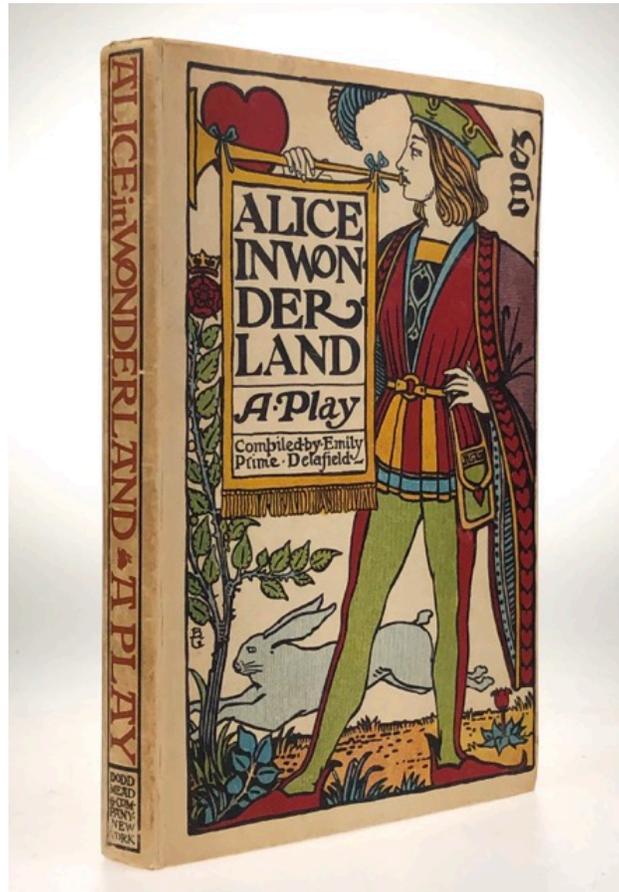


NUDELMAN RARE BOOKS

CATALOG 42



[Item 100] Delafield, Emily Prime. **Alice in Wonderland: A Play.**
New York , Printed by D. B. Updike, The Merrymount Press, 1898.

HOW TO ORDER

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3. [Ainsworth, William Harrison] **James the Second; or, The Revolution of 1688.** London: Henry Colburn, 1848. First edition. Three volumes. Finely bound in full wavy grain morocco by Bickers & Son, gilt ruled edges and devices at corners both covers, spine elaborately gilt with two morocco labels, gilt decorated dentelles. Engraved frontispiece illustration to each volume. With bookplate of Sir Charles Philip Huntington, 3rd Baronet. Fine. All three original labels bound in at end in each volume. Very scarce title. (#3046) \$950.00

4. [Ainsworth, William Harrison] **The Spendthrift: A Tale.** London: George Routledge & Co., 1857. First edition. Finely bound in full wavy grain morocco by Bickers & Son, (unsigned, but matching volumes that have imprint); gilt ruled edges and devices at corners both covers, spine elaborately gilt with two morocco labels, gilt decorated dentelles. Eight full-page plates by Hablot K. Browne. TEG. Original cloth cover remnants at rear. Fine. (#3042) \$350.00

5. [Ainsworth, William Harrison] **The Star-Chamber: An Historical Romance.** London: G. Routledge & Co., 1857. First edition. Finely bound in full wavy grain morocco by Bickers & Son, gilt ruled edges and devices at corners both covers, spine elaborately gilt with two morocco labels, gilt decorated dentelles. Full-page plates by Phiz. With bookplate of Sir Charles Philip Huntington, 3rd Baronet. Original covers and spine bound in at end. Fine. (#3043) \$350.00



Item 6. Alken. *National Sports* (50 Copies)
See Next Page

1. [Ackermann Publication] Rawstone (Lawrence). **Gamonia: or, the Art of Preserving Game; and an improved method of making Plantations and Covers...** London: Rudolph Ackermann, 1837. First edition. Original publisher's olive green pebbled full morocco binding with bold gilt strapwork design borders on both covers, gilt lettering on spine. Half-title, tissue guards (incl. frontis.), and errata slip at end, all present. 15 finely hand-colored aquatint plates by J.T. Rawlins heightened with gum Arabic. The first treatise devoted primarily to pheasant rearing and the management and preservation of woodlands. Light foxing to tissue guards and some text leaves, plates generally clean and bright. [Abbey, Life 392; Tooley 393] (#3883) \$1,500.00

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

Great Rarity, Large Paper, Only 50 Copies Printed

6. **[Alken, Henry- Large Paper, 50 Copies Only] The National Sports of Great Britain.** London: Thomas M'Lean, 1825. First edition. Folio (14 x 10 inches). Expertly bound by Bernard Middleton in later half red morocco over superbly marbled boards, spine gilt in compartments with green morocco label, matching marbled endsheets. [text watermarked 1822, plates 1822-25]. The excessively rare Large Paper Copy, with 50 fine hand-colored soft-ground etchings by and after Alken, tissue guards, 2 preliminary leaves and first plate ('The Race Horse') torn across and neatly repaired, some light spotting or soiling, else fine. The very rare large paper copy of the first edition with these plates. A previous work was published under the same title in 1821 but contained different plates (which were aquatints). Alken's masterpiece on popular sports, including scenes of horse-racing, hunting, coursing, shooting, angling, dog-fighting, cock-fighting, and bull-, bear- & badger-baiting; as notable, Alken's preface condemns the baiting of animals, depicted in the last few plates. The only plate not including animals is of prize-fighting. (#3874) \$5,500.00



7. **[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) See photo above. \$1,850.00

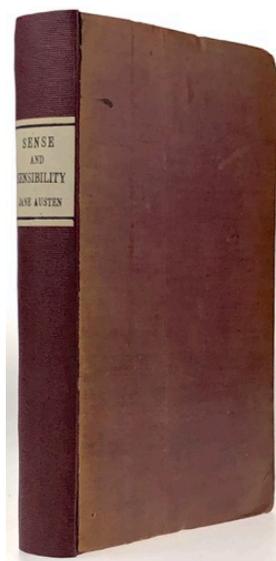
8. **[Alken, Henry] The Beauties and Defects in the Figure of the Horse...** London: S. & J. Fuller, [1816]. First edition. Original drab boards, rebacked. Engraved title page and 18 hand-colored plates by Henry Alken, with accompanying text. Boards quite worn, with design substantially obscured on cover. 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

9. **[Alken, Henry] The National Sports of Great Britain.** London: Printed for Thomas M'Lean, Haymarket, 1825. Quarto size. Original red-brown cloth with superb embossed design pattern on both covers and spine, gilt lettering on cover 50 exquisite soft-ground etchings by and after Alken. Very occasional spotting or soiling, cloth expertly repaired at head and foot. Preserved in modern red calf-backed cloth drop-back box, gilt-stamped calf label on upper cover. [Tooley 43] (#3873) \$1,250.00

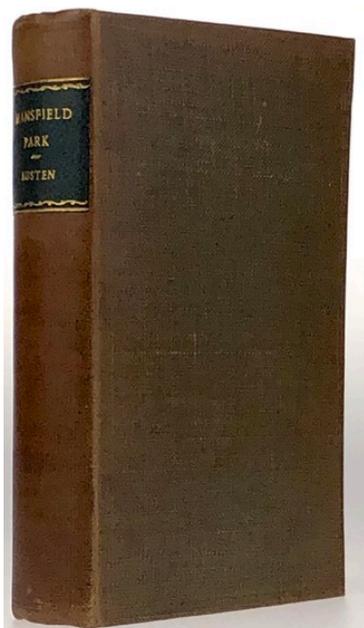
10. **[Ashbee, C. R.- Presentation Copy] Kingfisher, Out of Egypt.** London: Oxford University Press, 1934. First edition. Original parchment-backed patterned boards. Presentation Copy to F. C. Tilney, artist and translator, below limitation paragraph: "To Bro. F.C. Tilney, hero of "Art & Reason" with greeting & good will from the Author, C.R. Ashbee, October, 1906. #254 of limited edition. (#4452) \$275.00

A Nice Run of Early Jane Austen

11. **[Austen, Jane- First Bentley Edition] Sense and Sensibility.** London, Edinburgh, Dublin, Paris: Printed by A. & R. Spottiswoode for Richard Bentley (Late Colburn and Bentley); Bell and Bradfute; Cumming; and Galignani, 1833. Original publisher's plum colored glazed linen boards, rebacked in cloth with paper label, new endleaves, untrimmed leaves. With engraved frontis-



piece and additional engraved title with vignette (foxed). The scarce first Bentley Edition of Austen's first and perhaps greatest work. With the preliminary title, headed "Standard Novel. No.XXIII," and an eight-page advertisement for "An Improved Edition of the Plays and Poems of Shakespeare, With a Life, Glossarial Notes, and One Hundred and Seventy Illustrations from the Plates in Boydell's Edition." A very good clean copy in the first issue binding, which has been neatly repaired. Without the final two blank leaves. Given by Chris Viveash to John Jordan, with his book label (no.709). (#4520) \$2,500.00.



12. **[Austen, Jane] Mansfield.**

London, Edinburgh, Dublin: Printed by Spottiswoode and Shaw for] Richard Bentley, New Burlington Street. Bell & Bradfute; Cumming and Ferguson. Green smooth buckram with dark green goatskin label on spine, gilt lettering, bund by Birdsall & Son. of Northampton. An early reprint of the edition of 1833 (Gilson D3). Bentley also

published an edition in 1837. A few spots and small stains, but a very good, tight copy. Signature of Eileen Langford, and with John Jordan's book label (no.685). (#4519) \$1,250.00

13. **[Austen, Jane] Mansfield Park. A Novel.**

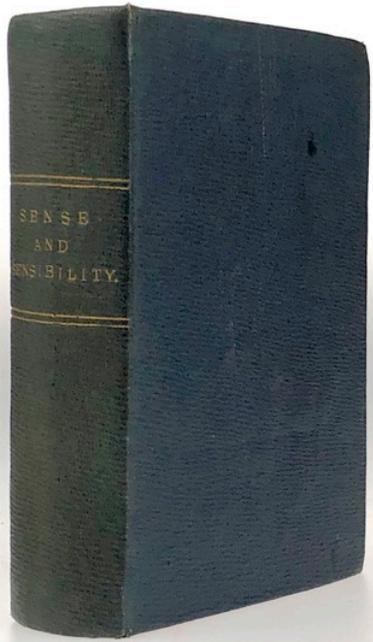
Belfast & London: Printed by Simms and McIntyre; Published for W. S. Orr and Co. Amen Corner, 1846. Original publisher's plum cloth with covers blocked in blind, spine blocked in blind and with gilt lettering. With a woodcut title for "The Parlour Novelist. A Series of Works of Fiction. By the Most Celebrated Authors", a half-title lettered "Volume IV. Mansfield Park" and four pages of advertisements at the end. Bright yellow original endpaper. A completely unsophisticated copy. Fine, rarely seen thus. The pages are entirely untrimmed, and there are

pronounced variations in size. With the pencil signature of A. Budd. This is the first separate edition of Mansfield Park to appear after the expiration of the copyright in 1842. Copies were remaindered in June 1848 (Sadlier) the title was reissued by the same publisher in 1851 as No.60 in the Parlour Library Series. (#4518) \$1,750.00



14. **[Austen, Jane] Mansfield Park, First American.**

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

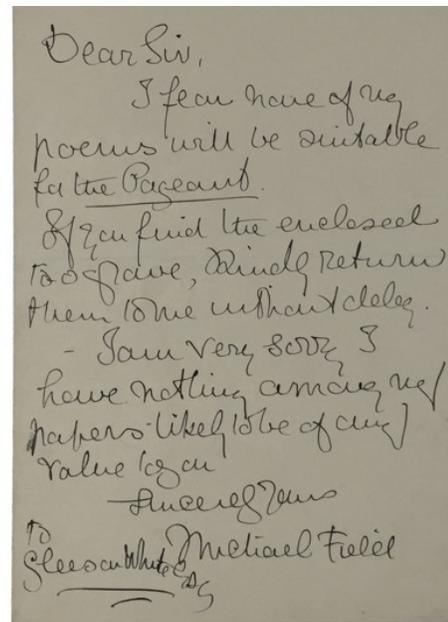


15. **[Austen, Jane] Sense and Sensibility. A Novel.** London: H.G. Clarke and Co., 1844. Two volumes bound in one. Bound in contemporary or early dark green cloth, smooth spine lettered in gilt between gilt double fillets, glazed yellow endleaves, sprinkled edges. The first separate edition of "Sense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

Scarce and Important Autograph Letter Offering by Noted Pre-Raphaelites, and Others

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

17. **[AUTOGRAPH Letter Signed] Allingham, William- to Moncure Conway, mentioning his friend, Alfred Tennyson.** Four pages. August 27 [1867], Lymington. To Moncure Conway (1832-1907), American abolitionist and author who moved to England in the 1860's to join the non-conformist artistic and intellectual community, becoming friends with Dickens, Carlyle, Browning, etc. "...I must tell you how the land lies: Tennyson is away, in Devonshire or thereabouts. I went down with him last week & returned here for business reasons yesterday- am to rejoin him in a few days if I can... I cannot be expliciter, because my circumstances are vague. Do come if you can- & send a telegram [underlined]. I am only in a lodging- will feed you most gladly, -cannot sleep you (my ink is dried out)..." etc. Allingham first met Alfred Tennyson in 1851 and the two became very close friends. Very good with light fold marks. (#2583) \$550.00



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

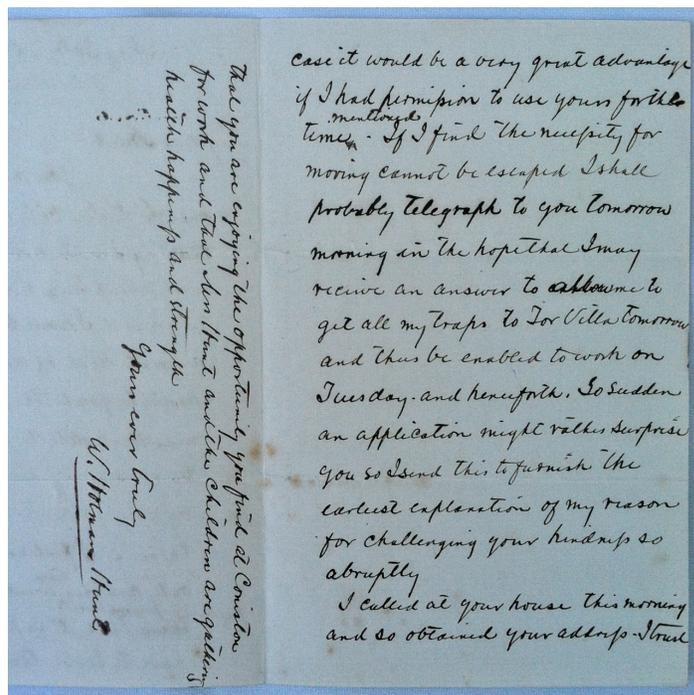
Regarding his recent book, "half my friends think it shows a great advance & half a great falling off"

19. [AUTOGRAPH Letter Signed] **Housman, Laurence- to Henry Davray (editor)**. 3 pages, folded octavo. Blind-stamped heading. Battersea Park, S.W., Oct. 16th, [1899]. To Henry D. Davray, editor *Murcure de France*, a Paris literary journal. "My dear Davray, Madame has sent me a little card with her portrait. Will you please give her from me the enclosed letter & sketch, which I promised her so long ago. I have picked out the one which I think she would like best. Assure her that it has some artistic merit-though not much. You have never told me whether you found any thing in 'The Little Land' [published May 1899] to like: half my friends think it shows a great advance & half a great falling off." Housman goes on to apologize for only seeing him for a moment when they met in London and having not made arrangements to get together. "You will laugh over my little French letter to Madame, but as you are in my confidence, you will not be jealous of anything I have tried to say." Very good. (#120) \$275.00

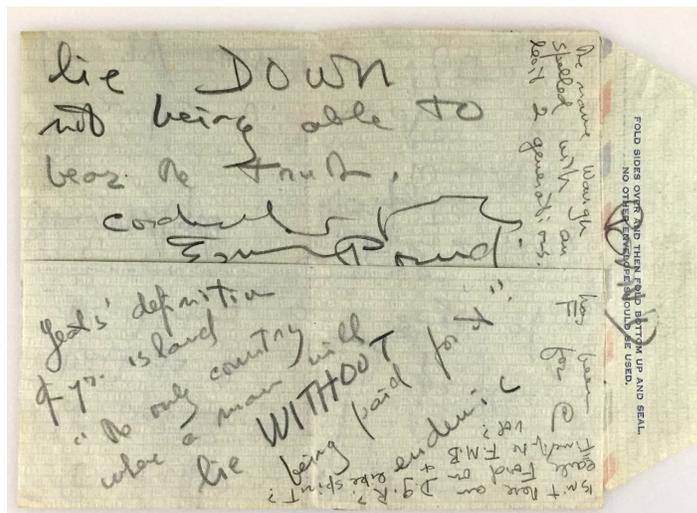
20. [AUTOGRAPH Letter Signed] **Hunt, William Holman**. 3pp. "Thomas Combe's Esq. Dec. 5, 1882. Dear Mrs. Pattison, I ought to have thanked you for your kind invitation...There is nothing but a very unique idea of the lectures on Ath. at present. Where there will be anything else, that is in my time, I cannot say but if so and it depends upon the execution of the future professor he will have to be someone with a more decided inclination to shine in oratory than myself..." etc. (#3821) \$325.00

21. [AUTOGRAPH Letter Signed] **Hunt, William Holman- Four Autograph Letters by William Holman Hunt**. 1859-1874: Tor Villa and Wilton Street, Campden Hill. Offered here is a nice group of four autograph letters signed by William Holman Hunt, founding member of the Pre-Raphaelite Brotherhood along with Dante Gabriel Rossetti and J. E. Millais. A total of 8 pages, two to his fellow painter and associate Alfred William Hunt and his wife; one to the widely known art dealer, Ernest Gambart and a fourth to an unnamed gentleman. The letters to Alfred Hunt are warm and chatty, accepting their offer of a studio ("I have been suffering a

great deal of annoyance from having to go all the way to West End near Highgate to my work- of late the difficulty has been increased by annoyance that I suffer when there...) and thanking Hunt's wife for her letter concerning his second, controversial engagement to his deceased wife's sister. The letter to Gambart asks about "one Rothschild an exhibition agent once as he represents in your employ, and still in your high commendation," asking him to call if in the neighborhood to discuss the matter. The fourth letter ("Dear Sir) appears to be to a printer or engraver, "I ought to have acknowledged the receipt of your kind note- with the three papers for my selection and the wood blocks to make my drawings upon..." Hunt goes on to discuss an interesting commission: "... The poem of Temujin at once recommends itself to me as offering some good points for illustration and I will undertake to do a drawing for it as soon as I get a quiet few hours. I shall take a peculiar pleasure in this task as the author [i.e Thoby Prinsep] is a much esteemed friend of mine whose assistance I can make sure of to get the best authority for the appropriate costume." 8 pages, a few fox marks, very good or better. Tor Villa and Wilton Street, Campden Hill, 13 December 1859, 3 June 1864, 24 June 1873 and 20 August 1874, respectively. (#1248) See photo below. \$1,850.00



22. **[AUTOGRAPH Letter Signed] Meynell, Alice.** April 28th, Clifton. Three pages on printed “Red Cross” stationary, to James A. Manson, on original printed envelope which has superb bright red illustration by John Singer Sargent, an artist which Meynell wrote about. A letter written with a tone of anger or, at best, indignation, turning down Manson’s request ‘for the publication of my place of birth or year, saying, in part, “I have declined several similar applications... such information has nothing to do with the quality of my work. I object to the same with respect to the publication of my portrait- which has been done by accident...” Meynell was an important author, poet and suffragist in the late 19th and early 20th Centuries, and the tone here is certainly in consonance with her views on women’s rights. (#2588) \$275.00



“Yeats’ definition of yr island, ‘The only country where a man will lie WITHOUT being paid for it”

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

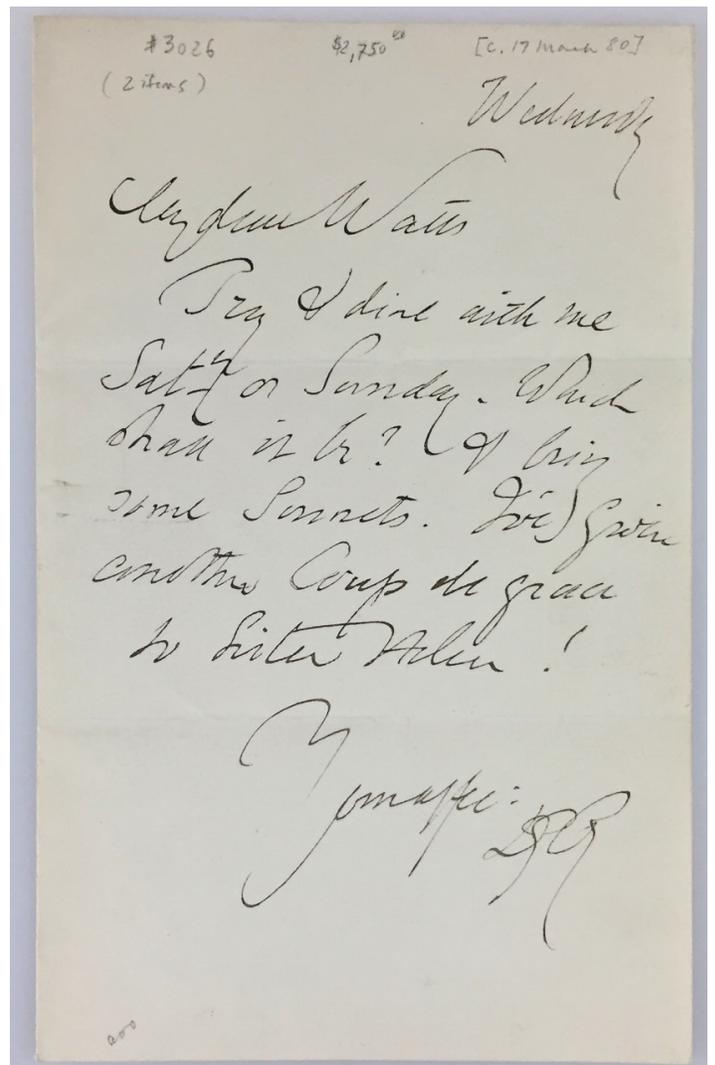
24. **[AUTOGRAPH Letter Signed] Pissarro, Lucien- to Francis Meynell.** 12mo. Folded sheet on gray paper, one page. Autograph letter from Lucien Pissarro, founder of the Eragny Press and son of the famous impressionist painter, Camille Pissarro. Lucien was a gifted painter, printmaker and designer of the early 1900’s, to Francis Meynell, poet and painter and printer at the Nonesuch Press. “The Brook, Hammersmith, 24, Sept. ‘06, Dear Mr. Meynell, My friend Mr. Symon has told me of your kindness in interviewing Mr. W. M. Rossetti on our behalf...” This is probably in connection with a book Pissarro was preparing on Dante Gabriel Rossetti, seeking William Michael Rossetti as a source (“Rossetti,” by Lucien Pissarro, T.C. Jack, 1908). Provenance: Fredeman Collection. (#3272) \$650.00

25. **[AUTOGRAPH Letter Signed] Pound, Ezra- to Helen Rossetti Angeli, daughter of William Michael Rossetti.** Three pages, 1949. A sprawling, witty and provocative letter written by Pound early on during his extended stay at St. Elizabeth’s hospital (12 years, from 1948-1859) to Helen Rossetti Angeli (HAR), the daughter of famed Pre-Raphaelite Brotherhood co-founder William Michael Rossetti. Written in pencil on the full opened face, with two notes perhaps by HAR, and then on both flaps on the verso, with two wrap-around portions also likely by same. A lengthy and fascinating letter written with intended shorthand punctuation, etc. “Dear Mrs. Angeli, Thanks v. much for you/ [sic] volume. but must protest no jacket yr/sister Olivia being certainly more alive than anyone in Italy definite purf, [sic] not jacket vs not all brit/publr/ [sic] are of the line of Barabbas & born to be damned- perhaps the very printing machinery in England [side flap] Yeats’ definition of yr island ‘The only country where a man will lie WITHOUT being paid for it’ endemic [side flap] lie DOWN not being able to bear the Truth. cordially Ezra Pound.” Pound has also placed in the body of the letter, at right angles to the text, “POUND.” A fascinating letter, meandering, as it is perhaps clinical, in revealing Pound’s somewhat shaky mental health. Addressed by Pound on Air Mail letter: “Mrs. H. R. Angeli, co Hamish Hamilton, 90/ gr Russel st, [sic] London W.C. England,” and postmarked May 14, 1949. From Fredeman Collection. (#2996) \$3,250.00

26. **[AUTOGRAPH Letter Signed] Raffalovich, Marc Andre- to Osbert Burdett, author.** Two pages on octavo sheet stationary, "The Bell Inn, Malmesbury, Wilts." printed in type. "July 31, 1931. Dear Burdett [Osbert Burdett, author], It would have given me the greatest pleasure if you and dear Moray (for whom I have much affectionate regard) had lunched or dined with me- but Canon Gray [i.e. John Gray] and I are here for August. He never wearies of Malmesbury... He went today to Dorchester and Tuesday and I met him in Salisbury. I hope dear Brother is better. I also hope you will come again to Scotland and let me make your acquaintance. I have quite a large box filled with Courtenay's letters. I hope to see Mrs. Rivets and the children this month. One of the girls has been for 8 months under treatment for glandular trouble. I wish WCR were still with us. Did you read and like Saturday Night at the Greyhound? John Hampson came and stayed a few days with me. Regretfully, Andre S. Raffalovich." A fascinating and thoroughly salutary letter. Provenance: Directly from the William Fredeman Pre-Raphaelite Collection. (#2879) \$2,500.00

"I suppose 'Sing Song' is as sluggish and unproductive as ever?"

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



28. **[AUTOGRAPH Letter Signed] Rossetti, Dante Gabriel- to Watts, Mentioning Augmentation to one of his most famous poems, "Sister Helen" [Together with] a holograph DGR fragment from the poem.** Fascinating one-page letter on folded sheet, ca. 1880, a short but sweet letter to his closest friend in later life and fellow-Pre-Raphaelite, Theodore Watts-Dunton. "Wednesday, My dear Watts, Try & dine with me Saturday or Sunday. Which shall it be? & bring some Sonnets. I've given another Coup de grace to Sister Helen! Yours affec: DG." "Sister Helen," one of Rossetti's most acclaimed poems, was written in 1851 and appeared in his "Poems" (1870), but Rossetti continued to work on the poem for years, including changes, found in holograph, in Rossetti's own copy of a "Tauchnitz" reprint, and finally culminating in a finished revision ca. 1880. He sent some stanzas to Jane Morris, saying, "the tenor of the poem now shows that the

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

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

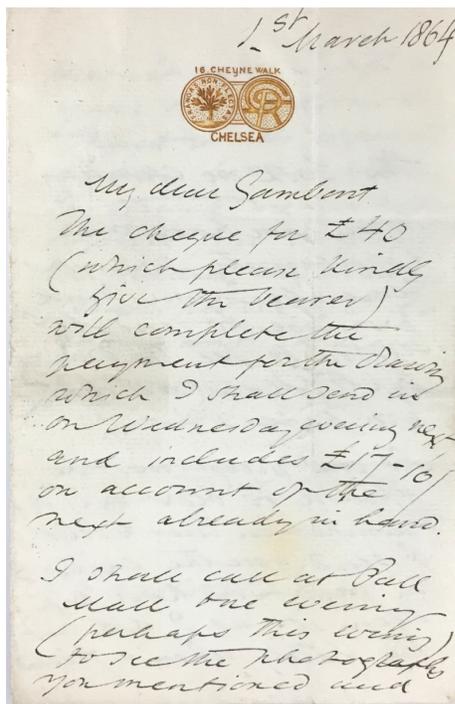
"I've given another Coup de grace to Sister Helen!"

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

"You are entirely wrong in supposing that the little drawing "Spring" is not quite up to my work."

31. **[AUTOGRAPH Letter Signed] Rossetti, Dante Gabriel- to Ernest Gambart]** On Rossetti's engraved monogram-headed stationary 16, Cheyne Walk, Chelsea. Letter dated 3rd May, 1864, three pages. A wonderful letter to Ernest Gambart, well-known art dealer and print publisher in which Rossetti sternly engages the patron and fends off criticism relating to what must have been a rather negative appraisal by (Gambart) of his drawing entitled "Spring": "You are entirely wrong in supposing that the little drawing "Spring" is not quite up to my work. I do not care a bit that any artist should possess work of mine except those who would know, as I do, that this is a piece of work they might well be glad to possess. In size only this one is, as I professed to you in doing it, not of equal consequence with the rest. When I do the other season drawings, I shall place them elsewhere, with a repetition of this..." he goes on to inform Gambart that after he completes more drawings he shall "place them elsewhere, with a repetition of this." And more! A strong, straight-forward and transparent letter revealing. Signed on verso and dated again by Rossetti. Folded sheet, crease marks, very good. A most desirable Rossetti letter. From William Fredeman Pre-Raphaelite Collection. (#1258) \$3,250.00

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



"...one must not be afraid to blow one's own, trumpet in this world."

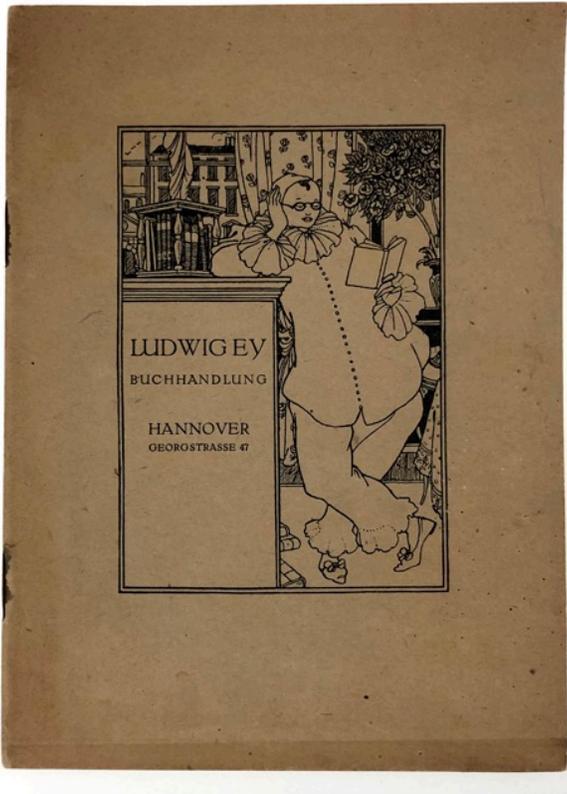
33. **[AUTOGRAPH Letter Signed] Rossetti, Dante- to Ernest Gambart.** On Rossetti's engraved monogram-headed stationary 16, Cheyne Walk, Chelsea. Letter dated 1st March, 1864, three pages. To Ernest Gambart, well-known art dealer and print publisher, in which Rossetti discusses a number of interesting matters. He begins by providing details of a transaction concerning a commissioned drawing and states he will "call at Pall Mall ... for the photographs you mentioned and the book on China." Rossetti goes on to remind Gambart to remember "your kind promise to send W. Moore to see the drawings

by W. Marshall which are here." He further expands on a favorable review received stating, "as one must not be afraid to blow one's own trumpet in this world, I send you the enclosed in case you have not seen it, as I did not till lately..." He closes by giving a special request, "Though a year old [the review], I do not think it has appeared in any London papers. It struck me you might possibly find it of use in making my drawings please people, etc." An excellent letter, 3pp on one folded sheet with crease marks. Very good. Provenance: Directly from the William Fredeman Pre-Raphaelite Collection. (#1257) \$1,750.00

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

35. **[Badnall, Richard] Zelinda; A Persian Tale.** London: Whittaker, Treacher & Co., 1830. First edition. Bound in full contemporary wavy grain calf with bold gilt vine and blossom pattern on both covers and spine, beautiful crimson wavy silk endsheets. Inscribed by the author to his son, William Badnall. A fascinating and scarce book of poetry by Richard Badnall, silk, ribbon and button tycoon of the early 1800's in Leek, Staffordshire and a man whose riches to rags story could make an entertaining if not sad novel. Through bad investments, he lost his fortune and nearly landed in debtor's prison. Somehow, during this time he seemed to be able to write poetry, and this volume was received with some praise, though acclaim never landed Badnall reputation, much less remuneration from his writings. No other copies found Laid in is a handwritten memo from the Society of Genealogists of London, from Howard H. Cotterell, explaining some details of Badnall's lineage and also citing some of his works mentioned here. Bookplate of Russell Markland. Some rubbing to calf. Book is near fine internally. (#1332) \$1,500.00

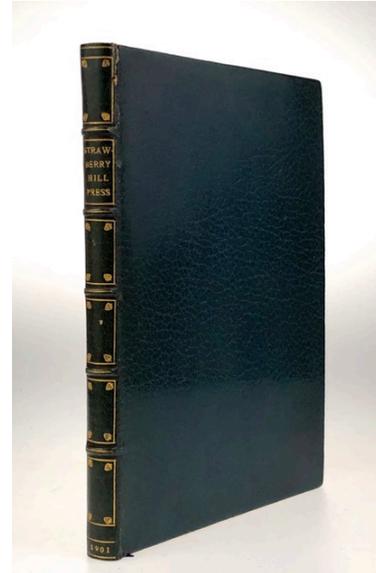
*A Large Grouping of Fine Bindings,
Most Newly Added to Stock and Very Rare*



36. **[Beardsley Interest] Lidwigey. Buchhandlung.** Hannover : Druck von A. Molling, 1919. First edition. Original pictorial paper-covered boards with superb cover illustration by Aubrey Beardsley. Full-page frontispiece illustration, also Beardsley. Bookseller's catalog (Hans Kaiser), Germany, printed in German. 24pp. Near fine. Scarce. (#4546) \$275.00

Large Paper Bewick, Printed by J. Catnach

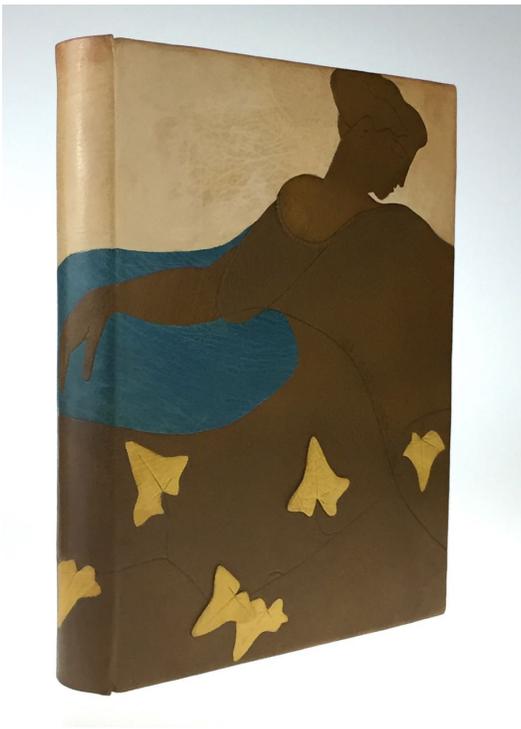
37. **[Bewick, Thomas- Large Paper] Percy, Thomas. The Hermit of Warkworth.** York: Printed and Sold by J. Catnach; Wilson and Spence, 1807. Second Edition, First Large Paper. Original or contemporary gray paper boards with later black calf spine with gilt lettering. The scarce Large Paper Copy of the second edition, printed one year after the first, of which only a few copies were issued in large paper as per "History of the Catnach Press: "A Second Edition, of which a few copies were printed on extra thick paper, royal 8vo., to match with some of his other works, [was] illustrated by Bewick, with 13 cuts." Corners bumped, spine slight worn, some browning, slight tear to corner of free fly, overall a very good copy. (#4543) \$1,250.00



One of only Four Copies, Adams Bindery

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

39. **[Binding, Fine- Allix, Susan, 55 Copies]** Longus. **Daphnis and Chloe.** London: Willow Press, 1982. First edition thus. Large and thick quarto. Magnificent original binding by Susan Allix in fawn, blue and natural goatskin by Susan Allix (signed at foot of rear pastedown by impression), with an all-over design depicting Daphnis and Chloe against a sea background and

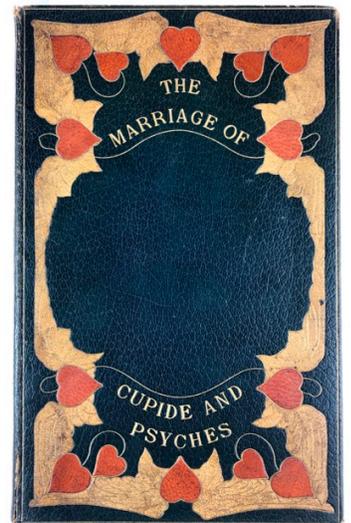


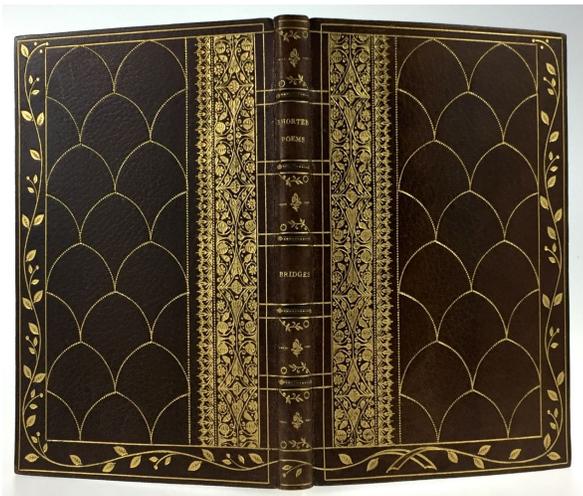
a light beige background and featuring a leafy tendril of onlaid light brown goatskin in which three of the leaves are raised significantly above the plane of the binding. Both covers with similar motif, but separate designs, the images and morocco onlays extending smoothly across the spine. Ruled and titled in blind on cover, blue paper doublures and decorative free endpapers. Etchings by Susan Allix, NUMBER 31 OF 55 COPIES SIGNED BY THE AUTHOR, etched frontispiece and 20 etchings in color or sepia, hand-drawn chapter headings, illustrations and text printed on thick handmade Velin D'Arches paper, housed in the publisher's a felt-lined tan cloth folding box, leather title label on spine with lettering pressed into leather. "A pastoral Greek romance of the 3rd century AD in a new translation by AM Burnett. The etchings are from drawings made in Greece, and the binding creates an atmosphere of the sea, landscape and figures in the story." (Susan Allix). Fine. (#3908) \$4,850.00

40. **[Binding, Fine- Anastasia Power]** Kipling, Rudyard. **The Five Nations.** London: Methuen & Co., 1903. A superb binding by Anastasia Power, in dark green crushed morocco with central five-lobed stylized floral motif consisting of petals, flowers and all-over stippled dots, and five small green onlays of lighter green morocco as ornamental dots; one single rule framed border,

reproduced on front and back cover. Signed in gilt pallet on rear dentelle in Power's recognizable "AP" monogram, which have attractive triple-gilt ruling. Printed on laid paper, AEG. Spine is divided into six raised compartments, with title and author name in second and third from head, while the date 1903 appears at foot of spine. Power settled in London in the 1880's and trained with Douglas Cockerell as a bookbinder, and was heavily influenced by the master bookbinder. Anastasia was either connected to, or a member of, the following: the Guild of Handicraft, formed by C.R. Ashbee, (whose members included William Morris and Holman Hunt); she also bound books for Cobden-Sanderson's Essex House Press; The Guild of Women Binders and Hampstead Bindery in London in the period 1898-1904." Margins of spine and raised bands are worn and could do with a bit of amelioration, but the binding is tight and secure.. (#4514) \$1,500.00

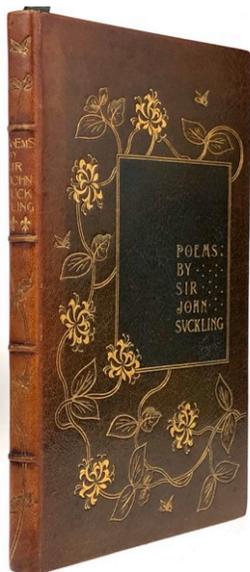
41. **[Binding, Fine- Arts & Crafts by Bumpus of Oxford, Vale Press]** Adlington, William (transl). **The Pleasant & Delectable Tale of the Marriage of Cupide and Psyches.** London: Hacon & Ricketts, The Vale Press, 1897. First edition. Beautifully and distinctively bound in full navy blue crushed morocco with russet heart onlays and beige stylized swirling leaf motifs on front cover, also extending with hearts and single flowing gilt ruling on back cover. Attractive and wide inner dentelles with same inlaid hearts, gilt repeating heart designs, full silk moiré doublures and free (unhinged) silk sheets as protecting units opposite inner boards. Printed in red and black including a large decorative initial and florets throughout, by Charles Ricketts. A pleasing and certainly wholly Arts & Crafts binding to match the Vale Press book. Slight separation along front inner hinge (about 1 inch), some rubbing to joints, corners, overall a very good copy of a splendid binding indeed. (#4477) \$2,850.00





42. **[Binding, Fine- Arts and Crafts]** Bridges, Robert. **The Shorter Poems of Robert Bridges.** London: George Bell and Sons, 1891. Third edition. 12mo. Exquisitely bound Arts & Crafts binding (executed ca. 1891) featuring all-over gilt designs on both covers and spine with two side panels of finely and intricately gilt blossom and strapwork designs. The side and bottom portions contain elegant vine and leaf gilt patterning, and a large rectangular panel is taken up by elegant stippled curvilinear shapes, all attached at vertices. Spine with gilt designs, as well as dentelles, fine silk-lined endsheets with elaborate patterns. A wonderful production indeed. With the armorial bookplate of Clive Behrens, son of wealthy baron. There is a contemporary ink inscription by a former owner on a preliminary page, dated 189-... AEG. Binding is near fine. (#4250) \$2,500.00

43. **[Binding, Fine- Arts & Crafts by Bumpus of Oxford, Vale Press]** Suckling, John [Gray, John, ed.]. **The Poems & Songs of Sir John Suckling.** London: Hacon & Ricketts, The Vale Press, 1896. First edition. Exquisitely bound in full green, now nearly brown, crushed morocco with elegant flowing blossom and vine motif surrounding central square with lettering, gilt stamped designs on spine, inner dentelle stippling and florets, by J. & E. Bumpus Binders of Oxford. Decorative

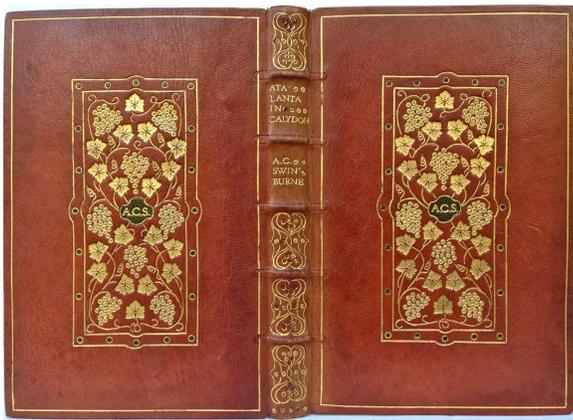


woodcut initials and borders by Charles Ricketts. With the fine bookplate of noted contemporary Boston collector, Charles J. Groves. Usual gradual and near even sunning to brown often found on this color of morocco, on front cover and spine. Near fine internally. (#4476) \$2,250.00

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

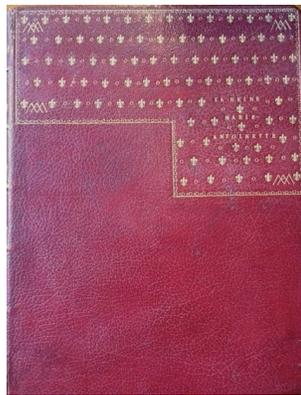


45. **[Binding, Fine- Arts & Crafts]** Stephens, James. **The Crock of Gold.** London: Macmillan and Co., 1926. First edition. Beautifully bound in contemporary full dark brown morocco with interesting and varied shapes of inlaid green background which are intersected by intricate tan and black inlaid ribbon strapwork design, the whole of which is filled in with virtual all over gilt-stamped vine and stylized berry design, on both covers. Spine with alternate design consisting of complex interwoven gilt ruling. This is a technically difficult binding to execute, unsigned, but that of someone with great skill. Twelve full color plates and 31 black and white woodblock illustrations as head and tail pieces. Fine. (#4530) (see photo above) \$1,500.00



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

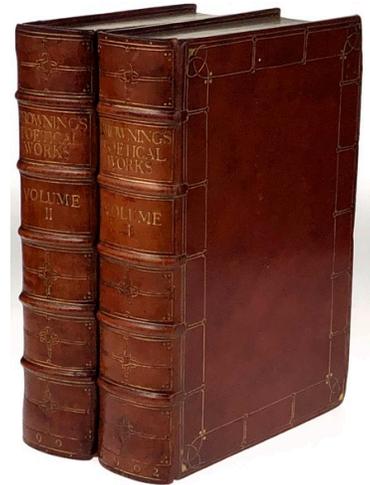
47. **[Binding, Fine- Birkenruth, Johanna]** Nol-hac, Pierre de. **La Reine Marie-Antoinette.** Boussod: Valadon et Cie, Editeurs, 1890. Large quarto. Bound by Birkenruth in full maroon morocco with five raised bands to spine and decorative gilt tooling to front board and spine. Gilt turn-ins and marbled endpapers. Top edge gilt. With the printed stamp of Johanna Birkenruth. A rather plain and unimpressive binding for Birkenruth, and this must be a very early example of her work, predating her later association with Frank Karslake's exhibition of bindings by women binders in 1897 and the founding of the Guild of Women Bookbinders in 1898. Boards slightly edgeworn and marked. Ink inscription to first blank. Scattered foxing. Color frontispiece portrait engraving. With 28 additional engravings and photographic plates. Text in French. Very Good condition. (#3576) \$1,750.00



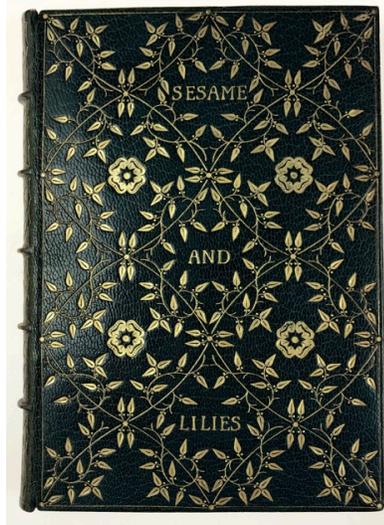
Attractive Birmingham Guild of Handicraft Signed Binding

48. **[Binding, Fine- Birmingham Guild of Handicraft]**

Browning, Robert **The Poetical Works of Robert Browning.** London: Smith, Elder & Co., 1902. Two volumes. Fabulous two volume matched binding by the Birmingham Guild of Handicraft, signed in rear dentelle in gilt pallet: "B*G*H," in both volumes, in full medium brown crushed morocco tooled with primarily gilt fillets and gouges to the edges on both covers and spines, culminating in lovely arts & crafts-style decoration in the manner of Cockerell. Gilt-ruled turn-ins with white endpapers. All edges gilt. With portrait frontispieces in both volumes. Some spotting to covers and light fading to spine, near fine. Signed BGH bindings are very scarce. (#4537) \$2,250.00



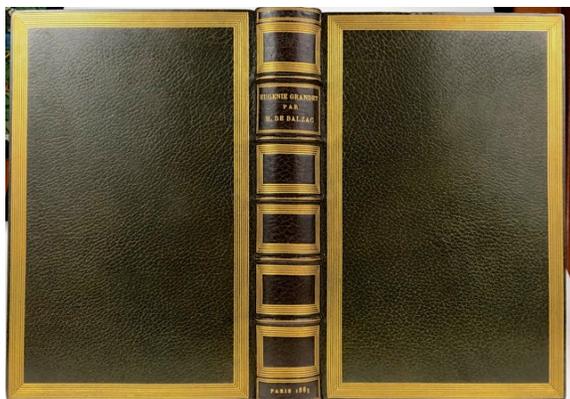
Browning, Robert **The Poetical Works of Robert Browning.** London: Smith, Elder & Co., 1902. Two volumes. Fabulous two volume matched binding by the Birmingham Guild of Handicraft, signed in rear dentelle in gilt pallet: "B*G*H," in both volumes, in full medium brown crushed morocco tooled with primarily gilt fillets and gouges to the edges on both covers and spines, culminating in lovely arts & crafts-style decoration in the manner of Cockerell. Gilt-ruled turn-ins with white endpapers. All edges gilt. With portrait frontispieces in both volumes. Some spotting to covers and light fading to spine, near fine. Signed BGH bindings are very scarce. (#4537) \$2,250.00



Finely Bound by Captain Gladstone

49. **[Binding, Fine- Captain Gladstone]** Ruskin, John. **Sesame and Lilies.** London: Smith, Elder & Co., 1865. First edition thus. 12mo. Superbly bound by Captain Gladstone, with his gilt-stamped binding pallet on front dentelle, "CEG." Bound in full rich green crushed morocco

with all-over vine, leaf and Tudor rose design covering both covers, and spine on five compartments. With Gladstone's characteristic wide dentelles, with two similar vine motifs adorn the top and bottom of each corner, marbled doublures and free fly. Single gilt rule along edges of morocco boards. AEG. Spine evenly sunned as is often found in this color of fine morocco. Little is known of Gladstone and his craft, the degree of participation in the bindings, and who may have been the finisher, producing such quality and expertise.. (#4515) \$2,500.00

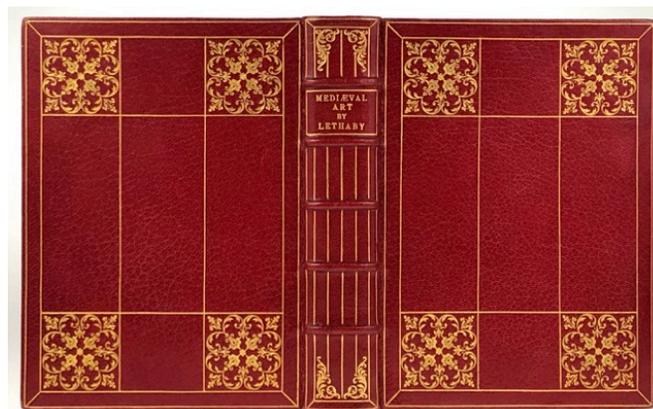


Impressive Binding by Chambolle-Duru (above)

50. **[Bindings, Fine- Chambolle, Rene Victor]** Balzac, Honore de. **Eugenie Grandet.** Paris: Les Amis Des Livres, 1883. First edition. 4to. Impressive, innovative and elegant full morocco binding by Rene Chambolle, i.e. Chambolle-Duru, [René Victor Chambolle (1834-1898) and Hippolyte Duru (1803-1884)], very important French bookbinders in the Golden Age of Bookbinding, and renowned French bookbinders since 1861, binding books of high quality and artisan together in collaboration until Rene Chambolle took over early (retaining the name, Chamolle-Duru), until finally transferring the company over to his son in 1898. An outstanding example, bound in rich olive green crushed morocco, tooled on both covers and spine ,as well dentelles, with a most unique design consisting of eight graduating fillet lines on both covers, spine with five compartments, each with rectangles of 5 lines, and dentelles with 9 lines. Marbled endsheets. Signed on inside front cover in gilt: "Chambolle-Duru," An impressive books as well, #53 of 120 copies only, with designs by M. Dagnan-Bouveret. Aquatints by M. Le Rat, two states of aquatints printed by Beillet. Original paper

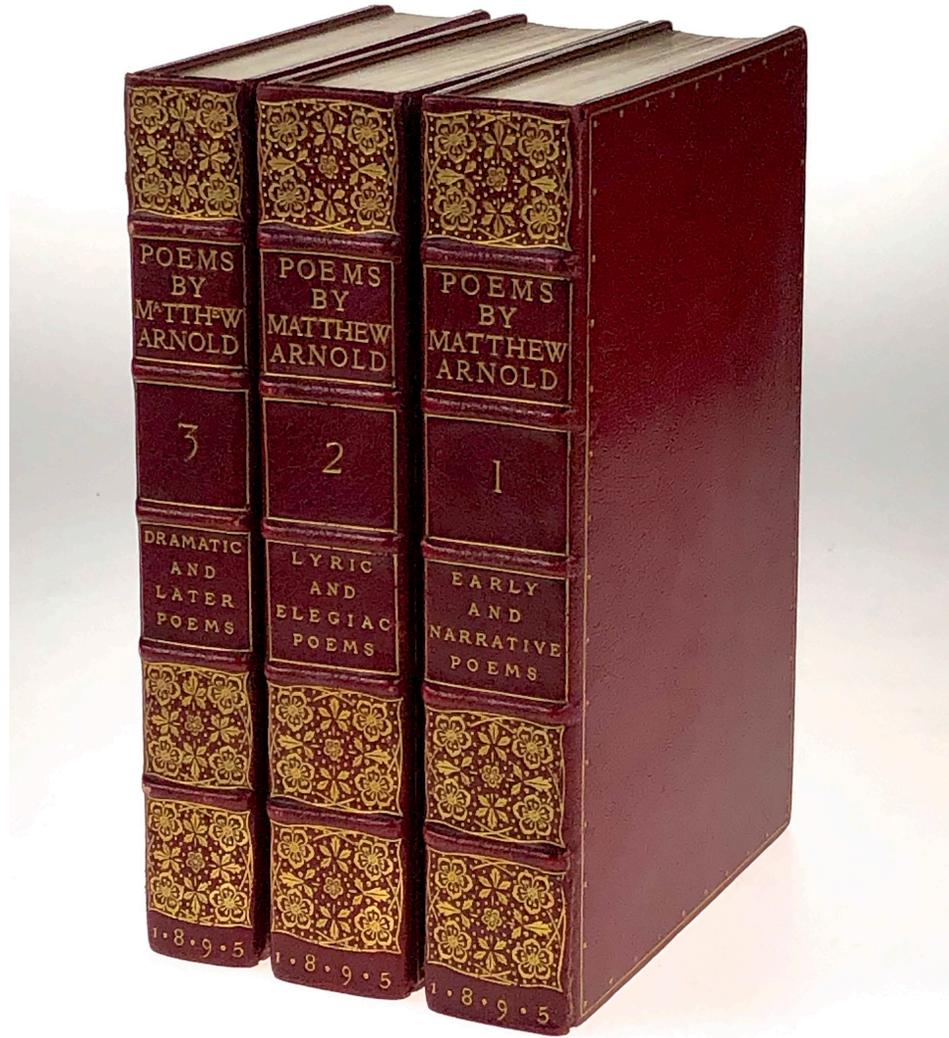
covered boards bound in. AEG. Fine. (#4495) \$2,750.00

51. **[Binding, Fine- Champs-Stroobants]** Merimee, Prosper. **La Chambre Bleue.** Paris: L. Carteret et Cie, 1902. First edition. 4to. Bound by Champs-Stroobant in three-quarter medium blue smooth calf, spine gilt in six compartments, marbled sides, doublures and flyleaves. This is copy #87 out of 250, on Whatman handmade paper. Colored title page and 60 colored aquatints combined with text, INCLUDING 9 FULL-PAGE COLORED AQUATINTS d'apres Eugen Courboin. Imprinted in the presses of A. Lahure. A superb combination of text and aquatint illustration. Some wear/scuffing to covers, near fine internally. With the pictorial bookplate of Frances Georges (Leone), engraved by Picard. A pretty book. (#4507) \$1,750.00



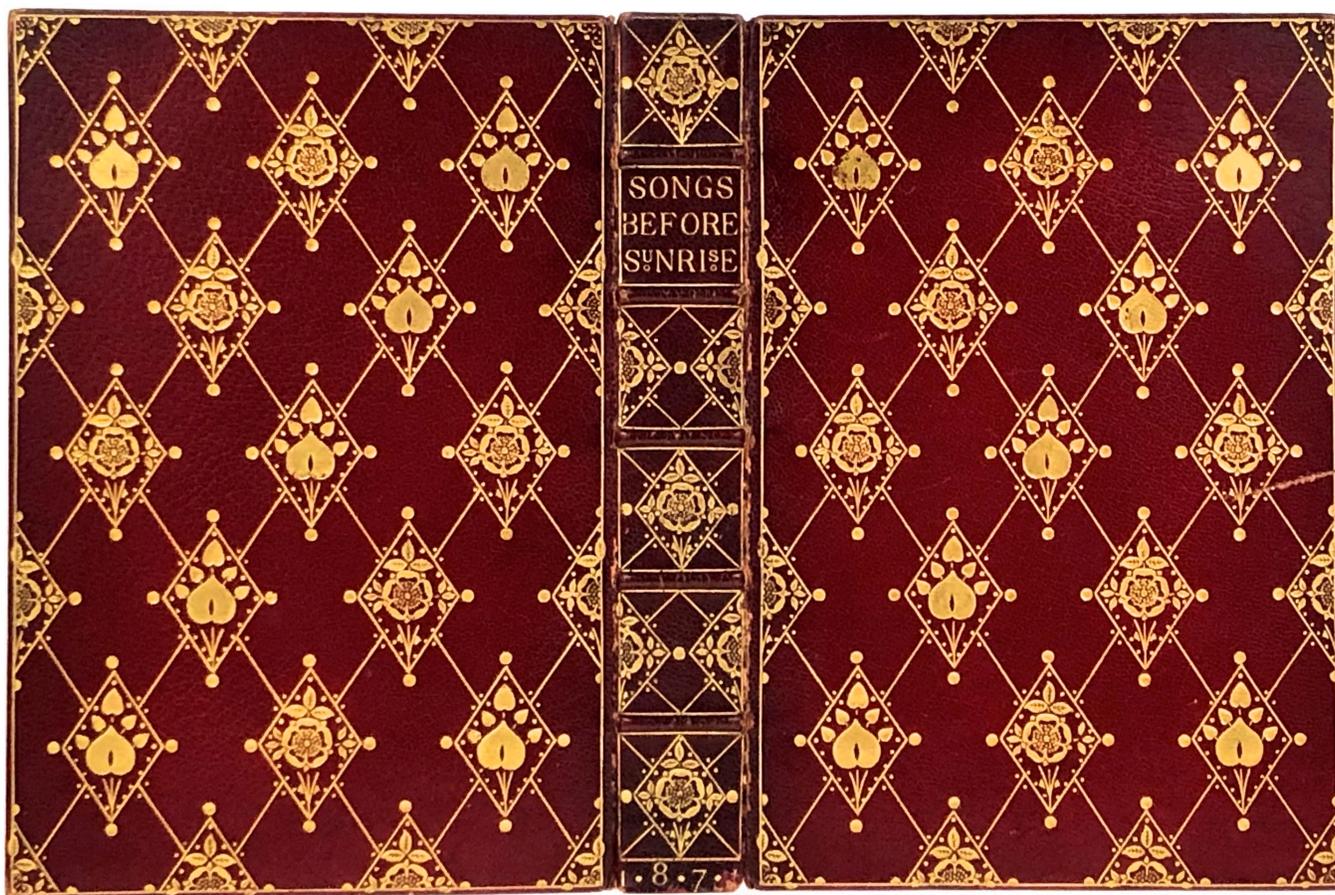
Attractively bound by The Club Bindery

52. **[Binding, Fine- Club Bindery]** Lethaby, W.R. **Medieval Art.** London & New York: Duckworth and Co., & Charles Scribners. Superbly bound by The Club Bindery, in 1906, signed in gilt pallet on front dentelle, "The Club Binder, 1906." Bound in full rich crushed crimson morocco with covers divided into nine panels, and arabesque tools filling each of the corner panels on both covers. Spine decorated with title and author in second compartment and unique vertical gilt ruling in other compartments. Dentelles with gilt ruling and designs. Sixty-six full-page plates, 124 figures. With the bookplate of William Fitz-Simon and owner inscription of Ursula Morgan, niece of J.P. Morgan, dated 1906. Fitz-Simon and Morgan were married in 1908. Near fine. (#4516) \$2,500.00



Doves Bindery Quintessential Triple Decker, Signed 1897, Fine Condition

53. **[Binding, Fine- Doves Bindery]** Arnold, Matthew. **Three Volumes: Early and Narrative Poems and Sonnets (1895); Lyric and Elegiac Poems (1895); Dramatic and Later Poems (1895)**. London: Macmillan and Co., 1895. First Thus. Three uniform volumes of similar size, similarly bound by the Doves Bindery, designed by Cobden-Sanderson and bound at his bindery, all signed in rear dentelles, "The Doves Bindery, 18 C-S 97." Exquisite, finely wrought in the most classic Doves Bindery style in wonderful crimson crushed morocco, with five raised bands on spine, and three of the six compartments lavishly gilt-stamped with ornate petal and leaf motif, each volume with lettering in the 2nd and 4th compartment, each with the volume number in the 3rd compartment, and the date, 1895 at the bottom. Both covers with attractive single rectilinear border, containing gilt dots along the inside edge. Gilt ruling on edges of boards. Inner dentelles with classic Doves triple file borders and floral motifs at each corner. All edges finely gilt. Provenance: direct descent from Leonard Mounteney, through his daughter, then a collector, thence to us. Housed in linen backed felt-lined folders, fitting into exquisite box matching crimson morocco spines stretching over nearly half of boards, gilt lettering to nearly match that of the book. About as fine as one could hope for, certainly a truly representative Doves Binding on this this three-volume Matthew Arnold. (#4438) \$11,000.00



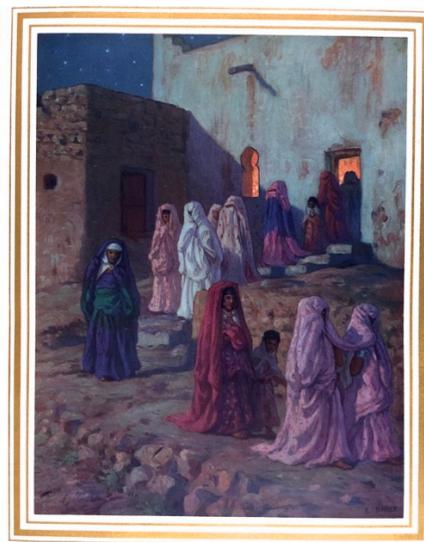
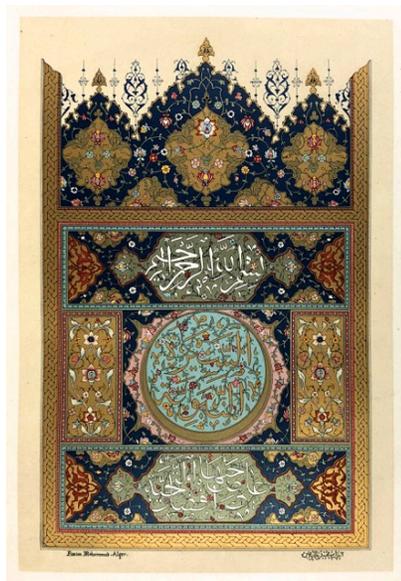
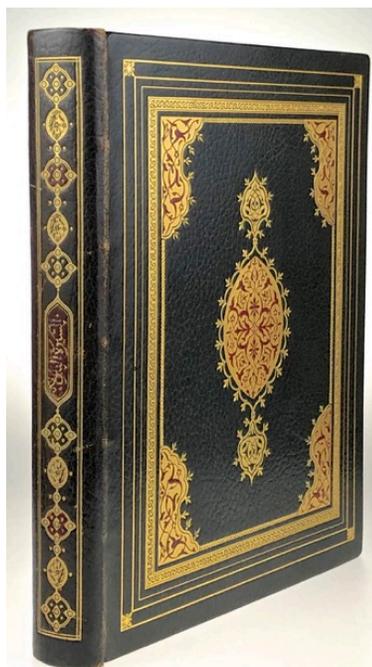
An Uncommon Doves Binding Design

54. **[Binding, Fine- Doves Bindery]** Swinburne, Algernon Charles **Songs Before Sunrise**. London: F. S. Ellis, 1871. First edition. Strikingly bound by the Doves Bindery, with gilt pallet on rear dentelle, "The Doves Bindery, 18C - S98." Full crimson morocco with gilt stamped design of interlocking diamonds containing floral and heart motifs of different sizes, thick gilt docs, etc. on both covers. Spine with five raised bands, and five out six compartments filled with similar gilt patterning motif as covers. Wide dentelles with triple filet gilt ruling as well as floral motif with at each corner. AEG, with double goffered line extending on all edges, at the sides. A single gilt rule extends on the outside edges of the morocco boards. A most pleasing and uncommon Doves design, by Cobden-Sanderson, and produced at the Doves Bindery in 1898. Printed on fine laid paper. Both covers and planes of spine are very nicely preserved, one small lateral scratch to cover, wear occurring on margins of inner and outer outside borders of spine. Exquisite. (#4496) \$4,500.00

Stunning Durvand Binding on Magnificently Illustrated H. Piazza Production

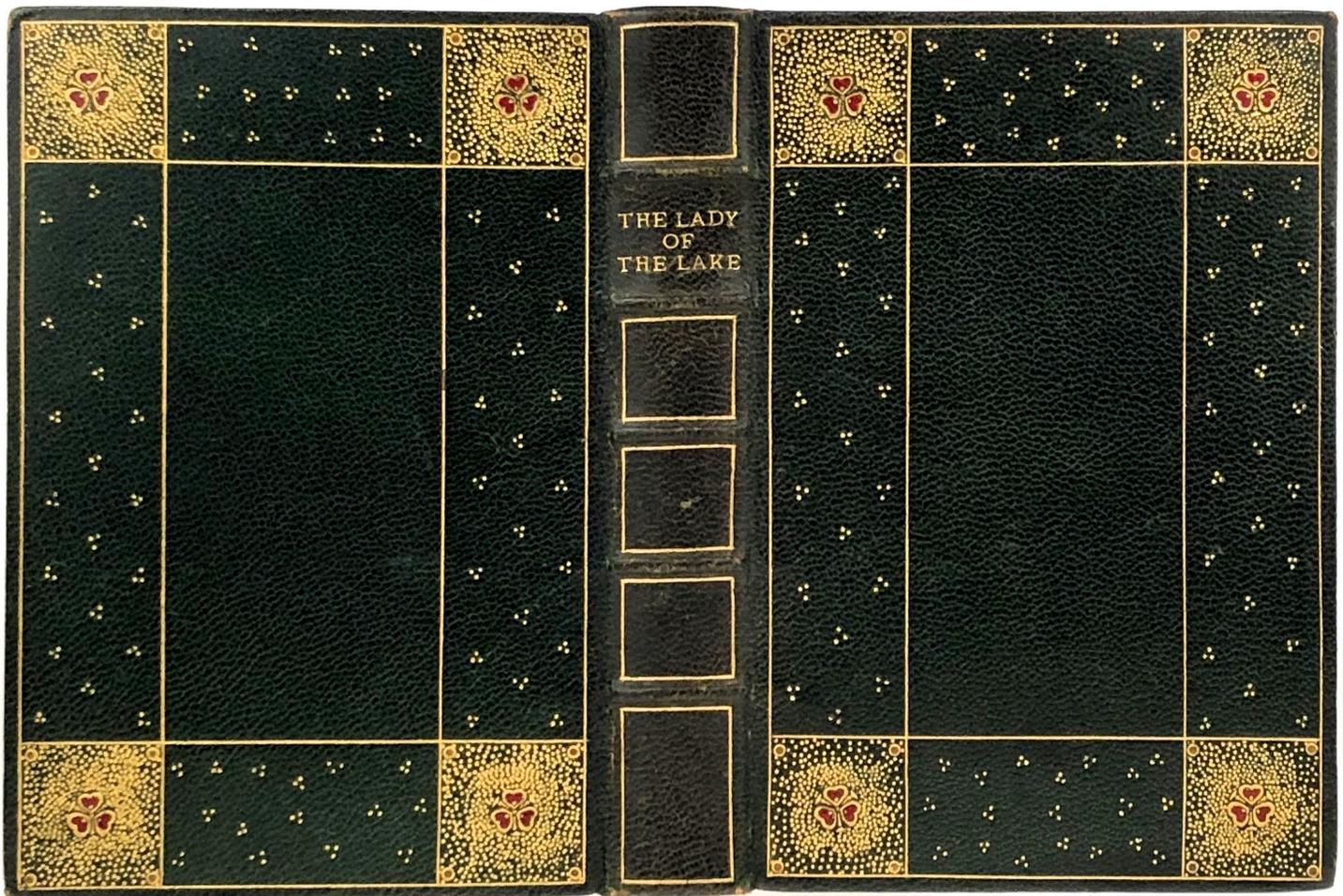
55. **[Binding, Fine- Durvand]** Dinet, E., Sliman Ben Ibrahim. **Mohammed Prophete D'Allah**. Paris: L'Édition D'Art, H. Piazza, 1918. First edition thus. Thick folio size. Exquisitely bound by Durvand, master French binder in the late 19th and early 20th Centuries, known for his elaborate and technically excellent gilt application, tooling and design. An impressive and finely gilt-tooled work, bound in sumptuous full dark green crushed cape levant. The front and back covers lavishly impressed and tooled in gilt comprising an oval central medallion with red tracery designs within a solid gold background. With recessed cords on spine giving a deep design in relief, with one elongated panel (continued next page)

CONTINUED: Stunning Durvand Binding on Magnificently Illustrated H. Piazza Production



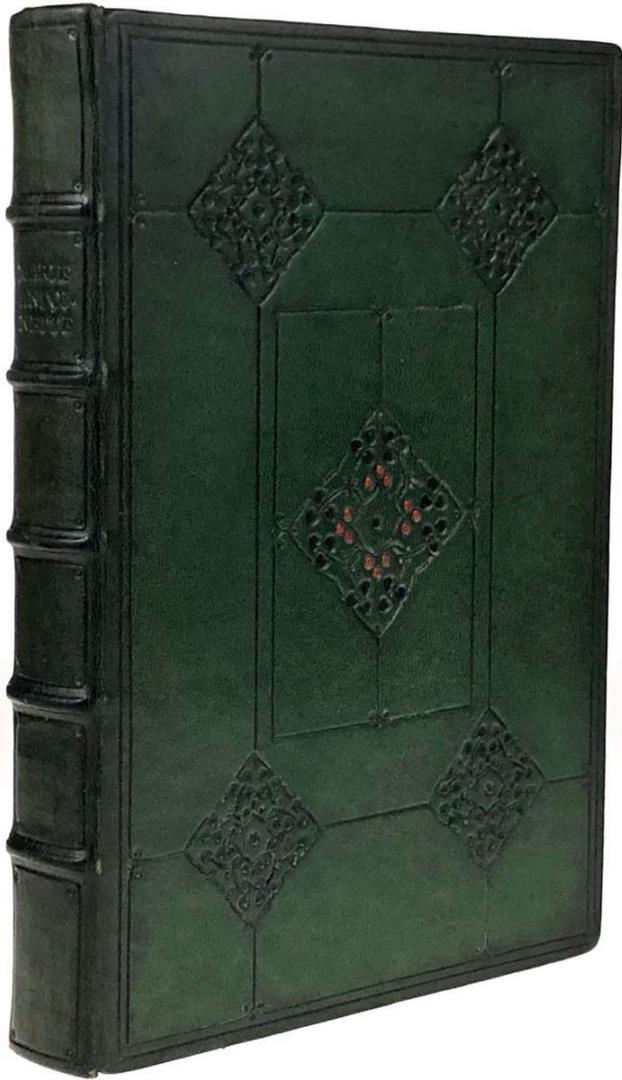
55. Cont- **[Binding, Fine- Durvand]** Dinet, E., Sliman Ben Ibrahim. **Mohammed Prophete D'Allah**

incorporating three red onlays and title in Arabic in center. Elaborate gilt dentelles with 5 fillet lines, watered green silk panels and flyleaf. Single gilt rule along the edges of the boards. Top edges finely gilt. Signed on the front lower dentelle, "Durvand Rel. [Relieure, or "binder"). The book is scarce and one of the finer illustrated books of this genre published in the 20th Century, 173pp. No. 622 form an edition of 800. Printed with lavish color plates in full color, 38 full-page colored plates with lettered tissue guards, many illuminated with gold. The illustrations are by E. Dinet and decorations by de Mohammed Racim. Very slight wear to joints. A fine copy of a binding one would expect to find with faults due to its size and weight, but this example is amazingly bright and fresh. Housed in a leather-edged French Marble paper slipcase. (#4508) \$4,250.00



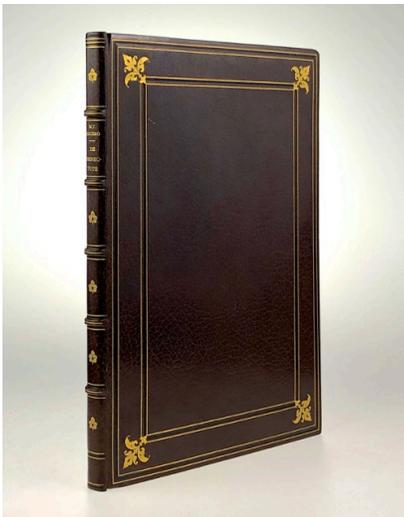
Stunning Gwladys Edwards, Guild of Women Binders Early Participant

56. **[Binding, Fine- Edwards, Gwladys]** Scott, Sir Walter. **The Lady of the Lake.** London: Service and Paton, 1898. A wonderful binding by Gwladys Edwards, who learned her craft at the Guild of Women Binders, and later set out on her own, producing a limited, but wonderful assortment of fine bindings until around 1916. Her bindings are scarce and sought after, and are characteristically signed with her small printed label, which appears in this volume on the verso of the front free fly: "This book was bound & tooled by Gwladys Edwards." Bound in full green rich morocco with rectilinear gilt borders forming four squares on each corner, each with all-over stippling starburst pattern and each with a central floral design onlay of red petals outlined in gilt, and four light orange circular onlays at the corners, four additional rectangles are patterned with clumps of triangular shaped dots, the design repeated on both covers. A total of 56 separate onlays. Spine five raised bands, and five compartments framed in gilt, the second one unframed with gilt title. Double gilt ruled dentelles with four gilt dot patters at the outer corners, marbled doublures and free fly leaves. An exquisite and scarce Edwards binding, rarely found. Near fine, spine slightly sunned, corners of spine and boards slightly bumped, some foxing to prelims & title page. (#4552) \$3,750.00



57. [**Binding, Fine- Edwards, Gwladys**] Bound and Tooled by Gwladys Edwards] Nolhac, Pierre de. **Marie Antoinette**. London: Arthur Humphreys, 1905. A most scarce binding by Gwladys Edwards, who learned her craft at the Guild of Women Binders, and later set out on her own, producing a limited, but wonderful assortment of fine bindings until around 1916. Her bindings are characteristically signed with her small printed label, which appears in this volume on the verso of the front free fly: "This book was bound & tooled by Gwladys Edward." Bound in dark green morocco with the front cover tooled in blind with fillets and linked to four ornaments of blind heart-shaped leaves & stems. The inner panel of the front cover consists of a centerpiece of heart-shaped leaves & stems, attractively inlaid with twelve red berries. The back is tooled in blind with fillets & roundlets, creating an inner panel. The spine is divided into six compartments, blind lettered in the second, the others with blind fillets and roundlets in the corners, and the dentelles, with three fillet border and three blind dots located in each corner. Edges stained green. Front fly small nick, small folding marks, one single small browntoning spot, otherwise a near fine copy, the binding wonderfully preserved, and certainly a scarce example of Gwladys Edwards' binding, rarely coming up for public sale. (#4538) \$2,500.00

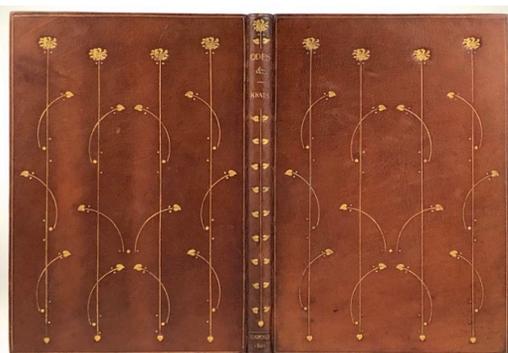
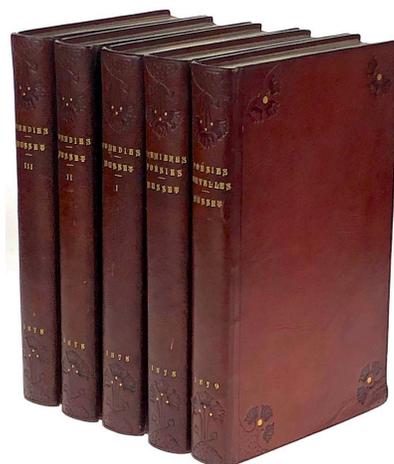
Bound by Gruel



58. [**Binding, Fine- Gruel, Léon**] Cicero, Marcus Tullius. **De Senectute**. Norwood, Mass.: Privately printed by the Plimpton Press, 1931. First edition. Tall 4to. Superbly bound by master French binder, Léon Gruel, (1841-1923), famous for retrospective style bindings in full rich burgundy crushed morocco. This impressive binding has concentric gold gilt ruling in frames with striking corner florets, designed with azured corner tools, gilt spine with five raised bands bearing a single gilt rule and five compartments each with gilt florets and double ruling. Single rule at edges of morocco boards, TEG. Wide dentelles with striking five concentric lines, four of which are gold, and one is brown. Large silk full doublure and flyleaf. Signed in gilt pallet, "GRUEL," at bottom of front dentelle. A magnificent presentation binding by Gruel, in very fine condition. (#4505) \$3,250.00

Six Bound by Guild of Women Binders and Hampstead Bindery

59. **[Binding, Fine- Guild of Women Binders, Scarce Five Volume Matching Set]** Musset, Alfred de. **Comédies et Proverbes [3 vols.]. Premières Poésies [1 vol.]. Poésies Nouvelle [1 vol.].** Paris: Charpentier, 1878. 12mo. Fabulous and scarce set of five volumes by Musset, bound by the Guild of Women Binders, in deep brown morocco with tooling in blind with subtle gilt accents, and with covers featuring a stippled flower design at each corner in blind punctuated with a single gilt “nailhead. Spine lettered in gilt with title and author, as well as flowers and heart design in blind with three gilt dots. Dentelles tooled with gilt hearts at corners. Each volume signed by the Guild in their characteristic gilt pallet on front dentelle: “Guild of Women Binders.” Marbled endpapers. Top edges gilt. Measures approx. 5” x 7.5.” Minimal edgewear, a few spots, a wonderfully preserved set, rarely seen in this manner. (#4536) \$2,750.00



60. **[Binding, Fine- Guild of Women Binders- Daniel Press]** Keats, John. **Odes, Sonnets & Lyrics of John Keats.** Oxford: Daniel, 1895. First edition thus. Superbly bound by the Guild of Women Binders (with their printed binder’s mark stamped on bottom of front free fly leaf) in full tan morocco with Art Nouveau long-stem stylized flower design on both covers, spine attractively and uniquely designed with gilt stamped long rule ending a heart and decorated on each side with leaves. At top is lettering and flower in bloom, “Oxford/1895,” at bottom. TEG. #223 of 250 Copies. Wrappers bound in. Wonderful binding on a Daniel Press. (#4529) \$2,250.00

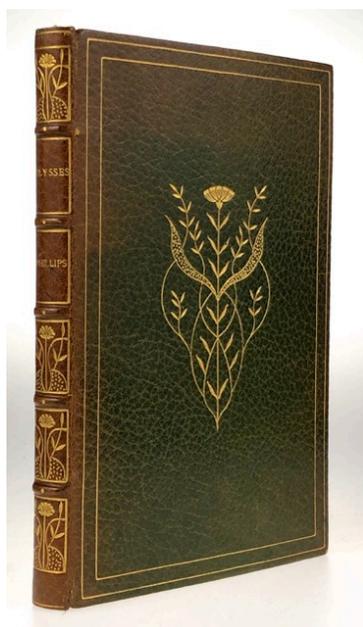
61. **[Binding, Fine- de Rheims, Florence, Guild of Women Binders] Picturesque Westminster. Being a collection of sketches illustrating historic landmarks and places of interest in the ancient city of Westminster...** Large quarto. London: Carl Hentschel, 1902. Superbly bound in full brown Niger with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



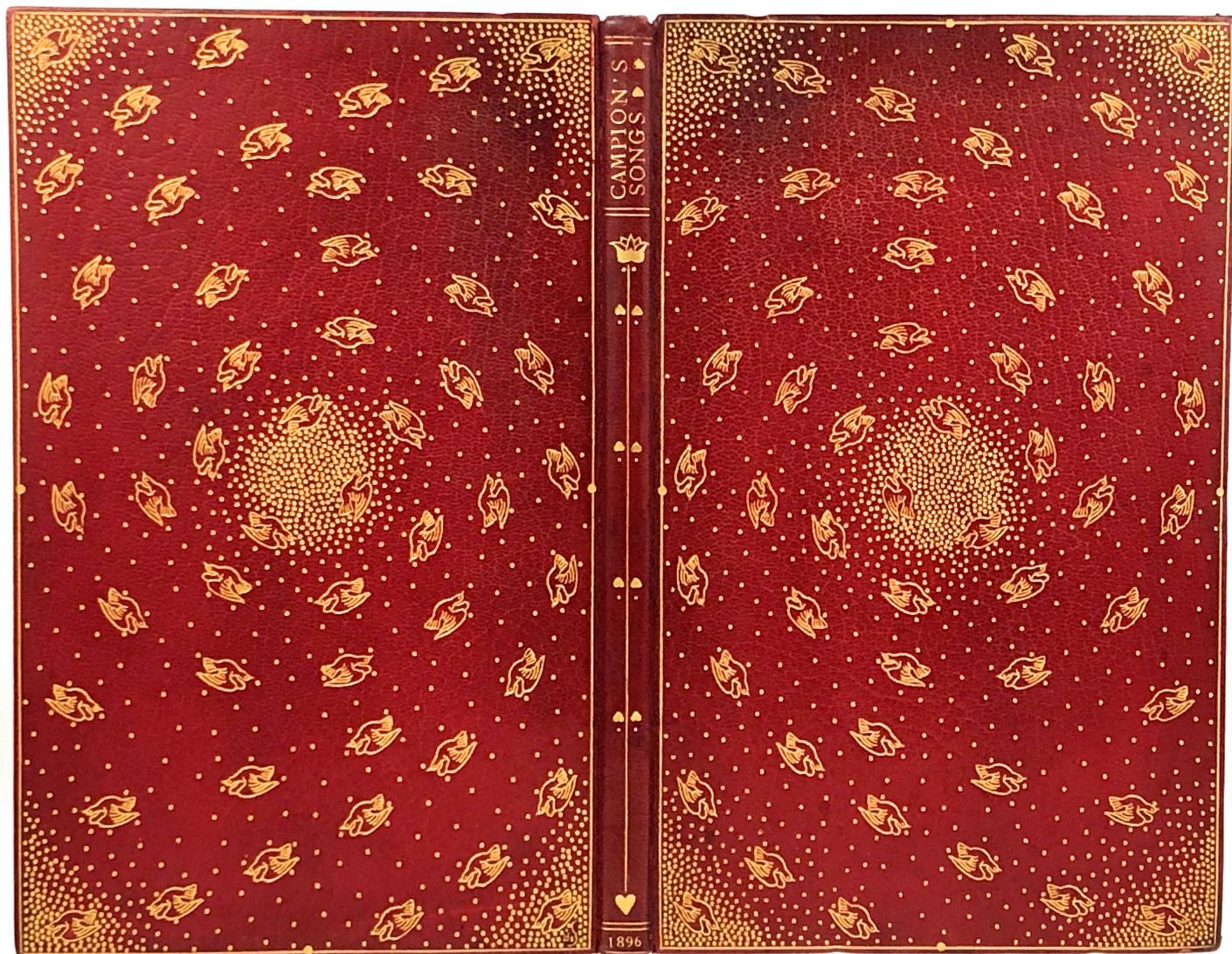


Fabulous Guild of Women Binders

62. **[Binding, Fine- Guild of Women Binders]** Dennis, John (ed.). **English Lyrics from Spenser to Milton**. London: George Bell and Sons, 1898. First edition. Superbly bound by the Guild of Women Binders in full dark green crushed morocco with 64 blossom morocco onlays in red and tan, each with 7 individual parts, on both covers, gilt spine. Full-size turquoise morocco doublures featuring exquisite all-over floral motif gilt pattern. Signed in gilt panel on front free fly, “Guild of Women Binders,” with heart on all four corners, front and rear endsheets. A wonderfully illustrated books with whole page and large text illustrations throughout by Robert Anning Bell. Limited Edition, #103 of 125 Copies Only, Printed on Japan Vellum. The inserted leaf that carries the binder’s signature has a gift inscription to “Clara C. Marsham-Townsend/ from her husband/ March 31. 1904,” and another one date 1935 gift below that. A wonderful Guild binding and book. The full morocco decorated doublures. Near fine. (#3395) \$2,750.00

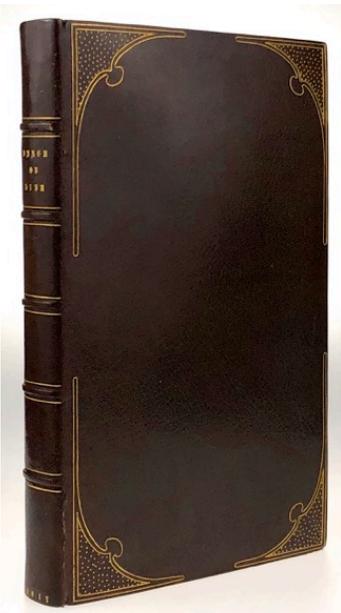


63. **[Binding, Fine- Knickerbocker Press]** Phillips, Stephen **Ulysses, A Drama in a Prologue & Three Acts**. NY & London: Macmillan Company, 1902. First edition. Attractively bound by the The Knickerbocker Press, at G.P. Putnam & Sons, with both credits given in pallets at front and rear dentelles, consisting of fine crushed olive green morocco with central Art Nouveau stylized stem, leaf and flower design, on both covers, two filet gilt concentric rules on borders each cover, and the spine with five raised bands, each with large gilt dot, and four panels with superb Nouveau style blossom/leaf motif, with gilt dots. An overall very pleasing binding, TEG. The book itself is quite scarce, this being copy #10 of only 100 Copies Printed, on Japan Vellum. Book is fine, with usual slight fading to upper covers and spine. (#4500) \$2,250.00



Gorgeous All-Over Gilt-Tooled Binding by Alfred de Sauty

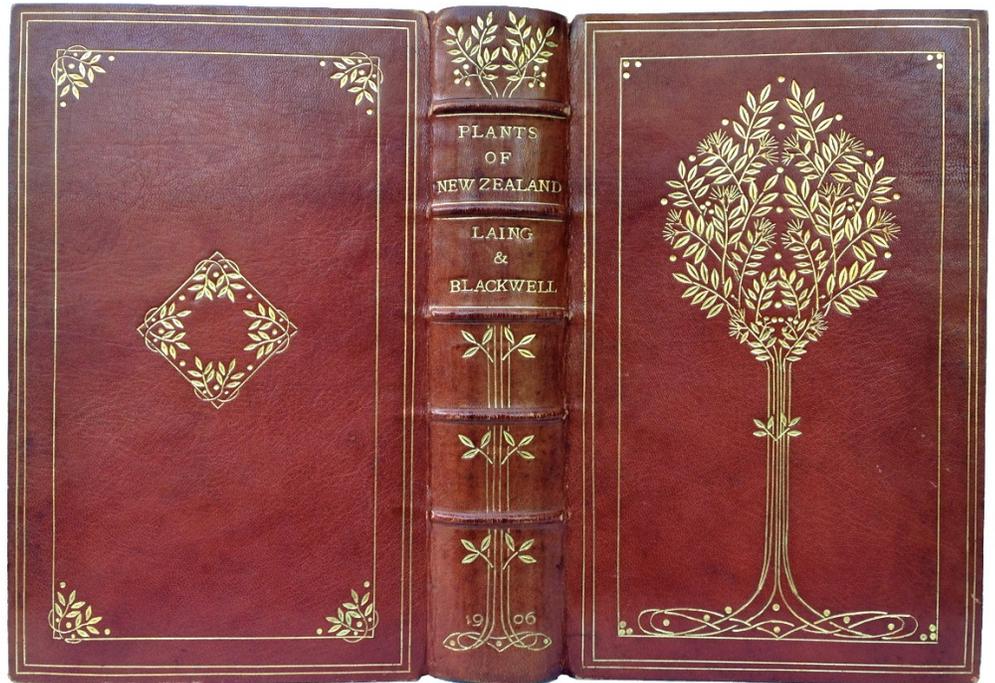
64. **[Binding, Fine- Hampstead Bindery, Alfred de Sauty]** **Campion, Thomas Fifty Songs.** London: Hacon & Ricketts, Vale Press, 1896. First edition. Exquisitely bound by the master bookbinder Alfred de Sauty (signed with his “de S” on the rear cover), at the Hampstead Bindery, featuring a unique and stunning all-over gilt design on both covers of a swirling vortex of doves accented with extensive stippling at the corners and in the middle of the cover, on full rich brick red morocco. Also signed in front dentelle, “The Hampstead Bindery,” in gilt pallet. Gilt title to spine along with a single rule accented with hearts and flower on both sides. The dentelles feature hearts and flowers in gilt, with watered silk endpapers. Side edges of morocco boards with single rule. Top edge gilt. An exceedingly attractive and scarce early Hampstead binding by its earliest and chief artisan, and rarely seen with both binding signatures. One of 210 copies printed on Arnold handmade paper at the Ballantyne Press. Title border and initials by Charles Ricketts, all of which have been hand-colored. Some wear and bumping to edges, small 1/2-3/4” crack to head of spine at front and back, bumping to corners, some discoloration and gilt loss to front upper turn-in. Overall, very good and tight. (#4535) \$4,250.00



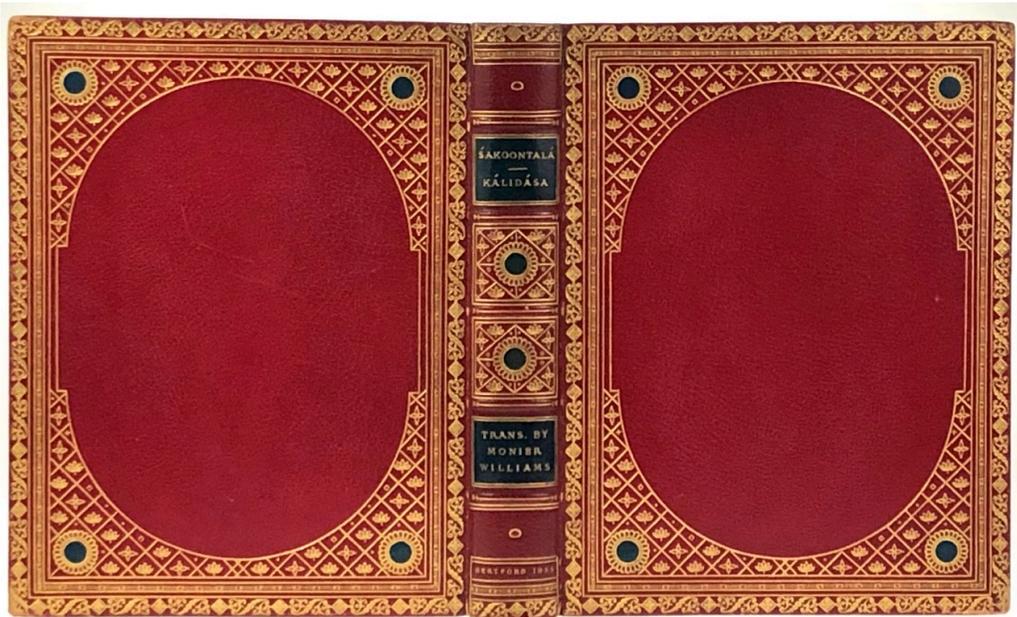
65. **[Binding, Fine- Hampstead Bindery]** Combe, William. **The Dance of Life, a Poem by the Author of ‘Doctor Syntax.** London: R. Ackermann, 1817. First edition. 4to. Bound in full dark crushed brown morocco by The Hampstead Bindery, with superb stippled corner gilt decorations to upper and lower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

Very Scarce and Excellent Eleanor Joachim Binding

66. **[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

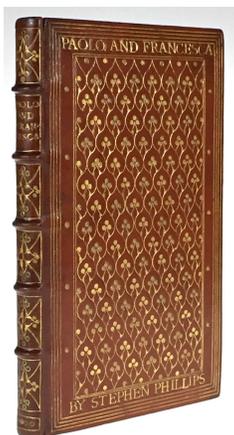
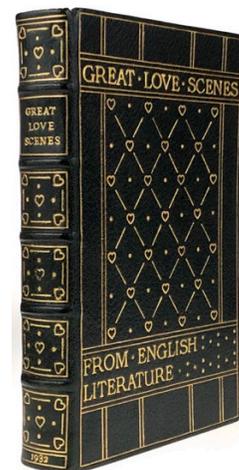


Fine Arts and Auckland’s Arts and Crafts Club. She also won silver medal and special prize at a prestigious Melbourne Exhibition. In a recent article by Margery Blackman, Joachim’s own personal workbook was described with designs for bindings on paper. The present binding design is pictured, and Blackman 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

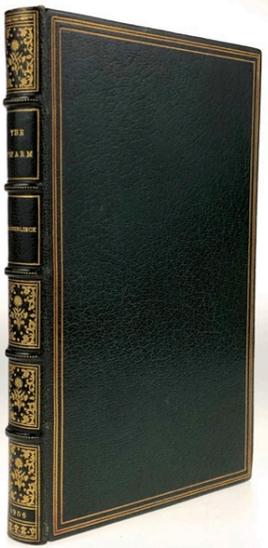


67. **[Binding, Fine- Leighton]** Williams, Monier (transl). **Sakoontala, or, the Lost Ring.** Hertford: Stephen Austin, 1855. First printing. Bound handsomely by John Leighton (signed Leighton, Brewer, Si, i.e. “Brewer Street) on verso of front fly, in full crimson morocco with rich gold tooling consisting of floral ornaments, navy morocco circular inlays on all four corners, on both covers, spine with similar design, tooling and inlays, gilt dentelles, marbled endsheets. The rare first edition of this classic, with pictorial title, text illustrations, ornaments and page borders in oriental style in colors and gold. Corners somewhat bumped, slight scratch on rear cover, near fine.. (#4504) \$2,250.00

68. **[Binding, Fine- Marland, F.A.]** Oliphant, Lancelot (chosen and edited by). **Great Love Scenes from English Literature.** London: Gregg Publishing Co., 1931. First edition. Attractively bound in Arts & Crafts style in full dark green morocco with elaborate and pleasing gilt stamped heart and diamond design on cover with rectilinear framing and lettering, similar gilt stamped decorated spine in five compartments, and dentelles with single hearts and double ruling on each of the four corners, very attractive marbled doublures and free fly leaves, signed on front dentelle, “F. A. Marland, Binder.” Color frontispiece by Herbert Cole. Fine condition. (#4531) \$1,750.00



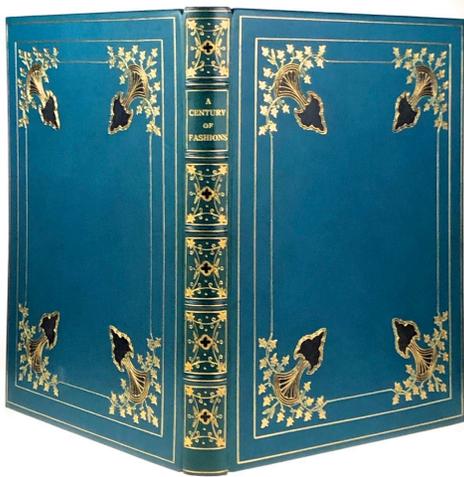
69. **[Binding, Fine- Marshall and Gedye]** Phillips, Stephen. **Paolo & Francesca.** London: John Lane, The Bodley Head, 1900. First edition thus. Superbly bound by Miss M. Marshall and Edith J. Gedye in full tan polished calf with all-over stylized gilt vine and blossom pattern surrounded by concentric rectangular gilt ruling and stippled solid spheres on both covers, five raised bands with gilt decorated panels on spine, wide gilt dentelles. Miss Marshall was a binder at 5 Bloomsbury Square where Sangorski and Sutcliffe had their first bindery in the early 1900’s and worked collaboratively with Edith J. Gedye early on in their careers. They exhibited their bindings in 1903 and 1906 at A&CES Exhibitions and were active selling their work through 1907 (see Tidcombe).. “M. & G., 1903,” in gilt on dentelle. Near fine. (#3396) \$2,500.00



Very Nice Binding by McDonald, with Full-Page Inscription by Maeterlinck

70. **[Binding, Fine- McDonald of New York, with Full Page Inscription by Maeterlinck]** Maeterlinck, Maurice. **The Swarm, From the Life of the Bee.** New York: Dodd, Mead and Company, 1906. First edition. An elegant and sumptuous full green crushed levant binding by McDonald, signed in gilt pallet at rear dentelle, “Bound by MacDonald,” consisting of triple fillet gold framing, and the spine very ornately detailed in four compartments with title and author in the author two. Ornate gilt dentelles, attractive marbled endsheet. TEG. Very fine example of James McDonald’s work, the fine Scottish bookbinder who came to the US and set up shop in NYC in 1880, very quickly becoming one of the preeminent bookbinders in America. WITH A FULL-PAGE INSCRIPTION BY MAETERLINCK in French on the verso of the frontispiece, and signed by Maeterlinck, in fountain pen. (#4501) \$2,250.00

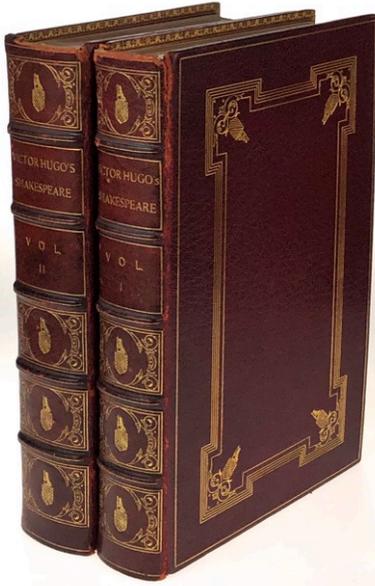
*Exceptional Collection of Fine Monastery Hill Bindery,
The Property of One Collector, Not in Public Circulation for Decades*



100 Fine Color Engravings, Chronologically Mounted, 1800-1899

71. **[Binding, Fine- Monastery Hill Bindery] A Century of Fashions (Manuscript and Extra-Illustrated Compendium of 100 Fine Color Engravings).** Folio size. A striking and very early 20th Century Monastery Hill Binding in wonderful turquoise blue fine crushed morocco with four superb large onlay design motifs at each corner, surrounded by intricate gilt ruling, and vine and leaf groupings, each connected through rectilinear gilt framing, repeated on both covers. Spine with five raised bands, each with gilt ruling and five compartments with elaborate gilt rectangular designs, each with central maroon blossom only. Single gilt ruling along each side edge of boards. Elaborate gilt-tooled wide dentelles with two sets of border designs, gorgeous watered silk blue moiré doublures and endsheets. Manuscript title page with calligraphic lettering and floret weaving, in black and light blue watercolor, highlighted in gold. A wonderful concept book, with each engraving mounted on its own page, in chronological order based on the publication issue of the engraving, and, in most cases, the date is printed text or caption credit of the engraving, so that the book proceeds from plate 1, for example, “Morning Dress for August, 1800,” onward 100 plates to the final, “The Delineator,” October, 1899. Very fine, with no signs of wear. House in the original silk blue folders, lined with smooth marbled paper, which neatly fits over the book, and together, the book and jacket fit into a matching custom slipcase with large black morocco spine, with five raised bands, gilt lettering in second compartment. (#4509) \$9,500.00

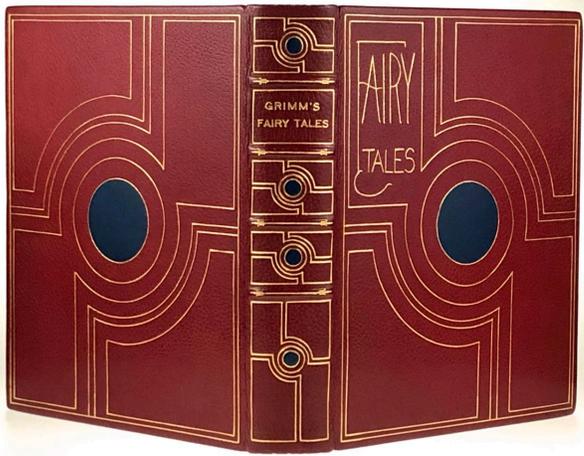
*Earliest of Monastery Hill, 1904, Produced by Ernst Hertzberg, Original Founder,
Produced for the 1904 Louisiana Purchase Exhibition in St. Louis*



72. **[Binding, Fine- Monastery Hill Binding- Very Early Example, Extra-Illustrated under the Direction of Edward Hertzberg, original Founder of the Firm]** Hugo, Victor. **William Shakespeare.** Chicago: A. C. McClurg & Co., 1887. Two Volumes: Expanded into Extra-Illustrated volumes (see below). Superbly bound by the Monastery Hill Bindery (unsigned, but documented, per below, and through descent provenance) in full maroon crushed morocco with rectilinear design motif, shields, stylized bird, etc. on both covers, wide inner dentelles with elaborate gilt ruling. The book has been personally assembled by Ernst Hertzberg, the original founder and principal first binder of the firm in 1902, of the Monastery Hill Binder. From “Exhibit of Bookbinding,” St. Louis, Ringer & Hertzberg, 1904, this important documentation explaining the incredible origination of this extra-illustrated volume: “This work was especially gotten up by Ernst Hertzberg for the Universal Exposition of 1904, etc.” Through descent through Hertzberg family and Monastery Hill Bindery.

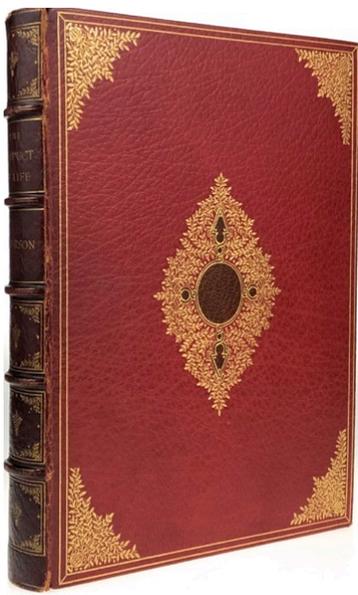
Extra-illustrated with “many Copper and Steel Plates, Etchings and Photogravures, extended into two volumes,” printed on title-page, which has been adapted by Hertzberg to contain additional information. As well, printed in red at bottom of title page: “This was especially gotten up for the Louisiana Purchase Exhibition, St. Louis, 1904, to show the Art of Bookbinding in America by Ernst Hertzberg, 110 Randolph St. Chicago. Spines slightly worn at margins, a nicely preserved set of important historical reference. (#4511) \$4,250.00

Bound by Joseph Zuffant, One of the Principal Binders for Monastery Hill

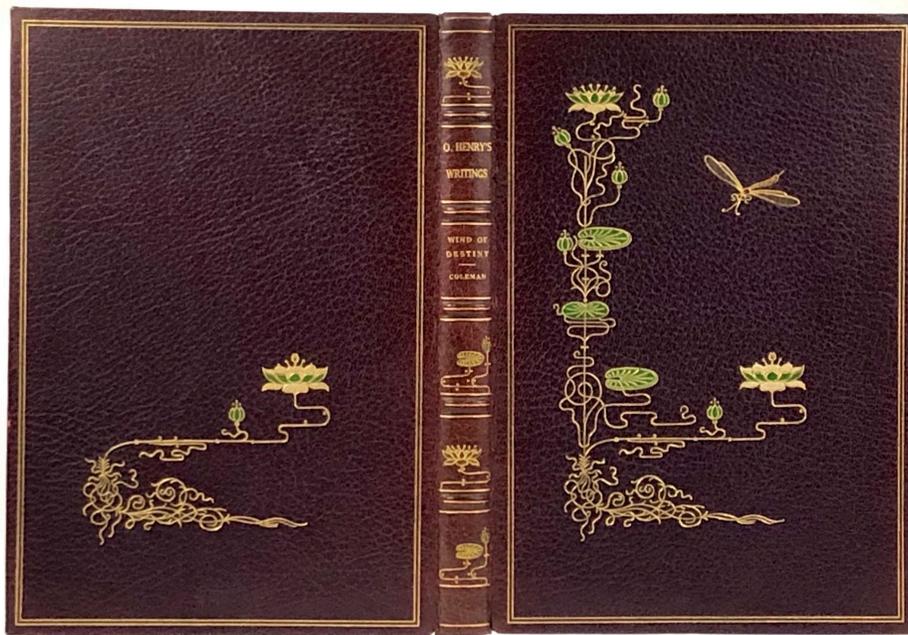


73. **[Binding, Fine- Zuffant, Joseph for the Monastery Hill Bindery]** Grimm Brothers **The Fairy Tales of the Brothers Grimm.** London: Constable & Co., 1909. First Thus. Large, thick quarto. Exquisitely bound by Joseph Zuffant, the most dedicated employee in Monastery Hill Bindery’s history, a prodigy of Jane Addams Hull-House who placed him as a book binder at Monastery Hill in 1925. Zuffant, termed a “world class bookbinder,” by Monastery Hill, personally bound books for the likes of Bruce Rogers, Charles Deering, Marshall Field, Carl Sandburg, and Frank Lloyd Wright. Bound in full maroon crushed morocco with innovative cover stamped in rectangular and circular gilt stamped ruled design, including lettering and a central onlaid circular black central design element nearly two inches in

diameter, on both covers. Spine with raised bands and carrying through with the same design elements in gilt line as well as four smaller central black circles, side edges of boards with gilt stamped ruling and top and bottom of spine with cross-hatching gilt design motif. Stunning crimson silk mauve doublures and pastedowns. Signed in front, “Monastery Hill-Chicago” on the dentelle, and “Zuffant,” on the rear dentelle. This very binding is pictured opposite page 58 in Edward Hertzberg’s work, “Forty-four Years as a Bookbinder,” published by Monastery Hill in 1922. Exquisitely illustrated, featuring 40 superb tipped-in full color plates with lettered tissue guards, black and white illustrations, all by Arthur Rackham. Bindings by Zuffant are quite scarce, and certainly this production among the finest to be found. Fine, without fault. (#4439) \$8,500.00

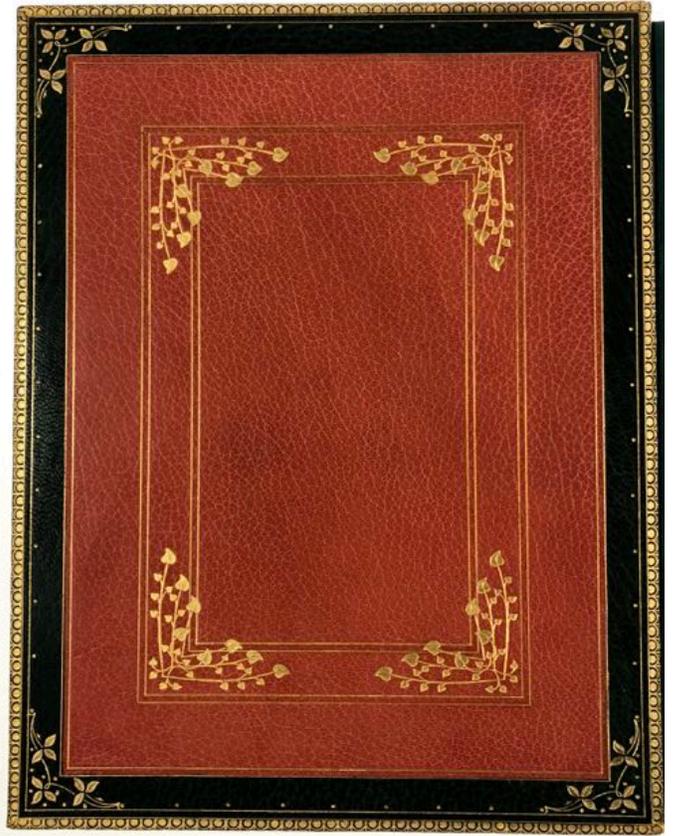
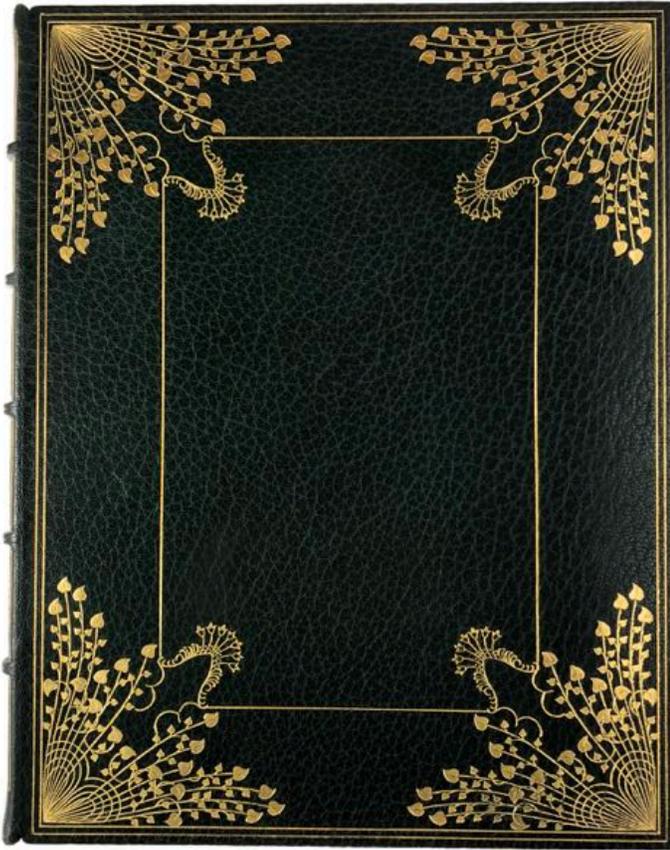


74. **[Binding, Fine- Monastery Bindery]** Emerson, Ralph Waldo. **The Conduct of Life.** New York: Scott Thaw Co., 1903. First edition thus. Superb and early Monastery Hill Binding, signed in rear dentelle in gilt pallet, "The Monastery Bindery," in full crimson crushed morocco with elaborate gilt clustered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



Stellar 12 Volumes Monastery Hill, Fine Onlaid Bindings

75. **[Binding, Fine- Monastery Hill Bindery, Works of O'Henry, 125 Copies]** **The Complete Works of O'Henry. Manuscript Edition.** New York: Doubleday, Page and Company, 1912. 12 Volumes. Magnificently bound by Monastery Hill Bindery (not signed) in full crushed maroon morocco, both covers elegantly tooled in flowing vine pattern terminally onlaid with stylized flower and petal designs in green and beige morocco, chiefly on front cover, but each back cover with similar, though less detailed design. As well, large mosquito with onlaid olive green wings, spines with six compartments, four of which containing similar onlaid floral designs, wide dentelles with superb gilt designs on each four corners, with additional green blossoms, silk watered moiré doublures and endsheets. This is the so-called "Manuscript Edition," originally 12 volumes. This set contains 10 volumes, but expanded to 12, in this Monastery Hill binding, with the addition of the O'Henry Bibliography and The Wind of Destiny (both 1916). This set does not contain the manuscript. A prodigious effort by Monastery Hill, probably executed circa 1916, and to our knowledge, one of the few sets of this size with their bindings. Overall very good condition, with some volumes showing wear at the joints along the spine, some browntoning internally on the acidic paper used for this edition. A rare offering indeed. (#4553) \$5,500.00



Stunning Monastery Hill Binding

76. **[Binding, Fine- Monastery Hill Bindery]** Uzanne, Octave. **The French Bookbinders of the Eighteenth Century.** Chicago: Caxton Club, 1904. First edition thus. Large quarto. A superlative binding by Monastery Hill, signed in gilt by Monastery Hill Bindery. 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 of front and back covers, 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 probably dates 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 fine binding collection of note. (#4348) \$6,500.00

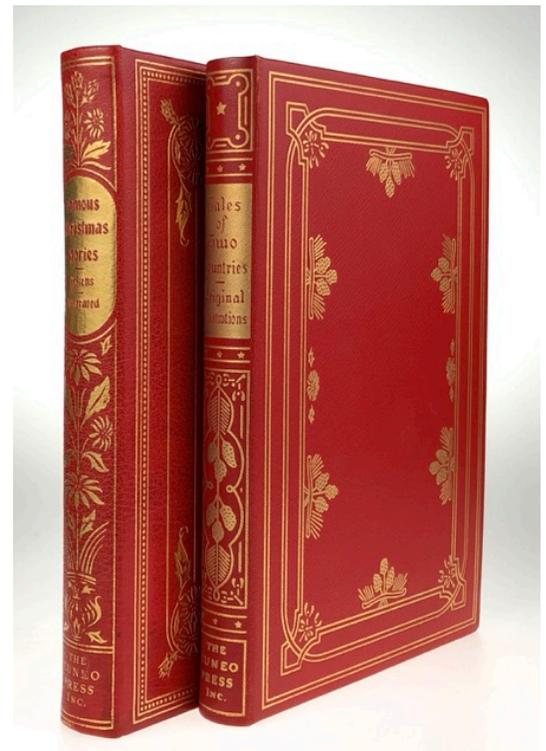
Superb and Scarce Signed Mounteney Binding

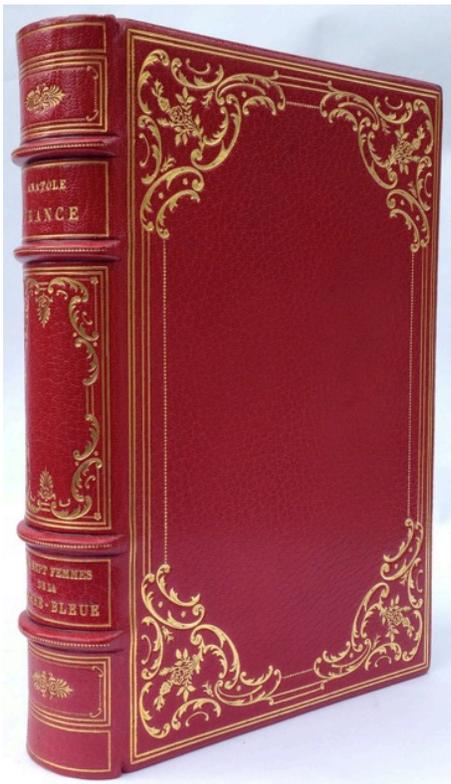


77. **[Binding, Fine- Mounteney, Leonard]** Kelley, William Valentine **The Open Fire and Other Essays.** New York & Cincinnati: The Abingdon Press, 1922. First edition. Exquisite full deep red elaborately gilt, by Leonard Mounteney, renowned finisher for the prestigious Rivière Bindery who apprenticed at the bindery of G. & J. Abbott in Nottingham and studied ornamental design at the Battersea Polytechnic. He worked as an exhibition finisher for Rivière before emigrating to Chicago, where he worked with Alfred de Sauty at the R. R. Donnelley bindery. Bound in rich crimson pigskin with front and back covers similarly gilt with elaborate wide corner tools connected with straight fillet line on the innermost border. The front cover displays a large hand-tooled log fire with dancing flames conceived with various gouge tools and segments. Full gilt spine with five raised bands containing gilt dots at their apex, and four decorative gilt panels. Attractive wide dentelles with five

fillet rolls and corners, stunning scarlet silk moiré panels and flyleaf. The binding is signed on the lower dentelle of front cover, "Mounteney, Binder." Top edges gilt with fine goffered design consisting of swirling border line and central blossoms. In a matching morocco grained cloth (thumb-notched) slipcase. Fine. Mounteney signed bindings are quite rare, and this a special example. (#4497) \$2,850.00

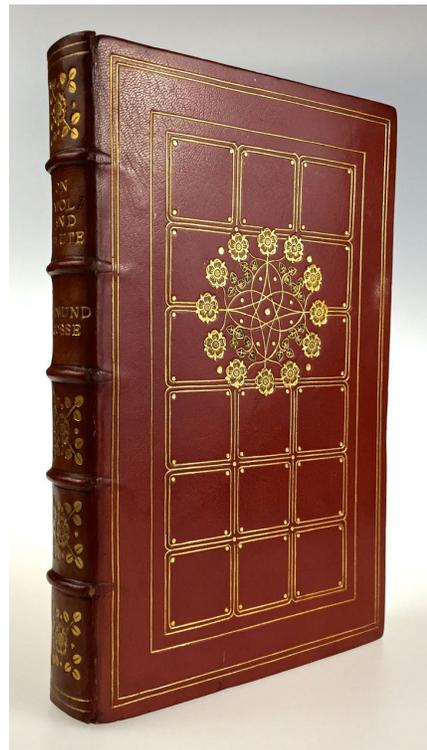
78. **[Binding, Fine- Mounteney, Leonard]** Trollope, Irving, Goldsmith. **A Collection of Tales of Two Countries [together with] Similarly Bound Book, Famous Christmas Stories, All Pages Blank, A Sample Book for the Binding.** Chicago: The Cuneo Press, 1948, 1955. Two finely bound books by Leonard Mounteney for two Cuneo Press books, one entitled, "Famous Christmas Stories," on the front cover, and produced ca. 1948, with all pages blank, a TRIAL OR SAMPLE BINDING for the other book, "Tales of Two Countries," 1955. Both bound in full crimson morocco with ornate gilt decorative designs on both covers, similar on spines. Unsigned, with Mounteney's characteristic ornate gilt dentelle work, and provenance through descendants of the firm; fine red silk moiré pastedowns and free fly sheets. Both Examples are in very fine condition. Scarce thus. (#4499) \$1,850.00



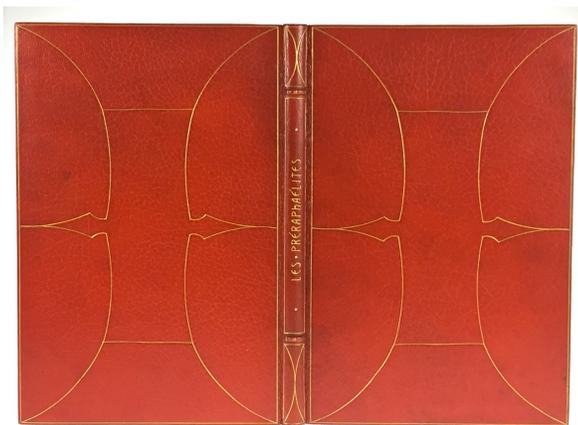


Finely Bound by Myriam (Marie de Jouvencel)

79. **[Binding, Fine- Myriam] Les Sept Femmes de la Barbe-Blueu (Seven Wives of Bluebeard and Other Fairy Tles).** Paris: Librairie des Amateurs, 1921. First edition. Thick 4to. 10" x 7" Superbly bound by Myriam (Marie de Jouvencel) for Mabilde in full red levant richly grained morocco with deeply impressed gilt strapwork, vine and flower pattern with concentric ruling and stippling on both covers, spine with four prominent bands two nearer top and two nearer bottom leaving five panels, the central of which carries over cover motif. Exquisite full gray morocco doublures with four concentric gilt rules and one stippled rule, silk endsheets backed by marbled paper. Edges of boards with gilt ruled line. All edges gilt. No. 50 of a special limited edition of only 100 copies on Japan Vellum with 5 different states of each illustration by G. A. Mossa in full color, tint and line. This binding is in in exceedingly fine condition, pristine. A monumental binding from the Mabilde Bindery who also did work for Paul Bonet, this being a book bound for them by Mare de Jouvencel. Housed in a superb handmade half morocco (matching book) chemise and leather edged slipcase, both with marbled paper in matching colors. (#1977) \$2,750.00



80. **[Binding, Fine- Power, Anastasia] Gosse, Edmund. On Viol and Flute.** London: C. Whittingham and Co. at the Chiswick Press for Kegan Paul, Trench, Trubner & Co., 1890. First printing. Gorgeous Arts and Crafts full reddish-brown morocco by Anastasia Power with her initials signed in monogram on rear turn in, "AP" (interlocking). Covers magnificently gilt-tooled with elaborate double-ruled square boxes (eighteen in total) with dots in the corners and a circular arrangement of 12 roses on green onlays/ interlocking stems on front cover. The rear cover has the same square patterning, but no central rose design. Spine with six panels, five of which are attractively stamped in gilt floral and leaf motif. No. 44 of 50 Copies Only on Large Paper, signed by the printer. Though a pencil annotation on the front fly indicates that the binding is by Alice Pattinson as evidenced by a pencil inscription on the verso of the front free endleaf which reads, "Spring Gardens Gal[lery]. Panton Club. July 1925. Mrs Loosely. Book + binding A. P." Annie Power was trained by Douglas Cockerell and worked with Sylvia Stebbing and then joined C. R. Ashbee's Guild of Handicraft c. 1902 where she produced fine bindings until 1905 or thereabouts. A stunning period binding full of the Arts & Crafts flavor of the early 20th Century. (#2573) \$2,750.00



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

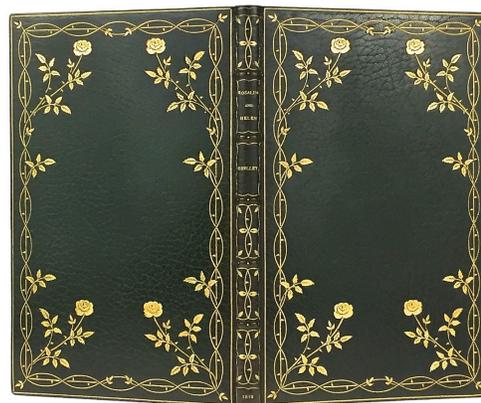
82. **[Binding, Fine- Preston, Emily]** Steele, Robert (ed.) [Chatterton, Thomas]. **Rowley Poems of Thomas Chatterton.** London: Hacon & Ricketts, The Vale Press, 1898. First edition thus. Two volumes. Superbly bound [in 1900] by Emily Preston, noted student



of Cobden-Sanderson (and one of the founders of the Guild of Bookworkers) in full dark blue crushed morocco with gilt vine and leaf pattern and all-over dot pattern on both covers, spine and inner dentelles; both volumes signed in rear dentelle: "19 EP 00." The M.C.D. Borden Copy, famed collector of fine bindings, with Borden bookplate in both copies. 210 copies, decorations

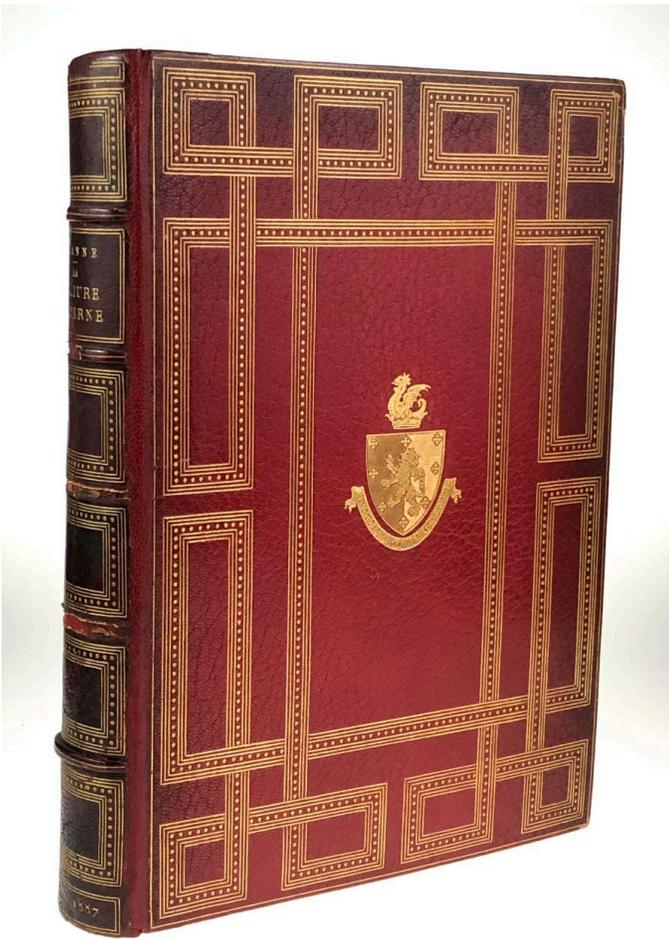
throughout by Charles Ricketts. A very early binding by this exemplary American woman binder who was one of the first American women binders studying and learning the art of bookbinding under Cobden-Sanderson. Her New York bindery was located in New York City, and the important Guild of Bookworkers was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

Four Finely Bound by Rivière & Son



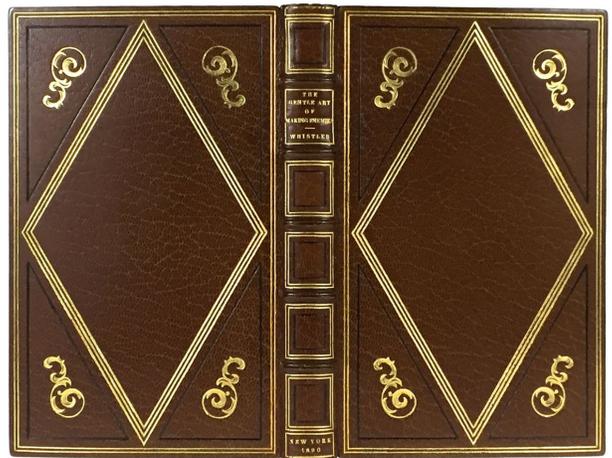
83. **[Binding, Fine- Rivière & Son]** Shelley, Percy Bysshe. **Rosalind and Helen. A modern Ecologue; with Other Poems.** London: C. and J. Ollier, 1819. First edition. 8vo. Exquisitely bound by Rivière & Son in full green morocco with bold gilt decorated leafy sprays and roses in attractive, flowing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

84. **[Binding, Fine- Rivière & Son]** Quiller-Couch, Arthur **Oxford Book of Verse.** Oxford: Clarendon Press, 1912. 12mo. A superb boldly gilt-blocked blue morocco binding by Rivière featuring magnificent full morocco doublures, front and back. Doublures consist of entire front and rear panels with red crushed morocco inlay (with 1/4" outside cover morocco in blue as border) and elaborate gilt-tooled geometric and floral designs, silk endsheets. Slight wear along margins of spine, else fine. (#2128) \$2,500.00



85. [Binding, Fine- Rivière & Son, after Chambolle-Duru] Uzanne, Octave. **La Reliure Moderne Artistique et Fantaisiste**. Paris: Edouard Rouveyre, 1887. First edition. Large 4to. A stunning Rivière binding, bound in full rich red morocco with elaborate geometric gilt linear design motif with dots, on both covers and spine, cover with decorative seal, thick dentelles with similar gilt motif, wonderful blue batik decorative doublure and free fly textile over paper. The binding design is taken from an example by Chambolle-Duru, which appears in the book on page 93. Certainly a unique Rivière binding, and the book itself is quite rare and an important compendium and record of bookbindings, dozens in photogravure, tissue guarded. While the covers remain bright and well-preserved, the spine has been rebaked with the original pieces applied between the raised bands. Even with this fault, a wonderful and historically significant binding. (#4498) \$2,500.00

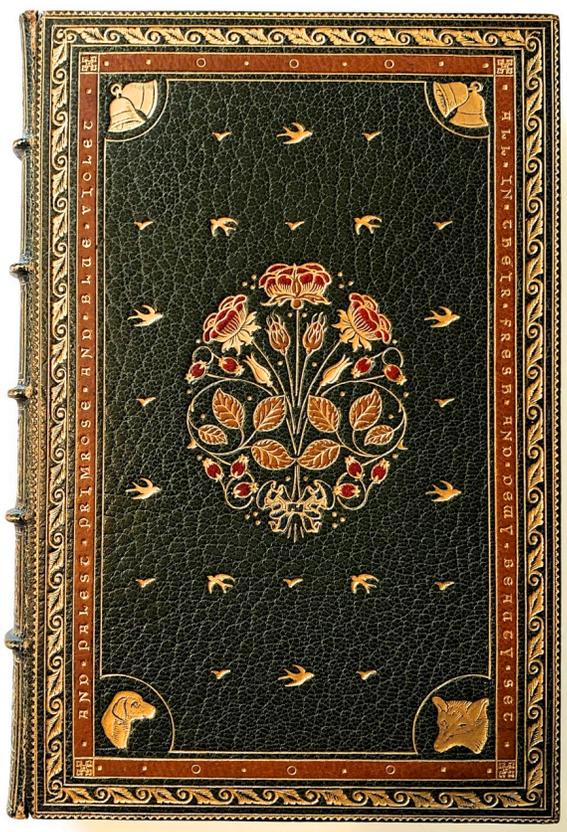
86. [Binding, Fine- Rivière & Son] Gaultier, Bon [Editor] William Edmondstoune Aytoun and Sir Theodore Martin. **The Book of Ballads**. London: Wm. S. Orr and Company, 1845. First edition. 12mo. Superbly and finely bound by Rivière in green morocco (faded to light brown as usual), with all-over gilt 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 Rivière binding. (#3525) \$2,750.00



Bound by Rowfant Bindery, Finished by Gaston Pilon

87. [Binding, Fine- Rowfant Bindery, Finished by Gaston Pilon] [Whistler, James McNeil] Ford, Sheridan (ed.). **Gentle Art of Making Enemies**. New York: Frederick A. Stokes Company, 1890. First edition. This is an important 1890 pirated Whistler first edition (without his name on title page) of the "Gentle Art of Making Enemies," by James McNeil Whistler, edited by Sheridan Ford. Bound in a sumptuous Rowfant Bindery binding (pictured in, "Bound to be the Best, The Club Bindery," by Tom Boss #48) in full deep brown crushed levant morocco with delicate and pleasing gilt ornaments on all four corners, a diamond center spaced by three triple gilt fillets, and four triangles with black fillet borders, gilt compartments on spine, gilt dentelles

Continued- [Binding, Fine- Rowfant Bindery and marbled endsheet. With the gilt Rowfant Bindery emblem of a dog holding a torch on front pastedown, and the “Rowfant Bindery” gilt pallet on front dentelle. The rear dentelle is stamped, “Gaston Pilon Finisher. Willis Vickery’s (Rowfant Club and Bindery head) own copy, with his gilt bookplate on front pastedown. Cross-hatches to top and bottom of spine, double gilt fillet outside edges to morocco boards. Original wrappers bound in. AEG. The book alone is highly sought after and very rare, but especially alluring in this stellar binding. In original marbled slipcase with matching brown levant edge border. Book is fine. (#4251) \$3,250.00



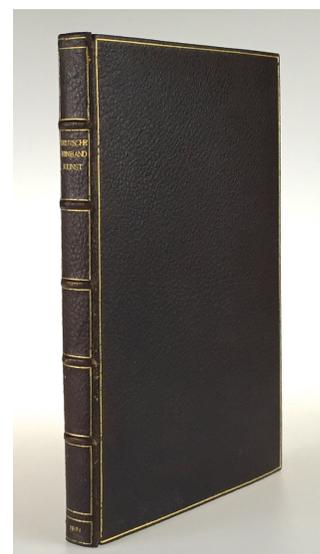
Stunning Sangorski and Sutcliffe

88. **[Binding, Fine- 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 fillet ruled lines and stippling, 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

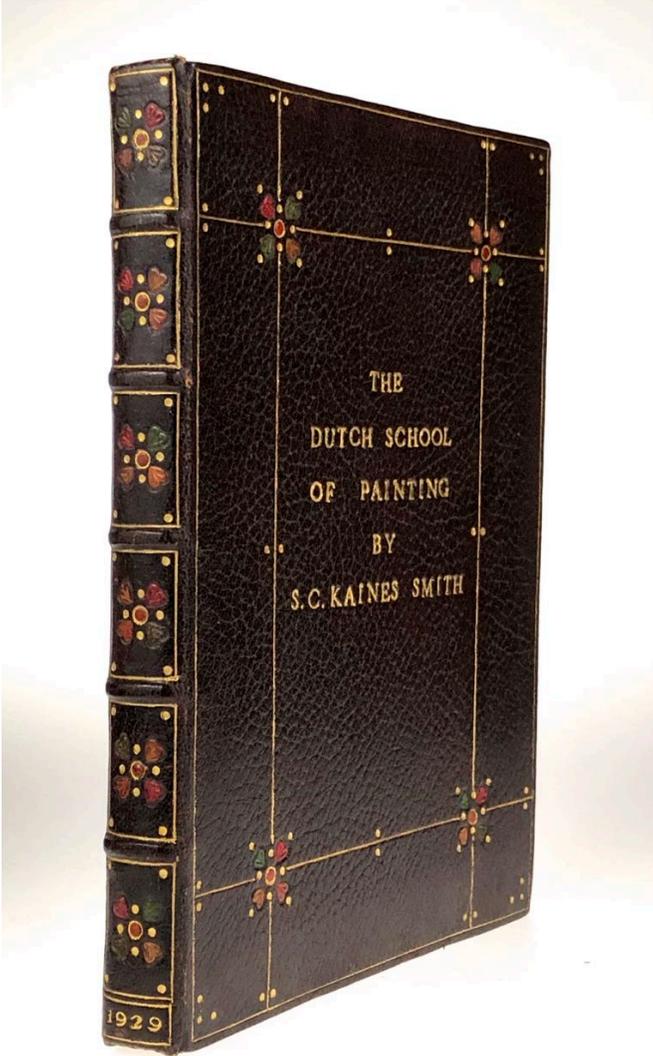
Bound by Frieda Thiersch, McLeish Student

89. **[Binding, Fine- Thiersch, Frieda; with ALS]** Collin, Ernst (ed.) & Jakob-krause-Bunnd. **Deutsche Einbandkunst.** Berlin: [Kunstdruckerei Gebr. Feyl], 1921. First edition. 4to. Bound in full crushed brown morocco by Frieda Thiersch, best known as Adolf Hitler’s personal bookbinder, an artisan of note who first studied with Charles McLeish of the Doves Bindery. An austere, early and expertly crafted binding typical of work, with gilt ruled borders on cover and spine and dentelles, signed in rear dentelle: “Frieda Thiersch.” ONE OF ONLY 20 COPIES, originally issued unbound. This copy specially bound for Paul Hirsch, unrivaled collector of music manuscripts and printed books. Laid in is original ALS by Frieda Thiersch to Paul Hirsch, dated 28 May, 1922, proving that the binding is one of her earliest as an independent book binder. Letterhead gives her “studio” address in her former



Continued- **[Binding, Fine- Thiersch, Frieda]**

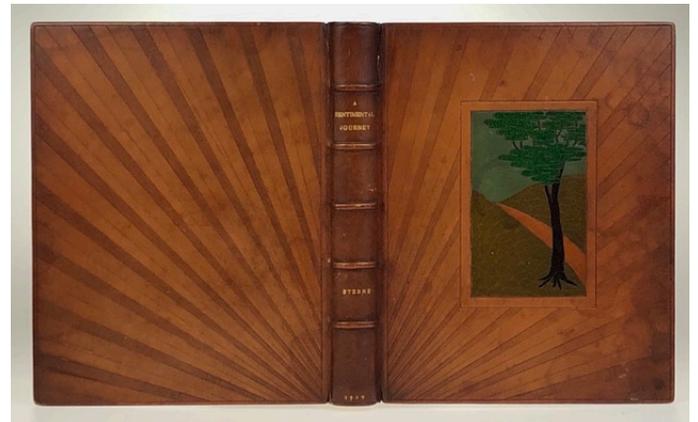
family home in Munich, subsequently bought by Willy Wiegand, co-founder of the Bremer Presse; Thiersch the manager of the bindery and was the designer of all Bremer Presse bookbindings. Amazingly, housed in original slipcase which has brown morocco outside edge matching the book. Fine. (#2928) \$3,250.00



Bound by Ethel Taunton, Student of Douglas Cockerell

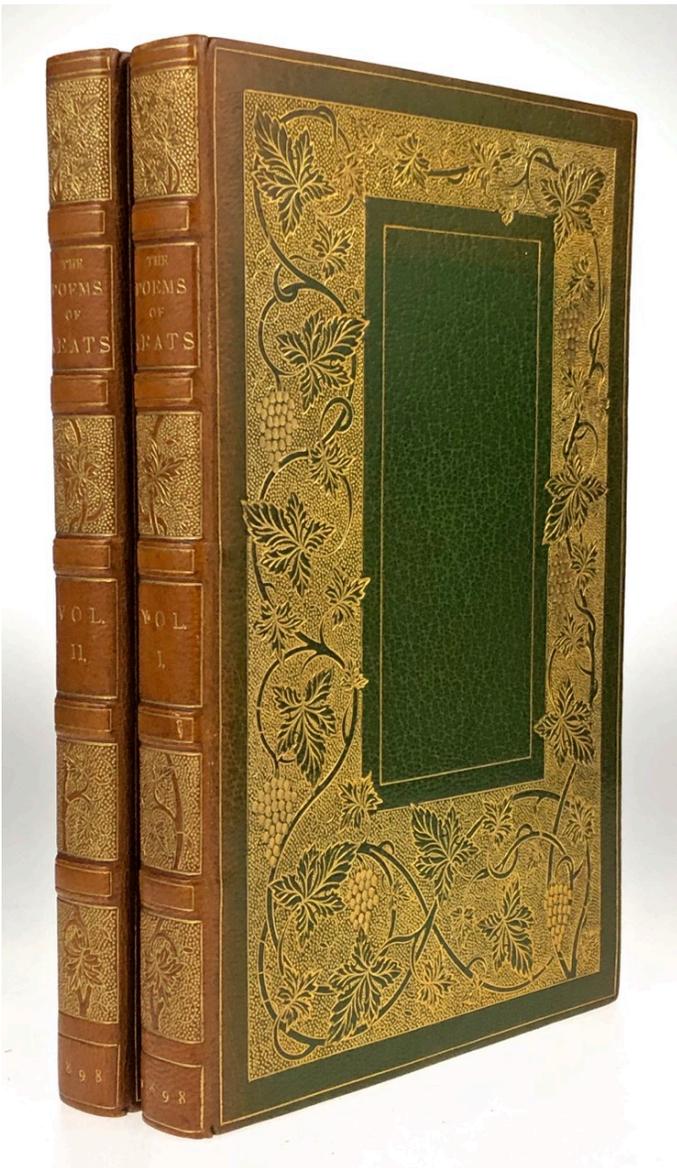
90. **[Binding, Fine- Taunton, Ethel, Student of Douglas Cockerell]** Smith, S.C. Kaines. **The Dutch School of Painting.** London: The Medici Society, 1929. First edition. A fabulous Arts & Crafts binding by Ethel Taunton, a pupil of Douglas Cockerell, in full dark brown crushed morocco with colorful inlaid hearts in clusters at four corners on both covers, and in all

six compartments of spine, a total of 56 inlaid pieces, highlighted by thick gilt-stamped dots and rectilinear geometric borders on both covers and spine, gilt dots on top and bottom of spine, gilt ruling on side edges of boards, wide dentelles with gilt ruling and marbled paper pastedown and free flies. With Taunton's personal gilt signature in rear lower dentelle, "E. Taunton. 1929." After learning her craft from Cockerell, Taunton worked for more than a year in Surrey in the very early 1900's, then returned to London to set up a bookbinding workshop in Kensington, working at first alone, then with Miss G. Wallbrand Evans, trained at the Guild of Women Binders workshop. The two worked on bindings together; it is not known if the present binding is the sole work of Taunton, or in collaboration with Evans. Taunton's bindings are extremely scarce. Very slight wear to joints, near fine. (#4480) \$2,500.00



Superb and Unusual Zaehnsdorf on Black Sun Press

91. **[Binding, Fine- Zaehnsdorf]** Tan Morocco **Inlaid] A Sentimental Journey Through France and Italy.** Paris: Black Sun Press, 1929. First edition. Beautifully bound in an unusual Zaehnsdorf full tan morocco binding consisting of a stunning linear starburst pattern emanating out from one corner on front and back covers, and with a central rectangular image of multi-colored inlaid leathers (green, red-brown, ochre and light blue) of a tree on a hillside with a road or path extending uphill. With delicate illustrations by Polia Chentoff throughout, printed in red and green. Near fine with unobtrusive oil marks on cover. (#4479) \$1,750.00



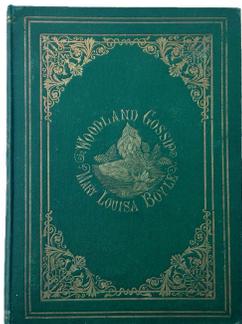
Stunning Two-Volume Zaehnsdorf Exhibition Binding

92. **[Binding, Fine- Zaehnsdorf, Stunning Two-Volume Arts & Crafts on Vale Press]** Keats, John. **The Poems of John Keats.** London: Hacon & Ricketts, The Vale Press, 1898. First edition. A stunning and masterfully ornate two-volume Exhibition binding by Zaehnsdorf in full green morocco consisting of all-over delicate gilt-stamped grape vine, stem, leaf design on front covers and spine, with nearly all of the negative space filled in with gilt dots. Left in the center of each volume, is a long rectangular space in the center, free of any gilt work, except for two file borders. Side edges with single gilt rule. Gorgeous green silk paste downs and matching free fly sheets, attractive gilt

flowing leaf design on dentelles. Signed by Zaehnsdorf in gilt pallet on front lower dentelle, with Zaehnsdorf Exhibition seal stamped into rear lower pastedown. One of the scarcer Vale Press titles, lavishly decorated with double-page illustrated title pages, decorative initials throughout, all by Charles Ricketts. A truly fine set with no signs of wear to hinges or corners, spines uniformly sunned, as nearly always seen with this shade and color of morocco leather for the period. (#4478) \$5,200.00

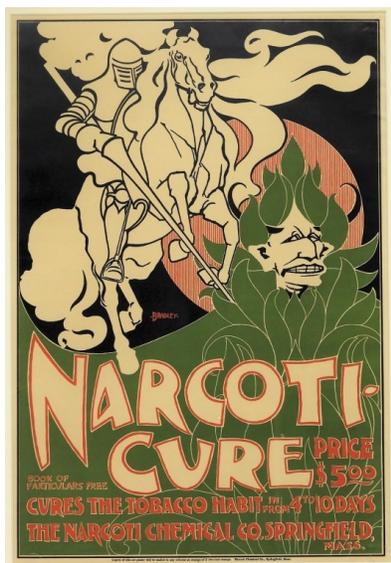


93. **[Bowles Imprint- 15 Copies, Hand-Illuminated] The Second Epistle of John.** Boston: J. M. Bowles, 1901. First edition. 12mo. Original Holland backed, gray paper-covered boards with lettering on both covers (title). ONLY 15 COPIES of this special edition printed on English Handmade paper (of a total of only 65 copies), illuminated in bright tempera watercolor by Janet Payne Bowles, wife of the publisher, and accomplished artist and metal smith. J. M Bowles founded the famous quarterly publication, "Modern Art" in 1893, recognized to be one of the first and most influential journals of art for that period. A beautiful production, 12 pages, five with printing: Full-page illuminated frontispiece, two decorative illumined initials, seven textual illumined flourishes, and one illumined tailpiece, all in bright opaque watercolor in many colors. Small stains front cover, near fine (#4541) \$625.00



94. **[Boyle, Mary Louisa & EVB- Association Copy]** Boyle, Mary Louisa **Woodland Gossip**. London: Thomas McLean, 1864. First edition. Original green cloth with superb gilt illustrated cover and spine. ASSOCIATION COPY: Inscribed on front pastedown, "Mrs.

E.V. Boyle from M.L.B., 1865." Thus, presented from the author to her cousin and famed illustrator Eleanor V. Boyle. Three of the photographic illustrations (of which there are six, mounted sepia) are of illustrations by Eleanor Vere Boyle. AEG. A near fine copy of an extremely scarce and important book, made even more alluring by the presentation inscription. (#2168) \$1,250.00



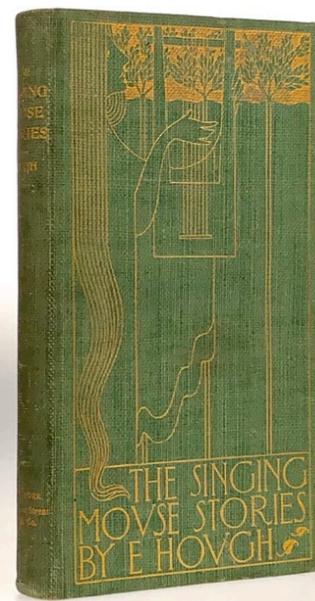
Remarkably Scarce Original Poster by Will Bradley

95. **[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. 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

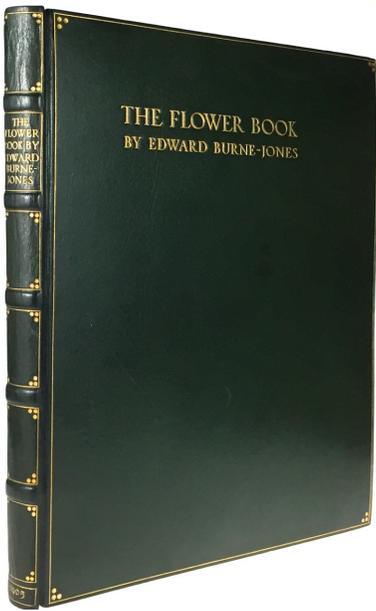
Wonderful Will Bradley Cover and Production, 1895

96. **[Bradley, Will-Hough's First Book: One of the Scarcest Will Bradley Covers]** Hough, Emerson. **The Singing Mouse Stories**. New York: Forest and Stream Pub. Co., 1895. First edition. Narrow 8vo, measuring 7 x 3 3/4 inches. One of the scarcest, and arguably one of the most alluring and vividly interpretive cover designs by Will Bradley, with a

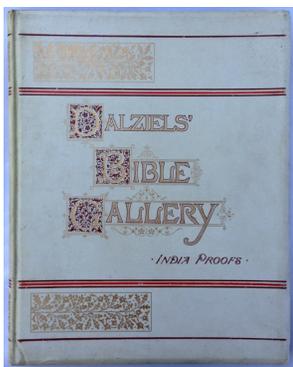


distinctively Nouveau and highly stylized gilt stamped design on both covers. The front cover shows the profile of a woman with long flowing hair playing a harp, with stylized trees on long trunks highlighted in the negative space behind her, consisting of gilt blocking (with reverse stippling), and on the rear cover, a delightfully playful mouse hovers over several bars of musical notation. The front cover was used in the following year in "Bradley: His Book," vol 1, no. 2, June, 1896. There is also one tailpiece in the text (among many other line drawings) by Will Bradley, depicting a mouse sitting atop a harp playing with his hands. A fine copy of a vanishingly scarce Bradley cover, and an entirely evocative design. (#4517) \$1,500.00

Burne-Jones Masterpiece, in Original Box, In Fine Condition



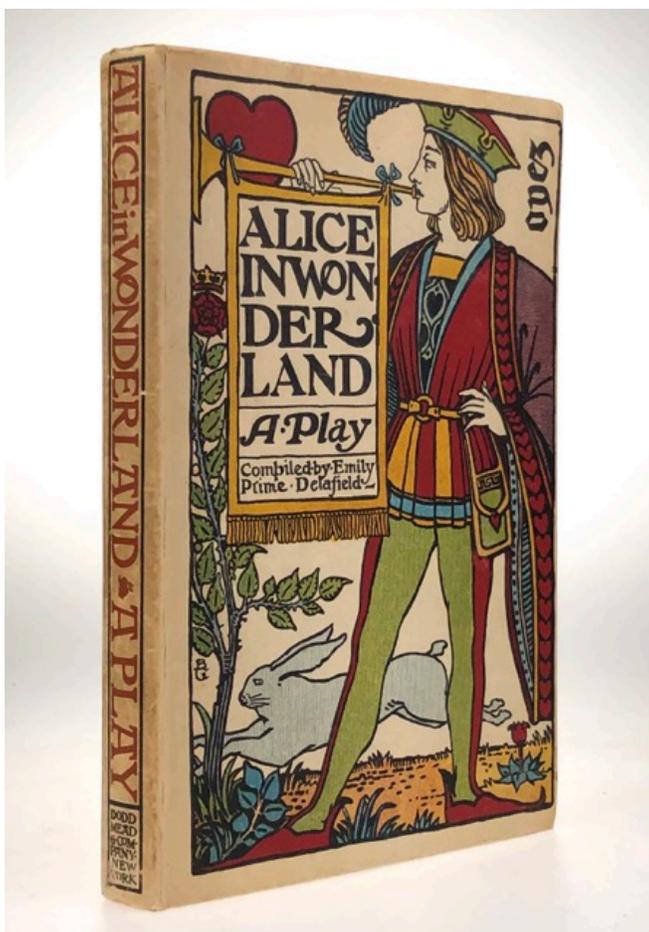
97. **[Burne-Jones, Edward] The Flower Book. Reproductions of Thirty-Eight Watercolour Designs by Edward Burne-Jones.** London: Henry Piazza et Cie, for the Fine Art Society, 1905. First edition. 4to. Original full dark green morocco binding by W. H. Smith Bindery, under the direction of Douglas Cockerell, gilt lettering on cover and spine, raised bands, gilt borders. IN THE ORIGINAL PUBLISHER'S DARK GREEN CLOTH-COVERED DROP-SIDE WOODEN BOX WITH METAL CLASP, CREAM VELVET INTERIOR. 38 exquisite and celebrated colored plates (roundels) by Edward Burne-Jones. Text and captions in red and green. Limited Edition, this Copy #94 (written in manuscript and signed by the publisher). One of only 300 copies printed. Produced by Piazza, the esteemed publisher of the famed "L'Estampe Moderne." Burne-Jones' memorable images for this book were painted at a seaside home in Rottingdean, Sussex which had wonderful and expansive gardens. Based on Arthurian legends and folklore, the illustrations form a kind of double-entendre, with the plant name forming the inspiration for the artwork. The color process for the book was innovative and highly effective, involving a process similar to collotype, but appearing similar to pochoir. Book is in fine condition, with no signs of wear or use. The box has very minor wear, fine condition. A copy, in this impeccable condition and in the original box is highly desirable and most scarce. (#4229) \$15,000.00



98. **[Burne-Jones, Holman Hunt, Madox Brown, Solomon, Watts, etc. Dalziel, Edward and George]. [Burne-Jones, Holman Hunt, etc.] Dalziels' Bible Gallery.** London: George Routledge and Sons, 1881. First edition. Huge folio. Original full stiff vellum binding (over boards, as issued) with elaborate gilt stamped designs and lettering with ruling in red and brown on both covers and spine. The Dalziel Brothers magnum opus with 72 proof engravings printed on India paper and laid down on thick card stock (rectos only). Artists include: Ford Madox Brown, Edward Burne-Jones, William Holman Hunt, Frederick Leighton, Frederick Sandys, Simeon Solomon, George Frederick Watts and much more. Stated limited edition (353/1000). The Pre-Raphaelites and other famous artists of the period. An amazing cover, the binding showing almost no wear, except for a few crease and bend marks. We have never seen a cleaner copy of this binding. As often found in this fragile gutta percha binding, a few of the signatures have begun to pull away. All of the pages and plates are fine with no signs of wear and no foxing. A magnificent and impressive record of the art of the period by its most prodigious and accomplished engravers, The Dalziel Brothers. (#1964) \$3,850.00

99. [Burne-Jones, Edward- Clover Hill Portfolio] Morris, William. **The Story of Cupid and Psyche.** London & Cambridge: Clover Hill Editions, 1974. First edition. Folio. Complete set of proof sheets of the 44 wood-engravings. 100 portfolios were issued, numbered i to c, each containing a set of proofs of the 44 wood engravings. This portfolio is number liv. The rare and stunning set of forty-four wood-engravings designed by Edward Burne-Jones and engraved by William Morris. Decorative title page in 8-page gathered signature (unbound), designed and printed by Will and Sebastian Carter at the Rampant Lions Press, under the direction of Douglas Cleverdon. Fine. Housed in blue card folders and blue linen clamshell box, tan morocco label on sine with gilt lettering. (#4483) \$1,500.00

A wonderfully illustrated Alice book, excessively rare, designed and printed at the Merrymount Press by D. B. Updike, with superb full color pictorial illustration on front cover, and detailed patterned floral design on rear cover on paper covered boards, and four full-page plates (in red and black), all by the renowned artist and typeface designer, Bertram Grosvenor Goodhue. Longitudinal lettering in red-brown on spine, additional lettering in black. Orange decorated endpapers. One of Goodhue's hardest to find titles, even more so in this condition, given its notoriously fragile nature. Near fine condition. An early Merrymount title. At time of writing, no copies located on internet. (#4532) \$1,500.00



100. [Carroll, Lewis- Merrymount Press Rarity with Stunning Illustration by Bertram Grosvenor Goodhue] Delafield, Emily Prime (compiled by). **Alice in Wonderland: A Play.** New York & Boston: Dodd, Mead and Company; Printed by D. B. Updike, The Merrymount Press, 1898. First edition thus.



101. [Centaur Press- In Original Glassine and Printed Box, Signed by Artist Esherick] **Song of Solomon.** New York: Printed for The Centaur Press by the Pynson Printers , 1927. First edition. Original three-quarter bright orange cloth with smooth glossy paper covered boards and stunning circular cover insert impressed and colored in red, green, light pink and highlighted in gold. Signed by the artist, Wharton Esherick, in the colophon. IN ORIGINAL GLASSINE AND TWO-PART CARD BOX WITH PRINTED PICTORIAL INSERT IN TWO COLORS. A very fine copy of an extremely beautiful and scarce book, with stunning full-page

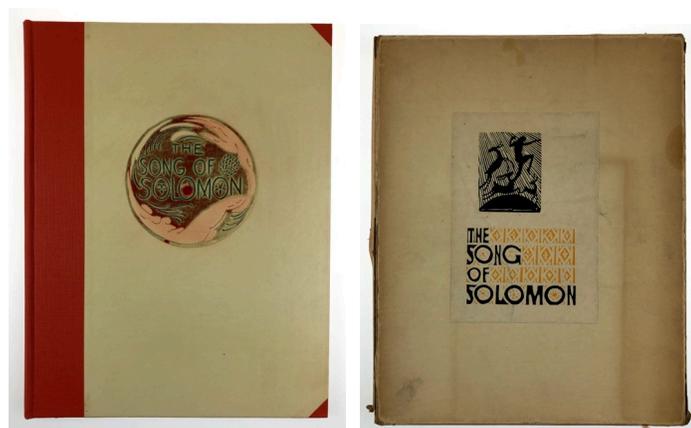


black and white illustrations through-out by Esherick. Harold Trump Mason (1893-1983) the Philadelphia proprietor of the Centaur Book Shop and later, the Centaur Press set up his shop as an exclusive meeting place for men of the area, where they drank and smoked and held thematic parties. Mason published limited edition fine press volumes, beginning in 1924 with Walt Whitman's Song of the Broad Axe with woodcuts by Wharton Harris Esherick (1887-1970). A perfectly fine copy, with near fine glassine wrapper (heavier than most glassine wrappers); the box is weakened and split at joints, but mainly in tact. A wonderful and scarce production. No copies located in the trade at time of printing. (#4522) See photos below.

\$1,500.00



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



Photos above, Item 101. Centaur Press

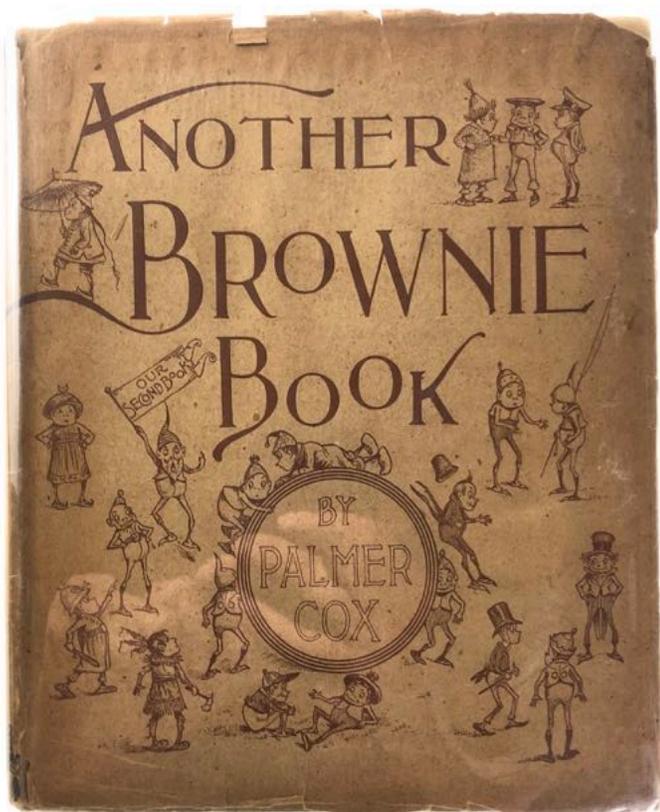
102. **[Children's- Bears]** Allen, Philip Schuyler. **The Begging Bear.** Chicago: Reilly & Lee, 1932. First edition. Oblong quarto. Original red textured cloth with superb large color cover insert on cover. Illustrated endpapers. Twenty superb full-page color illustrations, two smaller size color illustrations, cover insert, endpapers and line drawings throughout, all by Louis Moe. A very attractive and endearing colorplate book for children. A superb copy, near fine with only occasional thumbing. (#2569) \$250.00

103. **[Children's]** **Hoe de Sterekindertjes uit spelen gaan.** Alkmaar: Gebr. Kluitman, [ca. 1920]. Third edition. Original color pictorial paper covered boards, beige cloth spine. Superb color plates by Annelise von Lewiński. A near fine copy of a wonderful children's book. (#3320) \$275.00

105. **[Cobden-Sanderson, T.J.- Inscribed, His Book]** Mackail, J.W. **The Parting of the Ways, An Address.** London: Hammersmith Publishing Society, 1903. First edition. Original vellum backed, brown paper

covered boards. Probably Cobden-Sanderson's Own Copy, signed by the famed bookbinder innovator and artisan, at the end under the publisher's colophon: "T. J. Cobden-Sanderson, 11 Oct, 1905." Printed at the Chiswick Press, Mackail's address was given in the William Morris Labour Church a year earlier and now printed for the first time. (#4474) \$425.00

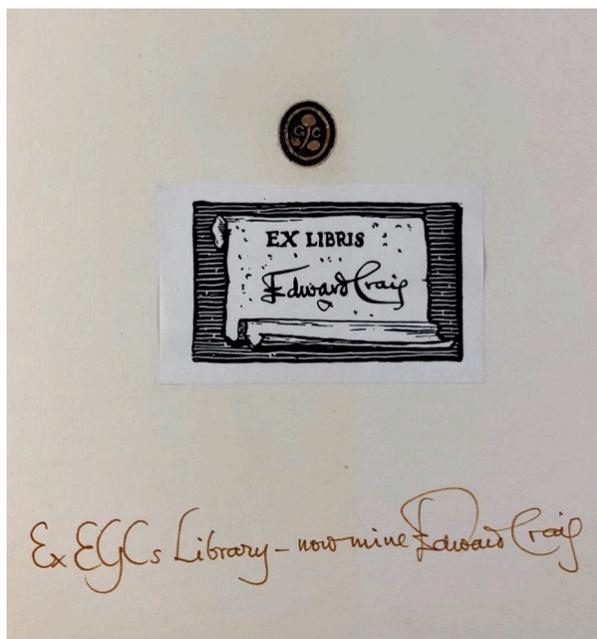
106. **[Collins, Mortimer] Idyls and Rhymes.** Dublin: J. McGlashan and W. S. Orr and Company, 1855. Original light pink cloth with attractive ornate blindstamped floral design. Author's scarce first book, Presentation Copy: "The Rev. P. Middlemarch with the Author's Regards." Simon Nowell-Smith's Copy, with his bookplate, and after, presented by Nowell-Smith to William Fredeman, famed Pre-Raphaelite scholar in 1973. 96pp. A very good copy. (#2372) \$325.00



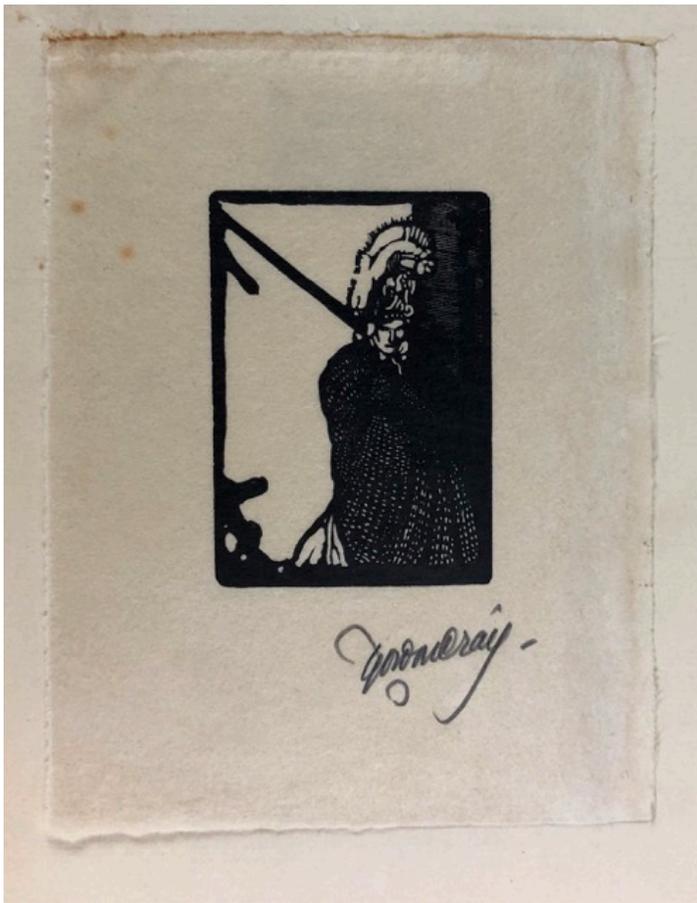
107. **[Cox, Palmer- In Original Pictorial Dust Wrapper] Another Brownie Book.** New York: The Century Company, 1890. First edition. 4to. Original glossy color illustrated boards, colored endpapers, and in the very scarce original publisher's printed and illustrated brown dust wrapper. Illustrated throughout 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

A Very Fine Shelf of Scarce Inscribed E.G. Craig

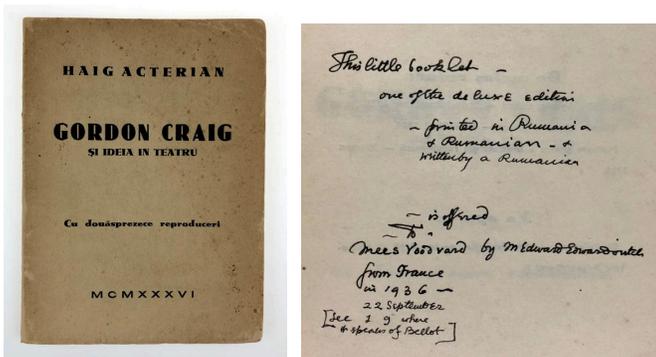
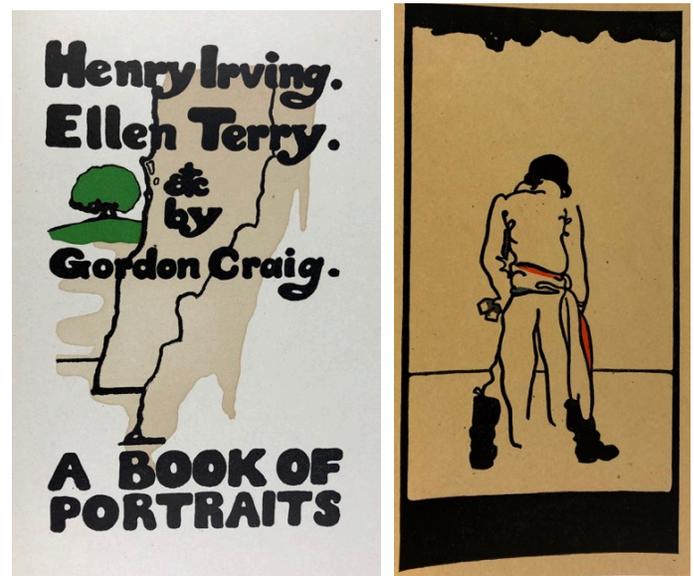


108. **[Craig, Edward Gordon- Special Limited 100 Copies, Craig's Own Copy] Scene, With a Foreword and an Introductory Poem by John Masefield.** London: Humphrey Milford, 1923. First edition. 4to. Special Limited Edition of only 100 Numbered Copies, (copy #78), Signed by Craig, and Specially bound. EDWARD GORDON CRAIG'S OWN COPY, with his oval bookplate, as well his son, Edward Craig's copy, with his bookplate as well, and with the following note below both: "Ex EGC's Library- now mine, Edward Craig." Bound in full violet fine buckram with gilt triple filet border on cover and EGC gilt monogram center, gilt spine. Original worn dust jacket laid in at end. In addition, some ephemera laid in, 4pp. 21 plates after etchings by Edward Gordon Craig, with his bookplate on front pastedown, with announcement for the book, announcement "A very rare publication, Two Portfolios, 4pp, as well as a few extracted plates, one a portrait of William Rothenstein done by Craig. Book near fine. Scarce thus. (#4485) \$1,250.00



Teatru. Burcharest: Vremea, [1936]. First edition. 12mo. Original printed wraps with lettering in black on front cover, line illustration on back cover. Extremely scarce Deluxe Edition, text in Romanian, with wonderful inscription, "This little booklet- one of the deluxe editions- printed in Romania & Rumanian- & written by a Rumanians- is offered To Mees Voodvard [i.e. Daphne Woodward, Craig's lover] by M. Edward Edwardovitch from France in 1936- 22 September [see 1 g where it speaks of Bellot]. Pencil note to verso of front cover in another hand: "Bought with books from the Craig Family- his writing" [referring to presentation inscription]. Daphne Woodward became Craig's secretary and companion in 1929, and mother of his daughter, Daphne, who was always known as "Two Two" as she was born on 22nd May, 1935. Daphne later translated French literature into English, particularly Georges Simenson's Maigret books. Haig Garabet Acterian (1904-1943), was a poet, writer, director and a Romanian theater performer of Armenian origin. A superb preserved copy of a one-of-kind Craig item. (#4489) \$525.00

109. [Craig, Edward Gordon- Original Woodcut Signed] **Nothing or the Bookplate.** London: Chatto and Windus; printed at the Curwen Press, 1924. First printing. 4to Original red-brown polished buckram with gilt emblem monogram and lettering on cover, gilt lettering on spine. 250 Copies for Sale, #84. 50 superb tipped-in color facsimile bookplates, as well as an additional woodcut on Japon paper for Jan C. de Vos, signed by Craig, in pencil and mounted at the top. Prospectus loosely inserted in. Fine. (#4491) \$450.00

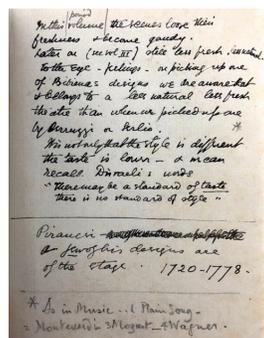


111. [Craig, Edward Gordon, with TLS from Publisher, and note from Craig to his Sister] **Henry Irving. Ellen Terry. A Book of Portraits with TLS from Herbert Stone, Publisher to Terry's Daughter, Edith.** Chicago: Herbert S. Stone, 1899. First edition. 4to. Original beige paper covered boards with large orange lettering, black vignette on cover. Title page and 19 tipped-in color, black and white, and

110. [Craig, Edward Gordon-Long Inscription by Craig to his Lover] Acterian, Haig **Si Ideia in**

tinted plates of actors from the English stage. With superb typed letter signed on Herbert S. Stones red letterhead stationary to Edith Terry, Ellen Terry's daughter, dated March 23, 1900. In part, "My Dear Miss Terry, I hope you will forgive me for not answering your letter sooner... I hope you have quite recovered from your illness and are feeling fit again... As to your son and his book: I have sent a check (30 pounds) to our London representative for him, and I hope there will be occasion to send others before long. The book has started off fairly well in this country. We had hoped in the beginning that it could be sold in the theatres, but Mr. Bram Stoker got ahead of us with a book of his own so that we have to rely entirely on the book shops. The public seems to like the pictures, and I think numbers of them are being sold to be framed..." Laid in are a couple sheets with pencil notes, one of which states, "This must be to Edy Craig. It was in her copy of the book "in Question." Ellen Terry (1847-1928) was Gordon Craig's mother and the greatest actress of her day. She worked with Henry Irving and his company for many years and both her children, Edith "Edy" and Edward, appeared in the company's plays at the Lyceum Theatre. The publisher's letter to Ellen Terry concerns book sales, he states that he has sent a cheque [for £30] for Craig, and hopes to send others before long, to which Craig has added the comment "one other will do. That to be £120." Spine paper worn away, very good. (#4484) \$650.00

112. [Craig, Edward Gordon- 65 Copies Only, Printed for Author] **Edward Gordon Craig: The Last Eight Years, 1958-1966.** Gloucestershire: The Whittington Press, 1983. First edition. Original marbled paper, quarter brown cloth, paper label on spine. One of Only 65 Copies Printed for Edward Craig, and signed by Craig. Bound by Smith Settle with Whittington marbled paper, wood-engravings by John Craig and Edward Gordon Craig. Fine. (#4494) \$450.00



113. [Craig, Edward Gordon- His Copy, Annotated by Him] Ferrari, Giulio **Scenografia II. Periodo Aureo, etc.** Ulrico Heopli, 1902. Original flexible leather binding, with gilt

lettering on spine: *Senografia II*. This is a treatise on scene painting with many illustrations photo reproductions, written in Italian. Craig's Own Copy, with his holograph monogram inscribed on front pastedown. As well, copious notes to two prelim pages, and annotations in the text, all by Craig. Scarce. (#4490) \$525.00



UNFINISHED BLOCK

1911

Photo above: Item 114. *Woodcuts and Some Words*

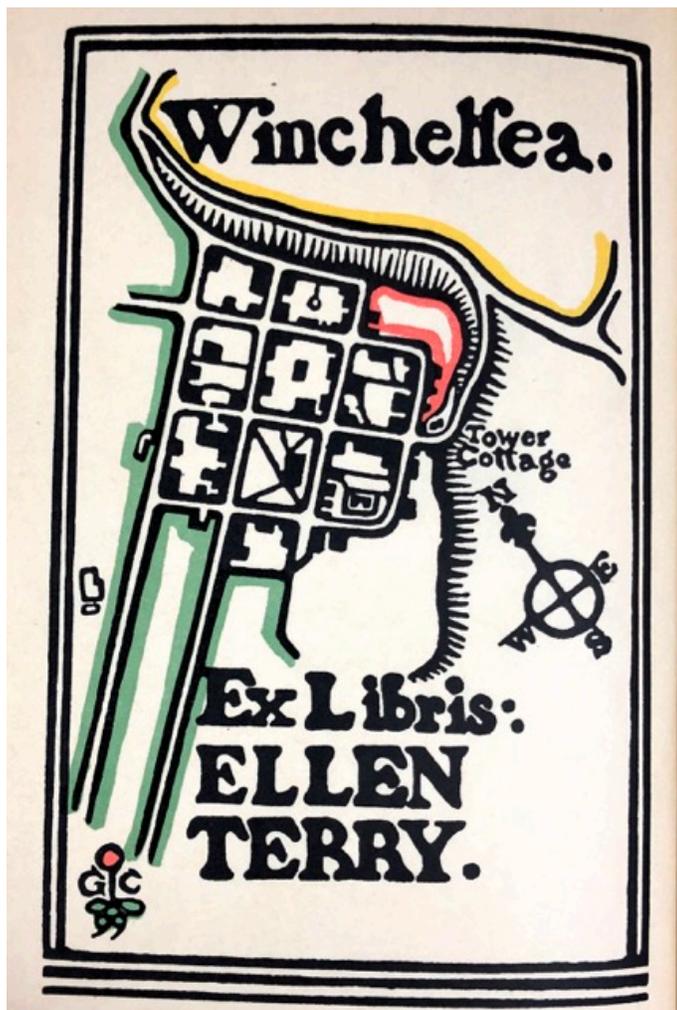
114. [Craig, Edward Gordon- Limited Edition, Inscribed by Craig] **Woodcuts and Some Words, with Introduction by Campbell Dodgson.** London: J. M. Dent, 1924. First edition. 4to. Original smooth brown buckram, gilt Craig monogram on cover, beveled boards. #35 of an Edition of Only 160 Copies, signed by author/artist Craig. Laid in is prospectus for "The Print Collector's Quarterly, one page. Only 150 copies for sale. 60 exquisite plates, on 58 sheets. Near fine. (#4492) \$450.00

115. [Craig, Edward Gordon] Hiatt, Charles. **Ellen Terry and Her Impersonations.** London: George Bell and Sons, 1898. First edition. Original white cloth with designs on both covers and spine by Craig consisting of stylized rose in red and green, gilt lettering on cover and spine. Prelims foxed due to acidic paper. Covers near fine. Scarce. (#4493) \$150.00

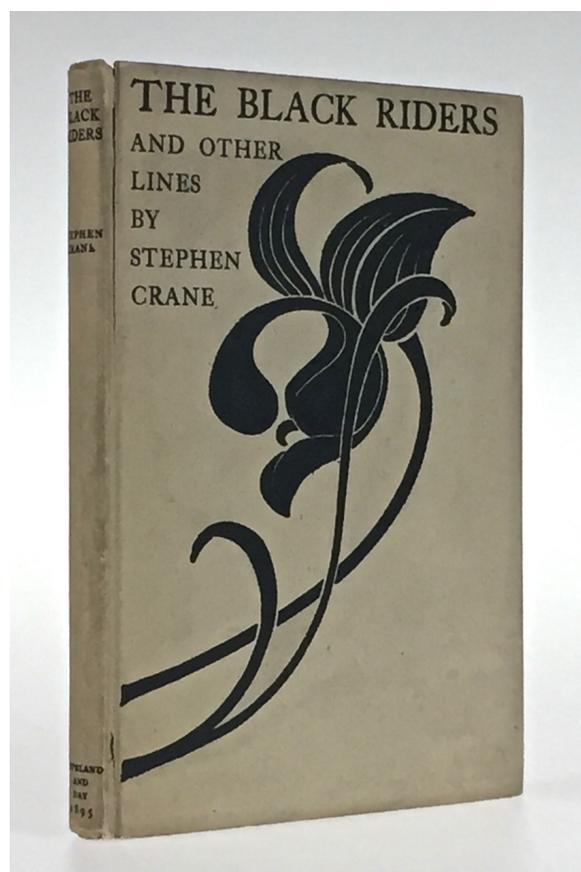
116. [Craig, Edward Gordon- Special 125 Copies] **Fond of Printing; Gordon Crag as Typographer & Illustrator.** London: Hurtwood Publications Typophile Chap Book 54, 1980. First edition. Red cloth, gilt design to cover, lettering on spine. Original maroon slipcase. One of 125 copies, with two extra tipped-in illustrations by Craig. Signed by Colin Franklin in colophon. Fine. (#4487) \$125.00

118. [Craig, Edward Gordon] **Order Form and Specimen Page.** . 1) "Nothing, or the Bookplate," by Edward Gordon Craig, 1924, 4pp, color specimen and order form with small tipped-in vignette illustration for his book printed at the Curwen Press. 2) order form and description for "Woodcuts," by E. Gordon Craig, 1924. Order form for book published by J. M. Dent, 4pp with lengthy two-page description and circular vignette. (#4468) \$125.00

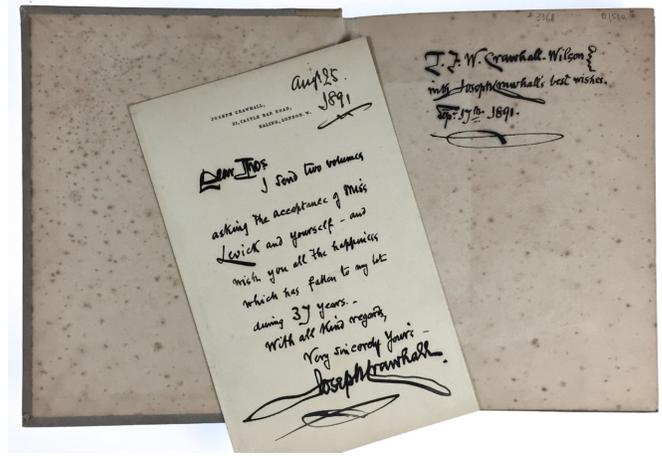
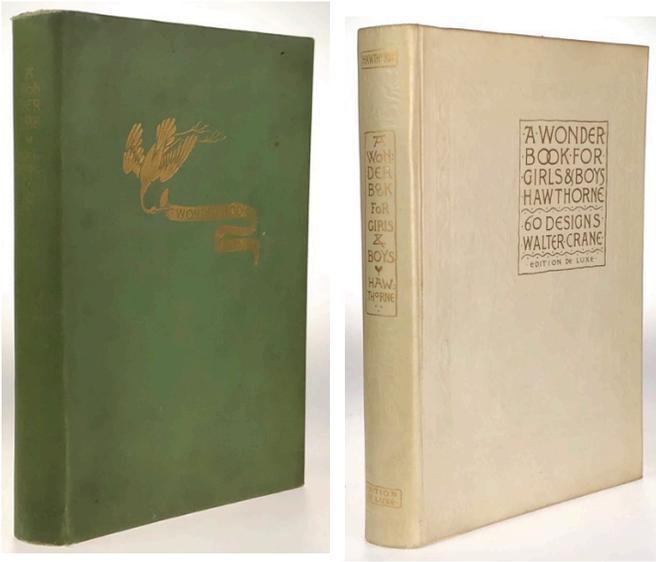
119. [Craig, Edward Gordon] **Scene.** London: Humphrey Milford, 1923. First edition. 4to. Gray paper covered boards. The Trade Edition. In worn dust jacket. Laid in 4pp prospectus. Book very good. (#4486) \$150.00



117. [Craig, Edward Gordon] **Ellen Terry and Her Secret Self.** London: Sampson, Low, Marston & Co., [1931]. First edition. Original yellow cloth with gilt design and lettering on cover and spine. Important work by Craig on Ellen Terry, his mother, who became the leading Shakespearean actress in Britain. With the original "Annex" paper at end, entitled, "A Pleas for G.B.S." inserted in the publisher's pocket on rear pastedown. Inscribed contemporaneously by "Laurence" on front free fly: "To the very Worshipful Old Woman, With best love, Laurence, 5-21-31." (#4488) \$175.00



120. [Crane, Stephen Rarity] **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



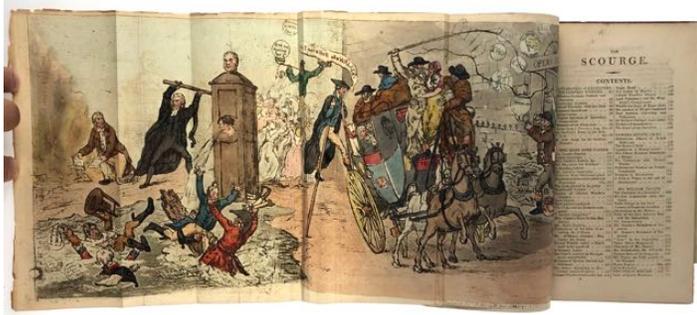
121. **[Crane, Walter- Deluxe Edition, in Scarce Dust Wrapper]** Hawthorne, Nathaniel. **A Wonder-Book for Girls and Boys.** Boston: Houghton Mifflin and Company, 1893. First edition. Original full vellum boards with superb impressed design on covers and spine. The rare Deluxe Edition, #14 of 250 Copies, Printed on Japan Vellum. In the original green heavy cloth backed paper dust wrapper with superb gilt stamped lettering in a gilt streamer, held in beak of a stork, on front cover. Spine gilt lettering. The book is quite a bit larger (and wider) than the trade edition, hence the large border space surrounding space. Exquisite tissue guarded, mounted color plates throughout, brown head and tailpieces, illustrated title page, all by Walter Crane. A wonderful production, both wrapper and book are fine. A very rare fine indeed. (#4550) \$2,250.00

122. **[Crawhall, Joseph] Olde Ffrendes Wyth Newe Faces. Adorn'd with Sutable Sculptures.** London: Field & Tuer, Ye Leadenhalle Press & Co., 1883. First edition. Large thick quarto. Hand-colored pictorial paper covered boards. A superb production, fully designed and illustrated by Joseph Crawhall with superb woodcuts throughout in his inimitable style, ALL HAND-COLORED. In the prospectus bound-in, "As the many hundreds of illustrations are all hand-colored, the issue is necessarily limited. With eleven separate 'books,' each with their own gray paper wrappers. A book almost never found in presentable condition, our copy is the best we have ever seen, near fine. (#3090) \$650.00

123. **[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. Sept. 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. Dear Thos, I send two volumes asking the acceptance of Miss Levick and yourself- and wish you all the happiness which has fallen to my lot during 37 years. With all kind regards, Very sincerely Yours- Joseph Crawhall." 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. Holograph notes from estate of Crawhall-Wilson. Scarce and a splendid Association Copy. (#3368) \$1,500.00

124. **[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

Continued. 124. **[Cruikshank, George] "Scourge"**

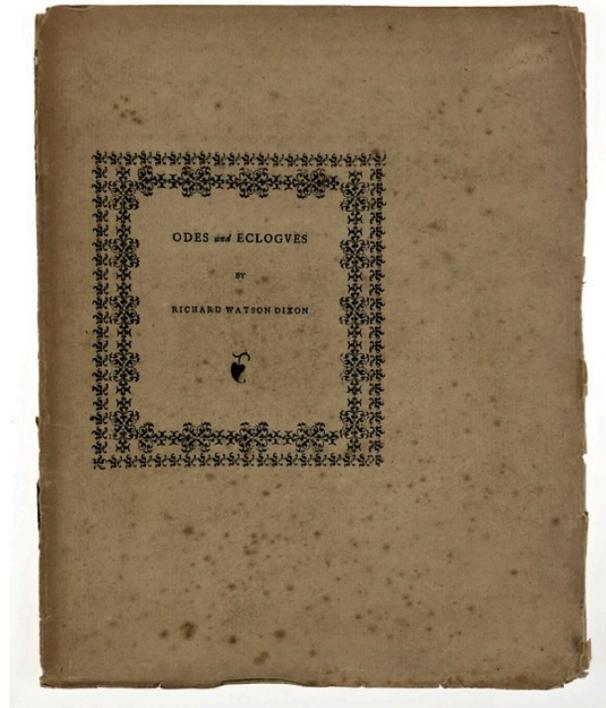


green) and ornate gilt-stamped spines, triple gilt-ruled file borders each cover, ornate dentelles, by Rivière. This is probably the scarcest of all early periodicals by Cruikshank, containing 66 parts (of 72). 66 folding hand-colored engraved plates by Cruikshank and others. Almost never found in complete 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 misfolded 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



16pp. Seven half-page color illustrations, and cover, by Artur Scheiner, (1863 – 1938) a prolific Bohemian (i.e. Czech) painter, decorative artist, and illustrator, known best for his precise gouache drawing, mostly in secessionist style. A few tears, cover smudges, overall very good. (#4544) \$275.00

*Nice Assortment of Scarce Daniel Press
(see also Item #60)*



126. **[Daniel Press Rarity- Only 100 Copies Printed]** Dixon, Richard Watson. **Odes and Eclogues.** Oxford: Henry Daniel, 1884. First edition. Original printed wrappers with double cover border design (repeated on title page) and woodcut on back wrapper. Copy #57 of Only 100 Copies Printed. Border designs, one printed in red. One of the earliest Daniel Press titles. Fragile wrappers neatly detached. Slight browning to wrappers, internally near fine. A second rear wrapper is laid in. Housed in custom printed card wrapper folders. Most scarce. (#4527) \$850.00



125. **[Czech Colorplate by Artur Sheiner]** Riha, V. **Lidka.** Prague: Ceske graficke Unie [Czech Graphic Union], [1921]. First edition. Original color pictorial paper wrappers with superb cover illustration surround by light brown border design.

127. **[Daniel Press Rarity]** Webster, John. **Love's Graduate.** Oxford: Printed at the Private Press of H. Daniel, 1885. First edition. Original blue paper covered boards with broad vellum backed spine, horizontal gilt lettering. Limited to 150 Numbered Copies, of which this

Continued- 127. **[Daniel Press Rarity]** Webster, John.

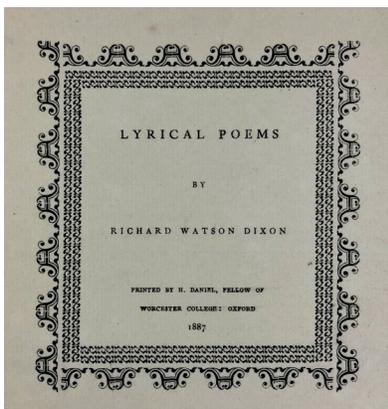


is Copy #120. One double-framed border design on Limitation Page, woodcut colophon on final page. With the superb decorative bookplate of Richard Stamper Philpott, cleric, official and principal of Wells Theological College, "River House, Hammersmith, 1884," with woodcut illustration by E. H.

New, from an 1893 Studio Illustration. Corners bumped, vellum spine smudged, fine internally. Partially unopened. Scarce Daniel Press item, no copies located at time of publishing. (#4524) \$850.00

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

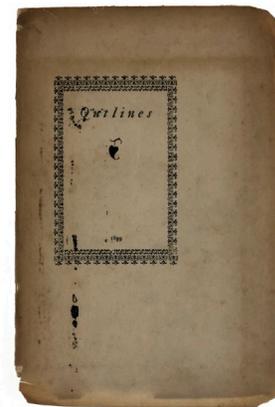
129. **[Daniel Press- Only 105 Copies Printed]** Dixon, Richard Watson. **Lyrical Poems.** Oxford: Printed by H. Daniel, Fellow of Worcester College, 1887. First edition. Original printed wrappers with cover border,



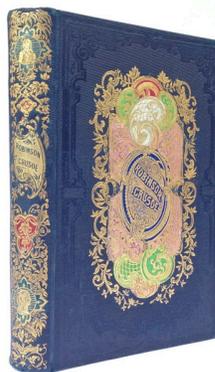
lacking rear wrapper and covering of spine. #55 of Only 105 Copies. Decorative title page (as cover wrapper), red initial, decorative borders in black. Fraying to sides of cover wrapper, very good. Scarce. (#4528) \$550.00

130. **[Daniel Press]** W.S. [i.e. William Stebbing].

Outlines. Oxford: Daniel, 1899. First edition. Original paper card wrappers with decorative framing design on front wrapper, heart vignette and lettering, woodcut vignette of flowers on rear wrapper. Copy #98 of Only 150 Copies



Printed. Decorative bordered title page (same as cover wrapper, and woodcut colophon at end. Partially unopened. Covers browntoned, some loss of paper, but minimal... in all a very good copy of a fragile and scarce Daniel Press title. (#4526) \$475.00

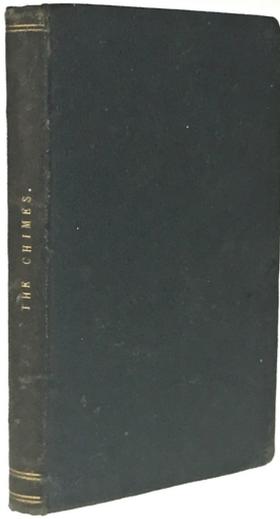


131. **[Defoe, Daniel- Early Publisher's full cloth].** **Adventures de Robinson**

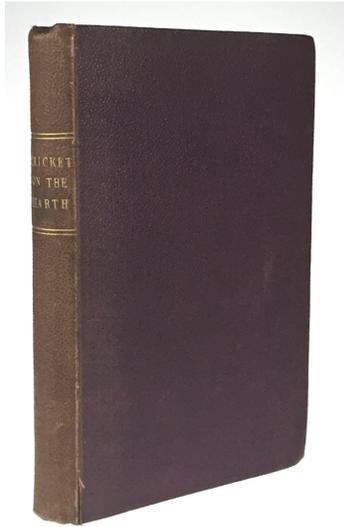
Crusoe. Paris: Librairie de L'enfance et de la Jeunesse, P.C. Lehuby, [1843]. First edition. Superb and fine original publisher's full polychrome binding consisting of brightly gilt block center cover design with green, violet blue, white

and red-brown colored cloth, spine and rear cover with similar though less extravagant designs. Original yellow endpapers. Exquisite engraved title and 20 full-page engraved plates by Trichon, Bertrand and Poujet after designs by Bouchot. A stunningly fine copy of the binding. Foxing to prelims, else contents fine. This ornate cloth binding type is rarely seen in this near pristine condition. (#1982) \$1,500.00

132. **[Denslow, W. W.]** Moore, Clement and Denslow, W.W. **Denslow's Night Before Christmas.** New York: G. W. Dillingham Company, 1902. First edition. Original tan cloth with color cover insert, red stamped lettering on cover and spine. Illustrated color endpapers and full-page color illustrations throughout by W. W. Denslow. Second state covers. Expertly rebacked, near fine internally, covers clean and bright, scarce thus. (#2512) \$750.00



Item 133

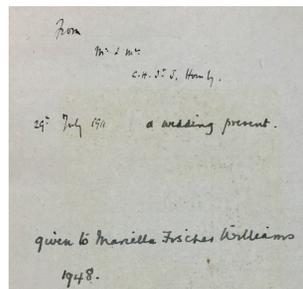


Item 134

133. **[Dickens, Charles- Trial Binding] The Chimes: A Goblin Story.** London: Chapman & Hall, 1845. First edition. Bound in plain dark green pebbled cloth and plain endpapers, speckled edges, in what appears to be a trial binding. First State, preliminary advertisement for Christmas Carol, half-title, engraved frontispiece and additional title, thirteen illustrations. Ink name on letterpress title, some light soiling. Scarce thus. (#3340) \$1,250.00

134. **[Dickens, Charles] The Cricket on the Hearth: A Fairy Tale of Home.** London: Bradbury and Evans, 1846. First edition. An unrecorded binding, apparently a trial issue bound in plain red pebbled cloth, speckled edges. Half-title, bound without engraved title, frontispiece or advertisement, ink name to title and front fly-leaf, pale plain endpapers. An unusual and uncited variant. Scarce. (#3341) \$950.00

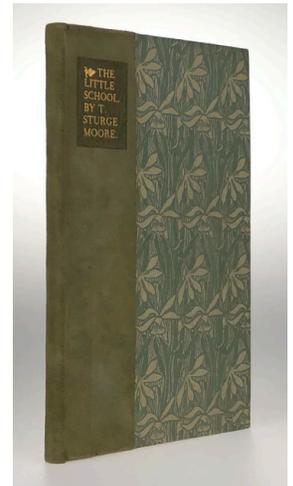
135. **[Doves Press- Association Copy, John Hornby]** Milton, John **Paradise Regain'd.** Hamersmith: Doves Press, 1905. First edition thus. Small 4to. Original full vellum over card boards, gilt lettering on spine.



Doves type printed in black and red and Greek type designed by Selwyn Image. Inscribed and signed by

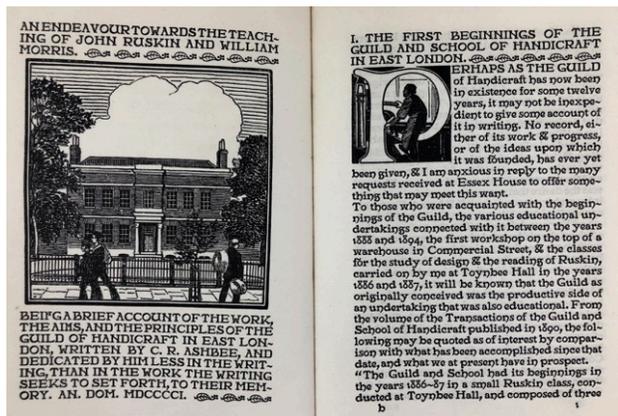
Charles Harold St. John Hornby, founder of the Ashendene Press as a wedding gift to Sir John Fischer Williams on July 29th, 1911. Williams became a well-known international lawyer who was the British Legal Representative on the Reparation Commission under the Treaty of Versailles. The two may have met at Oxford or when Hornby was appointed High Sheriff of the County of London while Williams was practicing law. A further gift inscription to a relative of Williams is written below Hornby's. A nice association copy by one master of English modern press gifting a volume created by another. Bookplate of J. F. Williams on pastedown. One of 300 unnumbered copies. Vellum with usual natural discoloration, small red mark on front cover; portion of dampstaining to outer margin of final 11 leaves, else clean and bright. (#3440) \$3,850.00

136. **[Eragny Press] Moore, T. Sturge. The Little School.** London: Eragny Press, 1905. First edition. Attractively bound by Lester Capon, Oxford Bookbinder, in 1986, in fine olive green large suede spine encapsulating a fine leather label on cover, original cover pictorial paper boards. Included is a letter from Capon to Theodore Brinckman, explaining an interesting finding: "Enclosed in the other envelope is a spare piece of siding paper which I discovered on the back board when I was taking the book apart. They obviously made a mistake putting it on and simply covered over with a new one..." That piece of paper is included in the custom made box accompanying the book. An edition of only 175 copies, with four wood-engravings by T. Sturge Moore. (#4461) \$850.00

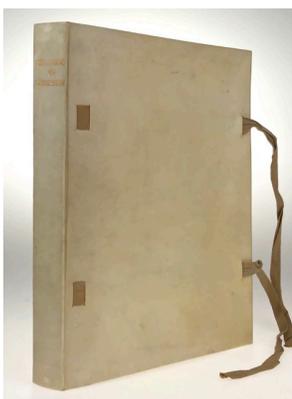


137. **[Essex House Press- Presentation Copy] Hood, Thomas. Miss Kilmansegg and her Precious Leg.** London: Essex House Press, 1904. First edition. Original Holland backed gray paper covered boards, printed paper label on spine. Presentation Copy, written on front free fly, "To Miss Grace Parker, from C.R.

and Janet Ashbee, Sep. 1907.” With superb woodcut illustrations with tissue guards by Reginald Savage. Spine soiled and worn at extremities, front hinge cracked. (#4453) \$285.00



138. [Essex House Press] Ashbee, C.R. **An Endeavor Toward the Teaching of John Ruskin and William Morris, Being a Brief Account of the Work, the Aims, and the Principles of the Guild of Handicraft.** London: Essex House Press, 1901. First edition. Original publisher's deluxe limp vellum with gilt lettering on spine. The first book of the press printed in the New Type, designed by C. R. Ashbee. The block & cuts are by George Thomson. Uncommonly seen in original full vellum. #225, hand-numbered of an edition of 350 copies. Vellum somewhat soiled and uneven, front and rear upper pastedowns with wear. (#4450) (see photo above) \$475.00



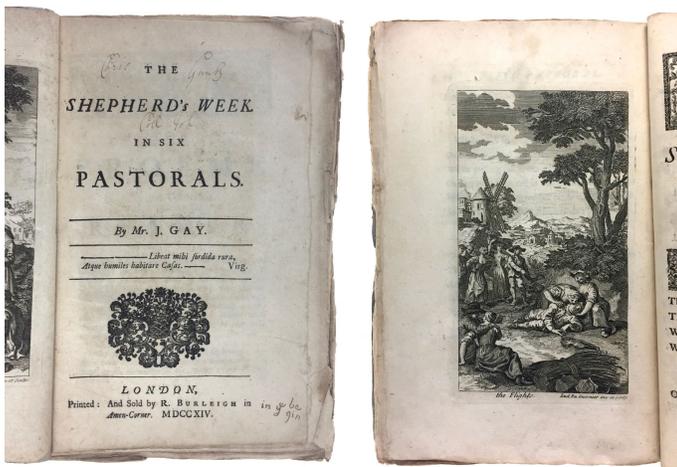
139. [Essex House Press] Shakespeare, William. **The Poems of William Shakespeare.** London: Essex House Press, 1899. First edition. Original full vellum, linen ties present and untrimmed, gilt lettering on spine. #118 of 450 Copies, printed in red and black with about 600 superb

and varied decorative initials by Ashbee. One of the more impressive books of the press. Fine. (#4449) \$1,250.00

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



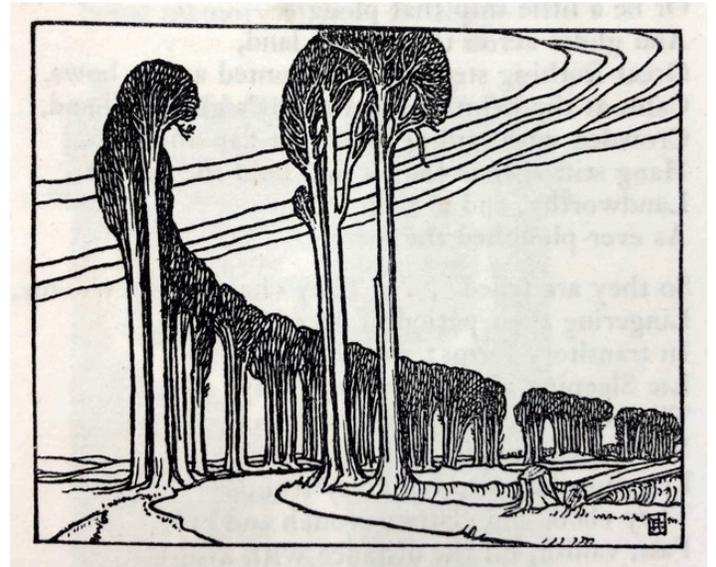
141. [Gambado- Academy] "Gambado, Geoffrey," i.e. Bunbury (Henry William). **An Academy for Grown Horsemen, Containing The Completest Instructions for Walking, Trotting, Cantering, Galloping, Stumbling, and Tumbling.** London: Printed for W. Dickinson; S. Hooper and Mess. Robinsons, 1787. First edition. Folio. Contemporary marbled boards, rebacked and cornered, attractive gilt spine, contemporary marbled endsheets. Exquisite stipple-engraved frontispiece and 16 plates by W. Dickinson after the author, Henry William Bunbury. Light soiling, crease to lower margin of title, tear to outer margin of E2 (repaired). A scarce and sought-after 18th Century sporting book. (#3872) \$2,500.00



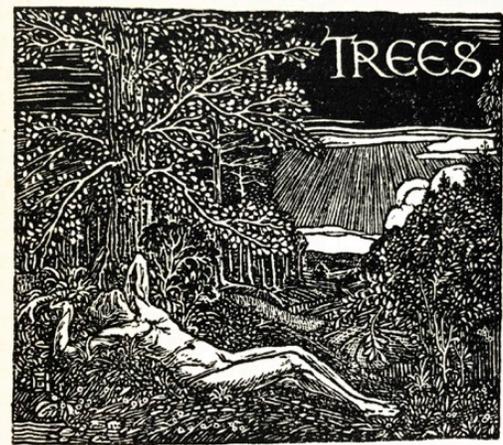
142. [Gay, John] **The Shepherd's Week. In Six Pastorals (not in British Library).** London: R. Burleigh, 1714. Scarce and important "Ordinary Paper Copy," bound in plain gray laid paper wrappers (not original). 7 etched plates by Louis du Guernier. The date on the title-page is possibly a misprint: the exact bibliography of this scarce edition is not fully understood, but textual evidence and the plates show it precedes the 1721 edition and the ornaments of John Watts suggest a date not before 1716. No copy of this edition in the British Library. With signature of "Chris Gunby. Coll. John." on the title-page, admitted to John's College, Cambridge 1714, later Vicar of Sowerby. This copy from the Braikenridge Collection (handwritten label on inside of slipcase. With Alfred Matthew Hale armorial bookplate and other interesting book labels of provenance and consequence. Very light soiling and staining, mostly to last few leaves, later wrappers, uncut, a little soiled and creased, near fine internally. Preserved in later cloth folder and red morocco-backed cloth slip-case with pull-off top. Most scarce thus. (#3866) \$1,850.00

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

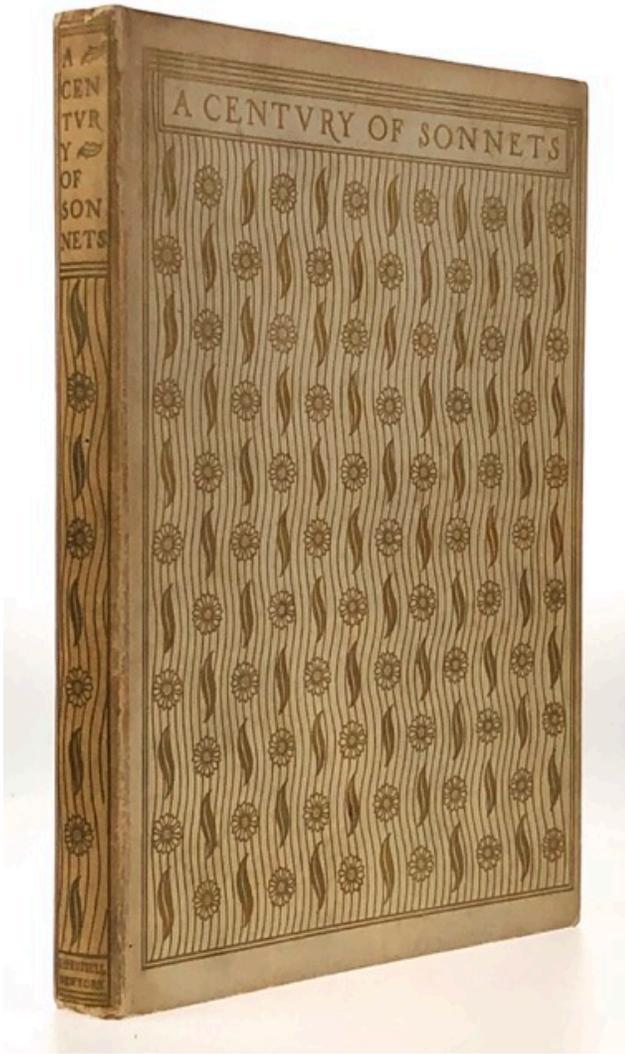
144. [Gray, Thomas] **Poems By Mr. Gray.** London: J. Murray, 1786. A New Edition. Original or contemporary red way grain calf with gilt spine, marbled endpapers. Engraved title page with publisher's cypher monogram, engraved frontispiece and six additional superb engraved plates with captions and dates impressed in plates. A beautiful production. A.E.G. Slight corner wear, spine rubbed, near fine copy internally with only minimal soiling and very occasional light foxing. (#988) \$450.00



145. [Guthrie, James] Munro, Harold. **Trees.** London: The Poetry Bookshop, 1916. First edition. Original black paper covered boards with pictorial label by James Guthrie. Six attractive half-page woodcut illustrations by James Guthrie. Near fine. Very scarce, no copies located on internet. (#4470) \$225.00



(See also *Pear Tree Press*, for other James Guthrie)

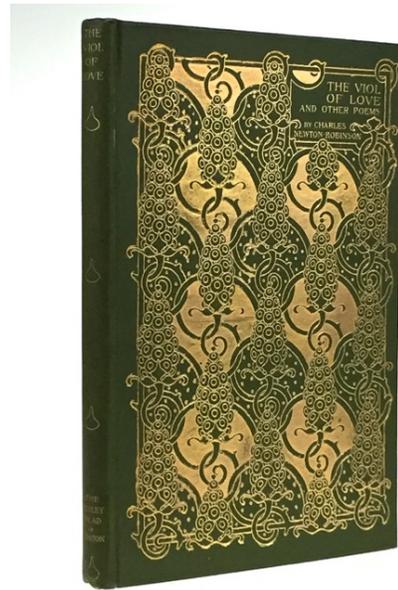


Superb "Silverpoints" Mimic, 1902

146. [Herrick, S.B.- Modeled after "Silverpoints"] **A Century of Sonnets.** New York: R.H. Russell, 1902. First edition thus. Original beige paper-covered boards with superb cover design in gold very nearly mimicking the famed Ricketts cover design on Silverpoints, also on spine, but in green. 100pp. Decorative initials throughout. Very good. Scarce. (#4549) \$225.00

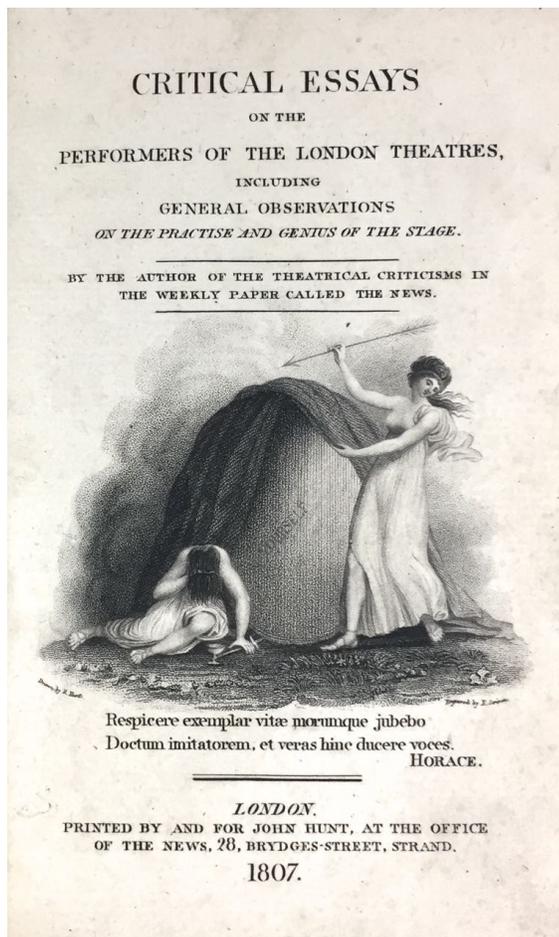
147. [Housman, Laurence] **The House of Joy [Together with] The Field of Clover.** London: Kegan, Paul, Trench, Trubner & Co, 1895, 1898. First editions. Offered here are two fine copies of some of Housman's most endearing and recognizable book covers and illustrations, matched together due to the collector's discerning eye and housed in a folding box with superb marbled paper over boards. Two of the finest copies we have ever seen of these books much more commonly found

in less than admirable condition. Replete with superb full-page illustrations by Housman. Scarce indeed. (#2796) \$1,750.00



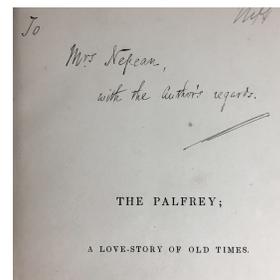
148. [Housman, Laurence] Housman Newton-Robinson; Housman; Thompson **The Viol of Love [together with] All-Fellows [together with] Sister Songs.** . Offered here are three noteworthy Laurence Housman designed and illustrated books in extremely fine condition put together in a superb handmade box by a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

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

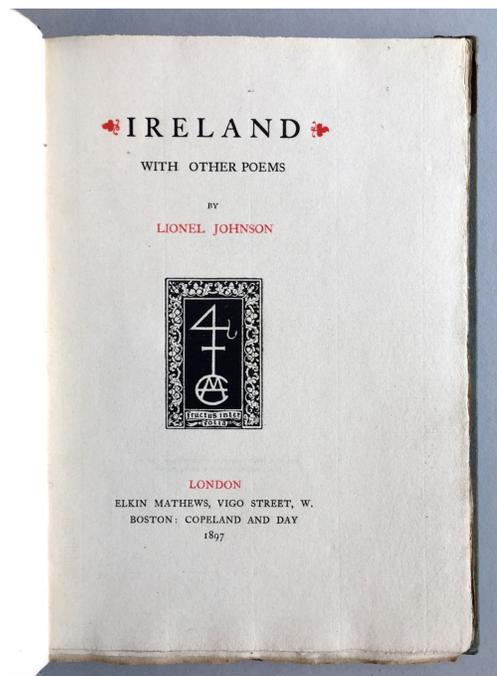


150. [Hunt, Leigh] **Critical Essays on the Performers of London Theatres, including General Observations on the Practice and Genius of the Stage.** London: Printed by and for John Hunt, at the Office of the News, 1807. First edition. Excessively scarce original olive boards with paper label on spine 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

151. [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



152. [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



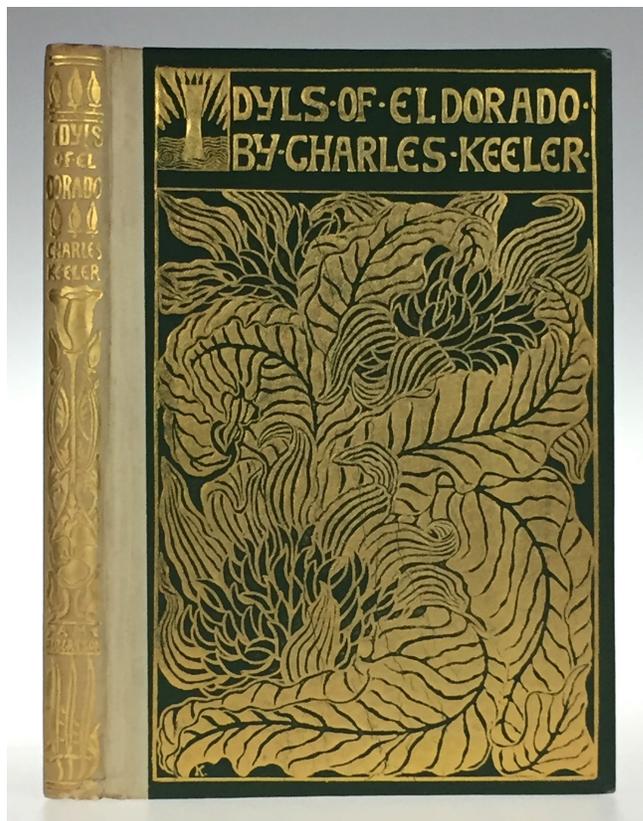
153. [Johnson, Lionel] **Ireland, With Other Poems.** London & Boston: Elkin Mathews/ Copeland and Day, 1897. First edition. Original gray paper covered boards, title, author and publisher printed in black on spine. 132pp. Top cm of spine chipped away, some wear to corners, else near fine. Scarce. (#2959) \$425.00

154. **[Johnson, Lionel] Poems.** London/Boston: Elkin Mathews/Copeland and Day, 1895. First edition. Gray paper covered boards, title, author and publisher printed in black on spine. Limited to 750 copies. One of the most uncommon of all Copeland and Day titles to be found in first edition, and this an exemplary copy with no sunning of spine or browntoning to endsheets, both nearly always found even in otherwise fine copies. Top of spine with very small chipping. A rare example of a sought after “Nineties” title. (#2958) \$950.00



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

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



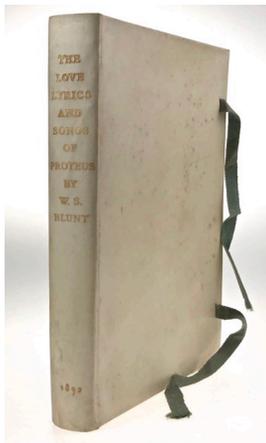
157 **[Keeler, Charles] Idyls of El Dorado.** San Francisco: A. M. Robertson, 1900. First edition. 12mo. 95pp. Publisher's original beige cloth-backed dark green cloth with superb all-over gilt-blocked stylized design on cover, gilt lettering on cover and spine. Rubricated title-page with illustrated vignette, exquisite woodcut designs throughout by Louise Keeler, Charles Keeler's wife. Charles and Louise Keeler, known as the “Ultimate Berkeley Bohemian Couple,” played a central role in Berkeley's artistic community at the Turn of the Century. “Idyls,” vanishingly scarce with no copies on the internet, features beautiful California wildflower stylized woodcut designs as well as cover design, by Louise [Mapes Bunnell] Keeler, who was a student of entomology and art, as well as poetry. A very pretty book. (#3263) \$375.00

*Ella Baird
from
Wilfrid Scawen Blunt
July 8. 1892*

158. [Kelmscott Press- Presentation Copy to Blunt's Former Lover, Ella Baird] Blunt, Wilfrid Scawen. **The Love-Lyrics & Songs of Proteus.**

London: Kelmscott Press, 1892. First edition. Original full vellum with yapp edges. PRESENTATION COPY, FROM BLUNT TO ELLA BAIRD, PREVIOUS LOVER.

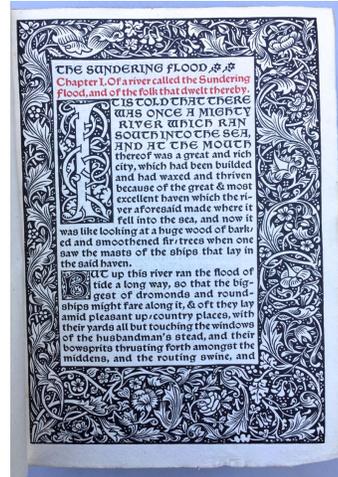
Inscribed by Blunt on a preliminary leaf in bright red fountain pen: "Ella Baird, from Wilfrid Scawen Blunt, July 8, 1892." As regards Baird, in Blunt's "Love-Lyrics," it has been said, "Love is by no means the only unifying theme. It is predominant in the first two parts, which have an autobiographical character as a



record of Blunt's passionate affairs with Catherine Walters (Manon) and Mrs. Ella Baird (Juliet). Scawen himself, writes: She [Baird] was my first quite good woman to give me all her heart.. She remains the type with me of all that is most noble, tenderest and best in womanhood." One of 300 copies, printed in red and black with superb ornate initials by William Morris. A near fine copy, with minimal wear to vellum, three of the four silk ties in tact. Scarce thus. (#4481) \$4,500.00

159. [Kelmscott Press] **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 ordinarily 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) \$7,500.00

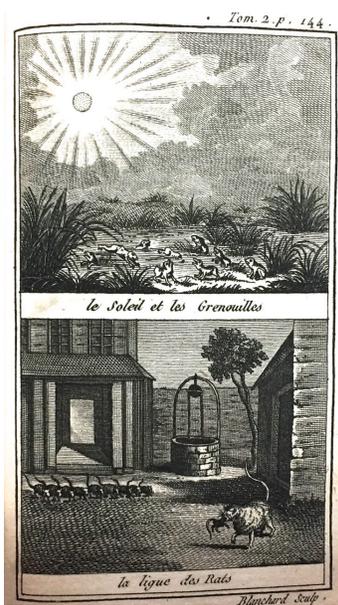
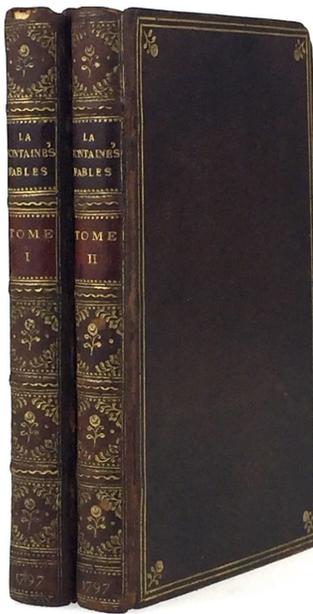


160. [Kelmscott Press- Presentation Copy, Inscribed] Morris, May; Morris, William. **The Sundering Flood, Kelmscott Press Inscribed by May Morris, "From May Morris, 1907."**

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

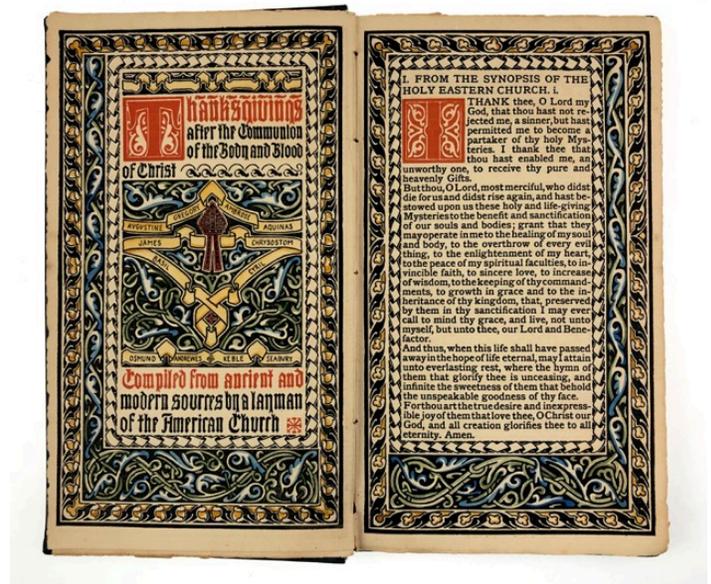
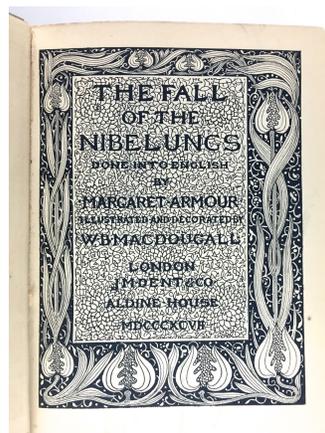
*From May Morris
Lond. 1907.*

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.," possibly presented to Arthur Compton Ricketts, biographer of Theodore Watts-Dunton as well as William Morris. The last romance by Morris, which his daughter, May Morris, oversaw 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



161. [La Fontaine Fables] Fables, Choises, Mises en Vers, par la Fontaine. Paris: F. Dufart, 1797. 12mo. Two volumes, similarly bound in attractive 19th Century full brown calf with gilt ruling and florets, gilt spines with morocco labels, marbled endsheets, edges tinted ochre color, gilt hatching on all edges of calf. Vol. 1, 192pp., Vol. 2, 186pp. With 18 superb full-page engraved illustrations, nine in each volume. Includes table of contents at end. Wear to margins of spine, front cover of first volume neatly separated lower half. Housed in marbled slipcase. A very attractive and early set of La Fontaine.. This particular edition not found in marketplace. (#3851) \$650.00

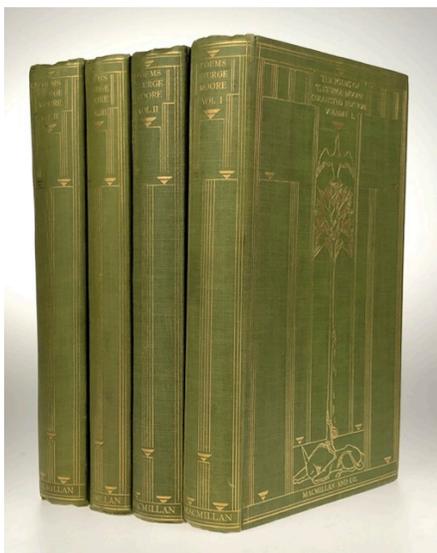
162. [MacDougall, W. B.] Armour, Margaret (transl.). **The Fall of the Nibelungs**. London: J. M. Dent & Co., Aldine House, 1897. Original gray gilt cloth, brown wove cloth covers. 18 superb full-page wood-engraved illustrations in Art Nouveau style by W. B. MacDougall, including two double-page spreads as title/frontis. An exquisite production and extremely scarce in the first edition. No other copies found online. (#3047) \$375.00



163. [Merrymount Press Rarity- One of First of the Press, Lavishly Illustrated with Three Double-Spread Hand-Colored Spreads] Fiske, George McClellan. **Thanksgivings after the Communion of the Body and Blood of Christ. Compiled from Ancient and Modern Sources by a Layman of the American Church**. Boston: Privately Printed, D.B. Updike, The Merrymount Press, 1896. Original black cloth with gilt cross to front cover and gilt lettering to spine (approx. 4.5" x 8"). . Designed by D.B. Updike and privately printed at the Merrymount Press, 1896, the first year of the press. Set in Clarendon type on laid paper, there are three stunning double-spread openings with borders, one of which (the decorative title page) has been hand-colored. Some rubbing to edges and small chip to top of spine, spotting to covers. This was one of the first volumes printed at the Merrymount Press in 1896, and was included in Georgetown University's "One Hundred Years of American Fine Printing" exhibit in 1981, This volume was reprinted by Updike for R.H. Russell in 1898; this first printing has only two institutional holdings worldwide, and no copies found located for sale. (#4533) \$750.00

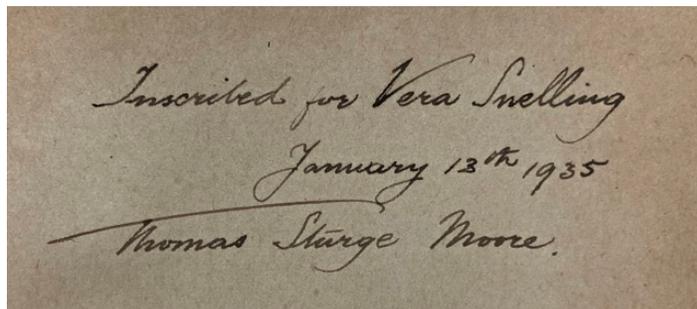
164. [Milton, John- Paradise Lost and Paradise Regain'd]- **The Baskerville Edition**] Milton, John. **Paradise Lost, A Poem, in Twelve Books [with] Paradise Regain'd, A Poem in Four Books**]. London: Printed by John Baskerville for J. & Ro

seen in fine condition. With fabulous letter by Moore laid in, in part: "My dear Salter [F. S. Salter], At last I am able to post you the copy of Axel I promised you at Christmas, and that it is not in an undamaged case is only the last and least of the wrongs it has received at other hands than mine. Still, I hope you will find it interesting and overlook its defects for many of which I am not responsible, and see it through whatever part of it may strike you as most worthy..." "I and Marie only [will] come up on Wednesday starting for France... have time to see the friends we would wish to..." "dan is at Cambridge and seems depressed by fining economics a study quite alien to his inclinations, if he can pass his Mays well I hope he will be able to start another" "Hoping that your little boys flourish and that Mrs. Salter and yourself are both well and not overworked... " Etc. T J. Taylor, in "The Art Nouveau Book in Britain," (1980) has the following quote by T. Sturge Moore concerning the cover design: "The minor decorations are symbols: for the 'uncreated light', an unfigured circle; for the great renunciation, a crucifix; for heaven-reflecting life, a rose." Very good. (#4463) \$950.00



168. **[Moore, T. Sturge] The Poems of T. Sturge Moore, Collected Edition, Four Volumes.** London: Macmillan, 1931-33. First edition. Four volumes. Bound in original matching publisher's fine green cloth with superb gilt decorated cover designs on each volume by T. Sturge Moore. A wonderful matching set in fine condition. Very scarce. TEG. Only complete set on the internet. (#4454) \$425.00

169. **[Moore, T. Sturge] A Sicilian Idyll and Judith; A Conflict.** London: Duckworth and Co., 1911. First edition. Original green cloth, gilt lettering on cover and spine. Slightly bowed, near fine. (#4459) \$125.00

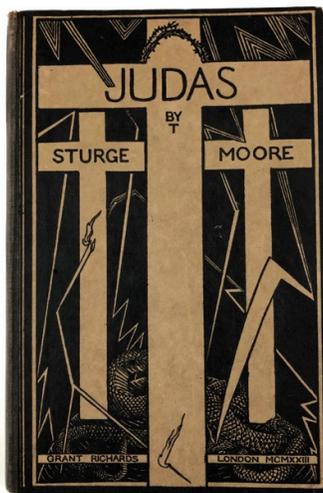


170. **[Moore, T. Sturge- Presentation Copy] Selected Poems.** London: Macmillan, 1934. First edition. Original blue cloth with attractive cover embossed design, gilt spine. Presentation Copy, inscribed by Moore on front free fly, "Inscribed for Ver Snelling, January 13th, 1935, Thomas Sturge Moore." Very good. (#4460) \$175.00

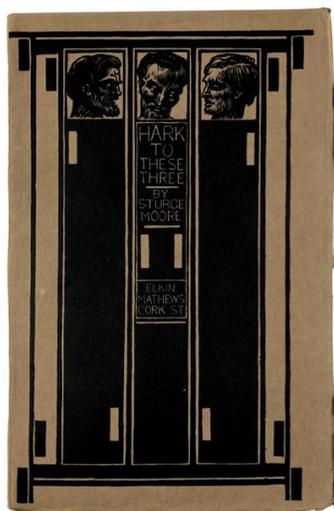
171. **[Moore, T. Sturge] Some Soldier Poets.** London: Grant Richards, 1919. First edition. Original blue cloth, gilt cover and spine lettering. Original tattered dust jacket laid in, as well as an advance review slip from Grant Richards, with hand-marked price, 4/6 net. Scarce. (#4457) \$150.00

172. **[Moore, T. Sturge] The Vinedresser, and Other Poems.** London: Morrison & Gibb, at the Sign of the Unicorn, 1899. First edition. Original green cloth with gilt ruling on covers and also on spine, i.e. first issue binding. Scarce first book of T. Sturge Moore, (#4462) \$175.00

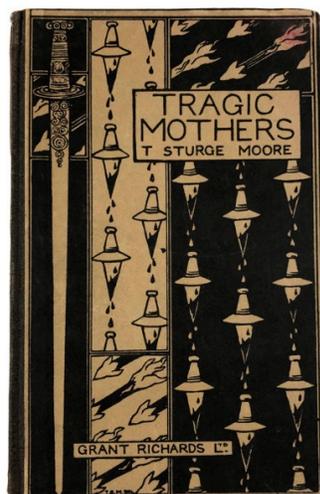
173. **[Moore, T. Sturge- Presentation Copy] Judas.** London: Grant Richards, 1923. First edition. Original spine backed paper covered boards with superb cover illustration and design by Moore. A fabulous inscription by Moore on front free fly: "I wish that I had given this book to my friend Mrs. Bax, but I missed the opportunity and so regretfully add my signature less of right than by request. T. Sturge Moore." Near fine. (#4464) (See photo next page) \$325.00



Item #173



Item #174



Item #175



Item #176

174. [Moore, T. Sturge] **Hark to These Three.** London: Elkin Mathews, 1915. First edition. Original pictorial paper wrappers with superb cover design by T. Sturge Moore. Presented by Moore to the English clergyman and academic, William Telfer, on front free fly: “Inscribed for William Telfer, April 10th” by Moore. (#4467)\$ \$225.00

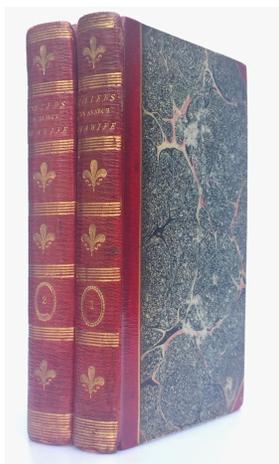
175. [Moore, T. Sturge] **Tragic Mothers.** London: Grant Richards, 1920. First edition. Original paper covered boards with superb cover illustration by Moore, cloth spine. Richard Hughes’ Copy, British poet. (#4465) \$185.00

176. [Moore, T. Sturge]

176. **Danae & Blind Thamyris.** London: Grant Richards, 1920. First edition. Original cloth backed, pictorial paper covered boards with superb cover illustration by T. Sturge Moore. Near fine copy. (#4466) \$175.00

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177. [More, Hannah- **Rarity**] **Coelebs in Search of Wife.** London: T. Cadell and W. Davies, 1808. First edition. Two volumes. 12mo. Contemporary half red polished goatskin, marbled boards, gilt ruling on covers, multiple gilt-ruled bands on spine, lettering and floret, marbled endsheets, side and bottom edges tinted light yellow. Elizabeth Arabella Barry’s copy, with her signature and address on both volumes (The Cottage, Malvern Wells). A superb copy, with corners rubbed, some wear to boards, slight browntoning to prelims, clean and bright internally, near fine. The scarce first edition, no other firsts located in the marketplace at time of writing. (#3907) \$1,750.00



178. [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 rebaked), 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). Very good. A scarce book. (#4332) \$625.00

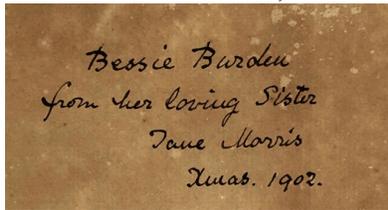
IN THE BEGINNING GOD CREATED THE HEAVEN AND THE EARTH.



AND THE EARTH was without form, and void, and darkness was upon the face of the deep; and the Spirit of God moved upon the face of the waters. And God said: Let there be light: and there was light; and God saw the light, that it was good.

Inscribed by Jane Morris to her Sister

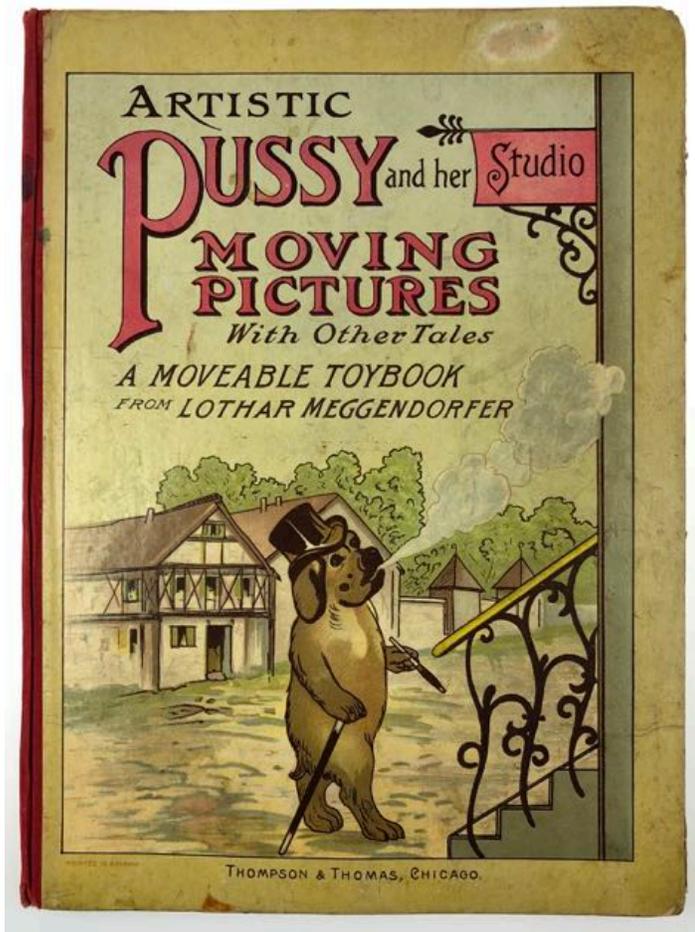
179. [Morris, Jane- Association Copy, Inscribed to her Sister] Burne-Jones, Edward. **The Beginning of the World: Twenty-Five Pictures by Edward Burne-Jones.** London: Longmans, Green & Co, 1902. First edition. 4to. Original cloth backed green paper covered boards with lettering on cover in black. ASSOCIATION COPY: Inscribed by Jane Morris, wife of William Morris, to her younger sister, Elizabeth (Bessie) Burden on front free fly: "Bessie Burden from her loving sister Jane Morris Xmas, 1902." Bessie Burden, William Morris's sister-in-law, was praised by Philip Webb in 1880 for her skill "in all types of needlework, from the most simple & rudimentary to the more particular and complicated." She was described by Morris as "a first-rate needle-woman with a complete mastery of the theory & practice of all kinds of needlework." A very uncommon and certainly touching presentation on a thoroughly attractive large-size book featuring 25 wonderful full and half-page woodcut illustrations by Edward Burne-Jones. Near fine with minimal sunning, browntoning to free fly sheets. (#4482) \$2,750.00



180. [Morris, William- Inscribed by Illustrator Reginald Frampton] Gillington, M.C. **A Day with William Morris.** London: Hodder & Stoughton, 1913. First edition. Original paper covered boards with color cover insert portrait of William Morris. Illustrated with full-page color plates by Reginald Frampton throughout, and Presented by Frampton on the title page: "To Mrs. Ralph Burdett, The New Year, 1913, with compliments and regards from Reginald Frampton. Spine worn with piece missing, internally very good. (#4475) \$175.00

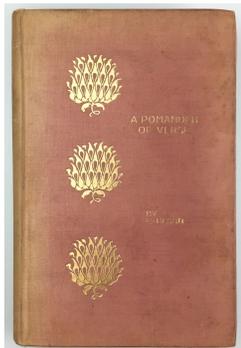


181. [Movable Book] Reichenbach, Eugen. **Lustige Gesellschaft, Ein Wandelbilderbuch.** Nurnberg: Theo Stroefers Kunstverlag, 1894. First edition. Quarto. Original color pictorial (chromolithograph) glossy paper covered boards, red cloth spine, original light blue decorative endpapers. With eight exquisite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

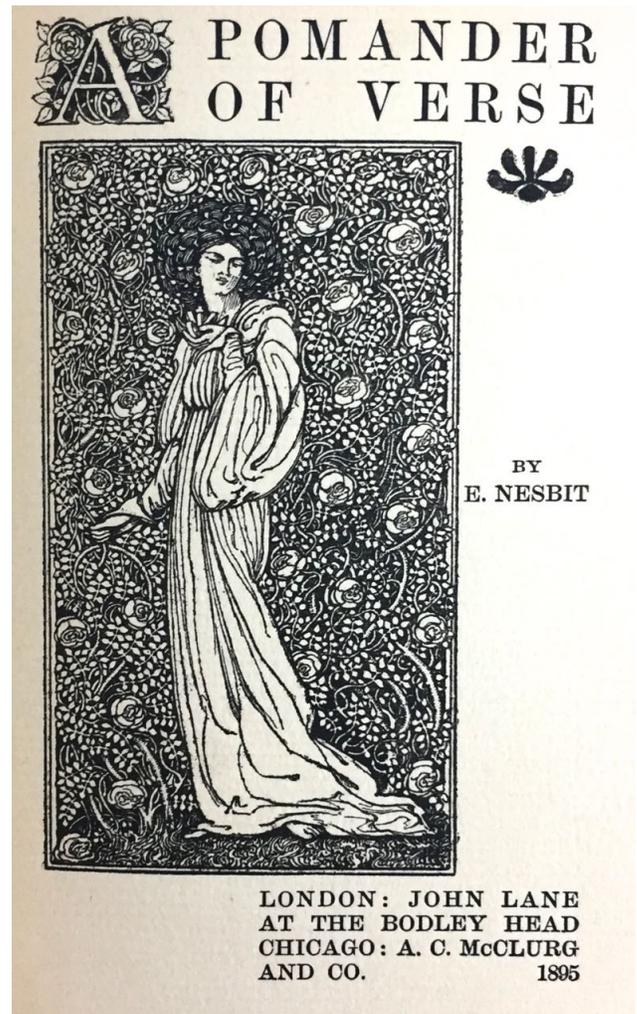


182. [Movable- Meggendorfer Rarity] **Artistic Pussy and Her Studio, Moving Pictures With Other Tales.** Chicago: Thompson & Thomas, [1890]. Tall 4to. Original glazed color pictorial paper covered boards, red cloth spine. Fabulously illustrated by Meggendorfer with six color lithographed moveable plates 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

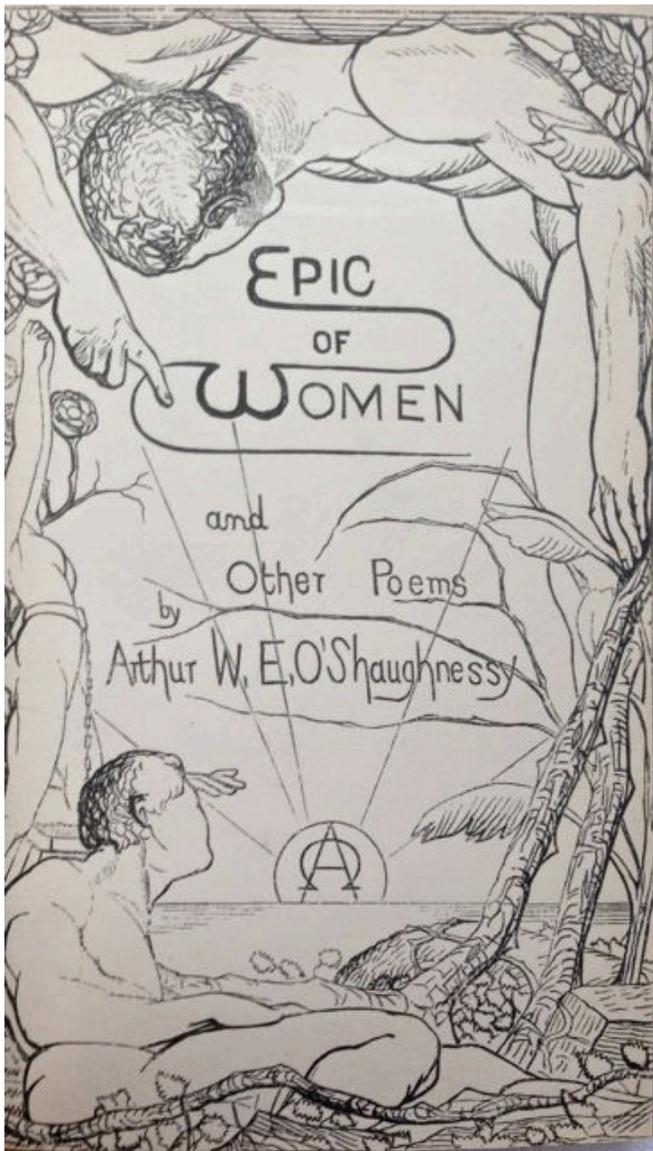
183. [Nesbit, E- Association Copy] **A Pomander of Verse, Presentation Copy.** London: John Lane at the Bodley Head, 1895. First edition. Original superb tan cloth with exquisite cover illustration stamped in gold by Laurence Housman. Housman also contributes half-page woodcut illustration on title page and vignettes in the book. "Olindo Malagodi, from E. Nesbit,"



written boldly on front free fly. Superb Association Copy, inscribed by Nesbit to Olindo Malagodi, (1870-1934), Italian socialist and later, politician, journalist and author in London and a close friend of Nesbit. Edith Nesbit expounded Socialism early on, was an active member in the Fabian Society, and a close follower of William Morris. A wonderful association. Extremities of book slightly sunned, else near fine. Scarce thus. (#3650) \$2,250.00



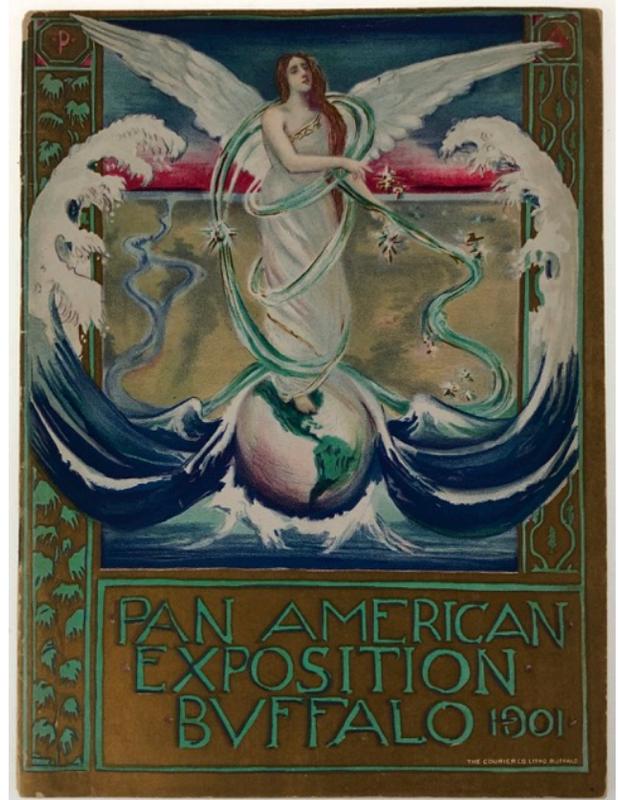
184. [O'Shaughnessy, Arthur- Association Copy] **An Epic of Women and Other Poems.** London: John Camden Hotten, 1870. First edition. Original plum cloth, beveled boards, with central gilt figure of man lying down at beach, gilt lettering on spine. ASSOCIATION COPY FROM O'SHAUGHNESSY TO PRE-RAPHAELITE ARTIST ALMA TADEMA: (written in purple ink on first blank before title page: "Monsier L. Alma Tadema, with the author's best regards, 16th January, 1871." Full-page illustrated title page (prior to



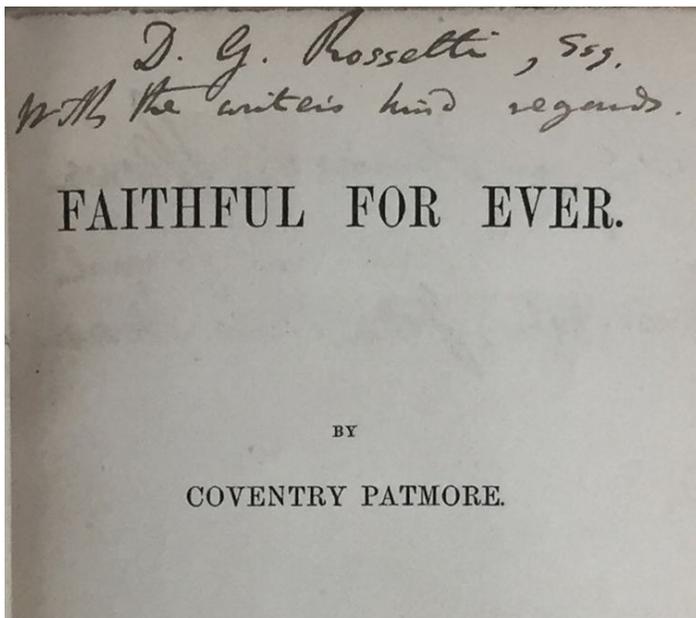
lettered title page and five textual illustrations by J. T. Nettleship in an abstract almost Blakean style. O'Shaughnessy's first book, inscribed to Lawrence Alma-Tadema, classical Dutch painter who moved to London in 1870 to rapidly become one of the most famous and highly paid painters of his time, befriending and working with most of the Pre-Raphaelite artists. A wonderful and certainly important association, occurring at the brink of both poet's and artist's burgeoning careers. Near fine. (#2462) \$1,250.00

185. **[Pan American Exposition Color Booklet] Pan American Exposition Buffalo 1901.** Buffalo: The Courier Company Litho, 1901. Original color pictorial card wrappers with exquisite Art Nouveau full illustrations on both covers. 48 unnumbered pages with full-page color

illustrations and black and white photos throughout. A very scarce publication of the Pan American Exposition in Buffalo, published concurrently or shortly after the exhibition. Near fine. Most scarce. (#4545) \$325.00



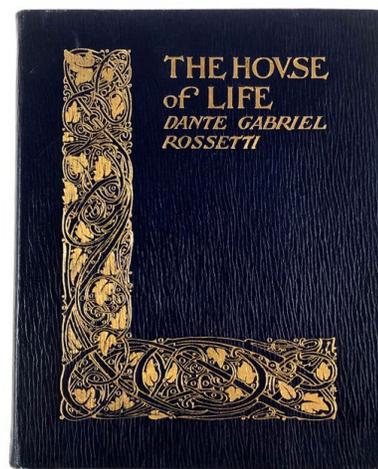
186. **[Patmore, Coventry- Association Copy, Inscribed to Thomas Carlyle and Re-presented by Carlyle] Faithful for Ever.** London: John W. Parker and Son, 1860. First edition. Original brown wavy grain cloth with gilt lettering on spine, red-brown endsheets, advertisements. SUPERB ASSOCIATION COPY INSCRIBED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



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

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

189. [Patmore, Peter George] **[My Friends and Acquaintance: Being Memorials, Mind-Portraits and Personal Recollections of Deceased Celebrities of the Nineteenth Century with Selections from their Unpublished Letters (3 volumes).** London: Saunders and Otley, 1854. First edition. Original attractive blindstamped brown cloth with elaborate designs and borders on both covers and spine. Spine with gilt lettering, original bright yellow endpapers. Roger Senhouse’s copy with his signature on front endsheet. Quite a scarce and interesting treatise containing lengthy ‘vignettes’ on Charles Lamb, William Hazlitt, Thomas Sheridan and others. A perfectly fine set. Stunning condition. (#1303) \$750.00



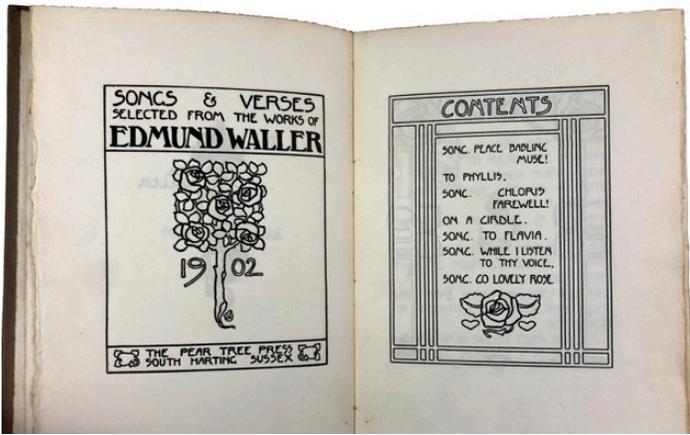
190. [Peabody, Marion Louise- Rare Gilt Binding by Adrian Iorio] Rossetti, Dante Gabriel. **The House of Life.** New York: Dodge Publishing Company, [1903]. Original full blue leather with bold gilt-stamped Arts& Crafts strapwork design by Adrian J. Iorio on front cover (signed with his monogram, “AI.” Iorio began his career as a designer with Will Bradley in Springfield, in 1895, providing book illustration and designs for Bradley’s “Inland Printer.” When Bradley moved to the University Press at Cambridge, Iorio went with him, and later opened a studio in Boston where he produced decorative book illustration and designs for books and covers. The book is generously designed in the Arts and Crafts tradition with wide illustrated borders throughout, by Marion Louise Peabody. TEG. Fine. Scarce. (#4551) \$325.00



Near Complete Set of the Pear Tree Press Elf

191. [Pear Tree Press- Seven Volumes of the Elf] Guthrie, James. **The Elf, Seven Scarce Numbers, James Guthrie.** Offered here is an extremely rare gathering of seven of the first eight volumes of the Pear Tree Press forerunner, "The Elf," produced and copiously illustrated by James Guthrie, including the three of early numbers, 1899-190 in larger format, with the scarce inserted Guthrie plates (rarely found). As well, the four complete numbers of "The Elf- A Sequence of the Seasons," 1902-1904, in fine condition. 1-4) "The Elf, A Sequence of the Seasons," London, The Old Bourne Press, all designed and illustrated by James Guthrie and printed at the Old Bourne Press [Pear Tree Press forerunner] under the supervision of W. Herbert Broome, 1902-1904, each 25-27pp. Each with wonderful color illustrated decorated covers front and back, illustrated endpapers, by Guthrie, and each copies #149 (hand written) of an edition of 250 copies. All in fine condition. 5) "The Elf, A Little Book," No. 2, Winter. Ingrave, 1899, Peartree Cottage. Original purple wrappers with cover vignette by Guthrie, original ties at spine. With scarce six inserted plates by Guthrie at end, as issued: "I- was youn Isaac," "M- was the Music," "The Court of Love," "The Angel of Death," "To the River," and "TFG, A Book plate." 250 copies for sale. Some wear and discoloration to covers, VG. 6) "The Elf, A Little Book," Spring Number. Shorne near Gravesend, April, 1900. Winter Number. 300 copies printed. Original beige wrappers with pictorial cover by Guthrie. With scarce six inserted plates by Guthrie at end, as issued: "The Queen," "Will O' The Wisp," "City in the Sea," "The Pool," "The Avenue," and "Ophelia Fowler Duhme." Very good copy. 7) "The Elf, A Little Book," Summer Number. Shorne, near Gravesend, August, 1900. Original green wrappers (faded) with pictorial cover by Guthrie. With scarce five inserted plates by Guthrie at end: U- An Umbrella," "Y- was the Yachtsman," "The Changeling," "Echo," "Amor Omnia Vincit." Covers neatly detached. Guthrie later used the same type appearing in these volumes in the Pear Tree Press books. An exceedingly scarce set of seven numbers of this groundbreaking achievement in period design and book illustration. (#4473) \$3,250.00

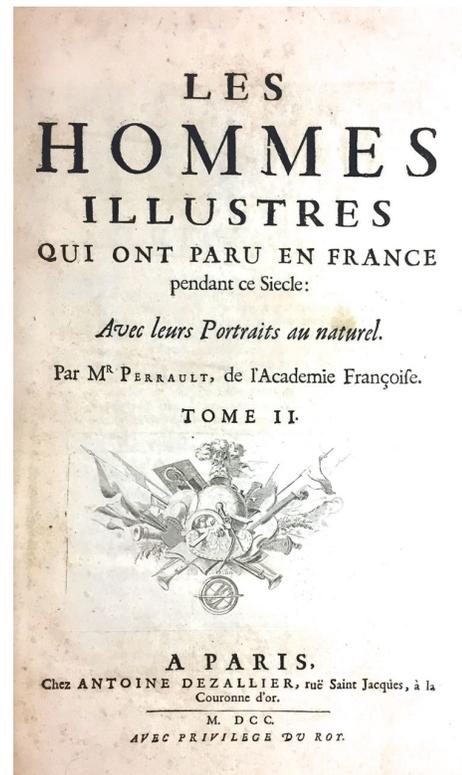




192. [Pear Tree Press- Presentation Copy] Waller, Pickford. **Songs and Verses**. Sussex: The Pear Tree Press, 1902. First edition. Original Holland backed, light brown paper covered boards with pictorial cover label. Inscribed by Pickford Waller on front fly: "E.E. Parton, 1902, from Pickford Waller." Produced by James Guthrie, illustrations throughout by Pickford Waller. #84 of 300 copies printed. Smudge on cover, very good. Scarce. (#4471) \$275.00

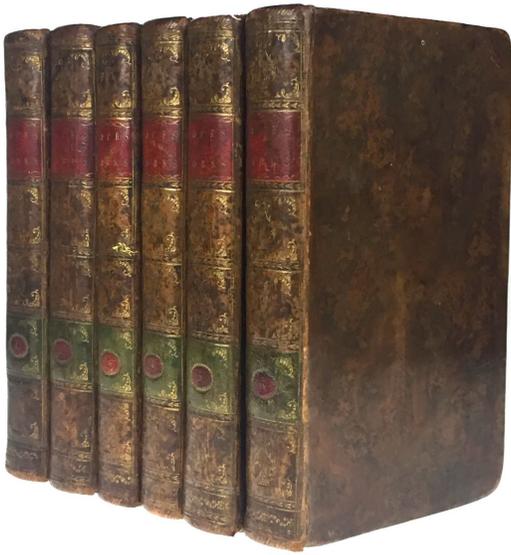


193. [Pear Tree Press] Bottomley, Gordon. **Midsummer Eve**. Petersfield: The Pear Tree Press, 1905. First edition. Original Holland backed beige paper covered boards with red-brown lettering and vignette on cover. Only 120 copies printed. With superb full-page frontispiece and one half-page woodcut illustrations by James Guthrie. Slight cover browning, very good. (#4472) \$275.00



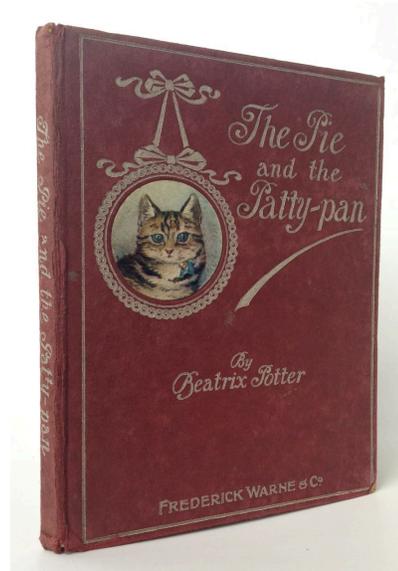
194. [Perrault, Charles] **Les Hommes Illustres Qui ont Paru en France**. Paris: Chez Antoine Dezallier, 1696-1700. First edition. Two volumes. Large folios. Contemporary full calf over boards, seven raised bands with one morocco label and the rest ornately gilt. Volume one: 100pp., 3ff., including table;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

195. [Pope, Alexander] **Essai sur L'Homme**. Lausanne & Geneve: Marc-Michel Bousquet, 1745. First thus. Folio. Superbly bound by Bernard Middleton in russet calf, gilt strapwork border designs both covers and spine with gilt compartments and morocco label. AEG. Engraved frontispiece by Soubeyran after Delamonce, title in red and black with engraved portrait vignette, text in English and French, engraved portrait, 4 plates and head- & tail-pieces. Near fine. (#3884) \$1,250.00

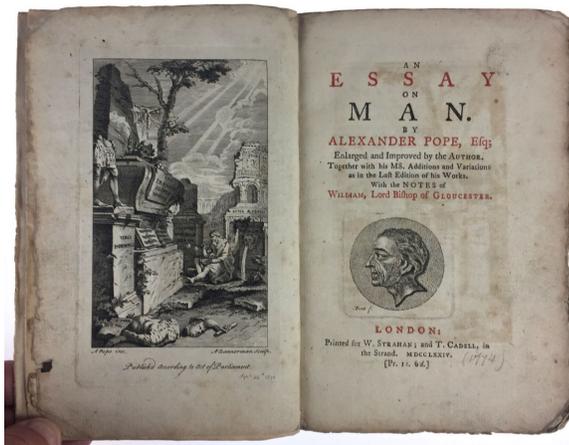


198. **[Pope, Alexander]** Johnson, Samuel. **The Poetical Works of Alexander Pope; with his Life.** London: Printed by Whittingham and Rowland for Sharpe and Hailes, 1811. Two volumes. Attractively bound in full fine polished calf with gilt lettering and blindstamped designs on spine. Marbled endsheets and fore-edges, gilt turn-ins. Illustrated throughout with “Engravings from Paintings and Designs of Howard, Stothard, Westall, etc.” Very good. (#4215) \$375.00

196. **[Pope, Alexander]** **The Works of Alexander Pope, Esq., Containing his Juvenile Poems and Translations.** London: Printed for C. Bathurst, J Rivington & Sons, B. White... etc., 1788. 6 volumes. 12mo. Uniformly bound in early full tree calf, gilt and embossed spine decorations, two morocco labels (red and green) on all volumes. A magnificent and early set of Pope, replete with a couple dozen full-page engravings of high quality. A well-preserved and attractive set. Bindings with expected wear, near fine internally. (#4214) \$850.00

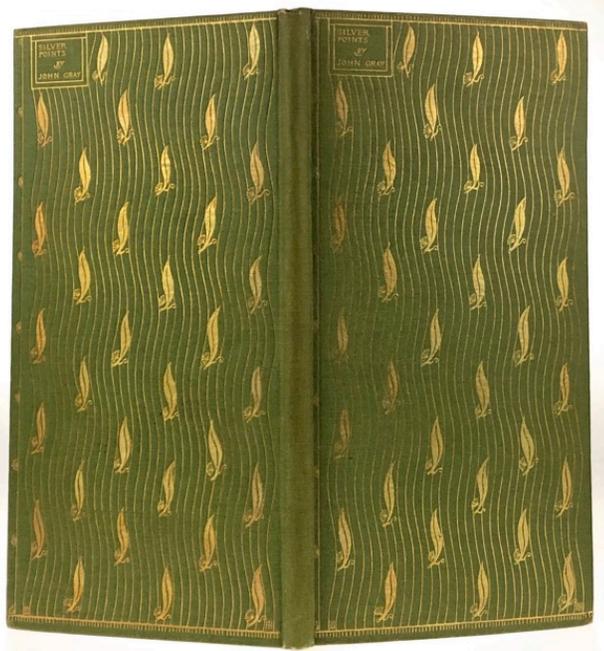


199. **[Potter, Beatrix]** **The Pie & the Patty-Pan.** London and New York: Frederick Warne & Co., 1905. First edition. Original maroon paper covered boards with color cover insert of cat, lettering on cover and white impressed in white. Ten superb color plates by Potter. Corners slightly bumped, occasional very slight soiling, else very good, clean and tight copy of an early Potter title. (#2325) \$1,250.00



197. **[Pope, Alexander]** **An Essay on Man.** London: W. Strahan and T. Cadell, 1774. Early Edition. Brown boards. 124pp. Title printed in red and black with vignette of head. Frontispiece, “A Pope inv.,” “A Bannerman Sculp.” Printed on fragile laid paper. Edges uncut. Prelims slightly soiled and worn, for the most part very good copy of scarce edition. (#3882) \$325.00

200. **[Potter, Beatrix]** **The Tale of Benjamin Bunny.** London: Frederick Warne and Co., 1904. First edition. First Issue. Original gray paper covered boards with central color pictorial oval insert on cover, lettering in dark green on cover and spine. Color pictorial endpapers, frontispiece and 26 full-page color illustrations by Potter. Has both first edition, first issue points: “muffatees” vs. “muffetees” and “we” in Roman and not italics, both on page 15. A superb copy, with all of the paper intact on the fragile covers, both hinges intact, and no repairs. Near fine. (#2966) \$1,500.00



201. **[Ricketts, Charles]** 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 fin-de-siècle 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, end-papers, wall-papers, and dress cretonnes." A fine copy in superb cloth-backed, folding case with silver lettering on spine. Paperback. (#4547) \$2,750.00

202. **[Ricketts, Charles]** Moore, T. Sturge. **Charles Ricketts, R.A., Sixty-five Illustrations**. London: Cassell, 1933. First edition. Original blue cloth, gilt spine. In scarce original brown dust jacket with black printing on cover and spine. Decorated endpapers by Ricketts. Illustrated throughout with photo reproductions of Charles Ricketts' work. Near fine. Jacket very good with small piece missing from lower spine. (#4455) \$175.00

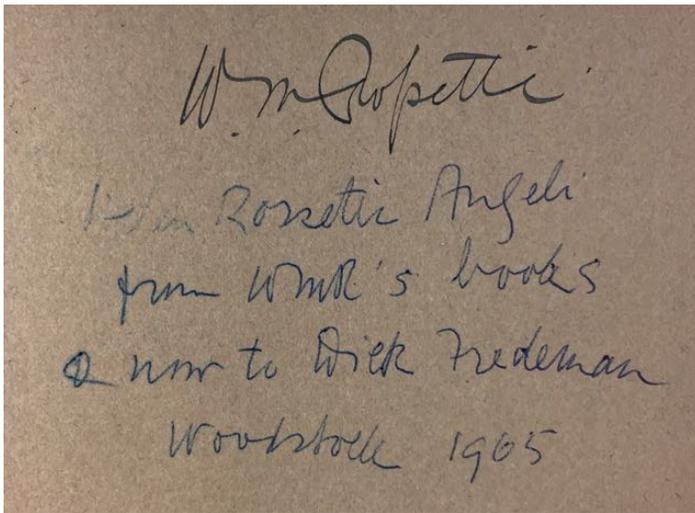
203. **[Ricketts, Charles]** Bottomley, Gordon. **King Lear's Wife, etc**. London: Constable, 1920. First edition. Original beige paper covered boards with cover and spine design in blue by Charles Ricketts. Top of spine frayed, discolored, some wear to corners, very good. (#4456) \$150.00

204. **[Ricketts, Charles]** Field, Michael. **Mystic Trees**. London: Eveleigh Nash, [1913]. First edition. Original publishers olive green cloth with superb cover illustrated gilt design by Charles Ricketts, gilt spine. A nice copy of a most scarce Ricketts cover, small remnant of Leicester Municipal Library on front pastedown, remnants of removal to front free fly, some barely visible stamps of accession. Slight fraying to upper spine. (#4444) \$175.00

205. Rogers, Bruce. **[Rogers, Bruce] Autograph Letter Signed to Irvin Haas Regarding a Proposed Article on Bookplates**. Autograph Letter Signed. One Page. New Fairfield, Conn, 19 March, 1938. To Irving Haas, collector and author who later wrote, "Bruce Rogers:

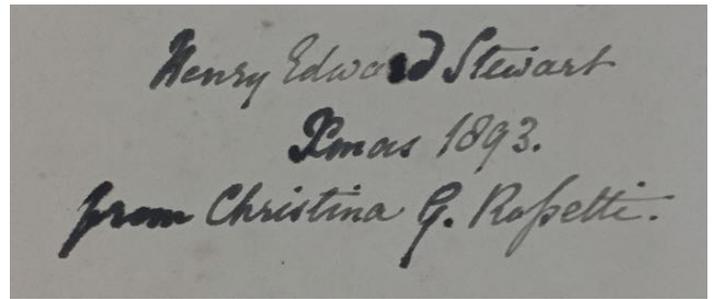


A Bibliography.. in 1968. In part: "My dear Irvin, Here are several book labels to choose from. I hope you can find space for the John M Wing item as I consider it the best of the type-movement ones..." He includes a copy of the Wing Foundation of the Newberry Library's plate for possible inclusion in a proposed article. He also suggests including William A. Kittredge's bookplate (designed by Rogers) if Kittredge ends up writing the article. Article in question appeared in "The Book Collector's Packet," May, 1938. Included in this lot, a small decorative. John M Wing Foundation stick-on library stamp. Bruce Rogers letters are quite scarce. (#4512) \$475.00



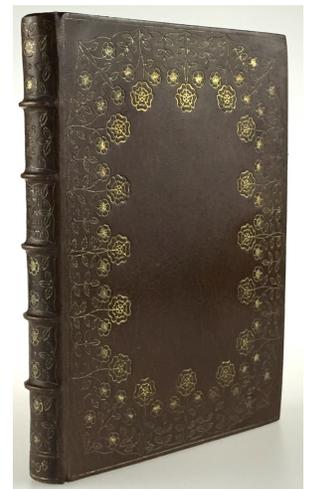
Rossetti Family Bound Volume with Holograph Notes

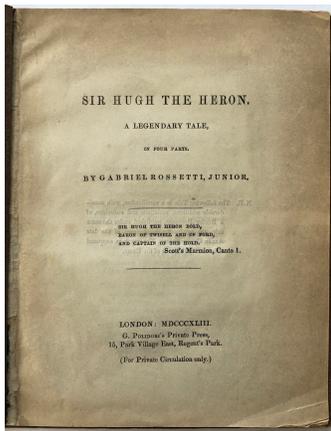
206. **[Rossetti Family- Bound Volume with Holograph Notes]** Rossetti, Dante Gabriel [and others]. **Rare Rossetti Family Owned Books, Journals, Extracts, etc. Contains Scarce “Studies of Sensation,” by Ebenezer Jones.** Signed by “W.M. Rossetti,” and then underneath, “Helen Rossetti Angeli from WMR’s books & now to Dick Fredeman, Woodstock, 1905.” Holograph ‘contents’ page by WMR: “Arrighetto Drama,” “Elena” and “Eben Jones.” “Elena,” Napoli, 1821. Contains complete Ebenezer Jones (poet, friend and support of DGR), scarce, “Studies of Sensation and Event. Poems,” London, Pickering, 1879, lxxxiv, 207pp., the first “Shepherd Edition.” From Wikipedia: “For a while Jones was forgotten. In 1870, however, Dante Rossetti wrote in Notes and Queries commented that he would some day be disinterred. William Bell Scott agreed, and in 1878 Richard Herne Shepherd wrote a brief account of Ebenezer Jones. There were biographical papers in the Athenæum of September and October 1878, by Theodore Watts; and in 1879 Shepherd published a nearly complete edition of Studies of Sensation and Event (with author’s corrections), additional pieces, a memoir by Ebenezer’s brother Sumner, and reminiscences by Linton.” DGR writes in many places his regard for the unheralded Jones, as per 1870 ALS to Notes and Queries: “His poems (the ‘Studies of Sensation and Event’)... are full of vivid disorderly power...these ‘Studies’ should be, and one day will be, disinterred from the heaps of verse deservedly buried.” (#3971) \$2,850.00



207. **[Rossetti, Christina- Inscribed by Christina Rossetti: “Henry Edward Stewart, Xmas 1893, from Christina G. Rossetti.”] Sing-Song.** London: Macmillan & Co. , 1893. First edition thus. Original wavy grain green cloth, gilt lettering on spine. PRESENTATION COPY, Inscribed by Christina Rossetti to Henry Edward Stewart. At this date, Henry, son of Sir Edward & Lady Phillippa Stewart, was not quite 3 years old. Edward Stewart was early on the Rossetti family’s doctor, and especially CGR. In a letter to William in July, 1888, Christina remarks: “Do you recollect encountering Dr. Edward Stewart one day at our door,-- one disastrous day when no one heard your knock? Hi is engaged to a sister of the Duke of Norfolk... Lady Philippa is the elect... Dr. Stewart will continue his medical practice... and they want a house near his father’s.” Inscribed by CGR on front free endpaper, “Henry Edward Stewart, Xmas, 1893, from Christina G. Rossetti.” An attractive edition, with 121 superb wood engravings by Arthur Hughes. Near fine. Only presentation by CGR to Henry Stewart that we have found. (#3950) \$4,250.00

208. **[Rossetti, Christina] Verses.** London: SPCK, 1896 . Early edition. Attractively bound in full brown crushed morocco with all-over flower and petal design in gilt on front cover and spine. Thick inner dentelles with same design in gilt. Nice unsigned Art Nouveau binding by Captain Gladstone, not signed, but purchased in a collection signed by Gladstone. With some slight rubbing to gilt in areas. Near fine. (#3052) \$475.00





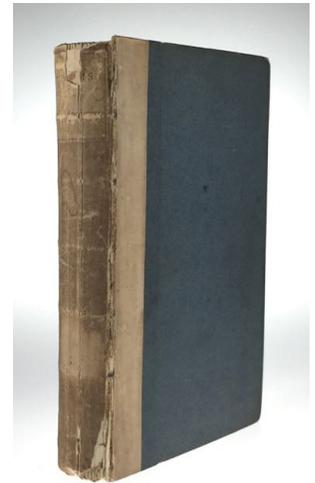
Rossetti's First Book, Published when 16 Years Old, Privately Printed by His Grandfather, G. Polidori in 1843

209. [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. Original or contemporaneous 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 discolored 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, gilt-titled on spine. Most scarce in unbound state. (#4385) \$15,000.00

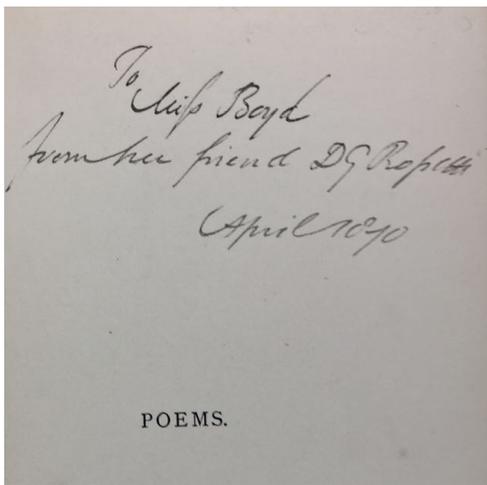


31 Copies Only, Large Paper

210. [Rossetti, Dante Gabriel] Large Paper Copy. On Handmade Whatman, 31 Copies Printed] Poems. A New Edition. London: Ellis and White, 1881. First edition. 4to. The Large Paper Issue, "A New Edition," original light blue boards, whitish paper spine with label printed in three lines, all edges uncut. As per Colbeck, "This Large Paper issue, printed on handmade paper watermarked "Whatman," was issued without certificate, but was limited to 31 copies. Untrimmed, deckled edges. From "Rossetti Archive," Jerome McGann comments on this important issue: "The impulse to bring out a new edition of his poetry probably began in late July 1879, when DGR read T. Hall Caine's lecture on his writing in the text printed in New Monthly Magazine (4th series, I, July 1879). At that time DGR wrote to Jane Morris about his satisfaction that Caine was "enforcing my poetic claims" (Bryson and Troxell 105). Later in the fall he began to make revisions to "Sister Helen" (Bryson and Troxell 124-126). He was preoccupied with his painting work for the next year, but when J. A. Noble praised DGR as England's finest living writer of sonnets (in the Contemporary Review of August, 1880), the poet wrote to Caine that he was "very proud to think that after my small and solitary book has been a good many years published and several out of print, it yet meets with such ardent upholdings by young and sincere men" like Caine and Caine's friend Noble (letter to Caine, quoted in Lewis 203)." Spine loss and some wear to covers, near fine internally. (#3955) \$2,850.00

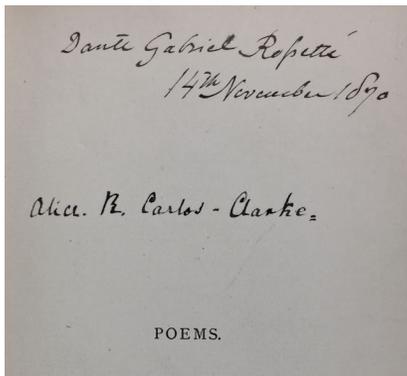


211. [Rossetti, Dante Gabriel] "To Miss Boyd, from her friend, D. G. Rossetti, April, 1970"] Poems. London: F. S. Ellis, 1870. First edition. Original dark green cloth with famous gilt-blocked interlaced circle and flower design on both covers and spine. A wonderful and important ASSOCIATION COPY, signed presentation



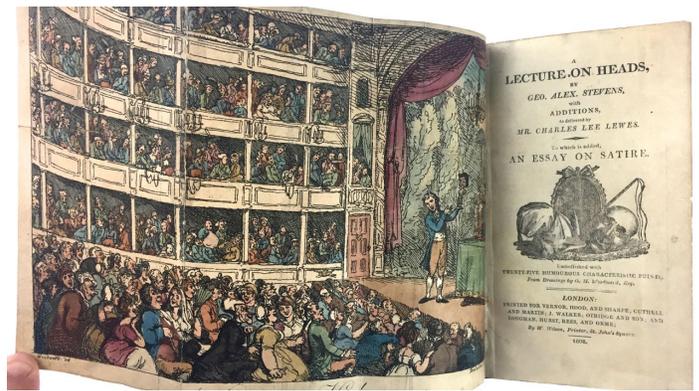
copy from the author inscribed "To Miss Boyd from her friend D.G. Rossetti, April 1870" on half-title. Alice Boyd (1825-97) was a Pre-Raphaelite painter and the owner and occupant of Penkill Castle in Ayrshire, where she invited note Pre-Raphaelite associate William Bell Scott for a visit, and soon thereafter, the two became inseparably and romantically involved (ca. 1860). Boyd, along with Scott, knew and invited the whole coterie of Pre-Raphaelite painters and poets for visits to the castle, chief among them, Dante Gabriel as well as his sister Christina. Dante and Boyd became good friends and many correspondences survive regarding their interaction. A noteworthy and one-of-a-kind presentation, the only one we have seen from DGR to Alice Boyd. 2 advertisement leaves and 8 further blank leaves at end, uncut, floral endpapers, a good bright copy of the scarce first edition. (#3937) \$4,250.00

212. [Rossetti, Dante Gabriel- Inscribed] Inscribed "Dante Gabriel Rossetti, 14th November, 1870,"[to] Alice B. Carlos-Clarke. Dante Gabriel Rossetti. **Poems.** London: F. S. Ellis, 1870. Fourth edition. Original green gilt cloth with gilt Rossetti design.



Inscribed by DGR on half-title: "Dante Gabriel Rossetti 14th November, 1870" and below that in the recipient's/owner's hand, "Alice B. Carlos-Clarke." Some cover wear. (#3939)

\$4,250.00



213. [Rowlandson, Thomas] Stephens, George Alexander. **A Lecture on Heads.** London: Vernon, Hood and Sharpe, 1808. First edition. Half dark blue morocco, marbled boards. With Half-title and advertisement on verso. Superb folding hand-colored etched frontispiece of a theatre, 24 etched plates of heads, all by Thomas Rowlandson after G.M.Woodward. Frontispiece soiled and cropped at foot with loss to imprint (laid down), light soiling and offsetting. Scarce title. (#3881) \$450.00



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

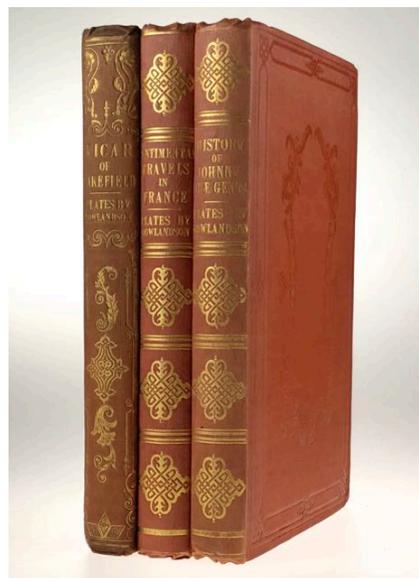
215. [Rowlandson, Thomas] Combe, William **The Tour of Doctor Syntax. Three Volumes, Original Boards.** London: R. Ackermann, 1819-1821. 4to. Three volumes. All in Original Boards. The Tour of

Doctor Syntax in Search of the Picturesque (eighth edition), The Second Tour of Doctor Syntax in Search of Consolation (second edition), and The Third Tour of Doctor Syntax in Search of a Wife (no edition stated, but first edition). In the original plain paper boards, with printed title labels intact on two of the three volumes, housed in custom brown chemise and slipcase with red leather title label. 10 x 6 inches (25.5 x 15 cm). Volume I: title, iii, 276 pp., plus list of plates, 2 pp. ads; volume II: title, [2], 277 pp., list, [2 ads]; volume III: title, [1], 279 pp., 8 pp. ads, list of plates. Illustrated with color aquatints by Thomas Rowlandson. All three volumes are uncut and complete with all plates as per Tooley. Old adhesive repair to joints of volume III, loss to backstrip of volume I, otherwise a fine set in the scarce original boards. House in recent cloth folders with matching slipcase. Tooley (first edition) p. 233. A rare example of all three volumes in their original state. (#3506) \$1,850.00



216. [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



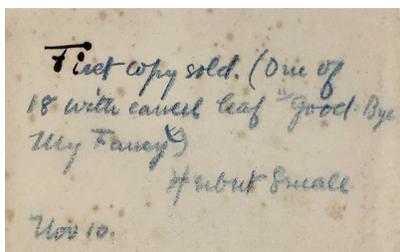
217. [Rubaiyat- Doxey Edition] Fitzgerald, Edward. **Rubaiyat of Omar Khayyam The Astronomer-Poet of Persia.** New York: Doxey's at the Sign of the Lark, 1900. First edition. Original brown cloth over beveled boards, superb darker brown cover illustration, gilt lettering and borders, illustrated endpapers, Exquisite full-page border designs and illustrations throughout by Florence Lundborg, noted American artist, posterist and Turn of the Century Arts & Crafts designer. This book is fully designed and illustrated by Lundborg. Usually found with wear, but this copy is fine with very minimal bumping to corners. French leaved glossy stock. Rare thus. (#4548) \$275.00



218. [Sharp, William- Association Copy] **Romantic Ballads and Poems of Phantasy.** London: Printed for the Author by Walter Scott, 1888. First edition. Original full beige parchment over boards, red and black stamped lettering on cover. ASSOCIATION COPY, INSCRIBED BY SHARP TO WILLIAM BELL SCOTT,

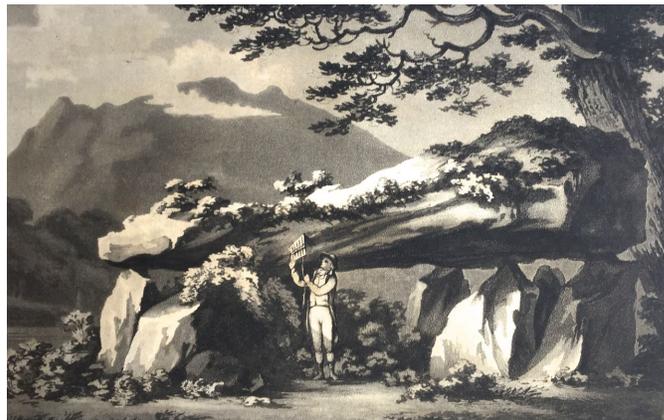
PRE-RAPHAELITE PAINTER AND POET: (on front free fly: "William Bell Scott with the kindest regards and friendliest remembrance of the Author." 87pp. Top edges trimmed, others uncut. Rubricated half-title and title page. Excessively scarce and early Sharp title, no copies found at time of writing. Slight wear to fragile parchment covers, endsheets browntoned. A near fine copy of a superb association, bringing together a significant author, critic and poet of the 19th Century (Sharp) with one of the most prominent espousers and advocates of Pre-Raphaelite art and poetry, William Bell Scott- probably D.G. Rossetti's closest confidant and friend. (#2411) \$1,250.00

219. **[Siddal, Elizabeth]** Lewis, Roger C. & Mark Samuels Lasner. **Poems and Drawings of Elizabeth Siddal.** Wolfville, Nova Scotia: The Wombat Press, 1978. First edition. Original half green linen spine, Ingres paper-covered boards with "EER" monograph (designed by Dante Gabriel Rossetti for his bride-to-be) stamped in gold on front cover, gilt lettering on spine. In original glassine dust wrapper. Book and wrapper are extremely fine, an unused copy. This is the first publication of the Wombat Press, 500 Copies printed. Letterpress on "Kelmscott Chaucer" mould-made paper by John Roberts Press. Color frontispiece of Elizabeth Siddal, artist, poet and Dante Gabriel's wife who tragically died of a laudanum overdose. The book provides wonderful reproductions of their work, a color frontispiece, and sixteen additional full-page plates, two of which are in full-color. A unique work on Siddal, her art and poetry. Very fine, unused. (#4539) \$150.00



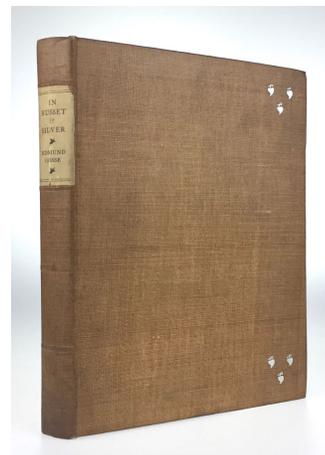
220. **[Small, Maynard Printing- Inscribed by Herbert Small Denoting this copy one of only 18 copies, and the first copy sold]** Whitman, Walt. **Leaves of Grass.** Boston: Small, Maynard & Company, 1897. First edition thus. Green cloth with bold lettering in on cover and spine, and spine with ornate gilt-stamped Nouveau design. Inscribed by the noted Boston

publisher, Herbert Small, in blue on front free fly: "First copy sold. (One of 18 with cancel leaf, "Good Bye My Fancy). Herbert Small. Nov. 10." Cancel appears as a four-page grouping, pp. 407-410. Very good. (#4542) \$450.00



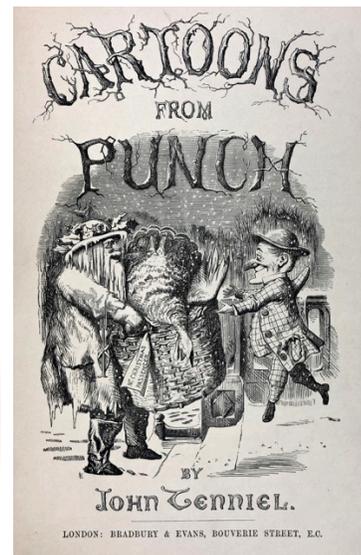
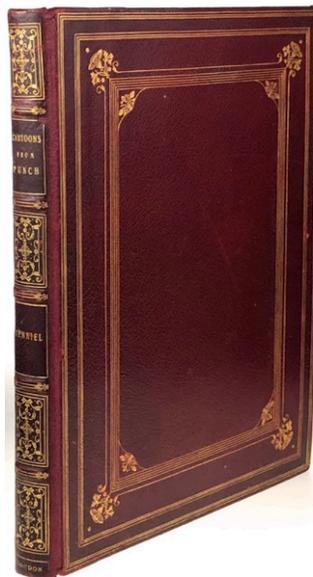
221. **[Sotheby, W.] A Tour Through Parts of Wales, Sonnets, Odes, and Other Poems. With engravings from drawings taken on the spot, by J. Smith.** London: R. Blamire, Strand, 1794. First edition. Contemporary three-quarter crimson polished and straight grain calf, blue patterned paper covered boards. 4to. 120pp. The first illustrated edition. With 12 (of 13, as often seen) aquatint etchings. Side edges uncut. A few pages with browntoning, not affecting illustrations or text. Cover paper worn, else very good and tight. (#4197) \$950.00

222. **[Stone & Kimball- Large Paper, 1 of 75 Copies]** Gosse, Edmund. **In Russet & Silver.** Chicago: Stone & Kimball, 1894. First edition. LARGE PAPER COPY. Original publisher's brown polished buckram with narrow bands at spine, three heart-shaped emblems at each of the four outside cover corners, front and back, original printed label on spine. A remarkably well-preserved copy of the scarce Large Paper, #13 of 65 paper copies of an edition of 75 copies. Near fine. Scarce thus. (#3605) \$425.00



223. [Strang, William- Rarity, Elkin Mathews 55 Copies Artist's Proofs, Signed] **The Earth Fiend: A Ballad Made & Etched by William Strang.** London: Elkin Mathews & John Lane, 1892. First edition. Large folio (13 x 18"). Original half brown morocco, buckram boards with bold gilt lettering and vignette on cover. Limited to 55 Copies (only 45 for sale), Signed on the Limitation page by Strang and the printer Goulding, of which this is #2. THE COMPLETE SET OF 11 ARTIST'S PROOFS, the complete set of 11 artist's proofs (etchings, mezzotints, and one drypoint), each one signed by William Strang and the printer Frederick Goulding in pencil. Each print on large sheet of handmade paper, is presented in its original mount, as issued. From an original issue of 205 copies, 55 proofs as such, and 150 Copies in the trade edition on Japan Vellum. Of the 55 proof edition, only 45 were for sale. "In 'The Earth Fiend,' a ballad written and illustrated with etchings by Mr. Strang in 1892, the peasant subdues and compels to his service the spirit of destruction. He maintains his projects of cultivation, conquers the adverse wildness of nature, makes its force product of prosperity and order; then, on a midday of harvest, sleeps, and the 'earth fiend', finding his tyrant defenceless, steals on him and kills him as he lies." (English Book-Illustration of Today, 1903) "The etchings to this grim ballad possess an illustrative force which is nothing less than marvellous . . . The scene of the wrestling is a magnificent design; and scarcely less imposing, if less heroic in quality, is the etching of the farmer at the plough." ("Saturday Review", 1892)." And in the Daily Chronicle: "The designs must, we think, be admitted to be the finest work Mr. Strang has yet accomplished..." Letterpress printed by T. & A. Constable. Charles Pulmptre Johnson's (author) copy, with his superb 1889 decorated woodcut illustrated bookplate (by "A.R."), on front pastedown. Slight wear to spine and corners, otherwise a fine copy. A great rarity, and most attractive in every way. (#3914)

\$2,250.00



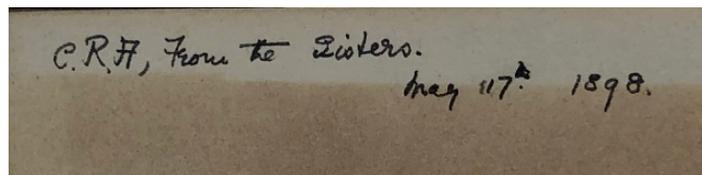
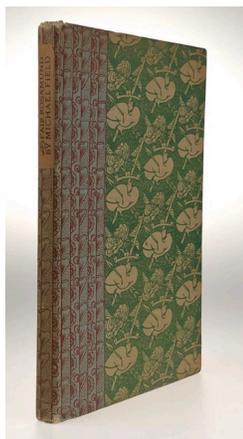
224. [Tenniel, John] **Cartoons from Punch.** London: Bradbury & Evans, 1859-1862. First edition. Folio. Superbly bound in full cherry red morocco with attractive rectilinear gilt-ruled frames and blossom motifs at four corners on both covers, very ornate gilt leather doublures, watered silk flyleaves. Each page is a tissue-guarded engraved cartoon with titles and captions covering England and the USA from 1859-1862. Rebacked with original spine remounted. Wear to corners, spine, else very good and tight. (#4506) \$1,850.00



225. [Tile Club- Arts & Crafts/Aesthetic Movement/Decorative Age- Rarity- One of a Hundred, Full Vellum Binding] Strahan, Edward [Stanford White]. **A Book of the Tile Club.** Boston and New York: Houghton Mifflin and Company, 1887 [1886 on copyright page]. First edition. The monumental "Edition De Luxe," One of Only a Hundred Numbered Copies (this copy un-numbered) issued in original

publisher's full thick vellum boards exquisitely tooled in gilt, designed by Stanford White (1853-1906), renowned American architect and frontrunner among Beaux-Arts firms. His designs embody the so-called "American Renaissance." Cover design includes all-over gilt pattern embodying the title and surround by four Grecian urns, spine with four raised bands and ornate gilt designs on two panels, lettering on the second panel. Back cover with lettering, insignia and crosshatching, all in gilt. The corners have brass edges with small rivets, as issued. Elaborately decorated endpapers with gold designs, AEG. This is the rare version of the Tile Club book which very seldom turns up and this copy is the only one we've ever seen for sale of the 1/100 edition. The Tile Club was formed in 1877, predominantly a group of artists, writers, architects, and musicians working in New York City in order to promote and exchange ideas on arts and crafts, as well as organizing summer sketching expeditions. The budding group soon grew with luminaries joining such as Winslow Homer, William Merritt Chase, John H. Twachtman, Elihu Vedder, Julian Alden Weir, Edwin Austin Abbey, Arthur B. Frost, Augustus Saint-Gaudens, and Stanford White. Although the club was in existence for only ten years, it exerted a powerful influence on the development of the art and culture of late-nineteenth-century America. A wonderful copy, near fine, with no major flaws. The vellum has virtually no warping, rare for a book of this size and weight. A great rarity indeed. (#4253) \$4,250.00

226. [Vale Press- Association Copy from Author to Ashbee] Field, Michael. Fair Rosamund- Presentation from "The Sisters" to C. R. Ashbee. London: Hacon & Ricketts, The Vale Press, 1897. First edition. Original patterned green paper covered boards with stylized doves, maroon decorated side and spine. A remarkable association copy, Presented by "the sisters," of course, Katherine Bradley and Edith Cooper, to C. R. Ashbee, founder of the

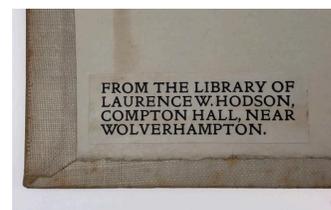


Essex House Press, with Ashbee's decorative bookplate affixed to front pastedown. Written at top of front free fly, "C. R. A., From the Sisters. May 17th, 1898." This could be in the hand of Michael Field (bearing some resemblance to an ALS during this period), or noting the occasion, written by Ashbee himself. Either way, it represents a wonderful association on a Vale Press classic. Printed in red and black, with lavish decorative initials. The cover design by Ricketts has a fascinating story. The authors, demanding much of the young Ricketts, his revenge was to be secretive about the cover. When they asked him if they would like the cover, he replied, "I shall be immensely wounded and unforgiving if you do not." When the authors received their copy, a diary entry recorded their response: "It is partly green as the summer peascod with creamy rose-trellis... the roses crowned with briar-thorns and under them, fat doves transfixed with arrows as thoroughly as Saint Sebastian." It turns out, Ricketts had gotten revenge by intentionally fattening the doves, while he usually did the opposite with long, flowing motifs and stylisms. However, history has laid claim that it is a gorgeous, complex and significant period design. Scarce thus. (#4451) \$2,250.00



Pre-Vale Masterpiece, Laurence Hodson's Copy

227.. [Vale Press- Pre-Vale Milton] Milton, John **The Early Poems of John Milton, Laurence Hodson's Copy, with his Bookplate.** London: Hacon & Ricketts, The Ballantyne Press [i.e. Vale Press], 1896. First edition thus. 4to. Original smooth cream buckram with original olive green gilt label on spine. One of three so-called "Pre-Vale" titles,



with wonderful full-page woodcut frontispiece by Charles Ricketts, initials and decorations throughout by Ricketts. Only 300 copies printed. Side and bottom edges, uncut. An outstanding copy, rarely found in the original cloth, with usual foxing to cover cloth (the nature of which was acidic and susceptible to oxidation), free flies toned, as usual, otherwise a fine copy. Laurence W. Hodson's copy, with his bookplate, famous book enthusiast, collector and friend of William Morris and many of the publisher's authors and poets of the period: "From the Library of Laurence W. Hodson, Compton Hall, Near Wolverhampton. Scarce thus. (#4441) \$2,500.00



228. [Vale Press] Keats, John and Percy Bysshe Shelley. **The Poems of John Keats [together with] The Poems of Percy Bysshe Shelley.** London: Hacon and Ricketts, The Vale Press, 1898, 1901, 1902. First editions thus. Tall 8vo. Two separate titles, five total volumes (two Keats, three Shelley). A superb set of both Vale Press titles, sold here together, since bound similar, and obviously stored safely together by the same owner, as all five volumes in fine condition. Bound in publisher's original beige smooth buckram cloth. Borders, initials and decorations, including a full-page decorative title in each volume of the Shelley, and double-page title spread in the Keats, by Charles Ricketts. Spine as near to original hue as ever seen. Browning to prelims in the

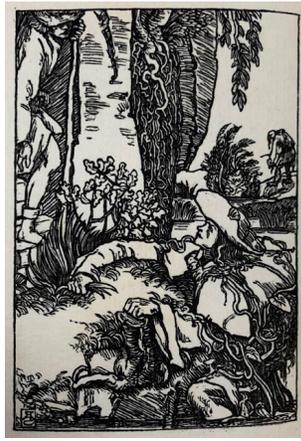
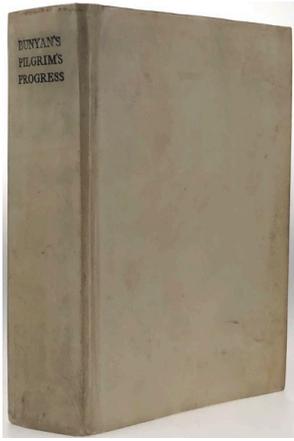
Keats, but no browning in the three Shelley volumes, amazingly. Shelley all three volumes unopened. The finest set of all five we have ever seen and thus selling as a unit. (#3497) \$2,250.00



229. [Vale Press] **De Cupidinis et Psyche Amoribus.** Apuleius, L. London: Hacon & Ricketts, The Vale Press, 1901. First edition thus. 4to. Original Kelmscott-style, Holland backed gray paper covered boards, printed paper label on cover. Limited 310 copies. With five superb woodcut illustrations by Charles Ricketts, as well as lavish title border designs and florets throughout. One of the more attractive Vale Press books. Quite scarce. (#4446) \$850.00

230. [Vale Press] Meinhold, William (editor). **Mary Schweidler, the Amber Witch.** London: Hacon & Ricketts, The Vale Press, 1903. First edition. 4to. Original Kelmscott-style Holland backed, gray paper covered boards with printed paper label on cover, and spine. 300 copies. A scarce Vale Press title, designed and decorated by Charles Ricketts. Near fine, corners bumped, label cracked, free flies browntoned. (#4445) \$425.00

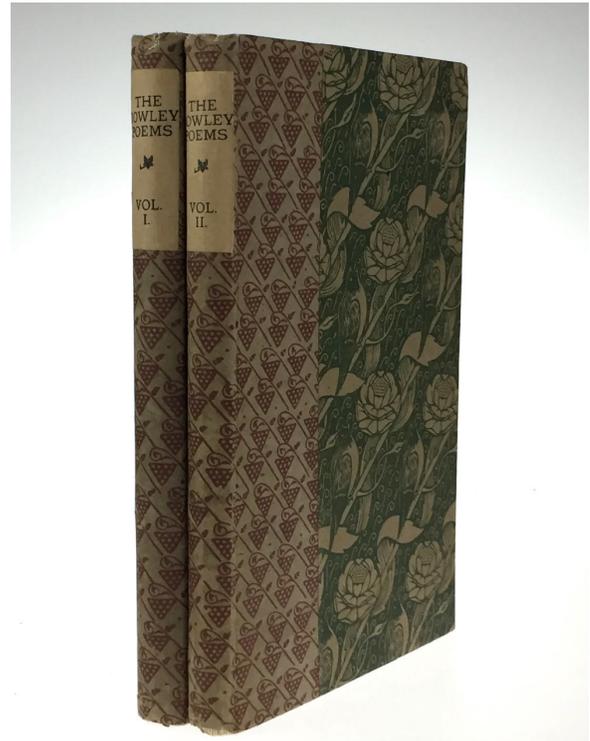




231. [Vale Press] Bunyan, John. **Pilgrims Progress**. London: Essex House Press, 1899. First edition. Thick 12mo. Bound in full publisher's vellum, printed lettering on spine as issued. Printed at the Guild of Handicraft. The third book of the press. Woodcut frontispiece by Reginald Savage. Near fine. (#4448) \$350.00

spines by Bayntun (Rivière) Bath. Designed and decorated with woodcut borders, etc. by Charles Ricketts. Fine. (#4447) \$450.00

234. [Vale Press] Field, Michael **The Race of Leaves**. London: Hacon & Ricketts, The Vale Press, 1901. First edition. Original patterned paper covered boards of large leaves in green and beige by Ricketts, paper label on spine. Superb woodcut illustrated title-page in black with additional red lettering. A near fine, partially uncut copy with slight wear to paper label on spine. (#4442) \$250.00



235. [Vale Press] Chatterton, Thomas (Robert Steele, ed.). **The Rowley Poems**. London: Hacon & Ricketts, Vale Press, 1898. First edition thus. Two volumes. Original color pictorial paper covered boards (two-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



232. [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 flower device throughout by Charles Ricketts, ONE OF 210 copies. A fine copy, scarce. Housed in folding marbled paper covered box, cloth spine with morocco label. (#2753) \$1,250.00

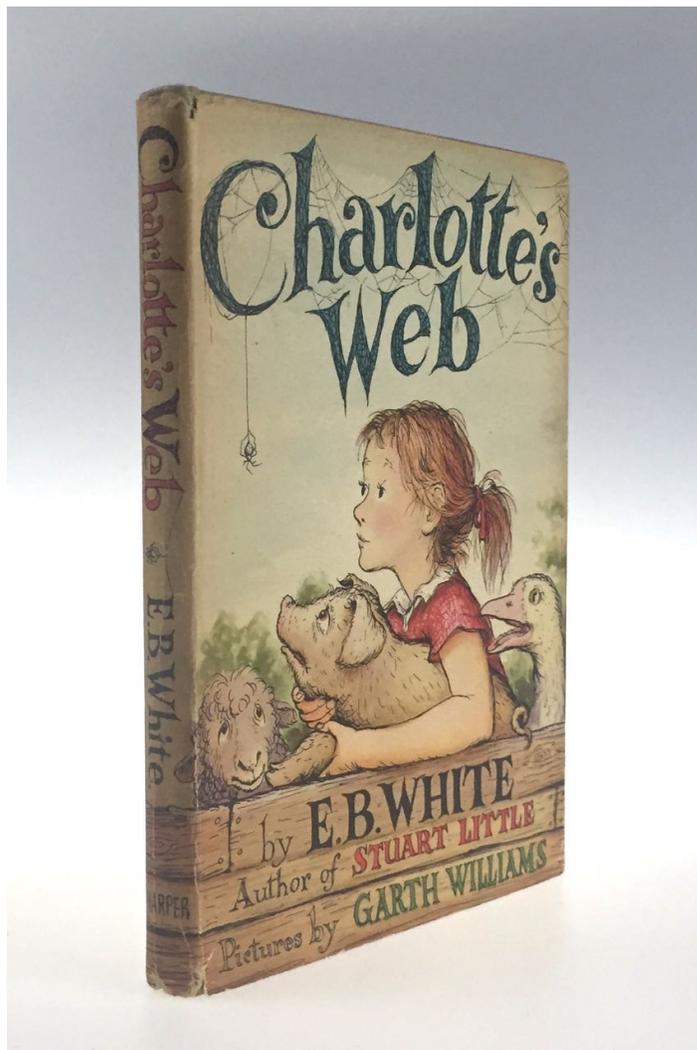
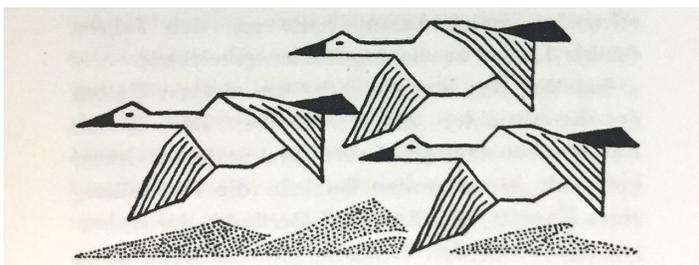
233. [Vale Press] Cellini, Benvenuto. **The Life of Benvenuto Cellini**. London: Hacon & Ricketts, The Vale Press, 1900. First edition. 4to. Two volumes. Nicely bound in three-quarter rich blue crushed morocco with gilt

236. [Vale Press] Shakespeare, William. **The Tragedy of Hamlet.** London: Hacon & Ricketts, The Vale Press, 1900. First edition thus. Original publisher's green embossed cloth with design by Charles Ricketts. Book seen through publication by T. Sturge Moore. Slight stain and discoloration to lower cover, else very good. (#4440) \$150.00

237. [Vale Press] **Julia Domina.** Field, Michael. London: Hacon & Ricketts, The Vale Press, 1903. First edition. Original patterned paper covered boards with cover illustration of stylized peacocks by Charles Ricketts. Full-page illustrated title page, by Ricketts. Spine slightly worn, edges bumped, rear pastedown and fly quite browned and soiled. Very good. (#4443) \$175.00



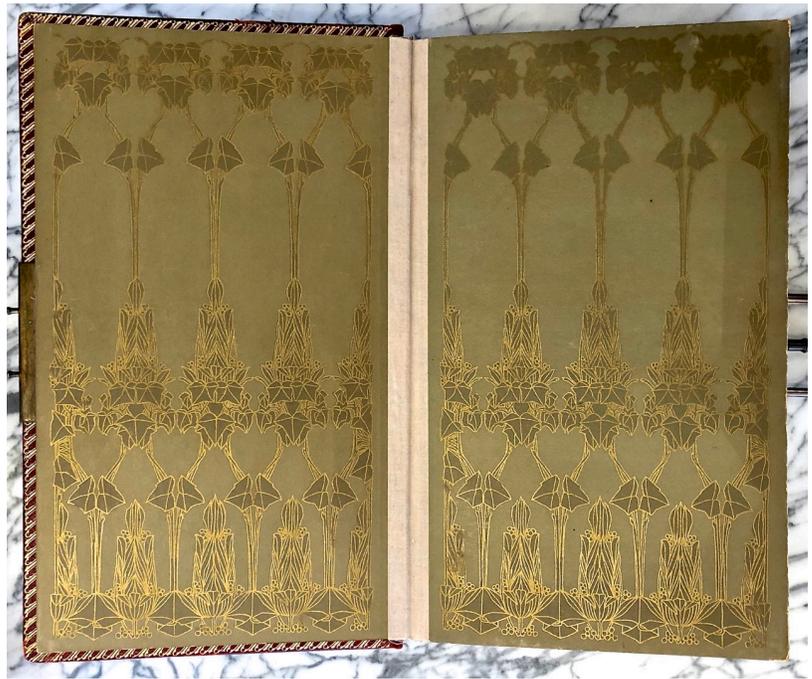
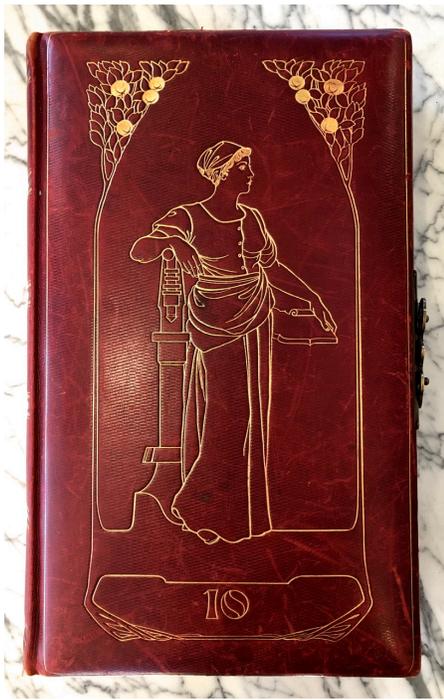
238. [Vienna Secession] **Brigitte.** . 12mo. Original publisher's limp vellum with superb Secessionist style gilt stamped covers comprising stylized flame motif, and designs surrounding lettering, illustrated endpapers with similar design motif. Leipzig., Poeschel & Trepte, ca. 1910. Exquisite Secessionist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



Exemplary Copy, one of the Greatest Children's Classic

239. [White, E.B.] **Charlotte's Web.** New York: Harper & Brothers, 1952. First edition. A fine copy in near fine dust jacket. The finest copy we have seen of this enduring classic. . The first issue book and wrapper (stated "First Edition/ 1-B" on copyright page, unclipped price on from wrapper fly). Wrapper with very minor tears to top and bottom of spine, faint crease at bottom of spine, usually toning, else near fine. Book fine, with very bump to lower right corner. Former owner inscription on half-title, "J. Luce." Very scarce thus. (#2524) \$4,500.00

240. [Watts, G. F] Blunt, Wilfrid Scawen. **Satan Absolved; A Victorian Mystery.** London: John Lane, 1897. First edition. Original smooth buckram, gilt lettering on spine. 52pp. Frontispiece engraving by G. F. Watts. Scarce Blunt title. Very good. (#3101) \$175.00

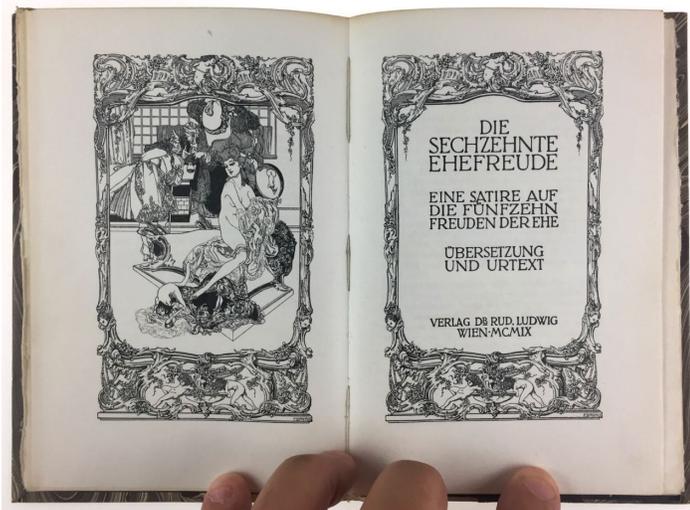


Rare Survival Wertheim Department Store Gift, Designed by Heinrich Vogeler, Famed Jugendstil Artist

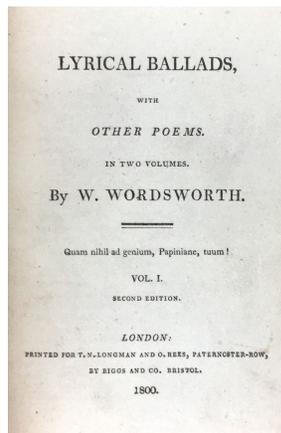
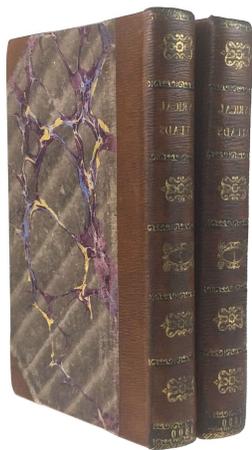


241. **[Vogeler, Heinrich]** Vogeler, Heinrich. **Art Nouveau Luxury Photo Album, 1904.** Berlin: Wertheim, 1904. Large folio size. This is an original large album designed by Heinrich Vogeler, noted Jugendstil artist and original member of the *Worspwede* Artist Guild. Full cover pictorial design featuring luxurious red leather covers, produced by Wertheim Department Stores and given as a gift to only longtime employees of the famous department store (see below). Original crimson leather with superb gilt-stamped stylized cover design by Vogeler, gilt ruling and decorative spine, blind-stamped ornamental design with four resting posts attached to back cover, decorative brass lock at fore-edge. Gilt edges, green endpapers featuring decorative Art Nouveau design, by Vogeler. Title page also designed by Vogeler, with floral green and gilt decorative framing of the dedication: In Memory of Ten Years of Service/ *Zur Erinnerung and Zehnjaehirge Dienste im Hause. A. Wertheim,*” and signed, Margarte Duhring, and dated September 9, 1904. The boards of the album are quite heavy, with gilt framed arching cutouts for photographs on both sides, A most scarce survival, the work of the famous Worspwede artist, designer and architect, Heinrich Vogeler, associated with the Dusseldorf school of painting. The stunning gilt cover illustration depicts a female figure, symbolizing trade, with flowering apple trees on each side. The dedication title page also designed by Vogeler with dark green and gilt floral motifs, and is signed with the artist’s initials in the print. Some small tears, reinforced with tape and light sporadic foxing of inside boards. Binding in overall very good condition, interior with

some minor wear. A beautiful and scarce example of early Vogeler work, certainly in a most unusual and interesting medium. (#4513) \$2,250.00

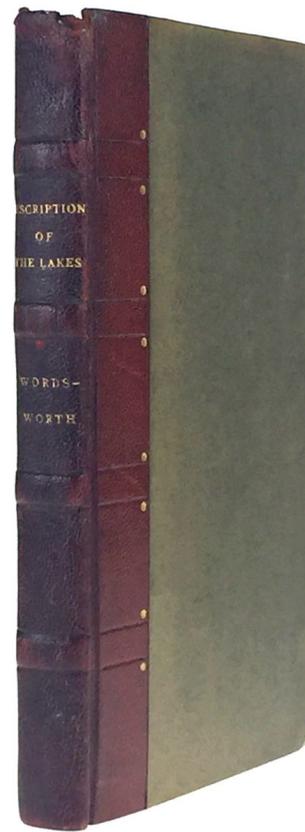


242. [Wiener Werkstatte] Bayros, Franz Von **Die Sechzehnte Ehefreude: Eine Satire Auf Die Funfzehn Freuden Der Ehe [The 16th Joy of Marriage]**. Wein: Dr. Rud. Ludwig, 1909. First edition thus. 12mo. Attractively bound by the Wiener Werkstatte with their stamp on front inner pastedown, in half parchment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



243. [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



244. Wordsworth, William. [**Wordsworth, William**] **A Description of the Scenery of the Lakes**. London: Longman, Hurst, Rees, Orme, and Brown, 1822. Third Edition, First Separate Edition. Half-brown morocco over boards), raised bands with circle gilt stamped motifs on covers, gilt spine, by W. H. Smith, and likely designed by Douglas Cockerell. Folding engraved map (linen-backed). Rather foxed, spine darkened and with small chip at head. Very scarce Wordsworth title. (#3876) \$450.00

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