURRIT, n.d.(1920's). Oblong quarto. Original light blue cloth over boards with gilt and colored illustrated covers, with "E. Plon Nourrit" on cover. Very scarce Presentation Copy, **Inscribed by de Monvel to Andree Clark who again presents the book to her sister, Huguette Clark**. The second book, identical to this copy, has laid in a typed letter from a solicitor to Huguette explaining the latter's search for books by de Monvel. 48 pages of superb sepia color illustrations, plus one page of ads. INSCRIBED by the artist on the half-title to "Mademoiselle Andree Clark" and signed "M Boutet de Monvel:" [translated] With great affection to Mademoiselle Andree Clar, M. Boutet de Monvel." With gift inscription in French from Andree to her sister Huguette on the front endpaper, [translated]: "To my little Huguette, for her celebration, with a thousand wishes of good health, wisdom and happiness, Andree." The cover of the book adds "et Rondes" to the title, the half-title page instead adds "et Danses" but the title page

**Continued- Item 75. de Monvel.**

has neither. Provenance: Estate of Huguette Marcelle Clark (1906-2011), heiress and philanthropist, who became well known again late in life as a recluse, living in a hospital for more than 20 years while her mansions remained empty. She was an accomplished artist and musician, having studied under famous portrait painter Tadeusz Styka, and her paintings were exhibited at the Corcoran Gallery, Washington in 1925. Signed copy good condition, with 1" cut to cloth on front cover at right edge, binding loose, some pages worn at edges, corners bumped. The extra copy, "Librairie Plon," on cover, with the TLS is near fine. Together, a lovely set. De Monvel Presentation Copies are quite scarce. (#4341) \$1,500.00



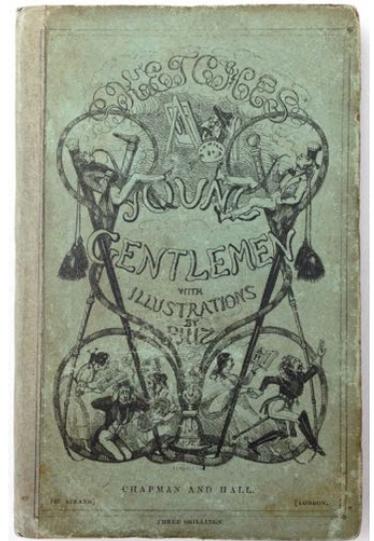
**Scarce Deluxe Edition on China Paper**

76. [de Monvel, M. Boutet] **Jeanne d'Arc. Deluxe, Limited Folio Edition.** Very scarce. Paris: E. Plon, Nourrit & Cie, 1896. First edition. Large oblong folio. In Original cloth covered folio folding case, heavily gilt, original ribbons. Deluxe, Limited Edition ("Exemplaire papier de Chine, No. 184), 49 sheets printed on thick handmade China paper. Loose, as issued, lithographic plates of the illustrations from the book of the same name. The mounted plates by de Monvel for this classic are considered to be his best work. Page size 16 3/4 x 13 1/4 inches, image size approximately 11 1/4 x 8 3/4 inches. 49 pages, reproducing each page of the book plus edition page. A wonderful production. Inner linings of folding case with beautiful copper and gilt repeating designs on silk lined card. Near fine. Provenance: From the Estate of Huguette Clark (1906-2011) heiress and philanthropist, who became well known late in life as a recluse, living in a hospital for more than 20 years while her mansions remained empty. She was an accomplished artist and musician, having studied under famous portrait painter Tadeusz Styka, and her paintings were exhibited at the Corcoran Gallery, Washington in 1925. (#4303) \$2,250.00

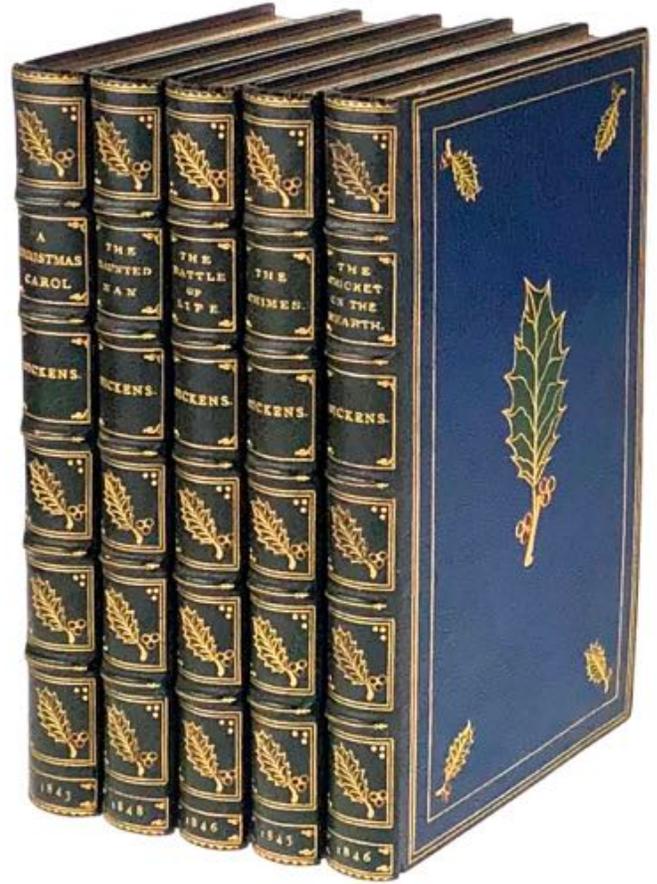
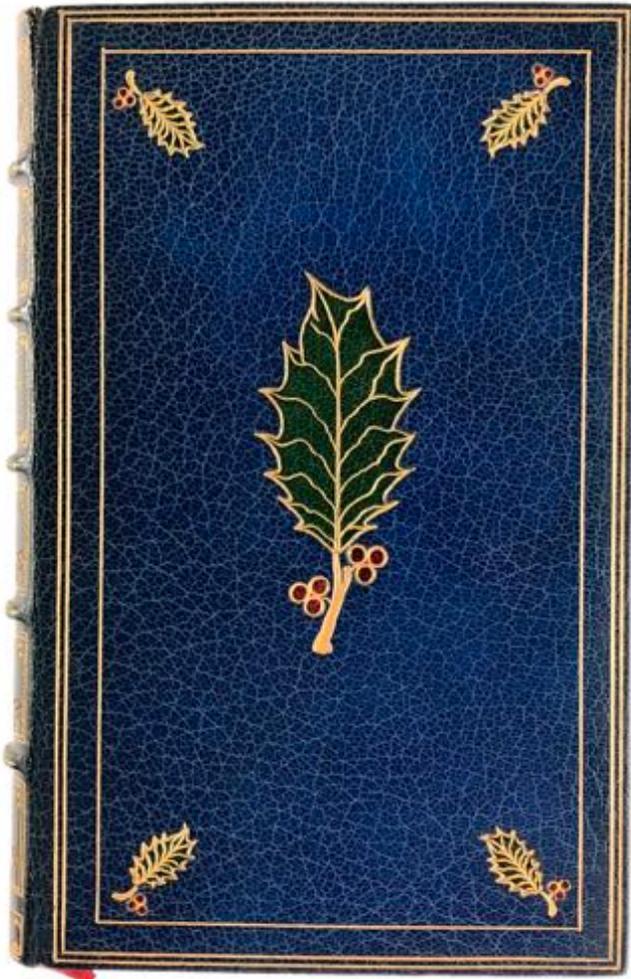
77. [de Monvel, Boutet- Four Books] **La Civilite Puerile; Chansons de France; Filles et Garçons; Nos Enfants Scenes de la Ville et des Champs.** Offered here is a mini-collection of four books illustrated by de Monvel, all in very good or better condition, and from the Estate of Huguette Calrk, heiress and philanthropist. 1) La Civilite Puerile et Honnete. Plon-Nourrit et Cie, Paris. 1902. 10.75"w x 9"h. 47 pages + (1) page publisher's catalog at back. 2) Chansons de France pour les Petits Francais. Plon-Nourrit et Cie, Paris. No date, c. 1927. 10.5"w x 8.75"h. 48 pages + 1 page ads. 3) Anatole France. Filles et Garçons Scenes de la Ville et des Champs. Hachette, Paris. No date. 8.25"w x 11.25"h. 25 pages + 12 full-page color plates. 4) Anatole France. Nos Enfants Scenes de la Ville et des Champs. Hachette, Paris. No date. 8.25"w x 11.25"h. 25 pages + 12 full-page color plates. Laid in is a letter from the firm Whitman and Ransom to Huguette Clark referencing a search for the song books. (#4342) \$850.00

78. [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 browntoning only at extreme edges, far away from image. (#3741) \$425.00

79. Dickens, Charles. [Dickens, Charles] **Sketches of Young Gentlemen.** London: Chapman & Hall, 1838. First edition. 12mo., Original light green paper covered boards with cover illustration, add on back cover. Six illustrations by "Phiz." Backstrip appears to have contemporary replacement. A nice copy, offered here, together with the Sixth Edition, 1838, Chapman and Hall, three quarter calf, cover bound in at front, very good. The first edition in original boards is becoming quite scarce. (#2159)



\$1,750.00



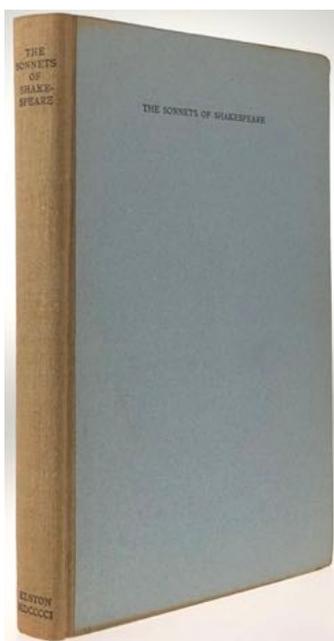
**Magnificently Bound Set of Dickens Christmas Books**

80. [Dickens, Charles- CHRISTMAS BOOKS] COMPLETE SET OF FIVE VOLUMES, ALL FIRST EDITIONS, SUPERBLY BOUND IN FULL MOROCCO WITH ONLAYS BY ROOT & SON. London: Chapman & Hall; Bradbury & Evans, 1843-48. First editions. Together, 5 volumes. 8vo, uniformly and delightfully bound in full teal levant morocco by Root & Son (with their gilt-stamped pallet on all front, lower dentelles, featuring an appropriate leaf and berry motif comprising triple gilt fillet covers, holly leaf and berries in a central gilt device and corner-pieces with green and red morocco onlays, superb spines in six compartments similarly gilt decorated, gilt-titles in two, all edges and turn-ins gilt. A complete set in fine bindings of the first editions of arguably the most influential and important 19th Century allegorical series of tales of the Christmas season. Details: "A Christmas Carol," London, Chapman & Hall, 1843. 2-page publisher's advertisement at end. Hand-colored etched frontispiece and three plates by John Leech, four wood engravings in the text by W.J. Linton. Half-title printed in blue, title-page printed in red and blue, verso printed in blue, and "Stave I" on first text page. Original tan cloth covers bound in at end, green endpapers (mottled) bound in, at beginning, and

end. "The Chimes: A Goblin Story," London, Chapman and Hall, 1845. Half-title. Etched frontispiece and additional title, woodcut illustrations. Second state of the additional title. Original red cloth covers bound in at the end. "The Cricket on the Hearth. A Fairy Tale of Home," London, Bradbury & Evans. 1846. Half-title. Etched frontispiece and additional title, woodcut illustrations. With the Oliver Twist advertisement leaf at end; catalogue description tipped to endleaf. Original red cloth covers bound in at end. "The Battle of Life. A Love Story," London, Bradbury & Evans, 1846. Half-title. Etched frontispiece and additional title, woodcut illustrations. Fourth state of the additional title, with cupid added to the scroll but without publisher's imprint. Red cloth covers bound in at end. \*The Haunted Man and The Ghost's Bargain," London, Bradbury & Evans, 1848. 2 pages adverts at front. Etched frontispiece and additional title on toned grounds by Martin & Corbould after John Tenniel, woodcut illustrations. Red cloth covers bound in at end. Eckel 110-125; Smith II 4-9. All five very finely bound with all edges finely gilt. Condition: occasional light to moderate foxing, faint offsetting to endpapers, original gilt- and blind-stamped decorative cloth covers and spines bound in at the end of each volume, all remarkably well-preserved. Bindings in fine condition. (#4302) \$15,000.00



81. [Egerton, Daniel Thomas] (Quiz, Peter Original Boards) **Fashionable Bores; or Coolers in High Life by Peter Quiz.** London: W. Sams, 1824. First edition. Oblong quarto. Excessively rare first edition in original pictorial boards with original red calf spine. The scarce Sams imprint, and with two plates watermarked 1822 (two years before publication date), the others do not show watermarks. With twelve superb hand-colored aquatint plates designed and etched by D. T. Egerton (1797-1842), noted British landscape painter who was sadly murdered in 1841 in Mexico. This is a most scarce and thoroughly enchanting sarcastic work on social life in England. Some wear to covers, spine worn with fraying at top and bottom. Book solid and very presentable, given fragility of paper. All tissue sheets over plates are present. (#4339) \$3,750.00



82. Shakespeare, William. [Elston Press- Rare] **Sonnets of Shakespeare.** New Rochelle: Elston Press, 1901. First edition thus. 4to. Original Kelmscott style gray papered covered boards with buckram spine, black lettering on cover and spine. 210 copies printed. With superb initial letters throughout by Helen M. O'Kane. Printed on thick handmade paper, partially unopened. A fine copy, rarely seen in original binding, let alone in fine condition. (#4357) \$375



**First Edition of Einstein's Greatest Work, With Signed Note  $E = MC^2$**

83. Einstein, Albert. [Einstein, Albert] **Die Grundlage der allgemeinen Relativitätstheorie.** Leipzig: Verlag von Johann Ambrosius Barth, 1916. First edition. Original printed wrappers. This is the first separate edition of Einstein's general theory of relativity, distinguished from nearly identical later editions of the same year by the presence of the printer's imprint, "Druck von Metzger and Wittig in Leipzig" on the verso of the title and the shorter imprint ("Metzger and Wittig, Leipzig") on back wrapper, which also lists seven items published by Barth and dated 1909 to 1916, ending with Ziehen's *Die Psychologie* (1916). Accompanied by a card signed and dated by Einstein four years after the two atomic bombs were detonated in Japan, and on which is printed the most famous equation in modern science:  $E=MC^2$ . The impact of this work, of course, can never be overstated, but from a bibliographic standpoint, to embrace it in its original state is surely alluring. As well, this copy is among the best scene in recent memory, near fine. Housed in superb three-quarter morocco folding clamshell case which houses the monograph as well as the framed, signed equation. This copy, with the signed equation, sold for \$18,000 in the 1980's. (#4311) \$15,000.00

### Extensive Ephemera Archive Elston Press

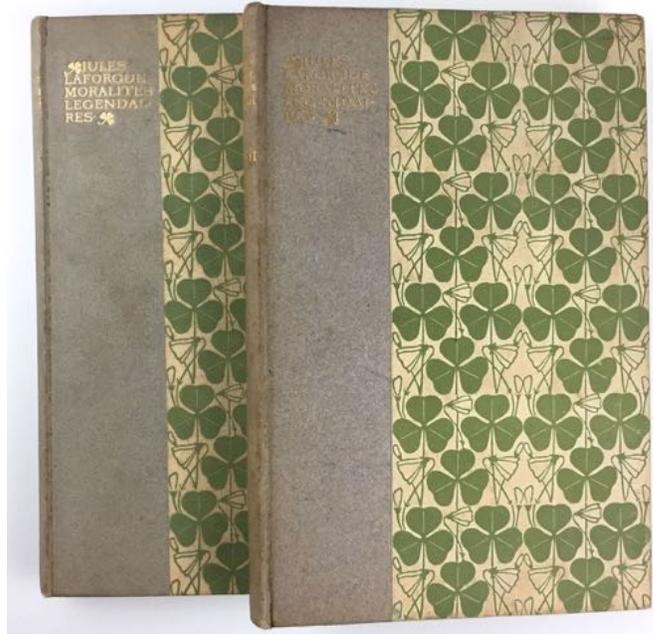
84. [Elston Press] Conwell, Clarke, etc. A rare assembly of ephemera from the Elston Press (1900-1904), the most important of any of the New York private presses at the Turn of the Century in America. Clarke Conwell, along with his talented wife Helen Marguerite O'Kane (artist and designer), first began operations in New York, but quickly moved to the suburb of New Rochelle in 1901. Conwell's vision and design elements closely modeled William Morris both in terms of form and function. The form was patterned closely after the printing of the Kelmscott and Vale Presses; and

functionally, it was Conwell's vision to put forward a small press with limited press runs, limited titles, and finely wrought works on handmade paper printed by hand press. Susan Otis Thompson states, "The books of the Elston Press are some of the finest examples of printing and book design ever done in America." Offered here are 18 separate items (one is a duplicate), featuring: an ALS on Elston Press stationery from Clarke Conwell to an early purchaser of the "Philobiblon" for five dollars; four 4-page list of books printed in red and black: Christmas, 1901, July, 1902, September, 1902, February, 1903; four announcements, 8pp. total, border designs; announcement for the second book of the press, four large pages on one folio size sheet (folded four times), with cover woodcut, two initials, "Mr. Clarke Conwell Desires to Announce That the Second Volume to Printed by Him at the Elston Press [but actually the third] is the Philobiblon of Richard de Bury," January, 1901. Wonderful four-page announcement for "Sir Galahad," December, 1902, printed in red and black with full cover design and lettering; "An Announcement of Two Volumes Together with a List of the Books Printed... from designs by H. M. O'Kane," four pages with exquisite cover woodcut by O'Kane, July, 1903; three "Reservation Announcements," all beginning with "In view of the fact that the last two publications of the Elston Press have been oversubscribed..." thus appealing for advance orders, all four pages each: Feb., 1902, March, 1902, April, 1902, the latter being printed in red and black; an early announcement for the press, "To Subscribers to the Elston Press Edition of 'Sonnets from the Portuguese, Printed by Clarke Conwell: interesting disclaimer saying that the book was not able to be printed entirely on hand-press as earlier advertised, etc.; two small card-size subscription forms, one for two titles, the other listing three titles with prices for Elston Press, but from Messrs. Dodd, Mead & Company. A marvelous and scarce grouping, all near fine to very fine condition. (#4244) \$1,250.00



Item 84. Elston Press Ephemera Collection

85. [Elston Press] Apollonius of Tyre; [trans. Twine, Laurence]. **The Patterne of Painfeull Adventures...** New Rochelle: Elston Press, 1903. First edition thus. Original publisher's gray-brown paper-covered boards, buckram spine with printed label. Printed throughout in red & black. Only 170 copies printed. With the bookplate of William F. Gable, of Gable Department Store fame. A very fine copy, scarcely seen in this condition. (#4380) \$325.00

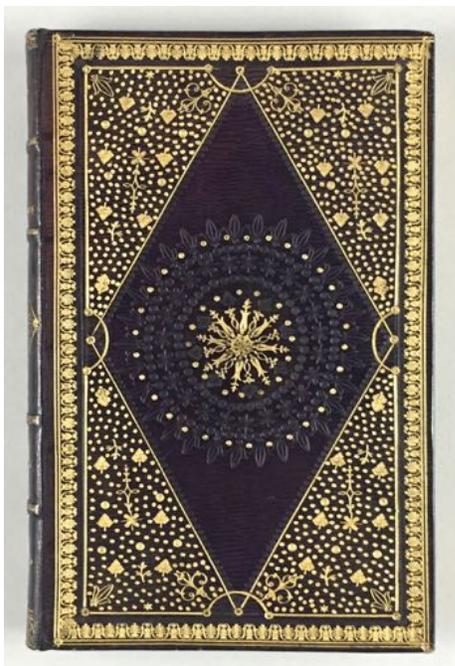


86. [Eragny Press] Laforgue, Jules. **Moralites Legendaires.** London: Eragny Press, 1897-98. First edition. 2 volumes, similarly bound in publisher's color decorated paper covered boards, beige cloth spine, gilt lettering on cover. One of 220 copies, wood-engraved frontispiece, borders and initials by Lucien Pissarro. A rare title, and renowned 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

87. [Essex House Press Ephemera] Ashbee, C. R. **Scarce Grouping of Four Ephemera.** 1) 8vo. Guild of Handicraft. Four-page notice printed on handmade paper, two-sides printed, cover with printed Ashbee woodcut design, rear with Guild of Handicraft address stamped in red. A notice calling attention to the members "to the interesting and various collection of Works of Art and Handicraft on exhibition at their Gallery, No.16 Brook Street," etc. 2) 24-page self-wrappers, Campden, 1904, Essex House Press, "Reprint of an Article in 'Handicraft' by Mr. Frederic Allen Whiting... 1903, with Cuts by Mr. Edmond New and Mr. George Thompson. Partially unopened. With seven superb full-page woodcut illustrations. Very scarce. 3)

4pp printed on lightweight paper, 12mo. with woodcut initial, "In response to many applications from friends in the United States, Mr. C.R. Ashbee, the Architect, is arranging a third lecturing tour for the fall of 1908, etc. Contains list of lecturers and list of works bearing upon the lectures. 4) Specimen page for "Amercian Sheaves," one leaf, printed in red and black. Together, four items. (#3486) \$375.00

88. [Essex House Press] Hazard, Caroline. **The Illuminators. A Poem Read at the Installation of the ETA Chapter of the Phi Beta Kappa Society in Massachusetts, at Wellesley College, January Seventeenth, MDCCCXV.** Campden: Privately Printed at The Essex House Press, 1905. First edition. Tall quarto. Original brown printed card wrappers with lettering on cover in black. Privately printed, limited to 150 Copies Only, Coy #109. 16pp, partially unopened. Printed on superb, thicker, handmade paper, and wonderfully typeset in black, light blue (one is whole-page) and red. A number of superb vignette strapwork designs, angles and two large intricate initial designs. A wonderful and scarce production. Very fine condition. Scarce thus. (#3900) \$550.00



**Finely Bound Two Volume La Fontaine, 1762, Masterpiece of 18th Century Engraving**

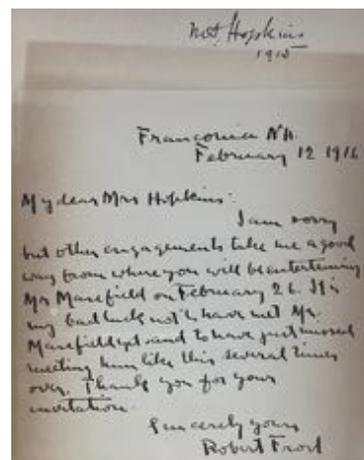
89. [Fables- La Fontaine, Jean de.] **Contes et Nouvelles en Vers.** Amsterdam [i.e. Paris], 1762. Two volumes. 8vo. Exquisitely bound in late 18th or early 19th Century full rich maroon morocco with striking all-over gilt stamped petal, leaf and stipple design, featuring a central wheel pattern of gilt and blind-stamped florets, dots and petal/leaf designs. Spines also elaborately gilt, with lettering, side-edges of very nicely gilt, carrying over to

dentelles, marbled endpapers, AEG. The "Fermiers Generaux" edition, with half-titles, two engraved portrait frontispieces of the author and Charles Eisen after Rigaud and Vispre respectively, engraved title-vignettes, two head- and numerous tail-pieces by Choffard, 80 engraved plates by Aliamet, Baquoy, Choffard, Delafosse and others after Eisen. A wonderful and excessively rare set, considered a masterpiece of 18th century engraving and one of the great French illustrated works. John Brymer's Copy, noted collector with his armorial bookplates and accession stamp on both titlepages ("Heir-loom, #316). This copy has "Le Cas de Conscience" and "Le Diable de Papefiguiere" plates both in uncovered state. Superb copy, near fine. Most scarce and desirable. (#4233) \$8,500.00

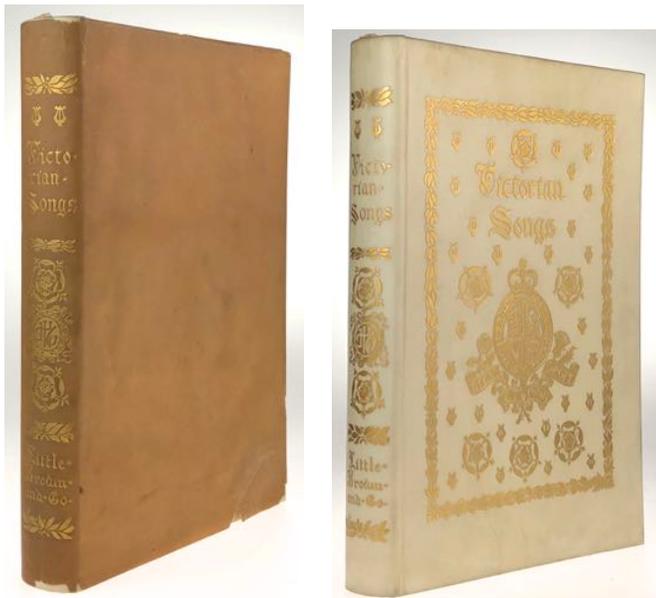


**With Frost ALS to Owner of Book Attached**

90. [Frost, Robert] **A Boy's Will.** New York: Henry Holt and Company, 1915. Original ble cloth with gilt lettering and ruled box on cover, gilt spine. First edition, first issue with uncorrected "Aind" on p. 14. With autograph letter from Frost to the owner of the book, a Mrs. Hopkins, attached to front free endpaper:



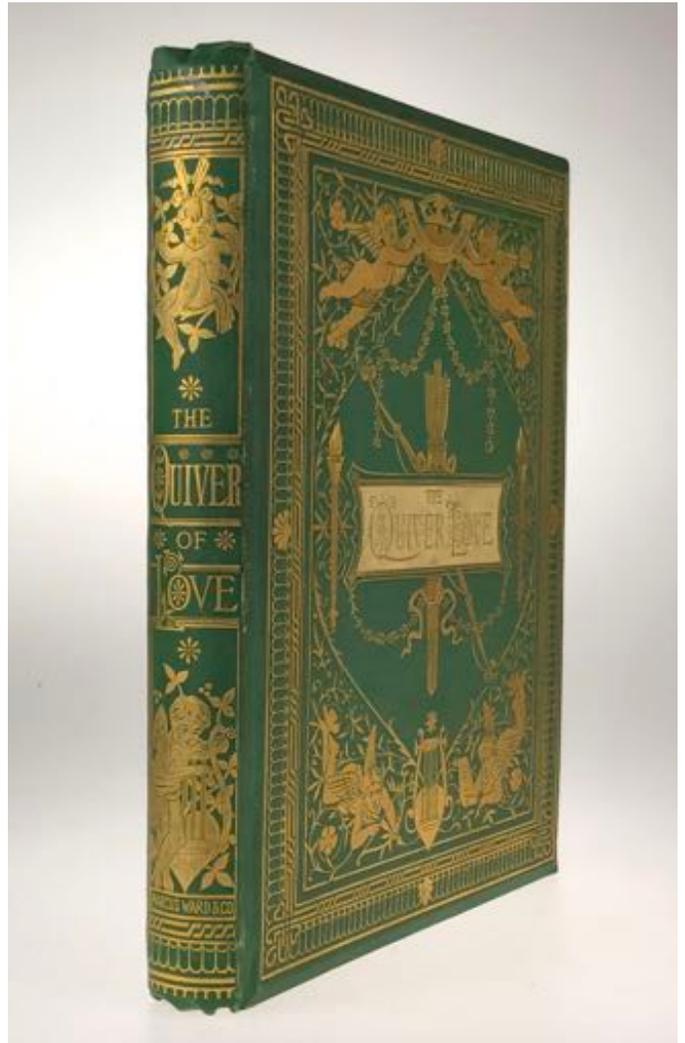
"Franconia, N.H., February 12, 1916, My dear Mrs. Hopkins: I am sorry but other engagements take me a good way from where you will be entertaining Mr. Masfield on February 26. It is my bad luck not to have met Mr. Masfield an to have just missed meeting him like this several times over. Thank you for your invitatiion. Sincerely yours, Robert Frost." Inscribed by Hopkins above the insertiion and dated 1915. A nice tight copy with both hinges intact. (#2871) \$2,250.00



91. [Garrett, Edmund- 25 Copies with Two Watercolors] **Victorian Songs. Lyrics of the Affections and Nature.** Boston: Little, Brown & Co., 1895. First edition. Thick quarto. Original thick full vellum covers with bold gilt designs on cover and spine. In original brown parchment dust wrapper with gilt decorated spine. One of 25 Copies printed on Japan Vellum with two original watercolor drawings by Garrett. Written by Garrett on leaf facing half-title (where the first watercolor appears): "Of the twenty-five copies with a watercolor, this is number five- Edmund H. Garrett, Nov. 1, 1895." Watercolor on half-tiel with Garrett's penciled monogram and the title: "Asters." The other watercolor appears full-page on the following blank leaf, a delightful view of (holograph by Garrett): "Bridge over the Avon at Pershore," and with his monogram. TEG, others uncut. Edmund Garrett (1853-1929) was an American illustrator, bookplate-maker and author, as well as a highly respected painter, renowned for his illustrations of the legends of King Arthur. The book is filled with exquisite full-page sepia plates in various colors, as well as line drawings throughout, all by Garrett. A truly prodigious production. A stunning copy, fine. (#4374) \$2,500.00

92. [Gosse, Edmund] **ALS and ANS from Mary Sandys to Edmund Gosse.** Autograph letter and note signed to Edmund Gosse, English poet and critic, from Mary Sandys, wife of the famous Pre-Raphaelite painter, Frederick Sandys. 1) ALS, 5 Hogarth Road, East Court. S.W. July 27, 1910. "To Edmund Gose, Esq. LLD, Dear Sir, I purpose publishing this month a complete collection of wodcus done by my late husband Fred. Sandys- and wish to ask if I may add your name to the list of subscribers for a copy of the Edition Deluxe 21/. copies limited with this edition- which will be painted on separate sheets of India paper- will be presented a portrait of athe Artist.. etc..." Mary Sandys. 2) ANS 5

Hogarth Road, East Court. S.W. Wednesday Sept 7, 1910 To Edmund Gosse Esq. Enclosed one copy (Edition Deluxe) of "Woodcuts" by Frederick Sandys with Mrs. Sandys's compliments. Please acknowledge. (#4401) \$375.00



A Fine Copy

93. [Greenaway, Kate and Walter Crane] **The Quiver of Love. A Collection of Valentines Ancient and Modern.** London: Marcus Ward & Co., 1876. First edition. Original bright green beveled cloth with exquisite bold gilt stamped elaborately illustrated design on front cover and spine, white background to title label on cover. An impressively fine copy of a printing and decorative classic with frontispiece and seven full page colour plates by Greenaway and Crane printed in gold and color and mounted within printed borders, additional lithographed title printed in gold and color. AEG. As nice a copy as one will ever find, with very minor bumping to corners, margins of spine very minor wear. Internally very fine, unused copy. (#4326) \$1,250.00



**All Four in Original Dust Wrappers**

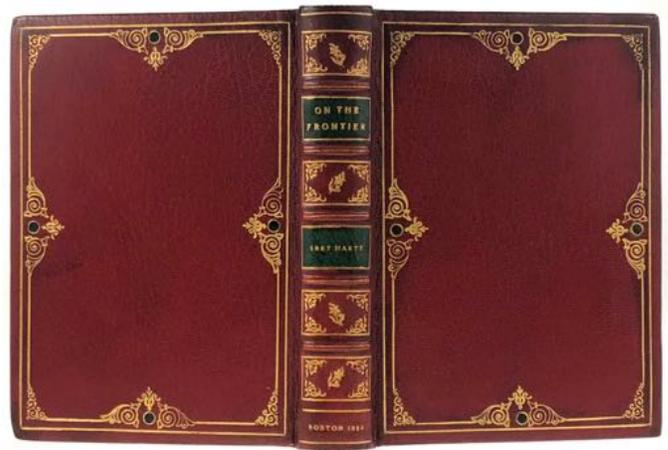
94. [Greenaway, Kate] **Mini-Collection of Four Almanacks, Each in Original Printed Dust Wrapper.** London: George Routledge and Sons, 1885, 1886, 1891, 1895. First edition. 32mo. Offered here are four original Kate Greenaway Almanacks for the years, 1885, 1886, 1891 and 1895, all in similar original dust wrappers. All quarter cloth, glazed color pictorial paper covered boards, illustrations throughout in color by Kate Greenaway, three with tinted edges, the Almanack for 1891 with bold gilt-stamped design in central panel, all edges gilt. All very good, one with foxing on wrapper. A nice, scarce collection, rarely seen thus. (#4327) \$2,400.00

**In Original Pictorial Dust Wrapper**

95. [Greenaway, Kate] **Mother Goose, or the Nursery Rhymes.** London: George Routledge and Sons, 1881. First edition, second issue. In extremely rare original tan paper dust wrapper print with lettering and pictorial illustration by Greenaway. Original lattice patterned decorated beige cloth with cross-hatched green decorative covers, lettering and emblem in red brown on both covers. Olive green endpapers. 48pp. Engraved and printed by Edmund Evans with color sepia illustrations by Kate Greenaway every page. Wrapper very good with minor chips to corners, some darkening. Book near fine with usual slight soiling to covers, internally clean and bright. Hinges unbroken. Scarce thus. (#4304) \$1,750.00

**Bound by George Zabriskie, with Harte ALS**

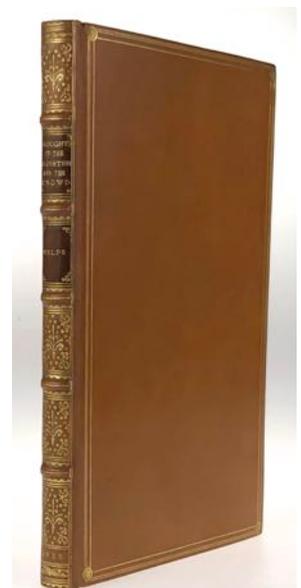
96. [Harte, Bret- with ALS to Thomas Woolner, Original Member of the Pre-Raphaelite Brotherhood] **On the Frontier.** Boston: Houghton Mifflin and Company, 1884. First edition. 12mo. Bound in full crushed crimson morocco by "GAZ," George A. Zebriskie (1868-1954), once New York Historical Society president, and a man of many talents including bookbinding. An avid book

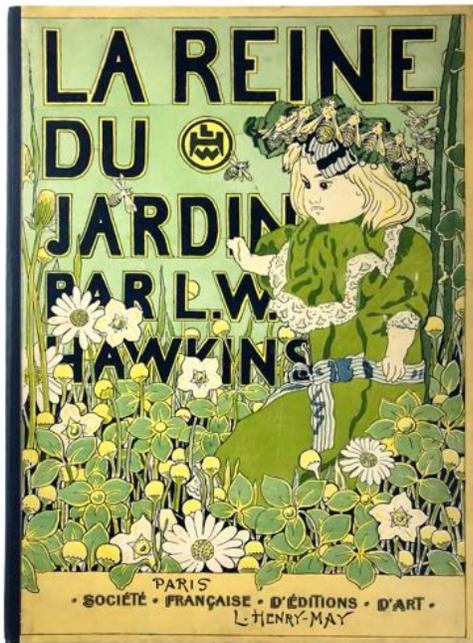


**Continued- Item 96. Zabriskie Binding**

collector, Zabriskie's bindings featured fine morocco made of goatskin and vivid coloration. With autograph letter signed by Bret Harte laid in, 2 1/4 page letter from Bret Harte Thomas Woolner, original member of the Pre-Raphaelite Brotherhood, written on Consulate of the United States of America, Glasgow letterhead dated July 29, 1884. "My dear Wooner, Thank you very heartily for a copy of "Silenus," which I have only now found time to read at my ease. I'm charmed to have the old gentleman delivered to use in a cleaner and pleasanter fashion than I new him out of the books when I was a boy or where, in later years, I met him, in the fields, in society... " etc. "... Only one thing is lacking: your autograph on the fly leaf..." etc. (#4329) \$1,750.00

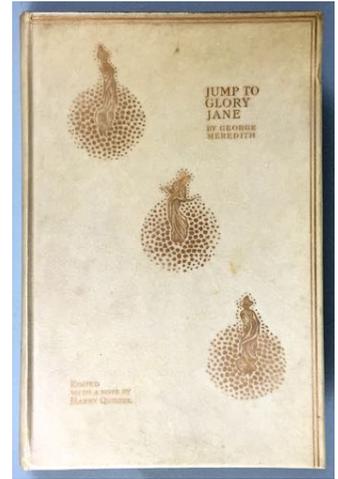
97. [Helps, Sir Arthur-Riviere, Presentation Copy] **Cloister and the Crowd.** London: Henry Wix, 1835. First edition. Finely bound by Riviere in full polished calf with triple filet gilt stamped ruled borders on covers, elaborately gilt spines with two brown morocco labels, fine dark green endsheets; stamped "BOUND BY RIVIERE AND SON" on verso front free fly. All edges finely gilt. First edition of the author's first book. Inscribed "from the author" on half-title page. With fine leather bookplates stamped in gold of Anna E. Clark, Henry W. Poor (famous collector), and Adolph Lewisohn (banker, philanthropist). Sir Arthur Helps (English, 1813-1875) was a writer, dean of the Privy Council and a Cambridge Apostle. From the estate of Huguette Marcelle Clark (1906-2011) heiress and philanthropist. Binding fine, book fine with one very small paper blemish to front prelim page. (#4361) \$750.00





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

99. [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



100. [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 endsheets. 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

101. [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. Very good. (#3720) \$350.00

102. [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

### Iconic Selwyn Image, Full Vellum, 1/60 Copies

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



**Mini-Collection of Henry James**

104. [James, Henry] **Fifteen Titles, most first editions, one inscribed**. "Roderick Hudson," Boston, James R. Osgood, brick red beveled cloth, first edition; "Washington Square," NY, Harper and Brothers, 1881, pictorial cloth; "The Reverberator," London and New York, Macmillan, 1888, gilt cloth; "Aspern Papers," London, 1888, gilt cloth, first edition; "The Lesson of the Master," New York (and London), Macmillan & Co., 1892. Inscribed by James, "L.K.H. from HJ, Xmas, 1892, " blue decorative cloth, ex libris Univ. of Oregon, with checkout card in back (last dated 1984) scarce thus,; "The Private Life," New York, 1893, Harpers & Brothers. Silver and gilt green cloth, near fine, first edition; "Theatricals," New York, 1894, Harper & Brothers, green gilt cloth, first American; "Terminations," New York, 1895, Harper & Brothers, light green decorated cloth, first American; "In the Cage," Chicago, 1898, Herbert S. Stone, first American, scarce; "A Little Tour in France," New York, 1900, Houghton, Mifflin, green decorated cloth; "The Soft Side," New York, Macmillan, 1901, red cloth; "The Amabassadors," New York, 1903, Harper & Borthers, blue cloth; "The Finer Grain," New York, 1910, Charles Scribners, brown gilt cloth; "The Middle Years," New York, 1917, Charles Scribners, brown gilt cloth; "Master Eustace," New York, 1920, Thomas Seltzer, green cloth. Various levels of wear, some near fine, others good only, most about very good with edgewear, some soiling. Plus, "Henry James," by Leon Edel, Rupert Hart-Davis, 1961, and "American Novels," Matthiessen, 1951 Knopf. (#4418) \$850.00

### Item 105. Kadinsky



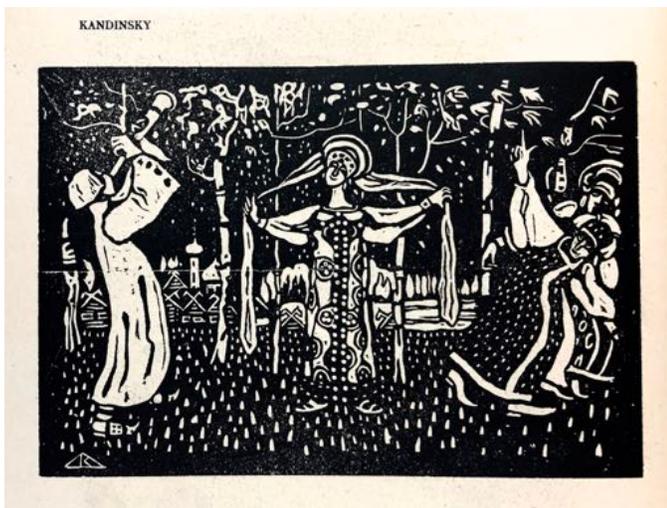
**Four Superb and Rare Kadinsky Numbers of the Renowned Parisian Art Revue "Tendances Nouvelles"**

105. [Kadinsky, Wassily] **Tendances Nouvelles No. 29, 1907**. Paris: Organe Officiel Illustre de L'Union International des des Beaux-Art, des Lettres, des Sciences et de l'Industrie, 1907. First edition. Original scarce number of this Parisian revue, pictorial covers, No. 29. pp. [523]-[554] This number includes **5 original woodcuts by Kandinsky**. Roethel Reference: Der Rhein (The Rhine) 1903 printed in front cover and pag 527. (R#12) Shiffe (Ships) 1903 (R#11) Zweikampf (Duel) 1903 (R#22) Springbrunnen (fountain) 1907 (R#72) Die Jagd ( The Hunt) 1903 (R#23) printed in back cover. Les Tendances Nouvelles the Parisian art revue, founded with the aim of enabling artists to freely shared their work to the public from different circles and countries. "Les Tendances Nouvelles" is an important publication intended to expose the audience to the beauty and to the philosophic co-operative nature of the Art, in the unity of all its expressions. Rich of artistic contributions from many artists and authors on the vanguard of that time, the revue represent the artistic expression of the 20th century. It was founded on May 1904 and ended on August 1914. A splendid copy, slight browntoning, near fine. One of the more sought-after numbers of the revue, with five superb Kadinsky woodcut illustrations. (#4389) \$2,500.00

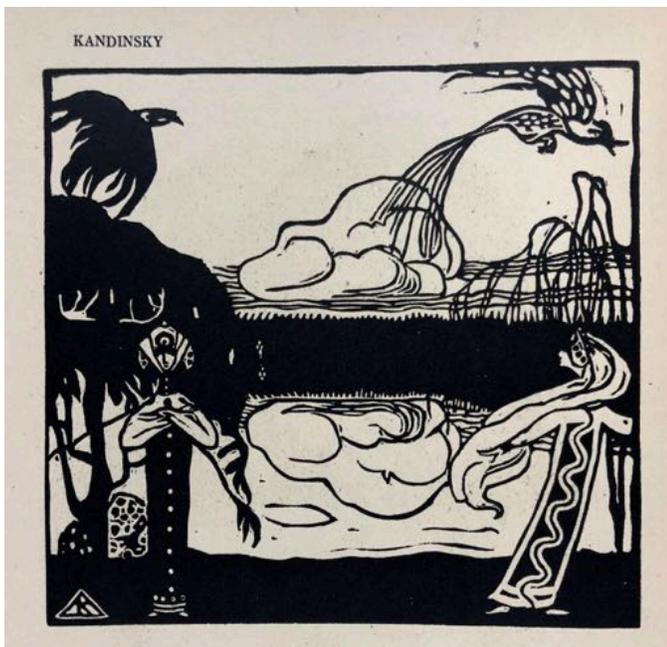
106. [Kadinsky, Wassily] **Tendances Nouvelles No. 40, 1908**. Paris: Organe Officiel Illustre de L'Union International des des Beaux-Art, des Lettres, des Sciences et de l'Industrie, 1908. First edition. Original scarce number of this Parisian revue, pictorial covers, No. 40. pp. [847]-[882]. This number includes 3 original woodcuts by Kandinsky. Roethel Reference: kirche (Church) 1907 (R#55) Sitzende Mädcchen (Sitting Girl) 1907 (R#67) Reiterin und kind (Horsewoman and child) 1907 (R#74) "Les Tendances Nouvelles" the Parisian art revue, founded with the aim of enabling artists to freely shared their work to the public from different circles and countries. Some foxing to covers, internally, with some browntoning. Very good. (#4388) \$950.00



Item 106. Kadinsky



Item 107. Kadinsky



Item 108. Kadinsky

107. [Kadinsky, Wassily] **Tendances Nouvelles No. 48, 1909.** Paris: Organe Officiel Illustré de L'Union International des des Beaux-Art, des Lettres, des Sciences et de l'Industrie, 1909. First edition. Original scarce number of this Parisian revue, pictorial covers, No. 48. pp. [1111]-[1142]. This number includes 1 original woodcut by Kandinsky. Roethel Reference: Schalmei (shawm) 1907 (R#54). "Les Tendances Nouvelles" the Parisian art revue, founded with the aim of enabling artists to freely shared their work to the public from different circles and countries. Foxing to covers and a few leaves, otherwise near fine internally. (#4390) \$850.00

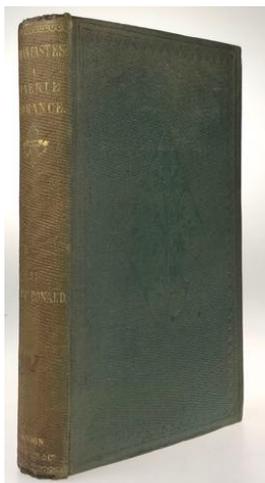
108. [Kadinsky, Wassily] **Tendances Nouvelles No. 49, 1909.** Paris: Organe Officiel Illustré de L'Union International des des Beaux-Art, des Lettres, des Sciences et de l'Industrie, 1909. First edition. Original scarce number of this Parisian revue, pictorial covers, No. 49. pp. [1143]-[1174]. This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

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



Item 109 (previous page) Herbert M. Lawrence Poster

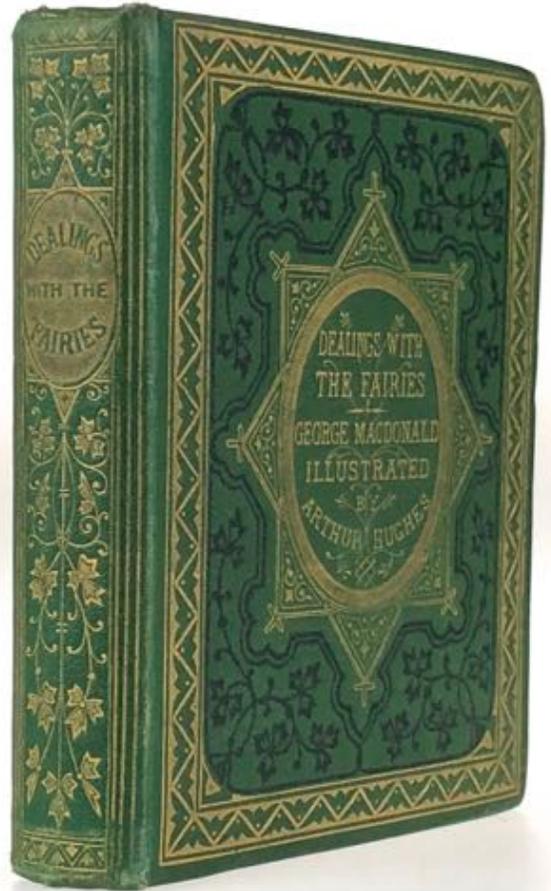
**Five Exquisite Fine George MacDonald  
First Editions**



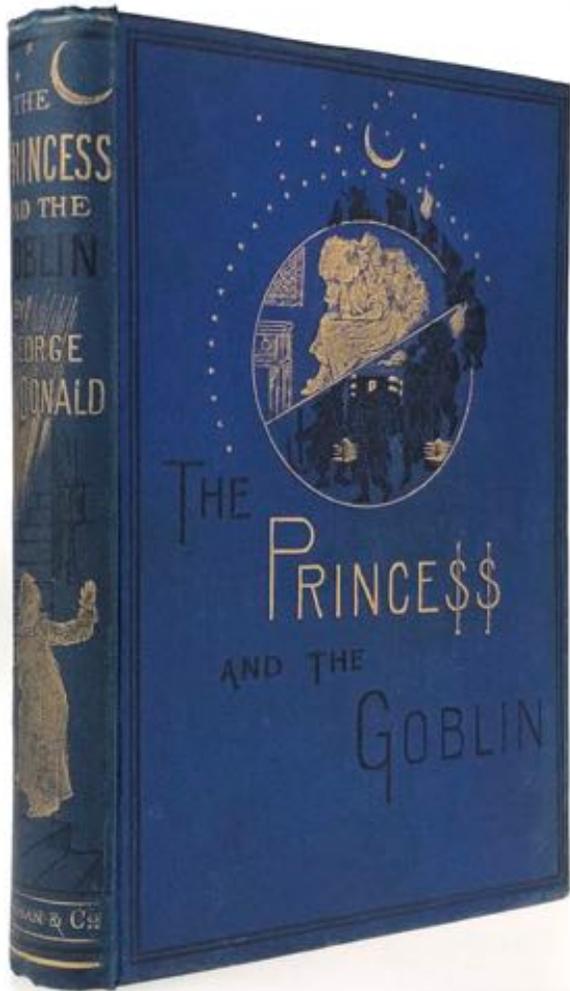
110. [MacDonald, George- First Edition in Original Cloth, FINE] **Phantastes: A Faerie Romance for Men and Women.** London: Smith, Elder & Co., 1858. First edition. 8vo. 323pp. Original blindstamped olive green cloth. The first edition of George MacDonald's first story to be published in book form. A fine copy in its original state, finely blindstamped olive cloth with diamond shaped central blossom and petal motif, elaborate borders on both covers, spine with gilt stamped leaf emblem and lettering, original yellow endpapers. MacDonald's faerie romance was aimed at an adult audience. The similarities between

with gilt stamped leaf emblem and lettering, original yellow endpapers. MacDonald's faerie romance was aimed at an adult audience. The similarities between

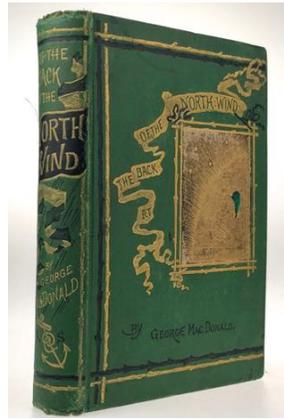
MacDonald and Lewis Carroll, who published Alice in Wonderland eight years later about, culminating with Carroll asking MacDonald and his wife to read the draft of Alice. About as fine a copy as ever seen by this enduring and important classic. The copy of Sir Charles Oman (inscribed), noted military historian, and later, John Sparrow, English academic and book collector, both bookplates appear at front. In superb custom made chemise and green morocco-backed slipcase. (#4321) \$4,500.00



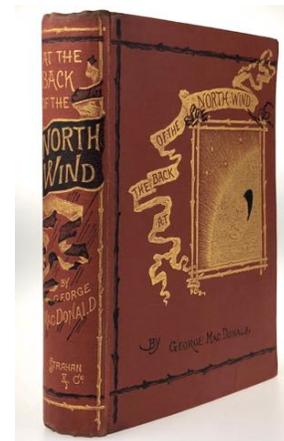
111. [Macdonald, George- First Edition in Original Cloth] **Dealings with the Fairies.** London: Alexander Strahan, 1867. First edition. 12mo. Original green cloth with ornate gilt stamped design as well as black vine patterning, spine ornate gilt design. AEG. The first edition with 4pp. publisher's adverts at end dated "December 1866." Frontispiece and 11 superb plates by Arthur Hughes, The first of MacDonald's books intended chiefly for children, which includes the first appearance of his story, "The Golden Key," as well as MacDonald's earliest published fairy tale, "Cross Purposes." A wonderful copy, rarely seen thus, with minor corners bumping, light soiling on lower cover, spine slightly skewed, head and foot of spine lightly worn, some light foxing and browning. In collector's lime green crushed morocco folding case with board sides, heavy gilt-stamped lettering and decoration on cover as well spine lettering with small flourish. (#4322) \$3,250.00



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



113. [MacDonald, George- First Edition, Green Cloth] **At the Back of the North Wind**. London: Strahan & Co., 1871. First edition. Original superbly illustrated green cloth with bold gilt blocking, as well as black borders, background and lettering on cover and spine. First issue with half-title, and superb woodcut illustrations by Arthur Hughes throughout. 13 pp. of advertisements at end. AEG. In nice collector's folding box. A very nice copy, text block starting, minor browning and spotting, minor soiling to covers, overall as nice a copy as seen for this groundbreaking MacDonald title. (#4323) \$3,750.00



114. [MacDonald, George- Tan Cloth] **At the Back of the North Wind**. London: Strahan & Co., 1871. First edition. Original superbly illustrated tan cloth with bold gilt blocking, as well as black borders, and lettering on cover and spine. First issue with half-title, and superb woodcut illustrations by Arthur Hughes throughout. 13 pp. of advertisements at end. In nice collector's folding box. A very nice copy, all edges gilt, collector's folding box, previous ownership stamp in ink on front free endpaper and title page, text block starting, minor browning and spotting, abrasions to pastedown endpapers, bumped. Overall as nice a copy as seen for this groundbreaking MacDonald title. No priority is known regarding tan versus green cloth. (#4324) \$3,500.00

**SIGNIFICANT OFFERING OF MORRIS & CO,  
TEXTILES, WILLIAM MORRIS FIRST EDITIONS,  
KELMSCOTT PRESS, ALS, EPHEMERA**



**Excessively Rare and Important Morris Textile**

115. [Morris & Co Original Wall Furnishing] Original Wall Covering As the One in Morris' Kelmscott House Drawing Room: The "Bird" Pattern of Jacquard-woven Wool, designed by William Morris for Morris. Offered here is a wonderful, original large section of Jacquard double-woven wool "Bird" pattern, designed

by William Morris, and most likely made at the Merton Abbey Workshop, Great Britain, 1877-1888 (as per VA Museum). This large swath of fabric, which is double-woven and backed with linen, measures 82 x 38.5 inches (208 x 98 cm), similar to the two furnishings of the "Bird" pattern which hung in Morris' first-floor Drawing Room at Kelmscott House, which Morris himself designed. Linda Parry, in her excellent book, "William Morris" (1996, Wilson) cites the following regarding this enchanting design by Morris: "In 1877, Morris wrote to Thomas Wardle, 'I am studying birds now to see if I can't get some of them into my next design.' This is the first of a group of designs showing pairs of facing birds, perched and in flight. Morris's inspiration for these patterns came from sixteenth- and seventeenth century Italian woven silks from Lucca and Sicily seen in the collections of the South Kensington Museum. In his lecture 'Textile Fabrics' given at the International Health Exhibition of 1884, he claimed these textiles provided the perfect balance between 'the wild fantasy and luxurious intricacy of the East with the straightforward story-telling imagination... of medieval Europe.'" A wonderfully preserved example, with only very slight age wear, barely noticeable, and one small inch-side tear in the fabric with some loss of fabric (easily repaired by expert. What must be considered one of virtually a very few such examples which more than probably was purchased soon after production and hung for decades in a house near London. Indeed, it is tempting to think that someone closely affiliated to Morris obtained the item and decorated their study or living room. Further adding to the intrigue, Parry states in her book, "William Morris Textiles (V&A, 2013), that this textile was the first hand-loom jacquard woven at Queen Square in London, and later at Merton Abbey. She further states that "in November, 1879, Edward Burne-Jones ordered a set of bed hangings in this textile." (#4420) \$6,500.00

116. [Morris, William- **Proof Sheet with Original Decoration Drawn in Ink and White by William Morris.** Hammersmith: Kelmscott Press, 1896. Kelmscott Press working proof sheet printed on one side only of laid paper for "Atalanta's Race," by William Morris, from "The Earthy Paradise," (1896), a single page with an intricate printed border surround and initial letter, with an original decoration drawn in ink and white by William Morris beneath the lines of introduction and just above the initial. 23 x 16cm. With some smudges from ink. A rare survival indeed. (#3917) \$1,250.00



#### Extremely Rare Original Morris Embroidered Bell Pull

117. [Morris & Co Bell Pull] **Rare Original Morris, Marshall, Faulkner & Co Embroidered Velvet Bell Pull Circa 1865.** Offered here is an exceedingly rare Morris Marshall Faulkner & Co embroidered velvet bell pull dating to circa 1865 (see below), delicately embroidered in silk with striking Morrisian patterning of flowers and foliage in green, white, brown and white on an olive green ground, 260 x 10.5cm. This enormously scarce Morris & Co item was most probably designed by William Morris or Ford Madox Brown. Linda Parry, in her excellent book, "William Morris," (Wilson, 1996) describes this bell pull on page 239, Entry M.13: "Designed by William Morris, or possibly, Ford Madox Brown, c. 1865. Manufactured by Morris, Marshall, Faulkner & Co. Brass fastenings and ring: velvet embroidered with silks in stem, satin stitches and couching." The dimensions provided, match ours. Parry continues, "An early example of a practical domestic object purchased from the firm. The design and shape resembles an ecclesiastical stole." Ford Madox Brown's household account book mentions "two sets of worsted bell ropes" designed for the firm. Provenance: Decorative Arts Phillips Glasgow, Friday 6th October 1995, page 20 lot 103, part of a collection by or associated with Morris & Company, formed circa 1918-1940 and originally purchased from Morris & Co. in Hanover Square, London. Parry further cites, "Another version of this object survives and was bought from the Oxford Street shop in the 1920's. Our item is believed to be one of the examples mentioned by Parry ("two sets of worsted bell ropes"). Of utmost rarity: a most desirable early Morris and Co. embroidered textile and brass bell pull. Remarkably preserved. (#4416) \$4,250.00

#### Inscribed by May Morris

118. [Kelmscott Press] Morris, William. **The Sundering Flood.** Kelmscott Press, Inscribed by May Morris, "From May Morris, 1907." Ownership initials A.C.R. Hammersmith: Kelmscott Press, 1897. First edition. Original holland-backed gray paper covered boards, original paper label on spine. A Presentation Copy from the author's daughter, May Morris, noted artist, designer and active in the affairs of William Morris, socialism, as well as co-founding the Women's Guild of Arts in 1907. Her inscription is on the front free endpaper: "From May Morris / Lond. 1907." 310 Copies on paper, printed in Chaucer type in red and black, first page of text with full woodcut page-border, numerous partial page borders, 12-line and smaller initials, printer's device. Owner's initials on recto of first flyleaf reads: "A. C. R." The book was possibly presented to Arthur Compton Rickett,

biographer of Theodore Watts-Dunton as well as William Morris. This Kelmscott title was the last romance by William Morris, finished just prior to the author's death and subsequently, his daughter, May Morris, oversaw the editing and printing. Label chipped and with loss to word, "Sundering." Cloth cracked along joints and boards a little soiled, all else very good. (#3961) \$3,250.00

119. [Kelmscott Press] Morris, William. **Gothic Architecture**. Hammersmith: Kelmscott Press, 1893. First edition. Superbly bound by RIVIERE & SON in full crushed tan morocco with arabesque scrollwork border leaving attractive negative space on both covers, spine in six compartments, four of which ornately gilt and with gilt '1893' at foot of spine. Ornate gilt dentelles, light blue wavy silk moiré endsheets and doublures, gilt rules on edges of boards. Original wrappers bound in at end. This early Kelmscott title was printed in public demonstrations during the 1893 Arts and Crafts Exhibition held in the New Gallery, becoming one of the expositions'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

120. [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 strapwork 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

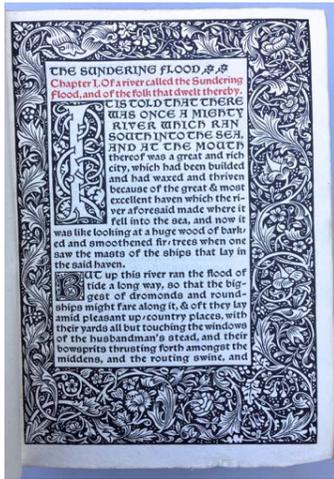
121. [Kelmscott Press] **Proof Sheets for Label and Cover Title, "The Sundering Flood."** A single proof sheet printed on watermarked onion skin paper with five repeating labels: "The/Sundering/Flood/By/William/Morris." Together with a single sheet cover page for "The Sundering Flood," printed in black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

122. [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,

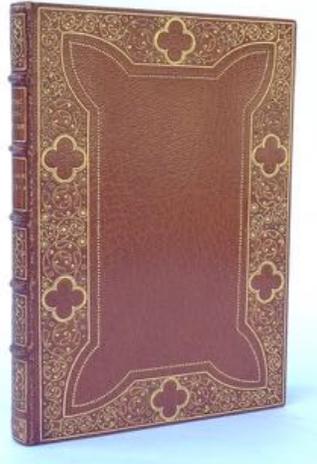
Frederick W. French, with his pictorial bookplate. An unusually nice copy, ner fine, with two ties in tact, very bright and clean. Vellum covers show minimal wear. (#3595) \$3,250.00

123. [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, strapwork 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 socio-political 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 aescetic without illustration, a much plainer version. In present 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

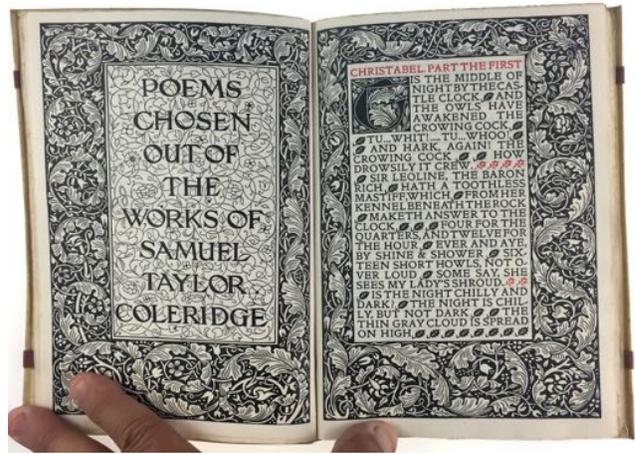
124. [Kelmscott Press] Morris, William (translator). **The Tale of King Coustans the Emperor [IMPORTANT COPY-SURVIVING FIRE, WITH HOLOGRAPH NOTE]**. Hammersmith: Kelmscott Press, 1894. First edition. 12mo. In original and highly unusual drab boards which may have been an early press room copy, reference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



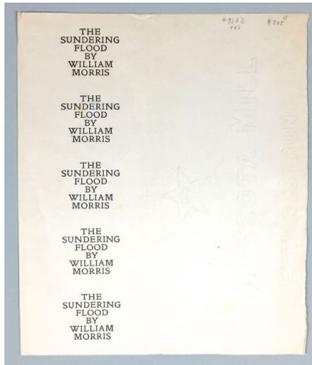
Item 118



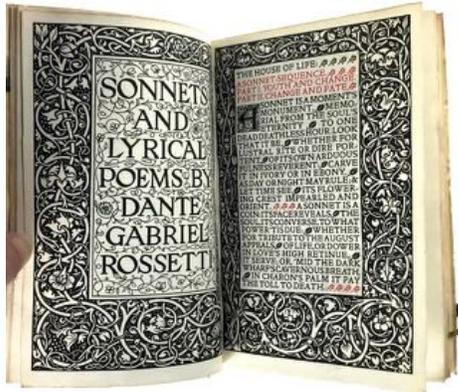
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Item 120



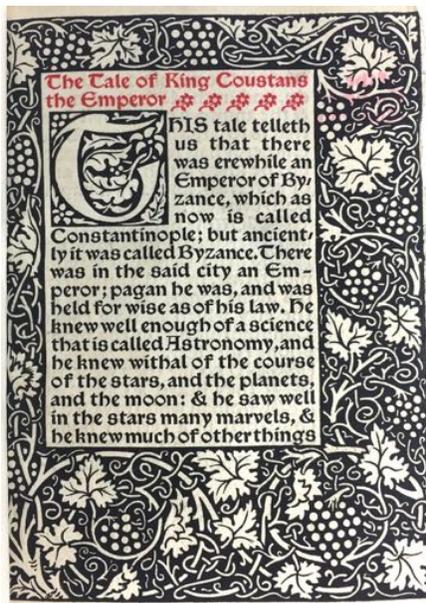
Item 121



Item 122



Item 123



Item 124



Item 125

125. [Kelmscott Press] Morris, William. **The Well at the World's End.** Hammersmith: The Kelmscott Press, 1896. First edition thus. Quarto. Original full limp vellum, spine gilt. Four exquisite full-page wood-engraved illustrations by Edward Burne-Jones, engraved by W. H. Hooper. Printed in Chaucer Type, in two columns, with lavish woodcut title page, initials and borders throughout designed by William Morris. One of 350 copies. One of the larger Kelmscott editions, this title a fantasy novel and took unordinarily long to produce, do the enormity of the project and other delays by the printer. A very nice copy, vellum lightly rubbed, ties perished at foreedges. Near fine. Housed in later protective leather-edged slipcase with cloth over boards. (#4379) \$8,500.00



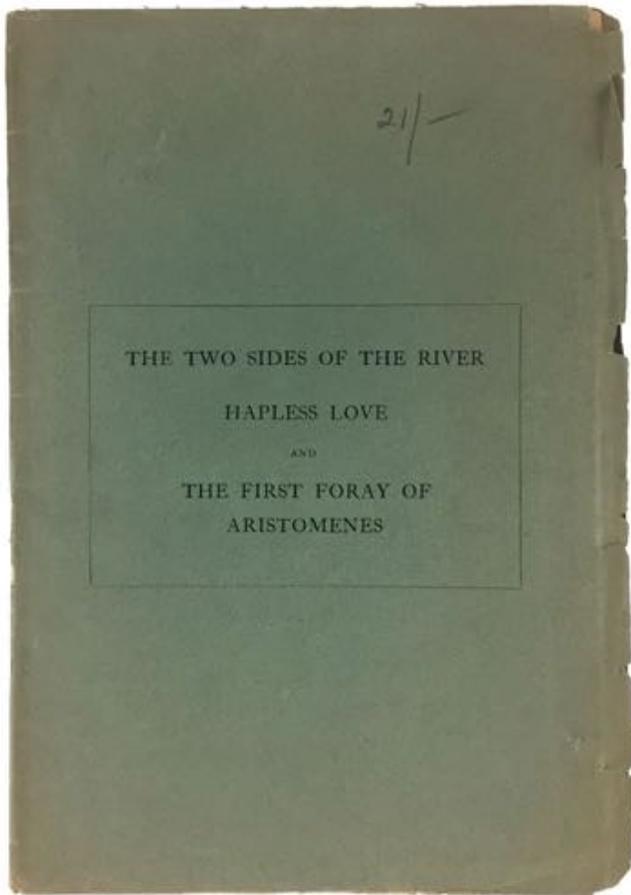
126. [Morris, May- Superb Mini Archive ALS, 8 pieces] **Eight Pieces of May Morris Correspondence.** May Morris, Constance Belliss (Laurence Hodson's Wife, Mary,) etc. Morris, May, designer and craftswoman, 1862-1938). 5 Autograph Letters signed (4 as May Sparling and 1 as May Morris), written during her brief marriage, four to Constance Belliss, one to Mrs. Hodson, 9pp., 8vo, Hammersmith Terrace, [1898]-1899 and n.d. Among other things, trying to help Constance in her desire to get out to Egypt to draw and paint on archaeological digs, with related letters from Mary Hodson, Lady Richmond to May Morris, and William Flinders Petrie, the latter 2pp. 8vo, 1898, explaining that "... three ladies have been or are going out to work in Egypt. But I regret to say that there are no funds available for such services", continuing with a description of the work that they are doing for him at their own expense; together with 2 Autograph Letters from the same writer to Laurence W. Hodson, 5pp., 8vo, 1900 and 1905, the second asking for a contribution towards funding further work, "I hope that, amid other claims, you may find it possible to help on this course of discovery, before Egypt is so changed by plunderers and 'improvements' that its ancient history is entirely irrecoverable any further"; and an Autograph Postcard signed from Clare Richmond, folds, 3 with envelopes (8

pieces). From May Morris, "26 July: 1899. Dear Miss Belliss, I was delighted to hear you've good news of Mrs. Hodson...I have been without a servant for months and trying to work as well as keep house with a char-woman... I enclose those ridiculous needles that kept getting mislaid among my tidy belongings..I am busy trying to get some work finished for the Arts & Crafts Exhibition also for another little show I am interested in..." From Mrs. Hodson to Mrs Sparling, 1898: "...regarding her cousin, she had a great deal of nursing to do under first rate medical men, though she has not trained; her last post was French Mistress at a ladies school and as you know she is now doing Laurence's catalogue.." etc. Constance Belliss was Hodson's wife, Mary's cousin, who worked for Hodson as a secretary and librarian, as well as organizer with John Masefield of the 1902 Wolverhampton exhibition. She visited Egypt with her uncle, aunt, and cousin in 1894. Impressed with what she saw, she wanted to return and to help with the archaeological work there. Laurence W. Hodson (1864-1933) was a wealthy British, West Midlands brewery owner, collector, and philanthropist. He was a founder of Birmingham University, chairman of the Wolverhampton Art and Industrial Exhibition of 1902, and supporter of the Guild of Handicraft. Hodson was a close friend of William Morris and an admirer of the Kelmscott Press. (#4108) \$2,750.00

127. [Morris, William- ALS to Holman Hunt] 2pp. Folded octavo sheet. On Morris' printed "Kelmscott House, Upper Mall, Hammersmith" stationary. "Jan: 21st, '95. My Dear Hunt. M. Octave Hunt who [?-illegible] this is interested in getting up an interesting Exhibition at Brussels to which I am contributing somewhat: he has asked me to mention him to you and I do so knowing that this is a growing interest and quite an intelligent one being taken in France and Belgium in the English schools of art, both decorative and more strictly pictorial. Yours very truly, William Morris." (#4097) \$1,250.00

**Wise Forgery, Inscribed by T. J. Wise**

128. [Morris, William- Wise Forgery] Signed Presentation from TJ Wise. **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

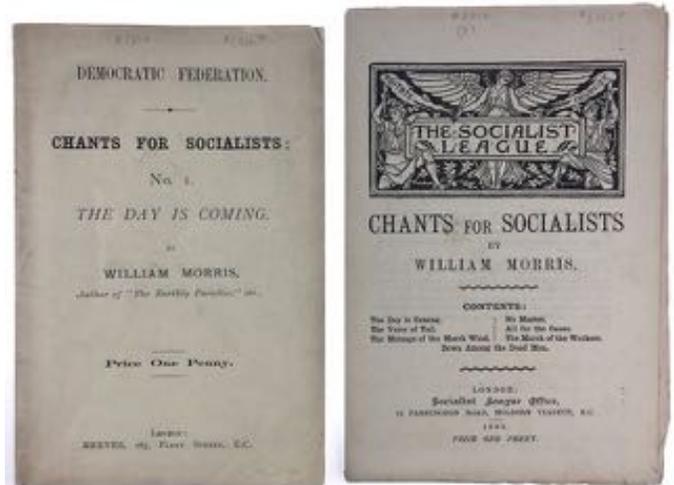


**Very Scarce Wise Forgery of Morris Title**

129. [Morris, William- Wise Forgery] **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

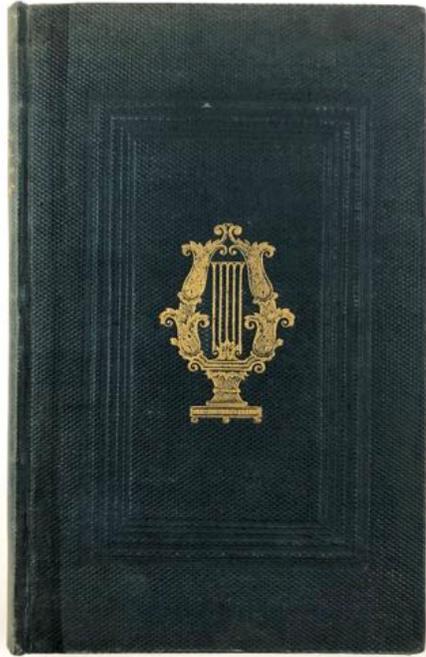
130. [Morris, William] **The Defence of Guenevere and Other Poems.** London: Bell and Daldy, 1858. First edition. Original brown fine-hatched cloth with embossed covers and gilt lettering on spine, original light brown endpapers. Headpieces and vignette designs. 248pp. Printed at Chiswick Press. Allan F. Vigers Copy, with his superb Nouveau-style bookplate on front pastedown, design by himself. "The architect Allan Francis Vigers took a highly individualistic approach to pattern design, informed by his skills as an illuminator... He specialized in intricate florals, composed of a mass of small flower heads, mounted like jewels on white or dark-blue backgrounds. At once naturalistic and highly artificial, his patterns featured typical English garden flowers... simply and accurately depicted, but arranged in consciously artful synchronized formations" (Lesley

Jackson, Twentieth Century Pattern Design, Princeton, 2002). William Morris' first book and closely allied to the PRB movement. No ads, errata slip present. A superb copy with light sunning to spine, light wear to covers, internally fine, clean and bright with no signs of foxing. (#2837) \$1,500.00



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

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



133. [Morris, George Pope- Presentation Copy] **The Deserted Bride and Other Poems.** New York: Adlard & Saunders, 1838. First edition. Original blind- and gilt-stamped blue-gray cloth (skillfully rebacked), with stylized harp on both covers, blindstamped. The first book of the American editor, poet and songwriter, George Pope Morris, which includes his famous poem "The Oak," the first line of which is "Woodman, spare that tree!" See Merle Johnson, *You Know These Lines*, pages 120-121. Inscribed on the front free endpaper: "Hon. William T. McCowan / Chancellor of the State of New York / with the profound esteem / and most respectful complements of / The Author." Morris, an influential Knickerbocker literary figure, was the founder and editor of the *New York Mirror*, an early American literary magazine which encouraged and published the works of Bryant, Willis, Paulding, Fay (to whom this book is dedicated). A very good copy of a most scarce book. (#4332) \$625.00

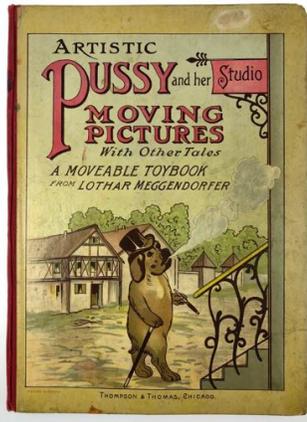
Hon. William T. McCowan  
Chancellor of the State of New York  
with the profound esteem  
and most respectful complements of  
The Author

134. [Morris, William- Review Copy] **The Defence of Guenevere and Other Poems.** London: Ellis & White, 1875. First edition thus. Original green smooth cloth, beveled boards, gilt spine. First full reprint without alteration of the 1858 edition. With "Roberts Brothers" at base of spine (and stated imprint, "Printed by Roberts Brothers at end). REVIEW COPY: with editor's ticket inserted: "Editor's Copy/From A. Roman & Co./Please Notice. An oddball mixture of origins. Very good. Scarce thus. (#2038) \$275.00

135. [Morris, William] **The Hollow Land.** London: Chiswick Press, 1903. First edition thus. Original buckram spine, blue paper covered boards, printed paper label on spine. Printed on hand made paper with the famous golden Type (Kelmescott Press). Printed in red and black. With extra title ticket inserted in front. A nice tight copy, with fragile paper label on spine in tact and only slightly chipped. (#2039) \$425.00

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

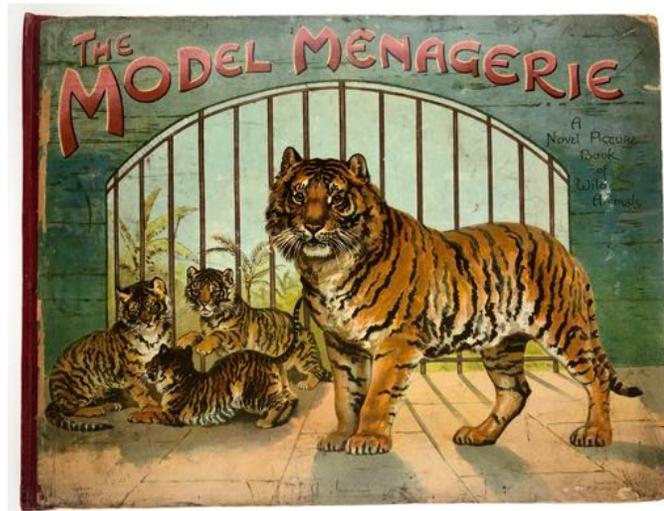
137. [Morris, William] **The Life and Death of Jason.** Boston: Roberts Brothers, 1867. First American edition. 8vo. Original red-brown cloth, gilt spine, red-brown endpapers. 4pp. Robert Brothers ads at front. Near fine. (#299) \$225.00



**Scarce and Enchantig Meggendorfer**

138. [Movable- Meggendorfer, Lothar] [Movable-Meggendorfer Rarity] **Artistic Pussy and Her Studio, Moving Pictures With Other Tales.** Chicago: Thompson & Thomas, [1890]. Tall 4to. Original glazed color pictorial paper covered boards, red cloth spine. Fabulously illustrated by Meggendorfer with six color lithographed moveable plates and eight black and white in-text drawings. Occasional minor soiling, corners slightly bumped, hinges tender, lacking free endpapers, pastedowns. A rare survival, with the movable plates all in good working order. (#4320) \$3,850.00

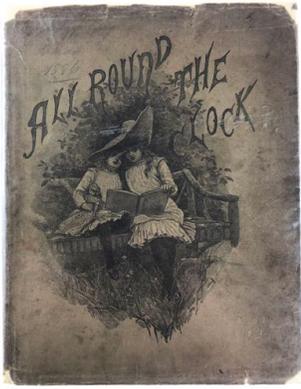
in tact or in presentable condition. Our copy with the plates in a remarkable state of preservation. Edges and corners worn, rear panel rubbed and with dusty soiling; title page and first leaf may be slightly trimmed at bottom edge, stray fox marks, baby tiger in one diorama seems to be missing part of its head; overall a remarkably preserved copy and highly desirable. (#4308) \$1,850.00



139. [Movable- Victorian] Weedon, Lucy L., Evelyn Hetcher and others. [Moveable] **The Model Menagerie with Natural History Stories.** London and New York: Ernest Nister & E. P. Dutton, [1895]. First edition. Oblong quarto. Original superb color pictorial paper cover boards, showing mother lion and three cubs in their cage, red cloth spine, Unpaginated. Six classic and famed chromolithographic three-tiered pop-up plates, half-tone illustrations in the text. The cleverly-designed pop-up plates depicting wild animals in captivity, vividly become three-dimensional, showing animals behind bars in various kinetic activities. One of Nisker's more fragile pop-up books, and highly sought-after, but rarely found

140. [Movable- Victorian] **See-Saw Pictures.** London and New York: Ernest Nister and E. P. Dutton & Co., [1898]. Original cloth-backed, glazed color pictorial paper covered boards. Unpaginated. [14] pp., including five superb color movable pictures. This is a scarce movable book, including five of Nister's dissolving pictures, in which paper slats slide over others to create a new scene when a paper tab is pulled. Some wear and soiling to boards; hinges cracked, glue repair to gutters and some leaves loose but holding, interior with soiling, occasional tape repairs, some pull tabs with tape repairs or portions lacking, 2 of 5 moving pictures only partially working. (#4318) \$350.00

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



**In Scarce Pictorial Dust Wrapper**

142. [Nister- Chromolithography, In Original Dust Wrapper-- Harriet Bennet Illus.] Mack, Robert Ellice. **All Round the Clock**. London: Griffith, Farran & Co., n.d. (ca. 1880's). First edition. Glazed color pictorial illustrated paper-covered boards backed with green cloth, patterned endpapers, and in the publisher's printed/illustrated paper dust-wrapper; pp. 64, with b/w illustrations and chromolithographs, throughout. Lithographed and printed by Ernest Nister, Nuremberg. A stunning copy with age-toned scarce pictorial brown wrapper, slightly chipping at corners and edges. Some original tissue guards to chromo plates present. A scarce find. (#4316) \$275.00

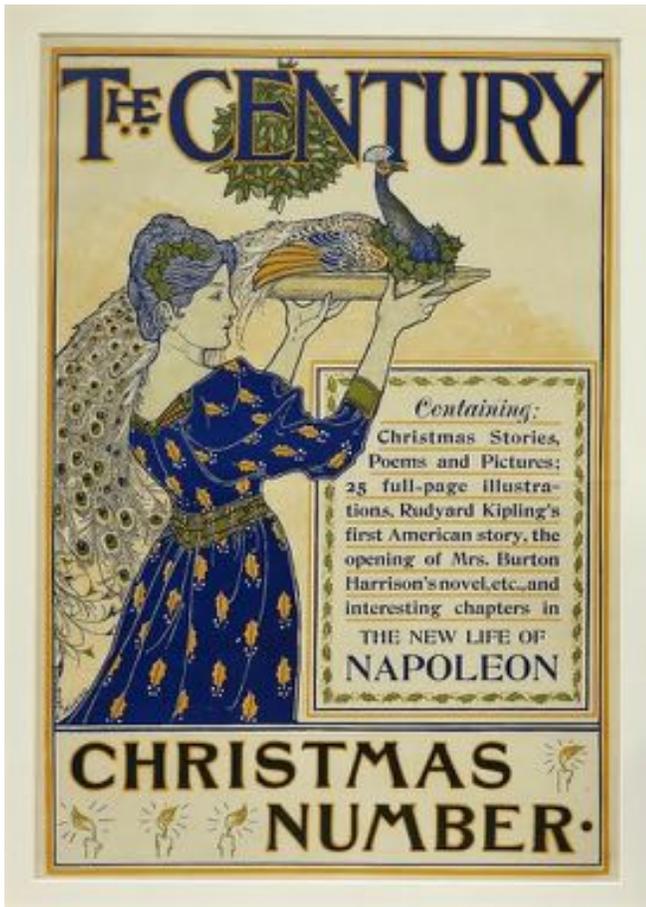


144. [Penfield, Edward- Poster] **Striking Original Color Printed Color Poster for Harper's June, 1896**. A wonderful printed color lithographed poster by Edward Penfield, leading illustrator and poster artist of the period, depicting a woman with yellow hat seated in a green rocking chair reading a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



143. [Peeters, Jan.- Mouse Anthropomorphic Illus] **Muizenvertelsel**. Antwerpen: Uitgave De Sikkell, [1943]. Original beige wrappers with superb color illustration of mouse in skirt. A wonderfully illustrated childrens book by Leo Marfurt with superb half page color illustrations on each page, a total of twelve, in stencil, depicting mice in various aspects of daily life (human) such as eating, playing and going to school. Printed on high quality thicker paper. A fine copy of a delightful book which is not often found in presentable condition. (#4386) \$325.00

145. [Rhead, Louis- Poster] **Original Printed Color Poster for the Century Magazine, Christmas Number, 1894**. Stunning original printed color lithographed poster by Louis Rhead for The Century Magazine Christmas Number (1894), depicting the profile of an Art Nouveau stylized woman holding a peacock on a platter while wearing a matching pattern dress. Printed by The Century Co. Sight size 19" x 13", Frame 25" x 19 1/4" Signed "Louis J. Rhead" lower left within the image. Provenance: Ainsworth Gallery, Boston. From the property of the Boston Company, Inc., Asset Management. Light horizontal crease in center, archival frame and mat, excellent condition of a wonderful pleasing Art Nouveau poster by this accomplished American artist and illustrator. Excellent copy in archival frame and mat. (#4392) (see next page for photo) \$2,225.00



Item 145. (previous page) Louis Rhead Poster

146. [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' book meshing illustration and binding. Superb full-page frontispiece and six half-page woodcut illustrations, woodcut initials and colophon device at end, by Ricketts and Shannon. Original prospectus predating the book laid-in, which calls for only four illustrations and 150 copies! "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]. Covers are clean and bright, rarely seen thus. Inside fine 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

147. [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 hearkening back to Persian sources. In 1899, Ricketts commented on the success of the book, "the cover of the "Silverpoints published in art paper has drifted back to me from places where my name is quite unknown on bindings, endpapers, wall-papers, and dress cretonnes." A fine copy in superb cloth-backed, folding case with silver lettering on spine. (#2752) \$3,500.00



Significant Charles Ricketts Correspondence Archive

148. [Ricketts, Charles- ALS Collection] **Extensive Correspondence Archive Comprising 24 Separate Pieces: 6 Autograph Letters and 17 Autograph Postcards and One Autograph Note Signed**. Offered here is a scarce and desirable collection of Charles Ricketts letters signed, 17 Autograph Postcards signed and an Autograph Note signed "C. Ricketts" and "C.R." to Francis Ernest Jackson. Together 6pp. and 22 sides, London, Berlin and Munich, 7th July 1924 - 18th July 1931, concerning elections and politics at the Royal Academy, giving Ricketts the opportunity to vent his spleen against the establishment there. When Jackson's candidate is turned down, Ricketts writes that "the whole affair has added to my sense of vicious & exaggerated indignation against all RA's Philpot included." As well, correspondence is concerned with Ricketts' last will and testament, with the added difficulties caused should he die before the invalid Charles Shannon, lithographer and painter, (1863-1937). In one card, Ricketts refers to the disposal of his Van Dyck portrait of Archbishop Laud (at Agnews) and a Hoppner (at Knoedler) etc. Folds, slightly browned, all letters very good or better condition. (#4384) \$3,500.00

**Extensive Inscription by Riley**

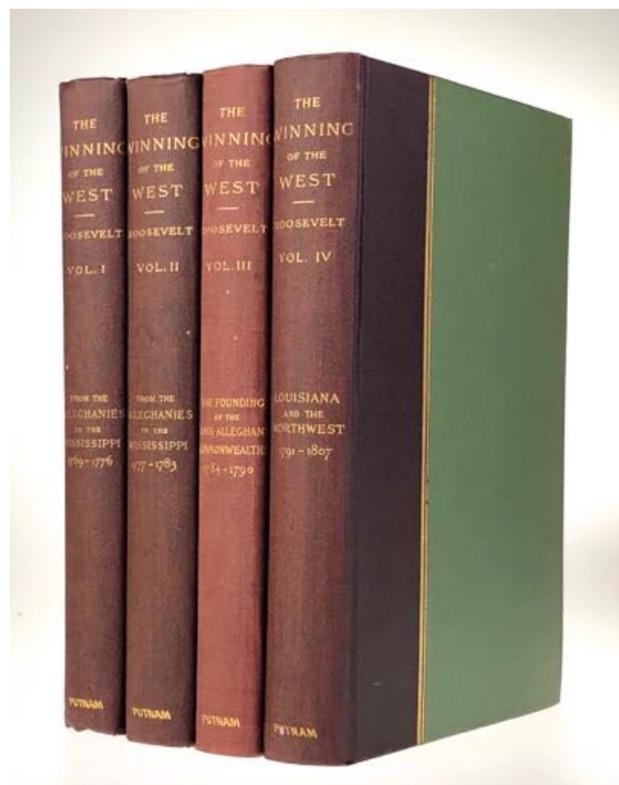
149. [Riley, James Whitcomb- Inscribed] Boone, Benj. F. Johnson. **Neighborly Poems**. Indianapolis: The Bowen-Merrill Co., 1891. First edition. Original two-toned cloth. Scarce James Whitcomb Riley title, with extensive presentation inscription by the author on prelim page which has been attached to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



150. [Robertson, W. Graham- With Superb Inscription] **Gold, Frankincense and Myrrh, and other Pageants for a Baby Girl**. London and New York: John Lane, the Bodley Head, 1907. First edition. 4to. Wonderful original publisher's decorative blue cloth blocked in yellow and black, top edges blue. Inscribed by the author and illustrator on the front free endleaf: "Silly rot, I call it" Tommy in Pinkie and Fairies. W. Graham Robertson, Jan. 1909." In reference to, "Pinkie and the Fairies," another of Robertson's works, first performed in 1908. Robertson was a prominent painter and theatre designer, writer and illustrator, friend of Walter Crane, Edward Burne-Jones and many of the elite artists and writers of the period. A wonderful and enchanting rendering of the illustrations. Near fine. Very scarce thus. (#4366) \$850.00

151. [Rogers, Bruce] France, Anatole. **Amacus et Celestin**. New York: Museum Press, 1916. First American edition. Original yellow wrappers with paper label. Limited to 203 Copies. Printed with Centaur Types, woodcuts by Timothy Cole after designs by

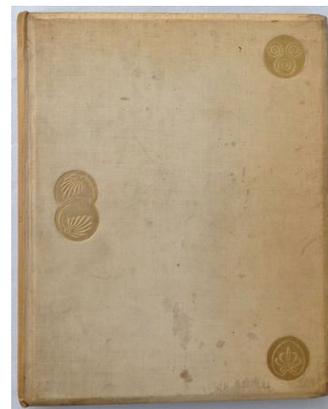
Bryson Burroughs on hand-made paper. Wrappers soiled and slightly worn, fine internally. Scarce. (#2077) \$250.00



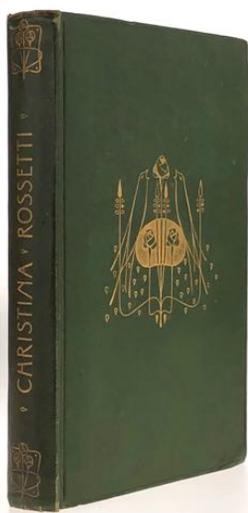
**Most Desirable Edition**

152. [Roosevelt, Theodore] **The Winning of the West**. New York: G. P. Putnam's Sons, The Knickerbocker Press, 1900. 8vo. 4 volumes. Original publishers two-toned fine cloth (green with brown quarter spine), gilt ruling to covers, gilt lettering on spine. This is the rare "Alleghany Edition" (according to Howe, the best edition), with five maps, versus four maps found in all other editions. 352, 425, 339 and 363pp. To edges gilt, others untrimmed. A fine set, very rarely seen in the publisher's original cloth. (#4403) \$2,250.00

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



## Inscribed by Alice Meynell

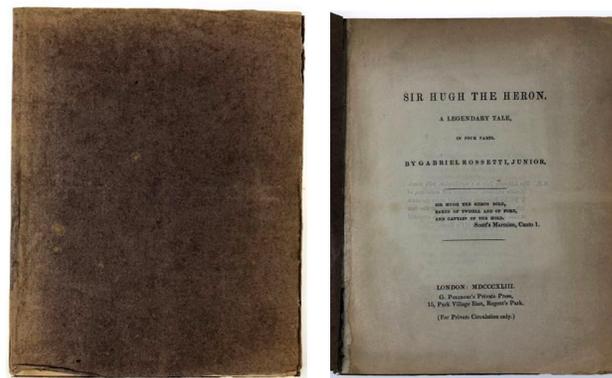


154. [Rossetti, Christina] Meynell, Alice, ed. [Rossetti, Christina- Inscribed by Alice Meynell] **Poems.** London: Blackie and Son, [1906]. First edition thus. 12mo. Publisher's green cloth with superb gilt stamped Art Nouveau pictorial cover consisting of outlines of two birds and stylized leaf and blossom motif. Presentation Copy from Alice Meynell, who contributes a five page introduction to the book, on the half-title: "To Anita With the love of the editor, Alice

Meynell." Title in the Red Letter Library Series. Attractive patterned endpapers. Near fine. A rather scarce independent publication. (#4400) \$425.00

## Fascinating Unpublished Rossetti Letter Dealing with "Silence" Painting, Sold Without Permission

155. [Rossetti, Dante Gabriel- ALS] **Important Autograph Letter Signed to Aldam Heaton, Patron, Regarding the Painting "Silence."** 3pp. Trowan Farm, Crief, 10 Sept. 1872. A significant, unpublished letter, written by Rossetti to J. Aldam Heaton, one of Rossetti's most important patrons, discussing the painting "Silence," and requesting six large proofs of photos of the work. "The drawing was, as you know, sold during my absence, and, (as I may now say) on a rather hasty affirmative interpretation of what I said about it." He goes on to express a wish to possibly exchange it for 2 others if this suited the recipient of the letter. He ends the letter by telling Heaton, when he knows what the photographer would charge, that he will pay him. Rossetti, in a letter to his brother William on Sept. 6, had bemoaned the selling of "Silence, that was let go by an art dealer (Murray Marks), evidently with William's blessings, but without notifying Gabriel. He states in the Sept. 6 letter, "it is worth more than I got," and states that a photo should have been taken, and Heaton should be willing to provide one. Written at a time of great personal crisis, this letter refers to one of Rossetti's finer works depicting Jane Morris, the face of "Silence." The original painting is currently in the Brooklyn Museum. Last page mounted to card sheet. (#4408) \$2,500.00



## Rossetti's First Book, In Contemporary Wrappers

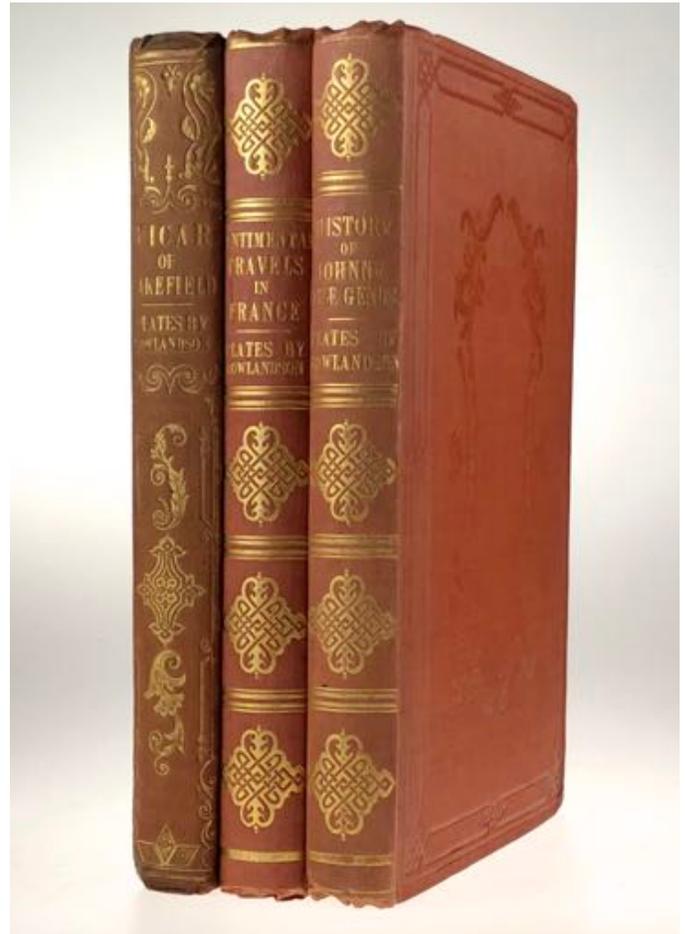
156. [Rossetti, Dante Gabriel] **Sir Hugh the Heron, A Legendary Tale, in Four Parts.** London: G. Polidori's Private Press, For Private Circulation Only, 1843. First edition. Scarce contemporary mauve laid paper wrappers. 24pp. First and only edition of Dante Gabriel Rossetti's vanishingly scarce first book, privately printed by his grandfather, Gaetano Polidori on the latter's private press. Rossetti wrote most of the manuscript for this poem when he was twelve, and finishing it when he was fourteen. Later in life, Rossetti regretted its publication, and, feeling embarrassed, asked his brother William to destroy extra copies, which Michael later recalled disposing of a "large remainder-stock" in his possession. Few copies have survived, though a census of copies in institutions and held by private collectors has not been made. In a letter to T.J. Wise, written 28 June 1889, W.M. Rossetti writes that he has found 'three complete copies, and one extra copy of a single sheet. All my copies are simply in unstitched sheets.' Some marginal toning throughout, title-page slightly discoloured at margins. Preserved in a gilt-lettered brown cloth chemise with bookplate of Oliver Brett (noted Baron and collector) and dark blue calf solander box with a gilt design after D.G. Rossetti on upper cover (and in blind on lower cover), gilt-titled on spine. Exceedingly scarce, even more so in unbound state. (#4385) \$15,000.00

## Important Unpublished Letter, "Indeed I ought to be embarrassed to propose it to Beatrice..."

157. [Rossetti, Dante Gabriel- ALS] An Important Autograph Letter Signed to Mrs. Cowper (Mrs. William Cowper-Temple), Relating to the painting, "Beata Beatrix," which William Cowper-Temple eventually Purchased. A fabulous, unpublished three-page DGR letter, undated, but between circa 1864-1869, in the early stages of negotiation between Dante Gabriel Rossetti and Mr. and Mrs. William Cowper-Temple to purchase (and finish) one of Rossetti's most renowned paintings,

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

158. [Rowlandson, Thomas] Combe, William. **The English Dance of Death \* The Dance of Life. Together**, 3 volumes. London: R. Ackermann, 1815 (1816); 1816; 1817. 3 volumes, large octavos. All bound similarly in nineteenth century full crimson crushed morocco with French fillet covers, raised bands and compartments heavily gilt, by Riviere & Son, for H. Sotheran. With a total of 100 hand-colored aquatint plates by Rowlandson, including frontispieces and pictorial additional titles. Minor rubbing to spine tips and raised bands; inner dentelles, Harry Glemby bookplates, usual offsetting. Property of the descendants of Mary S. Collins. A nice set of these important Rowlandson titles. (#4365) \$2,250.00



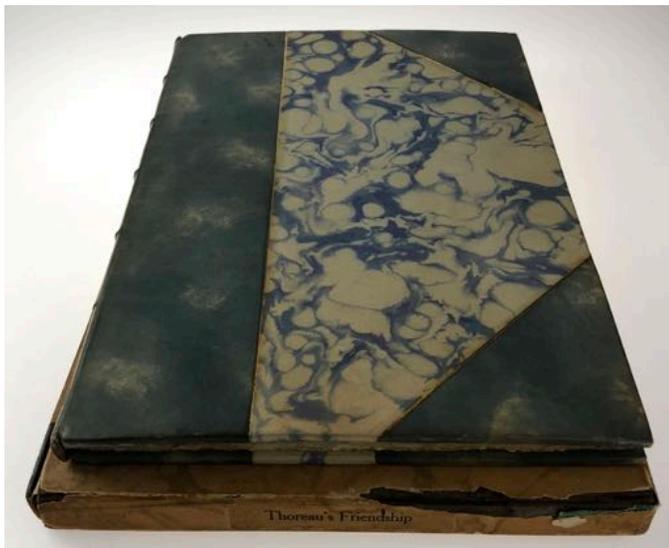
**Stunning Original Cloth**

159. [Rowlandson, Thomas] Goldsmith, Oliver; Combe, William. Three Works, All in Original Publisher's Cloth: **The Vicar of Wakefield; The History of Johnny Quae Genus; and, Journal of Sentimental Travels in the Southern Provinces of France**. London: R. Ackermann, 1821, 1822, 1823. First editions. Offered here are three quartos illustrated by Thomas Rowlandson, all in original orange publisher's cloth and all first editions, as follows: [i] GOLDSMITH, OLIVER. *The Vicar of Wakefield*. London: Ackermann, 1823; Together with [ii] [COMBE, WILLIAM]. *The History of Johnny Quae Genus*. London: R. Ackermann, 1822; And, [iii] *Journal of Sentimental Travels in the Southern Provinces of France*. London: Ackermann, 1821. The three works are remarkably preserved and in orange publisher's cloth, likely as remainders, in gilt and blind. Respectively, [i] 254 pp., with 24 hand-colored plates; [ii], 268 pp., with 24 hand-colored plates; [iii], 292 pp., with 18 hand-colored plates. The first with some soiling and wear, the second two quite bright, generally internally fresh, and all uncut. Watermarks, where locatable, are of the correct date for the first editions (*Johnny Quae Genus* has an 1821 watermark). Tooley 436 for the first; Tooley 413, *Abbey Life* 268 the second; *Abbey Travel* 89 the third. (#4372) \$2,750.00

**Two Roycroft in Original Boxes**



160. [[Roycroft Press- Original Glassine and Box, Hand-Illumined] Hubbard, Elbert. **So Here Then are the Preachments Entitled the City of Tagaste.** East Aurora: Roycroft Press, 1900. First edition. 4to. Superbly bound in Roycroft special binding with nearly one-third spine a gorgeous marbled morocco of blue-gray and beige, gray paper covered boards. IN ORIGINAL GLASSINE AND PUBLISHER'S FELT-LINED BOX, WITH PRINTED TITLE LABEL. The Limited, Hand-Illumined Copy, signed by Hubbard and illumined by Anna Paine in delicate colors, with her Roycroft manuscript emblem and signature on limitation page. This edition, more scarce than the Japan Vellum editions. A thoroughly fine copy in every way. Extremely scarce original glassine somewhat wrinkled and tears at edges, box very good. (#4354) \$750.00



161. [Roycroft Press- Special Binding, Hand-Illumined] Thoreau, Henry David. **Essay on Friendship.** East Aurora: Roycroft Press, 1903. First edition thus. Tall 4to. Bound in superb three-quarter smooth light blue levant with distinctive swirling or "blotch" pattern used by the Roycroft shop, spine with distinctive highly gilt

decorated spine compartments, matching marbled paper to boards and endsheets. IN ORIGINAL MARBLED PAPER BOX WITH PAPER LABEL. The very scarce Hand-Illumined Edition, with delicate color illuminated embellishments by Anna Guitdear, signed by her with Roycroft manuscript emblem. Book is near fine. Box somewhat worn, but fully in tact. Scarce. (#4355) \$850.00

162. [Roycroft Press] Lee, Vernon. **Art and Life.** East Aurora: The Roycroft Printing Shop, 1896. First edition. Bound in original paper covered boards with a cream buckram spine. Limited to 109 hand-illuminated copies, of which this is #10. Signed by Bertha Hubbard on the title page. The third book of the press, and the first to offer an illuminated edition on Japan Vellum (which would soon become the mainstay of the Roycrofters). This volume features both illumination and drawings by Hubbard, as well as three illustrations signed by Clara Schlegel. (The Philistine of October 1896 states, "We have printed a small edition on Japan Vellum of this exquisite Essay and are illuminating the copies by hand. Price per volume \$5.00".) Gilt lettering to front cover. Measures 6" x 9". Wear to boards & corners, and some darkening to spine. Scarce thus. (#4351) \$475.00

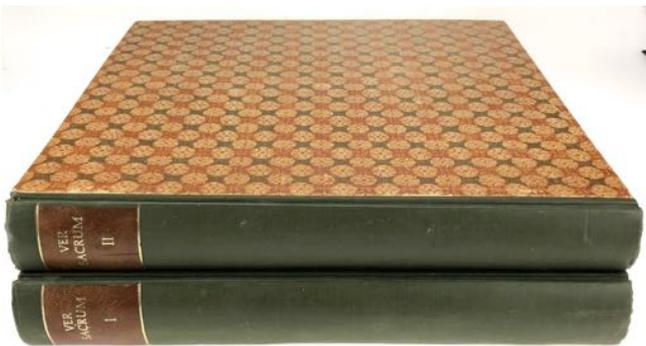


**Scarce and Uncited 25 Volume Ruskin Set in Original Publisher's Cloth**

163. [John Ruskin] **Extremely Scarce 25 Volume Set in Original Publisher's Cloth.** New York: John Wiley & Sons, 1884; 1883, 1882; 1881; 1879; 1873. First edition thus. 8vo. 25 volumes. Extremely scarce publisher's edition of Ruskin's works, all superbly bound in full green smooth cloth with gilt ruled and gilt decorated front cover and spine, stamped in red and gold, illustrated green endpapers. A fascinating bibliographic edition, virtually no mention of this edition anywhere in the literature, but a few random imprints can be found with same imprint and dates. A remarkable set, in fine condition, partially unopened. Without a doubt, this set has never been looked at, to any real extent, internally. In order of date, the volumes are as follows, with our volume numbers provided in parentheses for clarity (i.e. not appearing on books)... 1873: (1) "Love's Meinie," and "Proserpina." 1879: (2) "The Laws of Fesole;" and "Art in England." 1881: (3)

**Item 163- Continued, Ruskin Set**

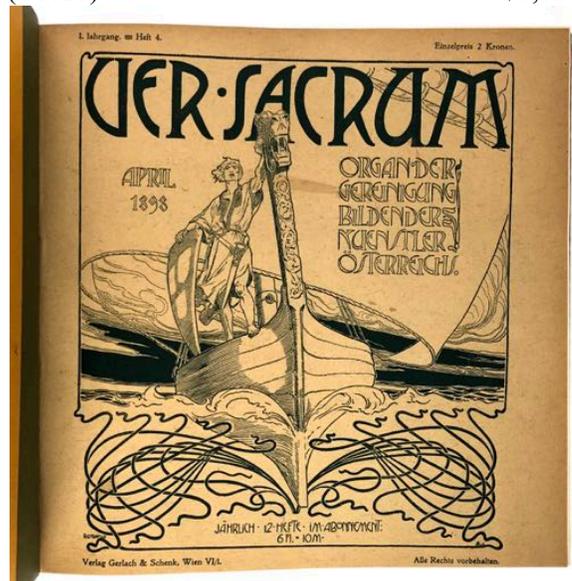
“Arrows of the Chase.” 1882: (4) “Pre-Raphaelitism,” and “Aratra Pentelici.” 1883: (5) “The Poetry of Architecture.” (6) “Unto This Last,” and “Munera Pulveri.” (7) “Time and Tide,” and “Political Economy of Art.” (8) “Crown of Wild Olive,” and “Queen of the Air.” (9) “Eagle's Nest,” and “Frondes Agrestes.” 1884: (10-14) “Modern Painters,” five numbered volumes. (15-17) “Stones of Venice,” three numbered volumes. (18) “The Two Paths,” and “Lectures on Art.” (19) “Fors Clavigera.” (20) “Elements of Drawing,” and Elements of Perspective.” (21) “Ariadne Florentian.” (22) “Seven Lamps of Architecture,” and “Lectures on Architecture and Painting.” (23) “Sesame and Lilies,” and “Ethics of the Dust.” (24) “St. Mark's Rest,” and “Deucalion.” (25) “Poems,” and “Mornings in Florence.” One volume with very small stain on spine; a stunning, fine set, of what must be one of only a very few extant sets. (#4404) \$3,250.00



**Ver Sacrum, Secessionist Masterpiece, Extremely Scarce 24 Numbers**

164. [Secession, Vienna- Seminal and Most Important Literary Vehicle of Vienna Secession, BOTH FIRST AND SECOND YEARS, 24 NUMBERS] Mucha, Moser, Hoffman, etc. **Ver Sacrum, Organ der Vereinigung Bildender Kuenstler Oesterreichs.** Wien & Leipzig: Verlag Gerlach & Shenk; Verlag von E. A. Seemann, 1898, 1899. First editions. Two separate large, square quartos. The First Two Years, Essentially Containing All of the Important Production of the Journal. 24 Issues, Bound similarly in green cloth spine with brown morocco labels, attractive decorative paper covered boards. Very scarce, the first two years of this seminal organ and vehicle for the Viennese Secession, featuring fabulous Jugendstil art comprising full tinted illustrations by most of the celebrated Secessionist artists of the period such as Kolomon Moser, Joseph Hoffman, Gustave Klimt, Max Liebermann, Alphonse Mucha, J. Olbrich, and many more as well as literary work including Rainer Maria Rilke, Hugo von Hofmannsthal, Maurice Maeterlinck, Knut Hamsun, Otto Julius Bierbaum, Richard Dehmel, Ricarda Huch, Conrad Ferdinand Meyer, Josef Maria Auchentaller and Arno

Holz. The magazine of the Union of Fine Artists of Austria, featuring the famous color lithographed covers, partly colored illustrations, line drawings and photographs throughout. 24 integrated illustrated original wrappers for each volume of the two year run. The complete first two years of the representative magazine of the Viennese secession founded in 1897, the “sacred greeting,” a metaphor for a rushing spring storm. Josef Hoffman and publishers wanted to explain and express their disdain of war, the rigid Byzantine art structures, by presenting cutting-edge art of the Viennese Secession founding artists, and proudly declared: “We know no distinction between high art and small art between art for the rich and art for the poor. Art is common.” Rarely seen, the first two years of publication, bound in matching bindings (modern). The first issue of 1898 with some wrapper marginal tears and minimal clear tape, a few other with very minor repair; on the whole, near fine with 95% virtually unaffected by age. (#4410) \$6,500.00





165. [Sleigh, Bernard- Illus.] Mark, Amy. **The Sea-King's Daughter and other Poems.** Birmingham: G. Napier & Co; Tylston & Edwards and A. P. Marsden. Printed at The Birmingham Guild of Handicraft, 1895. Original green cloth, gilt lettering. A scarce and highly attractive distinctively Art Nouveau and Nineties book illustrated by Bernard Sleigh with superb full page wood engravings reminiscent of Charles Ricketts. Extremely scarce, and when found, usually worn. This copy near fine, and has a few preliminary woodcut illustrations expertly hand-colored. (#4301) \$525.00



166. [Smith, Jessie Willcox- ALS] **Scarce Cogshill Letter from Smith to an Admirer.** 2pp. on folded sheet on her "Cogshill, Allen Lane, Philadelphia," letterhead, dated 1925. "My dear Marion Deane- I shall be very proud & happy to be among your distinguished Company of Autographs . I am not awfully intimate with Kings & Queens, Princes, Dukes, Presidents Statesmen & the like--- though I can claim a few noted artists & authors among my friends. So I shall feel greatly honored to be permanently in this company. Sincerely yours, Jessie Willcox Smith. April 19th, 1925." Written in a period where Smith was slowing down in her book illustration, but increasing her work as a portrait artist, and her notoriety in the art world as well as general society had, by this time, been cemented. Smith letters are quite scarce. (#4415) \$1,250.00



**Lavish and Aesthetically Pleasing Design**

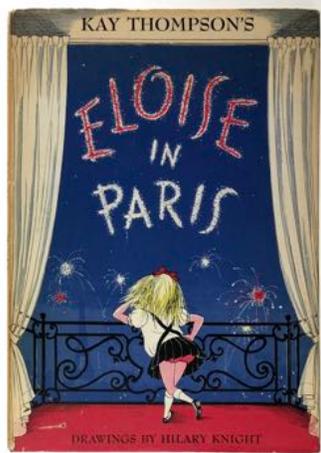
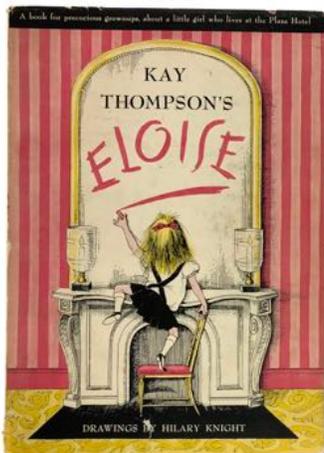
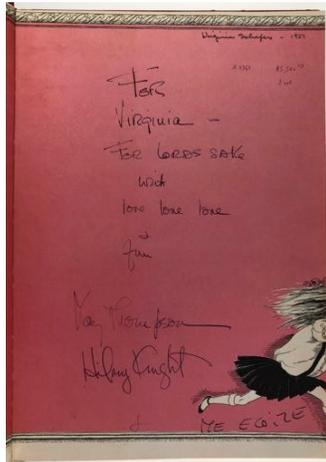
167. [Textile Design] Tekelenburg, A.A. **Handleiding bij het ontwerpen van motieven naar plantvormen [...for design motifs in plant forms].** Amsterdam: S. L. Van Looy, 1913. First edition. Original publisher's pictorial paper covered boards with green designs over beige, that open up into the form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

**Three First Eloise, With Superb Inscriptions**

168. [Thompson, Kay and Hilary Knight] **Collection of Three First Editions, "Eloise," with lengthy full-page presentation inscription by Thompson and Knight.** Offered here are three Eloise books from the estate of a collector, Virginia Schafer, who was working for the US Embassy in Russia when the author and illustrator

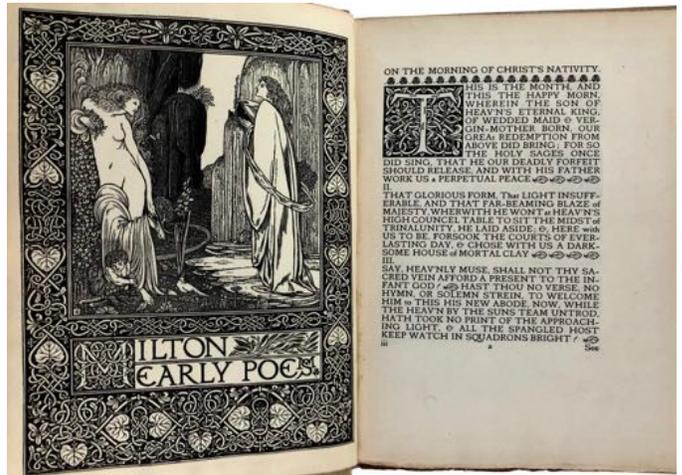
**Item 168-Continued, Eloise Books**

visited for research on the Russia book. The autographed copy of "Eloise," NY, 1955, Simon and Shuster, was a gift to Virginia after their visit was complete. Virginia is now a retired US Ambassador. Fabulous inscription, taking up most the pictorial free endsheet: "For Virginia- For Lords Sake with love love love and fun. Kay Thompson, Hilary Knight & Me Eloise" (the latter two words written directly under the printed pictorial illustration of Eloise running off the page. Included: "Eloise in Moscow," NY, 1959 and "Eloise in Paris," London, Max Reinhardt, 1958. All in original dust wrappers. Books all inscribed and dated by Schafer. All in very good or better condition, wrappers with some tears and wear. A nice set with a great provenance and history. (#4369) \$5,500.00



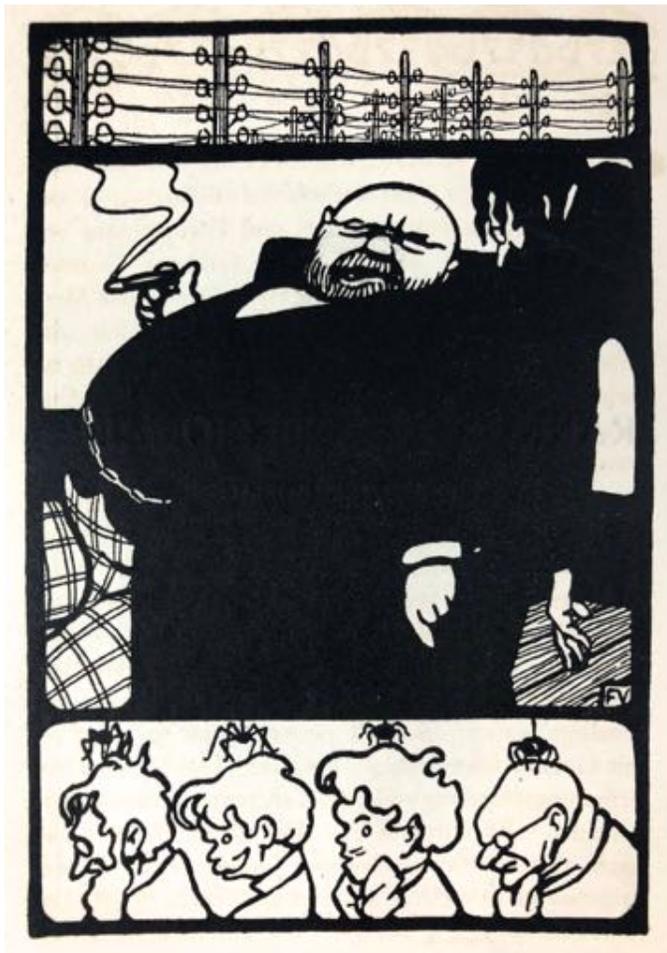
169. [Tuck, Raphael Printed- in Dust Wrapper] Lecky, **Elizabeth. Auntie's Rhymes.** London, Paris, New York: Raphael Tuck & Sons; Fine Art Works Bavaria, 1899. First edition. Original glazed color pictorial paper covered boards, green cloth spine. In scarce Original Pictorial Dust Wrapper with illustrations on both covers in light brown. Eight full-page superb chromolithograph illustrations, 20 pages black and white lithographs. Lacks front free fly, but an amazing survival with dust wrapper, almost never seen, and thus preserving book, which is in fine condition. Rarely seen thus. (#4382) \$325.00

170. [Vale Press] Gray, John. **Spiritual Poems.** London: Hacon & Ricketts, 1896. First edition. Original paper covered boards with printed paper labels on cover and spine. Frontispiece, title-page and small 9lower device throughout by Charles Ricketts, ONE OF 210 copies. A 9ine copy, scarce. Housed in folding marbled paper covered box, cloth spine with morocco label. (#2753) \$1,250.00



171. [Vale Press] Milton, John. **The Early Poems of John Milton.** London: Hacon & Ricketts, The Vale Press, 1896. First edition thus. Original publisher's smooth beige buckram cloth. 310 copies printed. The first real Vale Press title, there having been three "Pre-Vale" preceding volumes put out by Ricketts, but "Early Poems," is the first to be printed in Vale type and the first to bear the credit, "Hacon and Ricketts." Superb full-page woodblock frontispiece by Ricketts, hearkening to Burne-Jones' work for the Kelmscott Press, woodcut initials throughout, as well as a few decorative borders, all by Charles Ricketts. Speckled foxing present, some rather marked, but nearly always seen with this book to some degree or another, owing to the high acid content of the paper used. (#4411) \$650.00

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

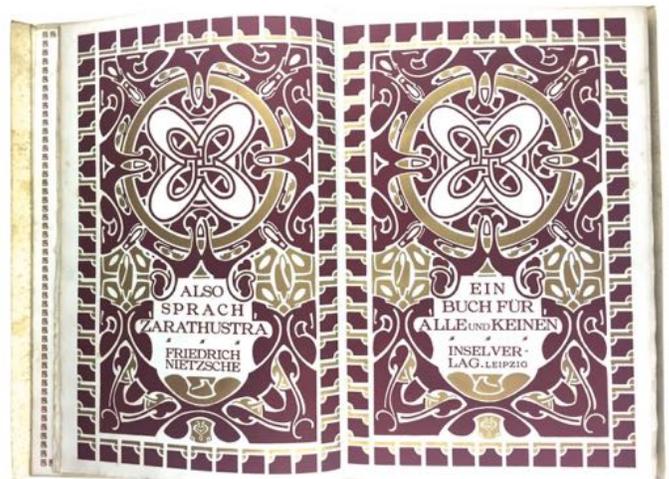


**Felix Vallotton Classic, Secessionist Design**

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

**Van de Velde Highpoint**

174. [Van de Velde, Henry- Art Nouveau Printing Highpoint] Nietzsche, Friedrich. **Also Sprach Zarathustra**. Leipzig: Drugulin for Insel-Verlag, 1908. First edition thus. Folio. Original stiff vellum with yapp edges with old gilt vignette on front cover, spine gilt with lettering surround by thick gilt-blocked design, after designs by Henry van der Velde. Limited to 430 Copies, to which this is number 265, printed the colophon in gold. A lavish and thoroughly Art Nouveau production featuring some of the best work by Henry van der Velde, Belgium architect and designer who is considered the originator of the Art Nouveau style, characterized by extended and stylized lines depicting



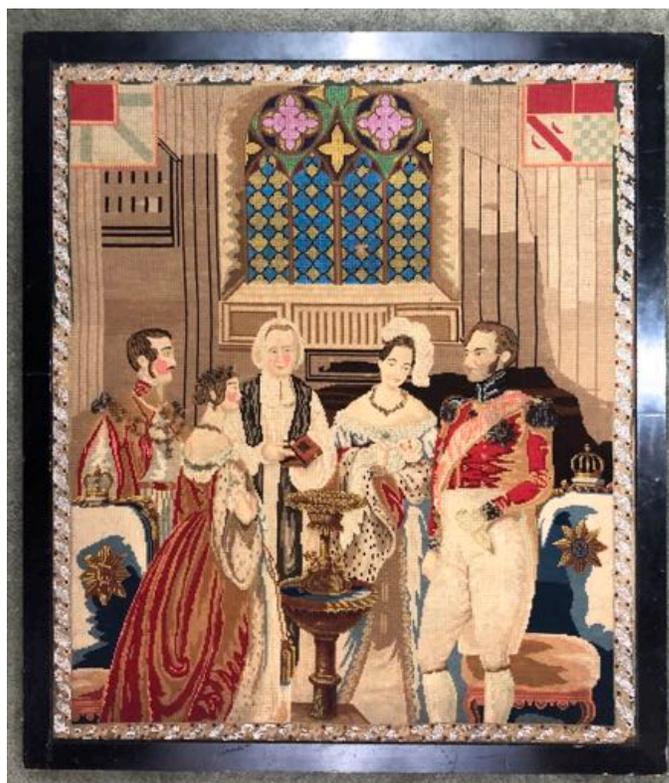
natural subjects such as trees, flowers and human figures. A large book, measuring 10 x 15 inches and an inch and a half thick, featuring a double-page ornamental title, printed title with vignette, each part with separate title, head- and tail-pieces, all printed in purple and gold, all after designs by Henry van der Velde, text printed in black and gold, type designed in 1900 by G. Lemmen and Count Harry Kessler. Also sprach Zarathustra, Nietzsche's literary and philosophical masterpiece, consists of four parts, which were published between 1883 and 1885, however the complete work did not appear until 1892, and received little attention during his lifetime. Printed on handmade Van Gelder-Bütten paper with the signet of the Weimar Nietzsche Archive designed by van de Velde as a watermark. Henry van de Velde took over the entire process of book production from design to running of the press. Harry Graf Kessler had already occupied himself with the production of a luxury print of Nietzsche's Zarathustra in 1897 and, quite soon, commissioned Henry van de Velde, whom he had met in November 1897, with a design and Georges Lemmen with the development of the writing. "Thus Zarathustra (1908) came to be printed for the Insel publishing house in the three colors black, purple and gold, monumental in the format of the folio-size binding, monumental in the typographical beauty. [...] The decorative double title underlines [...] van de Velde's intention to impose an artistic form on the object book that gave this life. [...] The recourse to the texts of Nietzsche was, incidentally, closely related to the appointment of van de Velde to Weimar. A wonderful copy, the binding in near fine condition with a slight weakening to small portion of upper outside joint, usual soiling, internal hinges solid with no signs of starting or weakening. Apart from minimal 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) \$8,500.00

175. [Nietzsche, Friedrich] **Ecce Homo**. Leipzig: Insel, 1908. First edition thus. Original publisher's parchment backed, gray paper covered boards with bold gold background leaving the title in relief. Famous double-spread title page in light brown by Van de Velde, as well as 8 vignettes and typography all by Van de Velde. Limited to 1250 Numbered Copies. Fine copy of a beautiful and groundbreaking book. (#4368) \$1,750.00

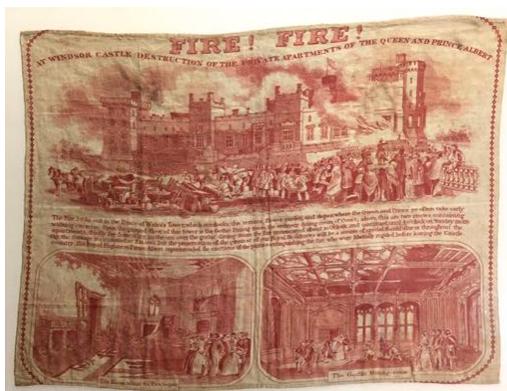
### Three Victoriana Textile Rarities



176. [Victoriana- Textile: Fine Cotton Diamond Jubilee Souvenir Scarf] **“God Save the Queen...”** A large cotton scarf issued as a souvenir, printed in rust, light and dark green, with titling in banner, “God Save the Queen 1837-189.” Cotton Diamond Jubilee souvenir scarf measuring 22.25 x 25.75 inches (56.5 x 65.4 cm). Fabric torn in subject's left shoulder, toned, scattered foxing and small stains. From the William E. Fredeman Collection. Very scarce. (#4427) \$750.00



178. [Victoriana- Textile] **Beaded Petit Point of Victoria and Albert**. A stunning beaded petit point of Victoria and Albert attending an infant's baptism, ca. 1840. 30.25 x 25.75 inches (76.8 x 65.4 cm), framed to 33 x 25.5 inches (83.8 x 64.8 cm). Toned with scattered areas of thread and bead loss. In simple black wooden frame. Very scarce. From the William E. Fredeman Collection. (#4428) \$850.00

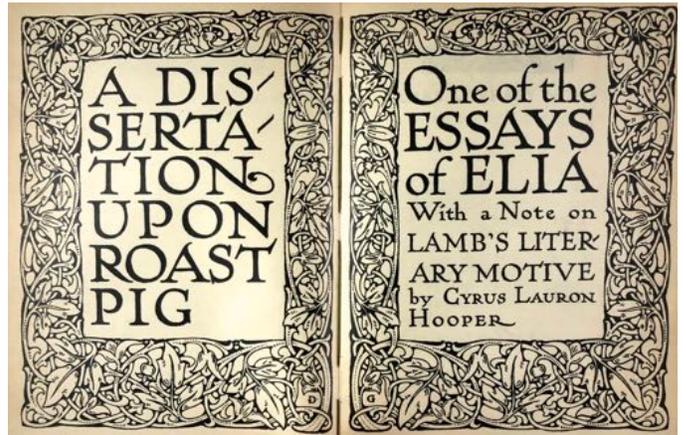
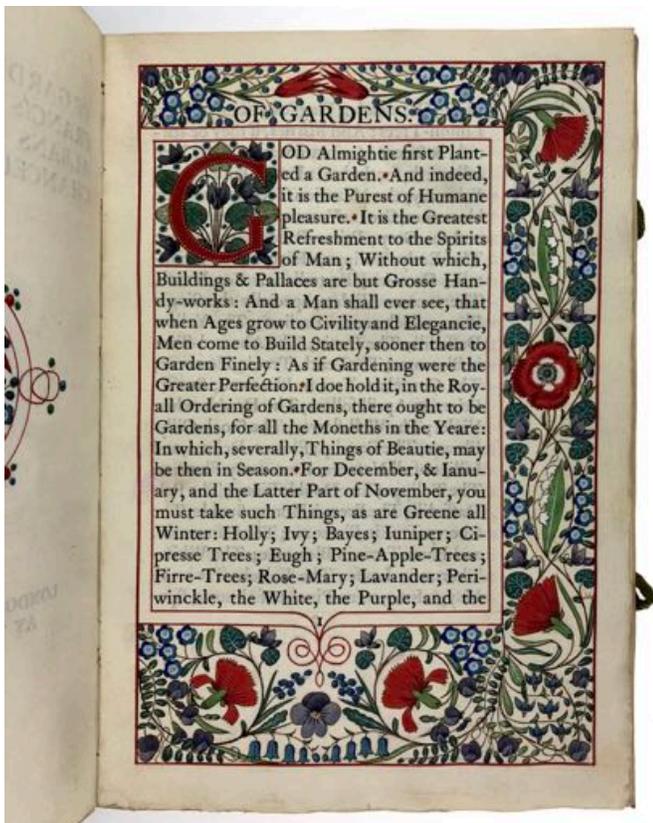


177. [Victoriana- Textile] **“Fire! Fire! At Windsor Castle...”** A wonderful period linen textile illustrated with scenes of the fire in the Prince of Wales' Tower, 1853, and produced probably dating to the 1860's. “Fire! Fire! At Windsor Castle. Destruction of the Private Apartments of the Queen and Prince Albert,” a fine linen scarf illustration measuring 15 x 20 inches (38.1 x 50.8 cm), framed under glass to 21 x 25 inches (53.3 x 63.5 cm). Toned with scattered areas of foxing, else fine. Not examined outside frame. From the William E. Fredeman Collection. (#4426) \$1,500.00

179. [Vigers, Allan F.- Stunning Hand-Illuminated] Bacon, Francis. **Of Gardens**. London: Privately Printed at the Chiswick Press, 1903. First edition thus. Publisher's full limp vellum with green silk ties, gilt lettering on cover. Elegantly hand-illuminated with great skill by Allan F. Vigers with unique designs (see below). “The architect Allan Francis Vigers took a highly individualistic approach to pattern design, informed by his skills as an illuminator. He specialized in intricate florals, composed of a mass of small flower heads, mounted like jewels on white or dark-blue backgrounds. At once naturalistic and highly artificial, his patterns featured typical English garden flowers, simply and accurately depicted, but arranged in consciously artful synchronized formations.” (“Twentieth Century Pattern Design,” Jackson, 2002). Written in colophon: “Printed at the Chiswick Press from the Edition of 1625 for Allan F. Vigers by whom this copy is decorated.” Illuminations in this beautiful book include: title page ornament of lily pads and flowers, circular ornament opposite first page of text (signed “1908 / AFV”), full page border and large initial on first page of text, nine small initials within text, several single-line flourishes of

**Item 179. Vigers, Of Gardens.**

leaves & berries, and carnation colophon ornament. The detail within each is of a high quality. Vigers has also signed and dated the colophon at the very end. Total number of copies unknown, but presumably less than 10; no institutional holdings listed in WorldCat. Of the few copies that have come to light over the past several years, each one has been uniquely--and stunningly--illuminated by Vigers, all with different designs. This edition was included in several exhibitions of the day, including the Louisiana Purchase Exposition in St. Louis in 1904 and the A&CES Exhibition of 1906 . (The A&CES Exhibition also included a Vigers-illuminated copy of the Doves Press Seven Poems and Two Translations that was presented to Queen Alexandra; that volume can be seen here in the Royal Collection). A period publication had this comment with regards to the work exhibited at the 1906 show: "Illuminating and lettering seem to be arts which are becoming extremely popular if one may judge from the number of exhibits, most of them of great beauty. It is, in fact, extremely difficult to pick out amongst those on the walls any which deserve more notice than others, where all are so good, except, perhaps, those by Mr. Allan F. Vigers, which decorate 'The Book of Gardens,' printed at the Chiswick Press..." ("The Building News...", 1906). Vellum slightly rubbed, internally fine. A gorgeous one-of-a-kind rarity. (#4367) \$3,250.00



180. [Village Press- Frederic and Bertha Goudy] Lamb, Charles. **A Dissertation Upon Roast Pig**. Park Ridge, Illinois: The Village Press, 1904. First edition thus. 12mo. Publisher's parchment spine with gilt lettering, gray laid paper covered boards. Printed in the Village type at The Village Press by Frederic and Bertha Goudy, the third book issued from the press. Limited to 215 copies, printed on Imperial Japanese Vellum. Features five floral brands, two double-page all around borders (used twice), a 7-line initial "T", and a 5-line initial "M," all designed by Goudy. 4.5" x 6.25". Approximately 50 copies of this title were destroyed in the Parker Building Fire in 1908 (Cary), making this volume scarcer than it already is. Edgewear and rubbing, as well as darkening and wear to the vellum on the spine. (#4413) \$475.00

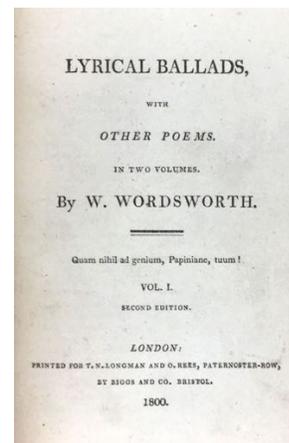


181. [Vogeler, Heinrich] Scheerbart, Paul. **Liwuna und Kaidoh ("A Soul Novel")** Leipzig: Insel, 1902. First edition. 12mo. Super fragile paper wrappers and pine with delicate illustration in olive green by Heinrich Vogeler, noted German painter, designer, architect, and illustrator, and central member of the Worpsswede collective, which advance Art Nouveau throughout Europe. With two superb text vignettes and a cover illustration by Heinrich Vogeler. An uncut copy. A near fine copy of a scarce and attractive work by Vogeler. (#4315) \$850.00



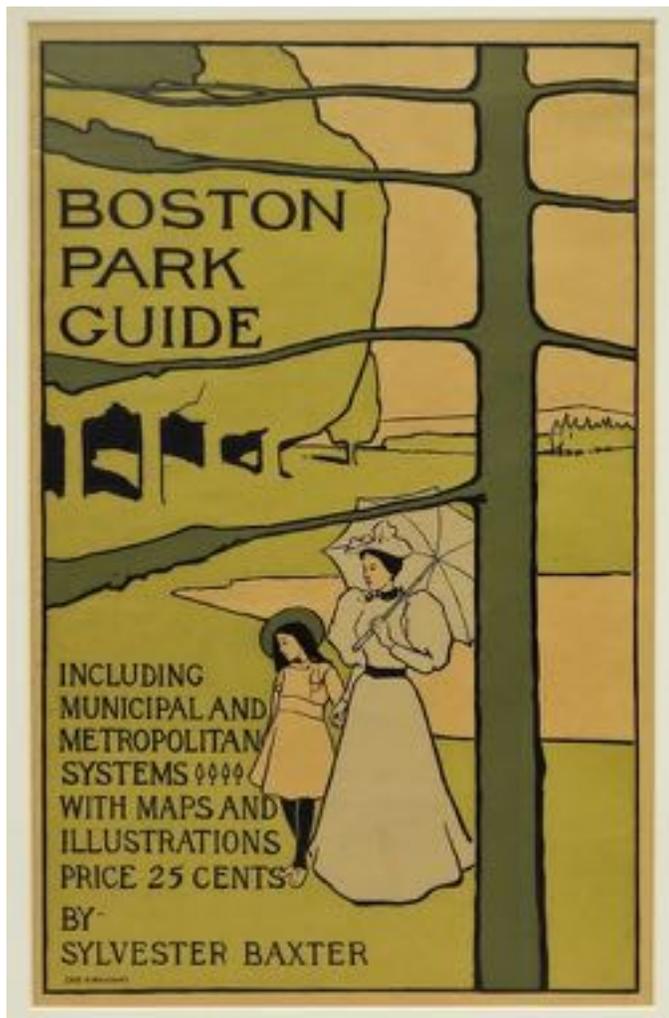
182. [Walser, Karl- Noted Swiss Artist] **Fritz Kocher's Aufsätze ("The Painter. The Forest")**. Leipzig: Insel, 1904. First edition. Original printed light green paper covered boards with decorative and pictorial front cover in light gold. A scarce and attractive work, with eleven superb drawings (plates) by Karl Walser, noted Swiss artist, designer and illustrator. The first issue of Walser's first publication, printed on laid paper, the illustrations by Karl Walser on Japanese paper. From the brother of the poet, Robert Walser, Kark Walser has designed the cover drawing and the calligraphy of the double title and the chapter headings. Encouraged by Walser's contributions to the magazine "The Island," the publisher had agreed to launch a small collection of previous works. There were 1300 copies printed by Breitkopf & Härtel. But the sale was a disaster, after a year, only 47 (!! ) copies were sold. The remaining stock is said to have been sold in a department store. Some cover creasing, one lateral fold, spine worn, pieces missing, but mostly intact, hinges weakened. All plates and internal pages clean and bright. A delicate book. With superb woodcut bookplate (raven) of contemporary owner, Frieda Liermann (1877-1958), Swiss painter. (#4314) \$1,500.00

183. [Wilde, Oscar] **Ravenna**. Oxford: Thos. Shrimpton and Son, 1878. First edition. 12mo. 16pp. Original grey-green printed wrappers. Exceedingly scarce first edition with the publisher's printed crest appearing on the cover of the wrappers as well as on the title page. and a vignette woodcut appears on the last page. The prestigious Newdigate Prize, Oxford's top award for poetry, dates to early 1800's and the winner for 1878 was the young Oscar Wilde. The pamphlet was issued in the same year, as was common with many of the early prize winners, and is considered Wilde's first publication in book form. He worked on the poem a few years earlier while touring Greece as a student at Oxford. An exemplary, the finest we have seen, with no wrinkling or central creases as was commonly seen from folding to place in a pocket. Very small nick out of two corners, very slight (barely detectable) browning to covers, else extremely clean and bright. Extremely scarce in this condition. 16pp. (#2178) \$2,500.00



**First Edition, First Issue**

184. [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, 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 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. (#3658) \$7,500.00



**Superb Poster by Charles Woodbury**

184. [Woodbury, Charles Herbert-Poster] **Original Printed Color Poster for Boston Park Guide, 1895.** A wonderful original printed color lithographed poster by Charles Herbert Woodbury, prominent Boston painter and teacher, historically acclaimed, who engaged in over 100 solo exhibitions throughout his career, and was included in all of the major invitational and juried shows throughout the country. The graphically exquisite poster, for Boston Park Guide, was printed in 1895 by Sylvester Baxter (American, Boston 1850–1927 San Juan, Mexico). The poster depicts a mother and daughter walking through a park, text reads “Including Municipal and Metropolitan Systems with Maps and Illustrations Price 25 cents by Sylvester Baxter.” Sight size 18” x 11 1/2”, Frame 25” x 19 1/4” Signed “Chas. H Woodbury” lower left within the image. Provenance: the Ainsworth Gallery, Boston. From the property of the Boston Company, Inc., Asset Management. Excellent condition, archival frame and mat. (#4393) \$1,850.00

*FINIS*