

# NUDELMAN RARE BOOKS

## CATALOG 46



**Item 190. One of the Most Innovative Children's Books in 20th Century:  
"Kinderlust," Antwerp: J. F. Bogaerts, [1923].**

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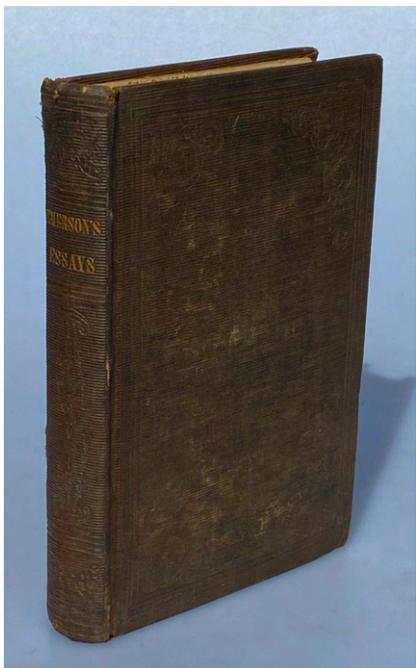
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Items may be returned, upon notification by email, within five days of receipt

**Nudelman Rare Books**  
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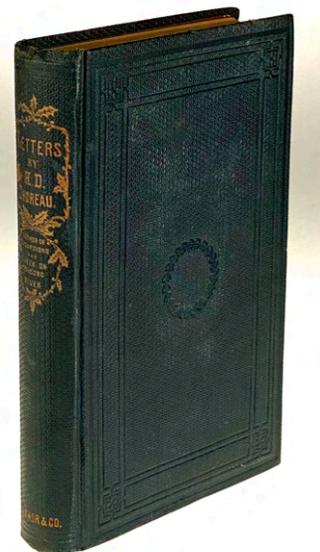


## American Literature, Chiefly 19<sup>th</sup> Century



1. [Emerson, Ralph Waldo- First Edition Essays, Fine Copy, With Autograph Letter] **Essays**. Boston: James Munroe and Company, 1841. First edition. 8vo, 4 3/4 x 7 1/2 inches. Original brown ribbed cloth with blindstamped design on covers and spine, gilt lettering on spine. First issue of Emerson's first and most amplified declaration of his core philosophy, including "Self-Reliance," containing the most thorough statement of one of Emerson's recurrent themes: the need for each individual to avoid conformity and false consistency, and follow his own instincts and ideas. It is the source of one of Emerson's most famous quotations: "A foolish consistency is the hobgoblin of little minds, adored by little statesmen and philosophers and divines." With two page autograph letter signed by Emerson laid-in (in parts, see below). Written on folded sheet to a friend and fellow presenter at a conference he was going to intend in Cleveland, Ohio, and written on verso of blank: "R.W. Emerson, Sept, 6, 1864." "Concord, Masstts. Dear Sir, It will give me pleasure to come to Cleveland, this season, if I can. I have invitations, which, if they are made good, will bring me into your neighborhood, about the 20th January. If I come to Cleveland, the Association shall pay me fifty dollars. Respectfully, R. W. Emerson. E. A. Perkins, Esq. Chairman." The letter is documented in Rusk's "Letters of Ralph Waldo Emerson," as sent from Concord, to Edwin R. Perkins, on September, 1864. Further, in Emerson's "Pocket Diary 16," a section is devoted entirely to Emerson's lecture engagements for 1865, and there is a reference regarding a lecture by E. R. Perkins, Esq. entitled "Social Aims," where Perkins is referenced in a footnote, as the "corresponding secretary of the Cleveland Library Association. Provenance: Foreman M. Lebold

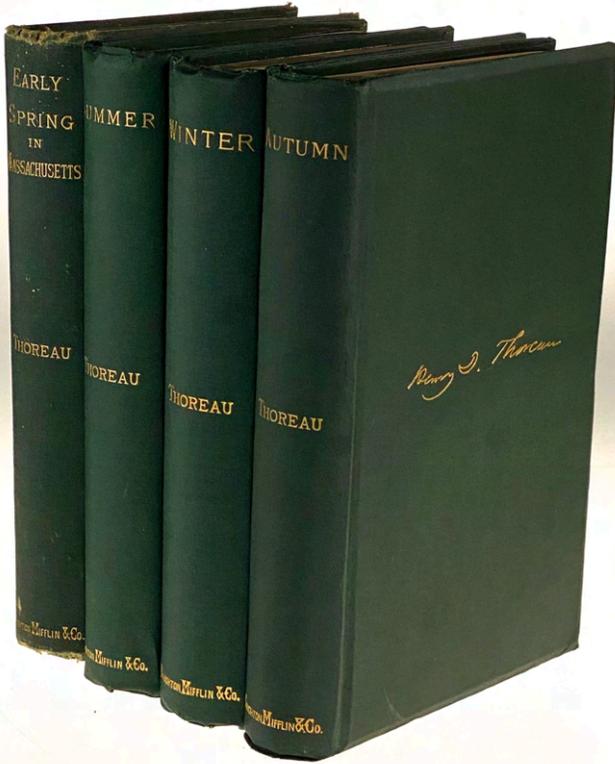
*Item 1. Emerson, Poems, with Letter, Continued-* (1895-1953), collector of Lincolniana (bookplate). Emerson's Essays, which includes the first appearance of "Self-Reliance," is one of the most elusive of all his major works, and one that seldom shows up in presentable condition. Our copy is near fine with minimal wear to extremities of spine, two very small cracks in margin of spine. A completely unsophisticated copy with no repairs. Original polished yellow endsheets discolored, as usual. Face of laid-in letter split entirely though neatly along midsection and mended to back half of blank verso, and the other half of the blank verso severed in one piece. Housed in an excellent full crushed morocco telescoping box with five raised bands, and gilt lettering in four compartments. (#5092) \$9,500.00



2. [Thoreau, Henry David- A Fine Copy] **Letters to Various Persons**. Boston: Ticknor and Fields, 1865. First edition. Original grayish blue highly embossed cloth, decorative spine boldly gilt (in copper tone) on spine, original brown endpapers. Binding variant A, described in BAL as being the earliest. The first collected letters of Thoreau, also including some poems. The letters, in part, went a long way to endear readers to Thoreau, going into more detailed rationale concerning his philosophies and beliefs. With "Carlton Social Library" and "2372" written unobtrusively neatly on endpaper by hand, and no other notations of ownership anywhere in the book. In fact, a near perfect, unsophisticated copy, with two very minor creases to upper edge of boards, whereas the whole of the cloth binding is virtually untarnished. (#5040) \$2,500.00

3. [Thoreau, Henry David- All Four "Season" Books] **Early Spring in Massachusetts and Summer and Winter and Autumn**. Boston: Houghton Mifflin and Company, 1881; 1884; 1888; 1892. First editions. Four separate volumes, all published separately. 8vo. Original publisher's dark green smooth cloth, beveled boards, with

*Item 3, Continued-*



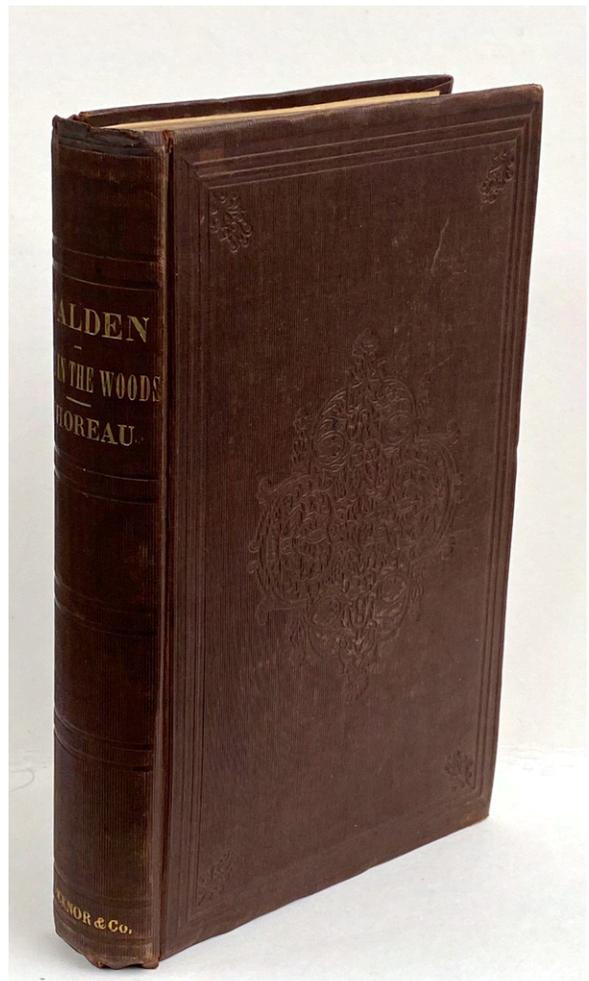
gilt lettered facsimile signature of Thoreau on covers, gilt lettering on spine. Black endpapers. All edges gilt. First Edition, first printings of all of Thoreau's "Season" books, three in very fine condition, the fourth near fine, a difficult grouping to obtain. While Thoreau published only two books during his lifetime, after his death, his friend Harrison Blake edited and published sections of his journal as *Early Spring in Massachusetts* (1881), *Summer* (1884), *Winter* (1888) and *Autumn* (1892), issued by Houghton, Mifflin and Company. Blake's arrangements of the selections, Blake explained, "In reading the Journal for my own satisfaction, I had sometimes been wont to attend each day to what was written on the same day of the month in some other year... the phenomena which Thoreau noticed, so to be brought nearer to the writer by observing the same sights, sounds and have my love of nature quickened by him." *Summer*, *Winter* and *Autumn* in very fine condition with virtually no signs of wear, summer with bookplate of former owner on front pastedown; *Early Spring* very good. (#5038) \$2,850.00

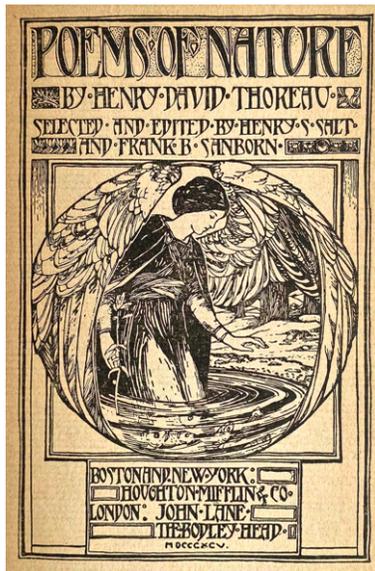
**First Edition Walden in Fine Condition**

4. [Thoreau, Henry David- *An Exquisite, Fine Copy of the First Edition Walden*] *Walden*. Boston: Ticknor and Fields, 1854. First edition. 8vo, 5 x 7½ inches, 357pp +8pp advertisement. An extremely fine copy, in original dark brown fine-ribbed cloth with a large stylized acanthus design within a triple-rule border embossed at the center of the front and back covers, with the titling lettered in gilt in unadorned Roman type on the spine.

*Item 4, Walden, Continued-*

Near invisible touch-up to head of spine (1/8 inch), and rear pastedown at joint slightly wrinkled. A nearly flawless copy, the finest we have ever seen, with covers and face of spine nearly without blemish, the gold lettering on the spine is still bright and unworn, no marks or foxing or soiling internally. With ads dated September, 1954, with no known priority. The map of *Walden*, inserted at page 106, with perfect imprint (versus faint or partly obliterated) with no known priority. Attractive wood-engraved vignette of Thoreau's hut, to title-page. It goes without saying, Thoreau's *Walden* is one of the most celebrated works of American literature. John Updike wrote of *Walden*, "A century and a half after its publication, *Walden* has become such a totem of the back-to-nature, preservationist, anti-business, civil-disobedience mindset, and Thoreau so vivid a protester, so perfect a crank and hermit saint, that the book risks being as revered and unread as the Bible." The book explores Thoreau's central themes on Transcendentalism and reflects upon simple living in natural surroundings. As well, Thoreau's personal declaration of independence and social experiment, also comprises a journey of spiritual discovery, filled with satire and insight, a manual for self-reliance. (#5044) \$22,500.00



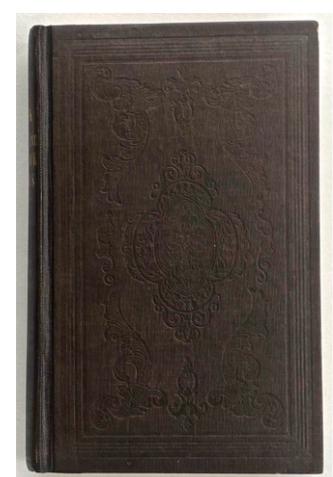
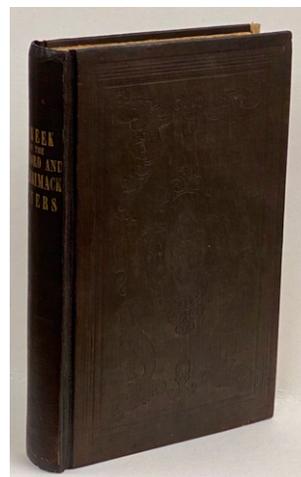


5. [Thoreau, Henry David- Exceedingly Scarce First Edition Poems of Nature] **Poems of Nature.** Boston, New York and London: Boston and New York: Houghton, Mifflin & Co. and John Lane, The Bodley Head, 1895. First edition. 7 x 4 ½ inches. Original publisher’s beige smooth buckram, beveled edges, gilt lettering on spine. Edges uncut. The scarce first edition, printed in England and America by John Lane and Houghton, Mifflin respectively, but only 270 were printed in America using the sheets of the London edition, with a cancel title leaf and gilt-lettered spine imprint of “Boston & The Bodley Head.” The book is extremely scarce, with no copies located anywhere at the time of preparing this catalog. With a superb woodcut illustrated title-page by Patten Wilson, noted artist and decorative designer. This American edition does not have the “95” and Wilson’s initial (PW) on the border of the title-page design, an interesting point of issue with no known priority, considering the small number of title-pages printed for this issue (From “Kevin MacDonnell Collection”). During the last 10 years of Thoreau’s life, he virtually stopped writing and publishing poetry, and he never collected his poems. “Poems from Nature” is the first posthumous edition of his poetry to appear, and this important volume contains 50 poems, many appearing in book form for the first time - with poems such as “Nature” and “Aurora of Guido” appearing in print for the very first time. With the blank page present just before advertisements at end (called for), and the 16-page John Lane catalog dated 1895, at end. A wonderful copy, near fine. (#5035) \$3,750.00

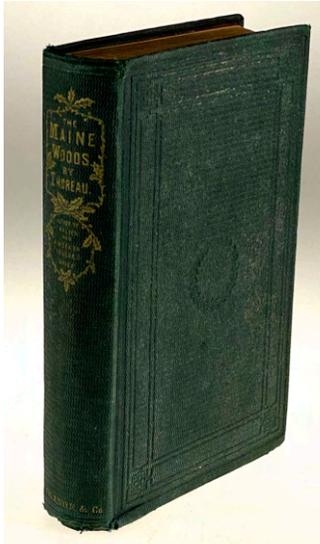
**Superb First Edition Week on the Concord**

6. [Thoreau, Henry David- Exceptionally Rare First Edition of Thoreau’s First Book] **A Week on the Concord and Merrimack Rivers.** Boston and Cambridge: James Munroe and Company; New York: George P. Putnam, etc., 1849. First edition. 8 x 5¼ inches.

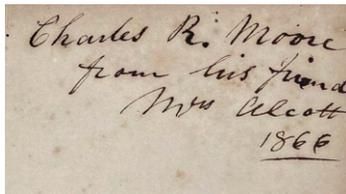
413, [1] + [1] ad. Original publisher’s highly embossed brown cloth stamped with a five-rule frame that encloses an elaborate filigree ornament on both covers. A fine and exceptionally rare first edition of Thoreau’s first book, in so-called “presentation binding,” with no known priority. Apparently less than 400 copies were sold or given away at the time of publication. The book is a series of comments upon life and literature, gleaned from the author’s journals of ten years, in the narrative of a boat trip of Thoreau and his brother. However, the book met with little popular success, and its lack of sale was a great disappointment to the author, as one might imagine. The publisher had 550 copies bound into light brown, dark olive brown, and black cloth, the other 450 copies remained in unbound sheets (a usual practice of the times). Thoreau later recorded that 75 copies were given away at the time of publication. Despite some favorable early reviews, the first edition did not sell, and Thoreau wrote, “For a year or two past, my publisher, falsely so called, has been writing from time to time to ask what disposition should be made of the copies of *A Week on the Concord and Merrimack Rivers* still on hand, and at last suggesting that he had use for the room they occupied in his cellar. So I had them all sent to me here, and they have arrived today by express, filling the man’s wagon-- 706 copies out of an edition of 1000, which I bought off Munroe four years ago and ever since been paying for, and have not quite paid for yet... of the remaining two hundred and ninety and odd, seventy-five were given away, the rest sold.” (Harding, 254). In 1862, 595 copies of the first edition were bought directly from Thoreau, by Ticknor and Fields, and rebound with a new title-page bearing their imprint. Our copy is outstanding, near fine, with expert restoration to the cloth, original spine neatly laid down, occasional light foxing, as nearly always found, due to the acidity of the paper, early owner’s signature in pencil on title-page. Most desirable and extremely scarce. Housed in brown cloth slipcase. (#5036) \$12,500.00



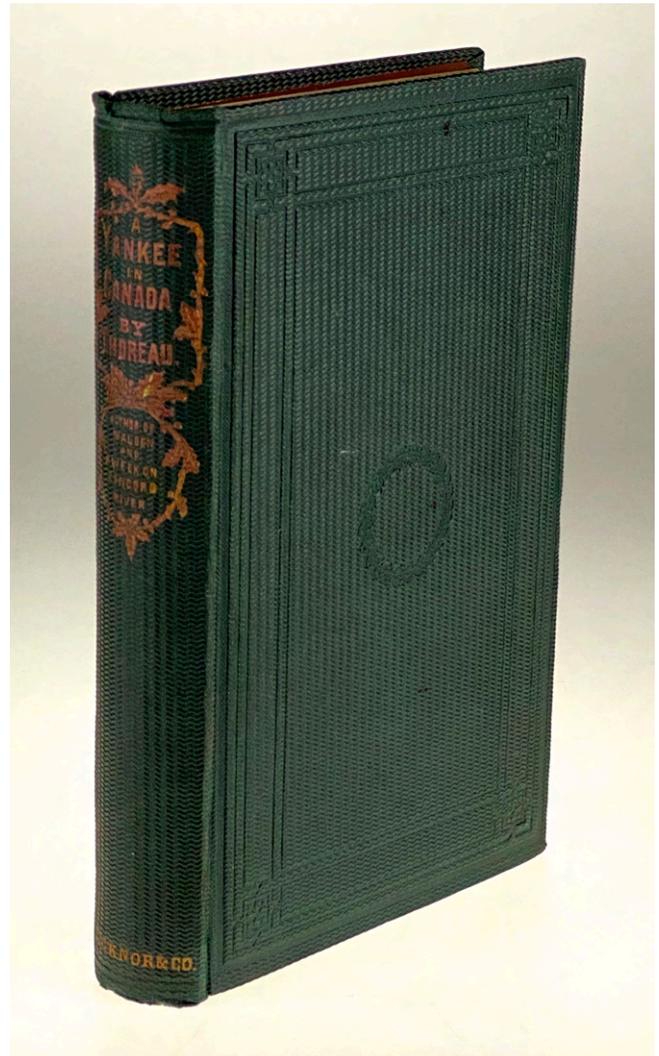
**First Edition Maine Woods, Presented By “Marmee,”  
Louisa May Alcott’s Mother and Thoreau’s Close Friend**



7. [Thoreau, Henry David- Exquisite Presentation Copy from “Marmee” Alcott, Louisa May Alcott’s Mother] **Maine Woods.** Boston: Ticknor and Fields, 1864. First edition. Original publisher’s elaborately blind-stamped gray-green cloth, with bold gilt lettering on spine, original brown endpapers. First issue with 22pp. ads in back dated April, 1864 and presenting prices, as well as final leaf with “Thirteenth Volume.” A remarkable PRESENTATION COPY  
 Inscribed on front free fly by Alcott, Louisa May Alcott’s mother and Bronson Alcott’s wife: “Charles R. Moore from his friend Mrs Alcott 1866.” Signed in pencil on front fly leaf: “C R Moore.” A wonderful Presentation by Mrs. Alcott, who, along with Bronson, regarded Thoreau as a son, and indeed like a brother to Louisa May and the other daughters, whom he often accompanied on long walks and boat rides at Walden. This collection of his essays is the second of the posthumous books. Nice covers, with some age-related wear, but gilt on spine is bold; the title-page has been mended along the full inside margin; very light foxing to a few preliminary leaves, but the whole of the book is essentially free of foxing, except for last few leaves of the advertisement. (#5039) \$6,500.00



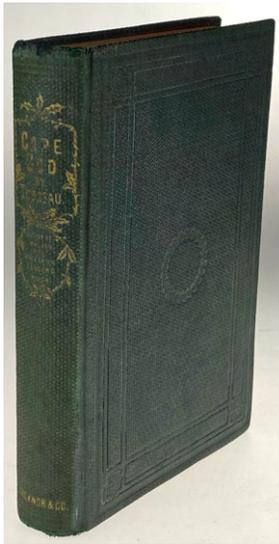
including several based on Thoreau’s single trip to Canada in 1850, and includes his famous treatise of “Civil Disobedience,” arguably his most influential essay. This collection also contains his equally profound essay “Life Without Principle,” suggesting what to avoid in order to attain spiritual liberation, first encouraged in WALDEN. The edition was 1,546 copies, bound in green (our copy), blackish-green, purple, and brown, using at least five (Z, HC, CM, C, and TR) cloth types, with no known priority. Copies are found with a wreath stamped on covers (our copy) or without wreath, with no known priority. The publisher’s imprint at the foot of the spine is found in three states: serif type with a period at end (our copy), serif type without a period, and sans serif type, with no known priorities. Cloth covers and spine without blemish, strikingly fresh and nearly as new. Hinges with repair work at joints, very small smudge to front free fly, bookplate to front pastedown. In all as fine a copy as one could hope for. Housed in attractive quarter green morocco slipcase, raised bands, gilt spine, by Sean Eric Rios. (#5037) \$5,500.00



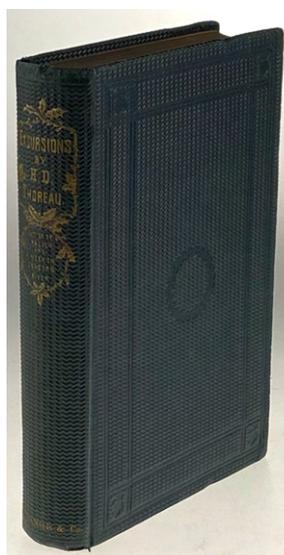
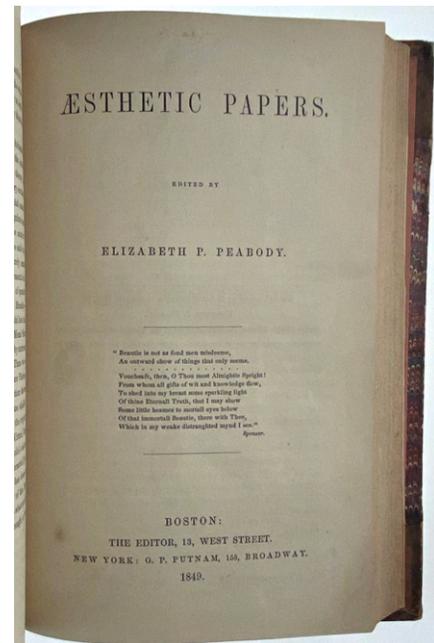
**First Edition Yankee in Canada, A Fine Copy**

8. [Thoreau, Henry David- Extremely Fine Copy] **A Yankee in Canada, with Anti-Slavery and Reform Papers.** Boston: Ticknor and Fields, 1866. First edition. 7 3/8 x 5 inches. 286pp. A fine copy in original publisher’s blindstamped green cloth with central wreath embossed on both covers, gilt stamped lettering and wreath designs on spine, brown endpapers. The book contains fifteen essays,

9. [Thoreau, Henry David-  
Fine Copy] Cape Cod. Boston:  
Ticknor and Fields, 1865. First  
edition. Original publisher's  
grayish green heavily embossed  
cloth with decorative gilt device  
and lettering on spine. In  
Binding A, with Thoreau named  
as author of Walden on spine,  
etc. With Ticknor and Fields  
24pp ads in back, dated  
December, 1864. A near fine  
copy, with both hinges integral,  
and no foxing, very slight loss  
of brilliance to gilt on spine, but  
wholly present. Thoreau  
enjoyed Cape Cod and made four trips during his lifetime,  
spending his time on relaxing walks. The book presents  
perhaps a more humorous side of Thoreau's personality,  
and has been often reprinted in various illustrated versions  
over the years. (#5041) Very scarce in this condition.  
\$4,500.00



**First Edition Aesthetic Papers, First Publication of  
Thoreau's "Civil Disobedience," Other Pamphlets,  
Florence Nightingale's Copy, etc.**

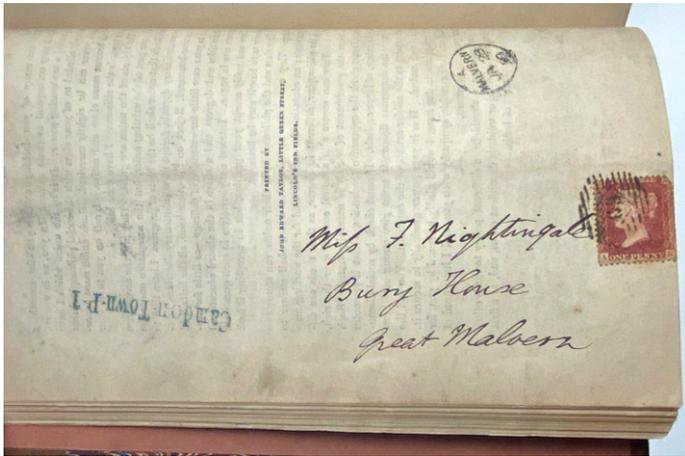


10. [Thoreau, Henry David-  
Very Fine First Edition]  
Excursions. Boston: Ticknor  
and Fields, 1863. First edition.  
8vo. Original publisher's dark  
green highly embossed covers  
and spine, with bold gilt  
impressed wreath design and  
lettering on spine, in the  
proposed earliest state with  
"Author of Walden,"  
designation, as well gilt  
publisher at base, original  
brown endpapers. Steel-  
engraved front-ispiece portrait.  
"Excursions" was collected  
from various sources by

Thoreau's sister, Sophia E. Thoreau, and published the  
year after Thoreau's death. The book includes a eulogy  
delivered at his funeral by Emerson, received with mixed  
reviews, depending on who critiqued it, and presented  
here as a preface, entitled "Biographical Sketch." After  
leaving Walden Pond, Thoreau became more of a  
naturalist, taking trips to Cape Cod and Canada.  
"Excursions" was the earliest of five posthumous books  
bringing forth these experiences in book form. Very fine  
copy with the slightest of edge repair to spine top, but no  
other signs of wear or even rubbing anywhere on covers or  
spine, and both hinges in tact. Very small foxing to a few  
early leaves, otherwise very clean and tight internally.  
Housed in attractive quarter brown morocco folding case.  
(#5043) \$3,250.00

11. Thoreau, Henry David and Ralph Waldo Emerson,  
Nathaniel Hawthorne. [Thoreau, Henry David, and  
other Notable Pamphlets- Aesthetic Papers, First  
Publication of "Resistance to Civil Government,"  
Later Famous as "Civil Disobedience"] Aesthetic  
Papers, and Others Including "India," by Congreve  
addressed to Florence Nightingale, etc. . 8vo. 6 x 18 1/2  
inches. Pages per pamphlet (not counting prelims, title,  
contents, etc): 35; 54; 44; 15; 29; 70; 248 ("Aesthetic  
Papers"). Bound in three-quarter calf, marbled boards,  
brick red endpapers. An assemblage of extremely rare  
pamphlets (seven total), including Ralph Waldo Emerson,  
Nathaniel Hawthorne, and, importantly, Henry David  
Thoreau, author and cornerstone of Transcendentalist  
Literature. Most notably, the excessively rare  
"AESTHETIC PAPERS, 248pp, edited by Elizabeth B.  
Peabody (1804 -1894), American educator who opened  
the first English-language kindergarten in the US. With  
grounding in history and literature and a reading  
knowledge of ten languages, in 1840, Peabody opened a  
bookstore and began publishing books from Nathaniel  
Hawthorne, and others, in addition to the periodicals "The  
Dial," and the groundbreaking "Aesthetic Papers." A  
landmark periodical, THE AESTHETIC PAPERS,  
published in May, 1849, is considered the "black tulip" of  
19th Century Literature owing to its rarity and importance.  
However, only fifty subscribers could be found; the copies  
sent to bookstores sold poorly, and no further issues were  
ever published. The periodical presented for the first time  
Thoreau's essay on "civil disobedience," but under its  
original title, "Resistance to Civil Government." Born out  
of Thoreau's

*Item 11. Aesthetic Papers- Continued*

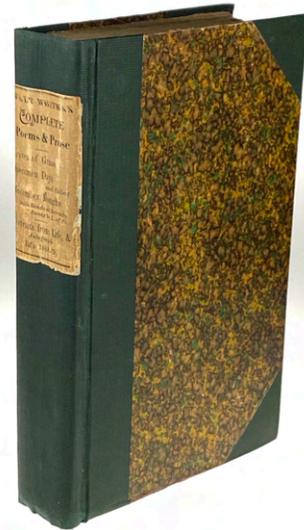


disdain of slavery, as well as the Mexican-American War, "Resistance" is a groundbreaking discussion of the role of citizens' complicity in the immoral actions of their governments, including models of resistance, which heavily influenced leaders such as Mahatma Gandhi, Martin Luther King Jr., Yeats, Proust and Hemingway. "Aesthetic Papers" also includes the first appearances of Hawthorne's "Main Street" and Ralph Waldo Emerson's "War." Nearly all examples of "Aesthetic Papers" are from a stack of unbound copies discovered in Peabody's attic after her death, and extant copies are excessively rare. Only one recorded at auction since 1973, and that fetched a high premium. REMAINING PAMPHLETS: Congreve (Richard). "India," 1857, 35pp. FLORENCE NIGHTINGALE'S COPY. Richard Congreve, English philosopher, was one of the leading figures in the interpretation of Auguste Comte's form of positivism. The pamphlet is a plea for the abandonment of the British Raj. The final leaf bears the actual holograph address and postage stamps to "Miss F. Nightingale/ Bury House/ Great Malvern" in ink. Florence Nightingale was known to frequent the spas at Malvern and traveled there in 1857 and 1858 during which time she stayed at Bury House to take the water cure to treat her illness and exhaustion following her exertions during the Crimean War. Muller (Max). "Buddhism and Buddhist Pilgrims," 1857, 54pp. Scott (Rev. Robert) "The Athenian Ballot and Secret Suffrage," Oxford, 1838, 44pp. "The Opening of the Ganges Canal," Cambridge, 1855, 15pp. "Canals of Irrigation in India, Cambridge, 1853, 29pp. Grant, Alexander. "Two Essays on the Ethics of Aristotle," [1856]. Together 7 works in 1 vol., 19th century half calf, marbled boards, rebacked with repairs, label on spine in gilt "Pamphlets," spine darkened, edges rubbed, occasional scattered foxing internally and some light finger-soiling. In all, very good to near fine internally, and a highly presentable record of the most scarce of any of the works by Henry David Thoreau. (#5042) \$22,500.00

**Inscribed by Horace Traubel to Will Innes**

12. [Whitman, Walt- Presented by Horace Traubel, Whitman's Friend and Confidant] **Good-Bye My Fancy.** Philadelphia: David McKay Company, 1891. First edition. Original publisher's green smooth cloth with gilt lettering on cover and spine, beveled boards. Inserted frontispiece on glossy paper. Presented by Traubel to Will Innes, family friend and noted collector, as recorded by Traubel's daughter, Gertrude Traubel, who helped advance the reputation of Whitman. On the front free fly: "Compliments H. Traubel," and underneath that: "This was Will Innes' copy which he gave to me on Sunday December 17- 1967- Gertrude Traubel." Will Innes gave a significant portion of his library to Traubel's daughter, Gertrude, in 1967. A fine copy. (#5032) \$2,250.00

**Signed First Edition of "Complete Works," Additionally Inscribed and Presented by Horace Traubel, Whitman's Close Friend and Personal Secretary**



13. [Whitman, Walt- Signed First Edition of the First Collected Works, Additionally Inscribed and Presented by Horace Traubel, Whitman's Close Friend and Personal Secretary] **Complete Poems and Prose of Walt Whitman, 1855... 1888. Authenticated & Personal Book (handled by W. W.)... Portraits from Life... Autograph.** Camden: No Publisher, printed for the author in Philadelphia by Ferguson Brothers, 1888. First edition. Thick quarto. Original publisher's three-quarter green cloth over brown mottled paper boards, original printed paper label on spine, uncut. First edition of the highly desirable first collected edition of Whitman's works, one of only 600 copies, signed by Whitman. This copy additionally inscribed by Horace Traubel, Whitman's literary executor, and probably in Whitman's room at the time of his death. On the front endpaper,

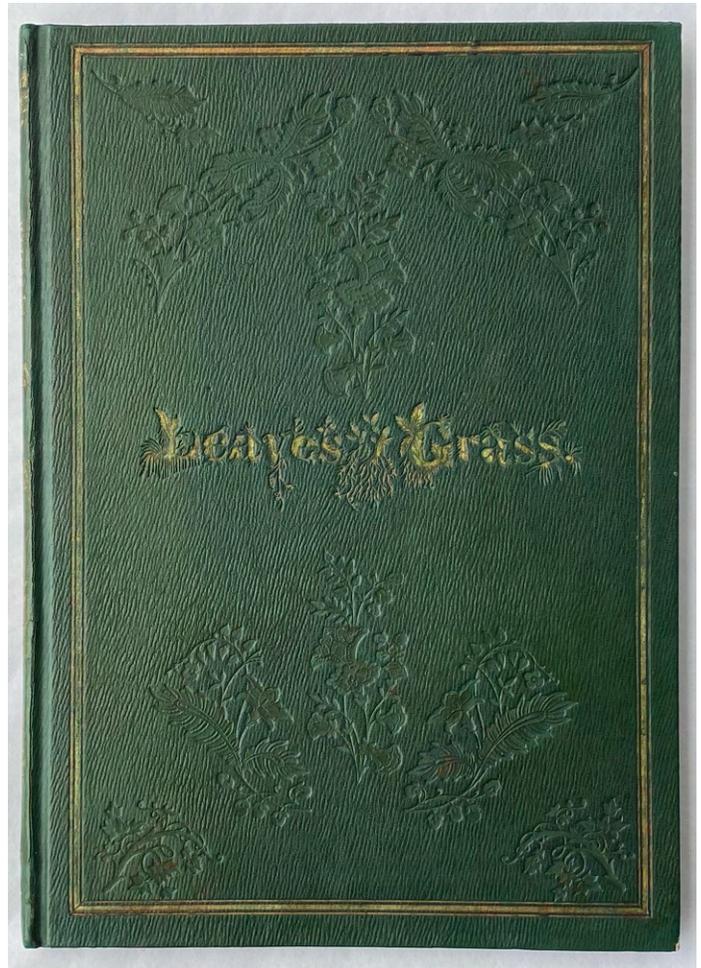
**Item 13. Whitman's Complete Poems and Prose,- Continued**

Traubel has inscribed this copy, "To Willie Innes with the love & regards of Anne and Horace Traubel. Dec. 25, 1893." As well, and duly noted below this, the book is further inscribed in Gertrude Traubel's hand: "And which he gave to Gertrude Traubel, Dec-17-1967." Gertrude, Horace Traubel's daughter, received many of the inscribed Whitman books from Innes (a noted Whitman collector) in his later years. Traubel was Whitman's close friend and confidant during the poet's final years. From Philip Callow's *A Life of Walt Whitman*: "A young bank clerk who had known Walt since childhood, running errands and delivering messages for him, [Traubel] undertook the task of recording Whitman's conversations in shorthand... Horace came in most evenings and became an indispensable caller for the sick poet who knew he would never walk down his beloved open road again. 'I'm a prisoner,' he once said, managing a smile, 'but you are not my jailer. You are in fact my deliverer.' With Horace Traubel at his elbow he managed to get out a pocket-sized edition of *Leaves*, and then a large one-volume edition of his poetry and prose." Whitman died in 1892, with Traubel at his side. As one of Whitman's literary executors, Traubel gave away a number of the signed copies of Whitman's works which the poet had stockpiled in his room. This is likely one of those copies in Whitman's room at his death. Will Innes was a friend of the Traubel family, and gave a significant portion of his library to Traubel's daughter, Gertrude, in 1967, who became a great advocate and enthusiast of Whitman.

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

Housed in a superb dark green quarter crushed morocco folding clamshell case with five raised bands on spine, gilt lettering. (#5031) \$17,500.00

**Leaves of Grass First Edition  
Near Fine in Stunning Cloth Binding**



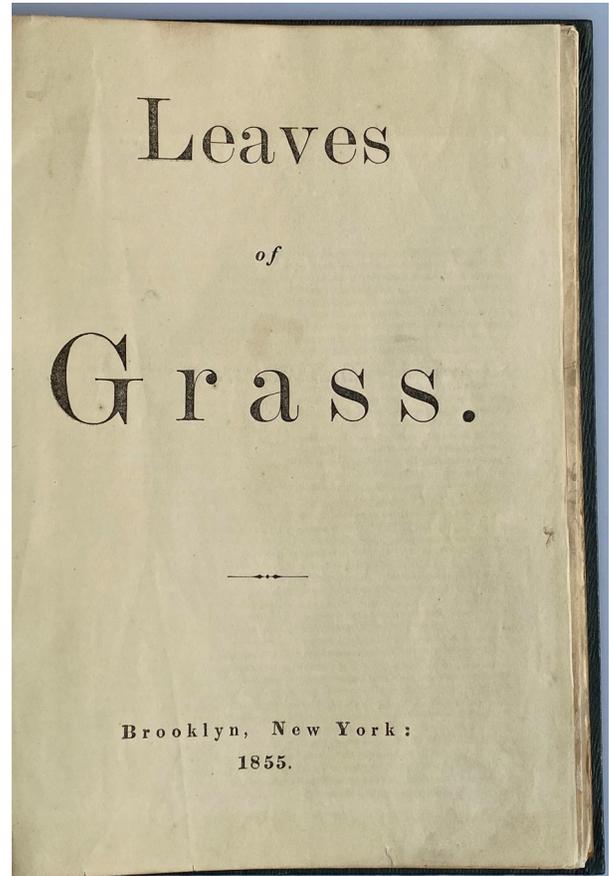
14. [Whitman, Walt- Stunning First Edition *Leaves of Grass* in First State Cloth Binding] *Leaves of Grass*. Brooklyn, New York, 1855. First edition. Quarto. Original publisher's dark olive green cloth with gilt-stamped triple-rule frame and title, blindstamped leaf-and-vine designs, on both covers,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

#### Item 14. *Leaves of Grass- Continued*

(795 copies in total were privately printed by Walt Whitman) in the extra-gilt first state binding (Binding A), with first-state portrait frontispiece on heavy paper, and with copyright information printed on copyright page (only a handful of copies are known that appear without it).

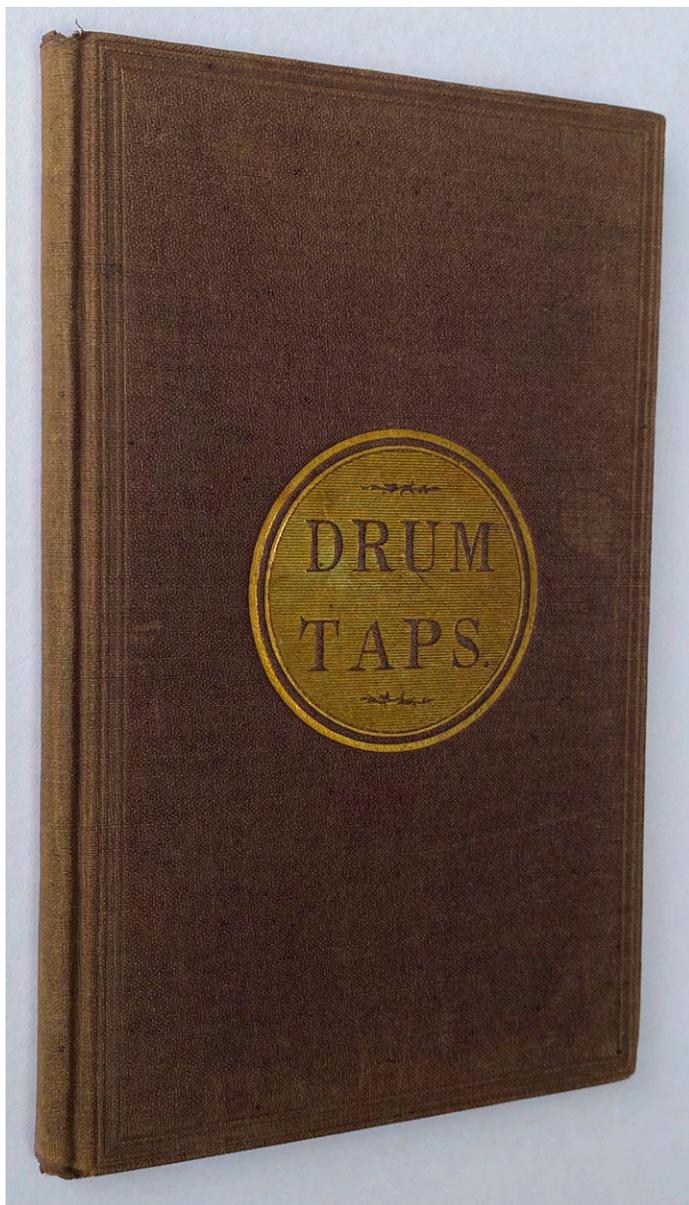
Whitman's *Leaves of Grass* has a fascinating printing history, and some of the more arcane bibliographic points of issue are still being debated, though much has been elucidated by the recent work of Ed Folsom (Whitman Archive, Census, etc), Joel Myers (Walt Whitman, A Descriptive Bibliography), Ted Genoways, and Michael Winship (University of Texas). *Leaves of Grass* was printed on a shoestring budget by Whitman, at the printing shop of a local acquaintance, Thomas Rome, who had very little experience in printing entire books, and who specialized in printing legal documents. This, in consideration of the fact that Whitman had very little funds to finance the project, certain aspects of the printing were not high grade. Especially, the paper was very thin and easily torn by just casually leafing through the text. As well, the inking was spotty and unreliable. Adding to all of this, the binding used a rare type of cloth, termed morocco cloth, which gave a smooth sheen appearance, not unlike a smooth-grained morocco leather. This caused weakening at the spine, and thus, very few copies in the original un-restored state have remained. Housed in a custom half-morocco clamshell box.

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



What is clear regarding the first edition, is that copies of the greatest rarity and demand are those in the original first state binding, contain the first state frontispiece, and with uncorrected textual errors (though the latter is of less concern as regards priority). What is left then, after these have been met, is of course, condition. Our copy, with some expert restoration to spine and some paper mending to early leaves, a few leaves soiled and smudged, including the first page of the poem which has affected a few words, and one page with moderate foxing. Our copy has strikingly clean and unworn cover faces, with gilt present and mostly bright. Housed in an exemplary three-quarter dark green crushed morocco folding clamshell box matching the color of the book cloth, and with superb marbled paper on both covers of box, gilt ruling and raised bands with lettering on spine. (#5029) \$125,000.00

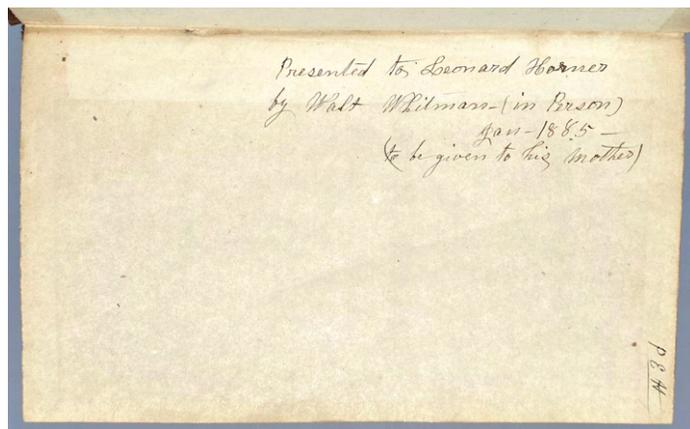
**Exceedingly Scarce First Issue Drum-Taps, Presented by Whitman to a Neighbor Boy, Very Fine**



15. [Whitman, Walt- **Drum-Taps: Very Fine Copy of the Exceedingly Scarce First Issue, Presented by Whitman to a Neighbor Boy, As Recorded by the Boy's Subsequent Presentation Inscription Years Later**] Whitman, Walt. **Drum-Taps**. First edition. New York, 1865. 7 1/4 x 4 1/2 inches. 72pp. Original publisher's brown sand-grain cloth with blindstamped triple-rule frame, front cover with bold gilt-blocked circular background in horizontal weave, surrounded by single circular gilt frame; the back cover with exact same motif, but in blind. A FINE COPY, with virtually no signs of wear. PRESENTATION COPY FROM WALT WHITMAN TO A NEIGHBOR BOY, LEONARD HORNER, in the hand of the recipient (though as an older man), as follows: "**Presented to Leonard Horner by**

**Walt Whitman- (in Person) Jan - 1885-- (to be given to his Mother),"** written in wavering hand on the front free fly. As well, there are signature initials on the upper right of the same page, "PEH," more than likely the party to which Horner later presented the book.

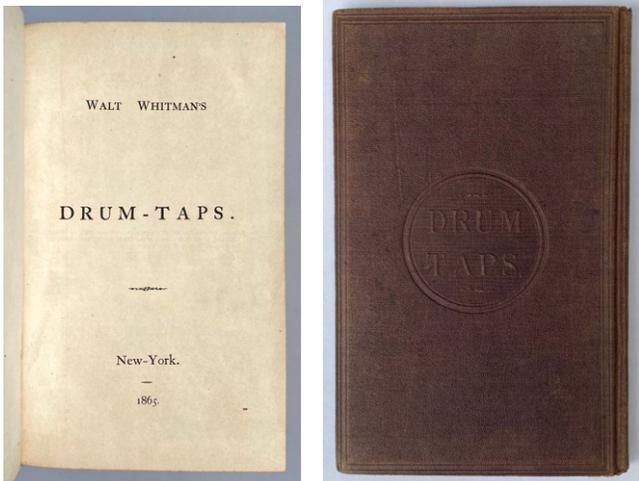
Regarding this superb Presentation, Ted Genoways, Whitman scholar, makes these following fascinating observations: "The name "[Wm.] Leonard Horner" (apparently in his own hand) appears in one of Whitman's notebooks for early 1885, at which time he was only 9 or 10 years old and lived near Whitman in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



Drum-Taps was first published (privately) as a separate book of 53 poems (72pp.) in 1865, reportedly by Peter Eckler. However, Eckler actually subcontracted with another printer named Alvord, who did the actual printing. The second edition of Drum-Taps, which is much more commonly available today, included eighteen more poems (often termed the "Sequel" to Drum-Taps). The first printing (as per our copy) was contracted to print on April 1, 1865, and Whitman reported it was "now to press" on April 26 and would be ready for delivery to the binder by the beginning of May. Whitman then wrote to Eckler on May 3, 1865, to deliver the sheets to the binder. As for the Second Edition ("The Sequel"), Whitman famously halted the original dispersal of his newly printed book in order to add, especially, one poem, but then finally a 24-page sequel of poetry, which became the second edition. The background and history of the events is palpably

**Item 15. *Drum-Taps, Continued***

heartbreaking. In the morning of April 15, 1865, newspapers began to unfold the terrible news of the assassination of President Lincoln, and Whitman, deeply saddened by his passing, felt a responsibility to use his book as a vehicle for National grieving. Over the following months, Whitman split time between Brooklyn and the Capitol while also adding several additions to his compilation of poems. His poem "When Lilacs Last in the Dooryard Bloom'd," added to the sequel, became extremely popular, and arguably his final and perhaps greatest single success of his career. Not to be lost in all of this, and especially for the historian and bibliographer, the second printing far outsold the first, and remained in circulation to a far greater degree than the true first edition. To be sure, the first edition, without the Sequel, is one of the great "holy grail," virtually unobtainable nowadays.



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

The importance of *Drum-Taps* in the oeuvre of American poetry cannot be minimized. With the Civil War opening in April of 1861, Whitman's poetic and philosophical attention was focused on the chaos that soon grew to a

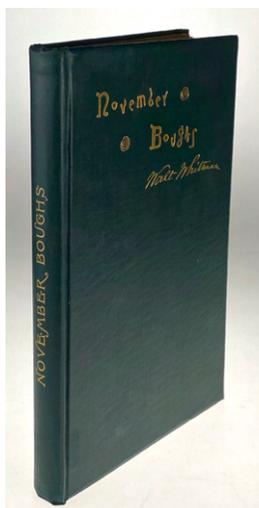
fever pitch in the United States. His vision of democracy and freedom developed palpably during this time. In the winter of 1862, Whitman went in search of his brother, George, who'd been wounded in the Battle of Fredericksburg, and after witnessing casualties of war at the hospital, Walt was profoundly moved. For the next three years, he would devote himself to helping the soldiers. This experience no doubt helped shape some of the poems found in "*Drum-Taps*," being directly based on events transpiring in these places. Years later, Whitman told Horace Traubel that *Drum-Taps* was "put together by fits and starts, on the field, in the hospitals as I worked with the soldier boys."

We present here a fine copy of Whitman's most scarce book, with a fascinating Presentation history and provenance. Housed in a beautiful quarter green crushed morocco folding clamshell box with green cloth boards with gilt ruling, spine of box with five raised bands, gilt lettering and ruling. (#5030) \$27,500.00

**Scarce First Edition, Will Innes' Copy, Thence to Gertrude Traubel**

16. [Whitman, Walt- Will Innes' copy, thence to Gertrude Traubel] **As a Strong Bird on Pinions Free.** Washington DC, 1872. 4 7/8 x 8 1/4. Original publisher's smooth dark green cloth, gilt lettering on cover, original gray endpapers. Most likely a Presentation Binding, given to Will Innes (who obtained many directly inscribed from Whitman), and this binding size seems to differ very slightly from published records. Written on front free fly by Gertrude: "Will Innes' copy which he gave to Gertrude Traubel, Sunday, December 17- 1967-" Gertrude received a very large number of inscribed copies directly from Innes on or about this date, in 1967, most bearing presentation inscriptions to Innes directly from Traubel, Whitman's close friend and secretary, handling most of his affairs especially late in life. From Ed Folsom, noted Whitman scholar: "One of the oddest of Whitman's books, this little gathering of poems emerged from his desire to "print my College Poem in a small book." The "College Poem" is "As a Strong Bird" (later titled "Thou Mother with Thy Equal Brood"), which Whitman recited at Dartmouth College in June 1872 after he had been invited by a group of Dartmouth seniors to deliver a commencement poem (apparently as a kind of expression of student independence from the faculty)... The book was printed by Samuel W. Green in New York in an edition of 572 copies, 300 or so of which were bound." A fine copy with very slight wear to extremities of spine, a few nicks to endpapers. A very rare Whitman title, with an attractive provenance and inscription. (#5034) \$4,500.00

**Inscribed by Horace Traubel, Whitman's Secretary,  
Close Friend and Confidant**

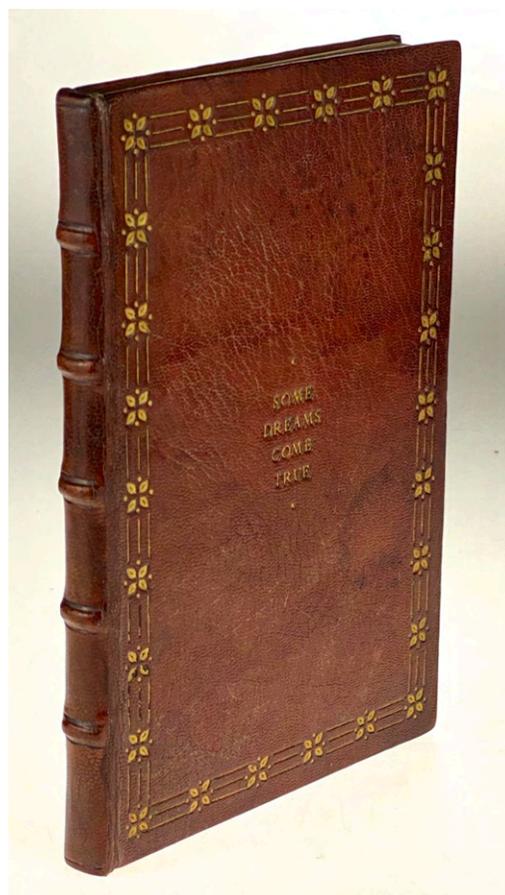


17. [Whitman, Walt- Fine, Inscribed by Horace Traubel, Whitman's Close Friend and Secretary, to: Will Innes] **November Boughs**. Philadelphia: David McKay Company, 1888. First edition, Third Printing. 8vo. 140pp. + 1p advertisements. This edition of "November Boughs," produced by Whitman for the sole purpose of distribution to his personal friends, the "third edition," is thus of great importance. Original publisher's dark green smooth woven cloth, beveled boards with two gilt

circular swirl decorates and lettering on cover and spine, in gilt. This copy inscribed on the front free endpaper by Horace Traubel, the author's close friend and confidant who handled all of his affairs, especially near the very end of his life, where he would stay by Whitman's bed, and certainly following his death, gifting a number of his "extra" volumes to friends and family members. Inscribed first by Traubel, and below that, by Traubel's daughter, Gertrude Traubel, who later received the volume. From Horace: "To Will Innes, With loyal feelings, Horace Traubel, 1896." And below, written by Gertrude Traubel, "And which he [Will Innes] gave to Gertrude Traubel on Sunday afternoon, December 17, -1967-" Will Innes was a friend of the Traubel family, and gave a significant portion of his library to Traubel's daughter, Gertrude, in 1967, who became a great advocate and enthusiast of Whitman. Whitman originally intended to publish these sheets bound with *Good-Bye My Fancy* (1891), but his illness prevented him from realizing this plan. It seems probable, however, that after Whitman's death his executors had these sheets and the remainder of *Good-Bye My Fancy* bound in uniform, but separate, bindings" (BAL). This is the third printing, with "melee" on page 6, and "in the least," on page 11 (Myerson). Several extant copies of this third printing bear notes in Traubel's hand, indicating that it was made by Whitman "for his personal friends and never put on the market." From the Whitman Archive: "He had the book bound in the same deep red cloth that *November Boughs* had appeared in (fig. 83), also binding up some in deep green (as per our copy) to give to his friends, so that even in this final volume, he was still balancing his reds and greens, as he had done his whole life." And, in another book which was also presentation by Traubel, he states: "...This edition of *November Boughs*, bound in green, was designed by Walt Whitman for his friends, not for the market, and was never anywhere put on sale." A

wonderful Presentation of an important special edition put out by Whitman in his last years. In fine condition. (#5033) \$3,750.00

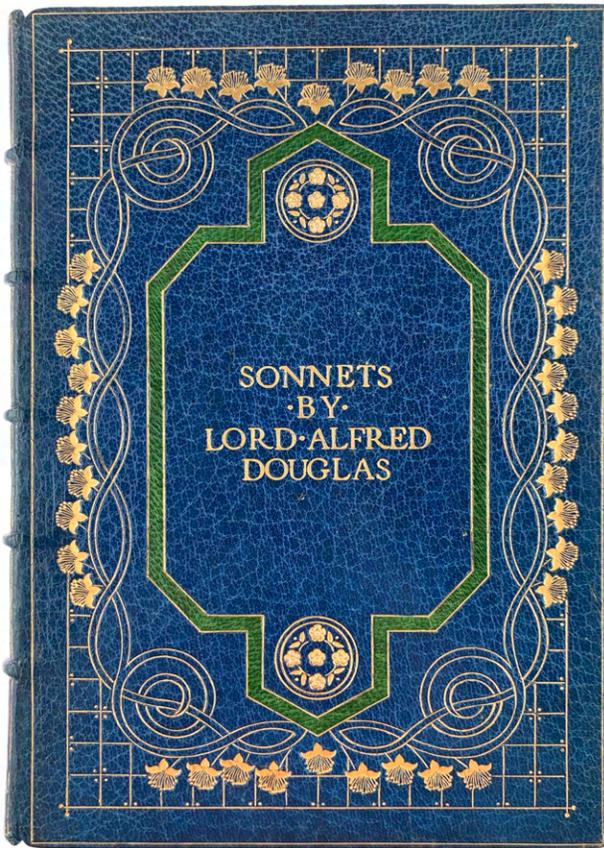
**Fine Bindings, Rare and Important**



18. [Binding, Fine- Arts & Crafts Binding in Terracotta Morocco] Clark, Theodora E. **Some Dreams Come True**. London: George Allen and Sons, 1910. First edition. pp. [viii], [72], 8vo. Finely bound in terracotta morocco, with superb gilt border design comprising triple gilt lines interrupted by groups of small leaves and decorated with dots, and the back cover with the same design, but blindstamped. Gilt titling at the center of the upper cover, AEG. The fly-leaf is neatly inscribed in pencil "Theodora Clark from David Richardson, who gave her this copy and was perhaps the binder, or commissioned it." Very much in the mold of Douglas Cockerell. A little foxing at the beginning and end, else near fine. (#5132) \$1,200.00

19. [Binding, Fine- Arts & Crafts] Douglas, Lord Alfred. **Sonnets by Lord Alfred Douglas**. London: The Academy Publishing Company, 1909. Thin, 8vo, second edition. 8 x 6 inches, 30pp. Expertly bound (unsigned) in elegant Arts & Crafts style, royal blue crushed morocco with an artful progression of four gilt

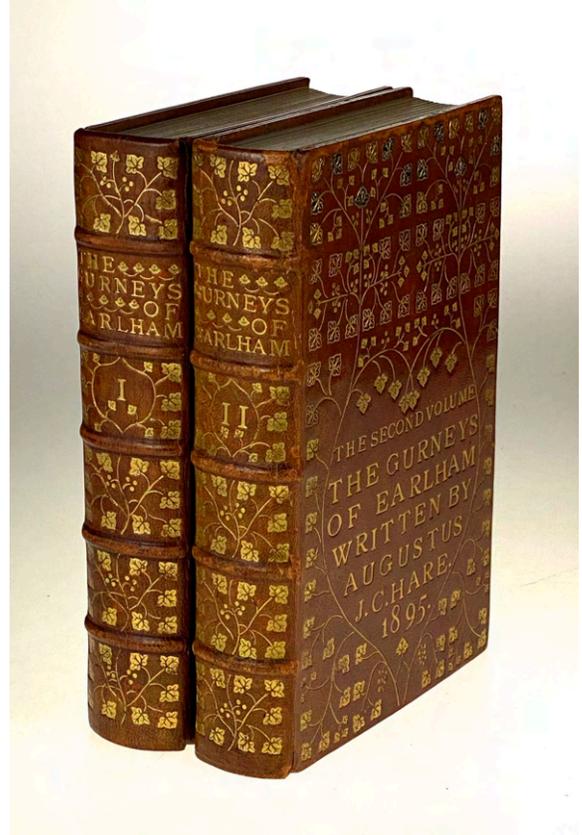
*Item 19. Arts & Crafts Binding, Douglas- Continued*



blossom series arising from intertwining and winding double file design work, as well as gilt rectilinear squares with dots. In the central area, there is an inlaid green border, with a small gilt wreath of inlaid white flowers nestled in the top and bottom. Single file border back cover. Gilt-ruled spine compartments, but no lettering. Superb full morocco doublures in blue and green with a gilt central ornament on the front doublure reading "C I". Green morocco flyleaves. Printed on Aldwych handmade paper. Postface by T.W.H. Crosland. Slight fading to spine and some light foxing to pages, otherwise fine. A distinctively A&C binding displaying a high degree of expertise and creativity. (#5049) Near fine. \$2,250.00

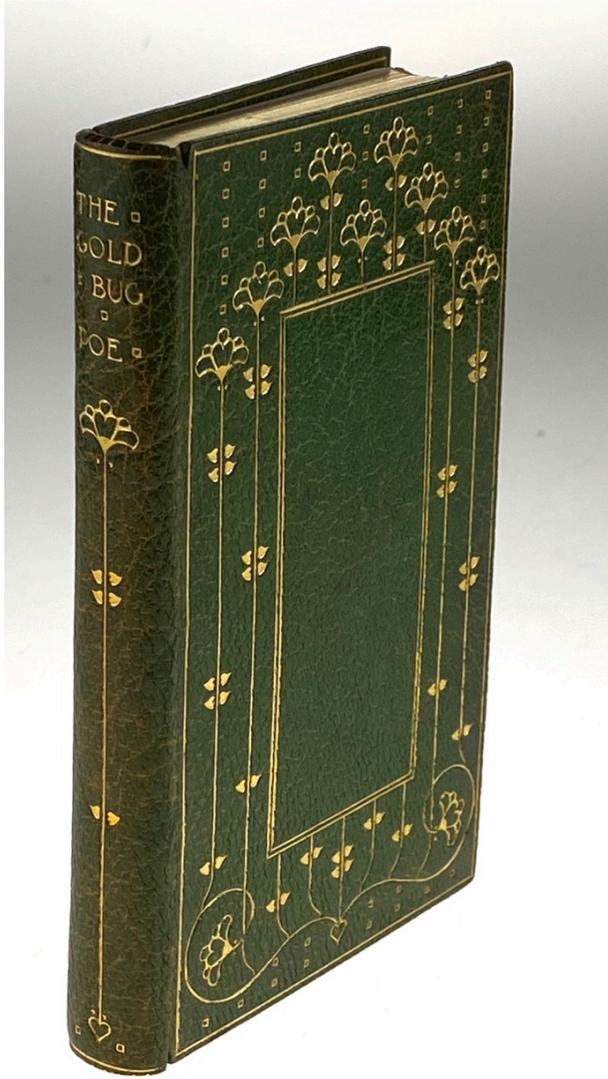
20. [Binding, Fine- Arts & Crafts] Hare, Augustus J.C. **The Gurneys of Earlham.** London: George Allen, 1895. First edition. Two volumes. 8vo. An unsigned binding in the style of the Doves Bindery. Bound in full brown morocco in Doves Bindery style, flat spine sewn on five cords, heavily stamped in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

developing a collection that would show the history of the book. In 1911 Wangenheim became involved in the planning of the Panama-California Exposition. (#4927) \$2,250.00



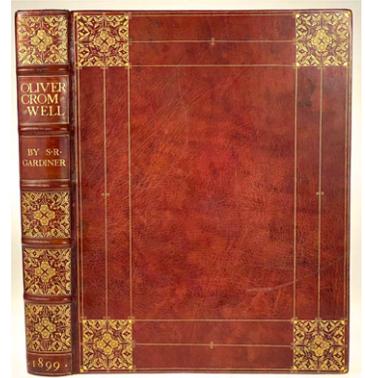
Item 20

21. [Binding, Fine- Author's Copy, with Correction] Waddington, Samuel (ed.). **English Sonnets. By Poets of the Past.** London: George Bell and Sons, 1888. Second edition. 8vo. (6.5 x 4.2 inches). Bound in exquisite full dark blue morocco with attractive decorative black and grey onlaid designs at perimeter of both covers, with gilt dots and a single gilt ruled border. Spine with raised bands and compartments lettered, ruled and decorated in gilt. Superb wide dentelles with elaborate gilt decorated design, full crushed tan morocco doublures with matching endpapers also in morocco. All edges gilt. The Author's Own Copy, with a word in one of Keats's poem corrected in ink and initialed 'S. W. 1921' in the margin. A fine copy, in a beautiful fine leather binding. The book is housed in a superb custom two-piece slip case (slightly scuffed), with felt lining in the lower part where the book slides into a blue leather entry case within a brown morocco faux book and when the top is placed on the whole case, resembles a full morocco bound volume with raised bands and blind tooled ruled lines and lettering. A truly beautiful and finely executed deluxe leather binding. The binding is unsigned, but certainly the work of a master bookbinder. (#4855) \$2,250.00



22. [Binding, Fine- Bagguley] Poe, Edgar Allan. **The Gold Bug**. London: [Printed in Paris by Édouard Nelumbo for] George Routledge & Sons, 1894. pp. [vii], 123, 24mo. 3 x 5 inches. Magnificently bound by G.T. Bagguley of Newcastle-under-Lyme (signed lower dentelle) in highly stylized gilt Art Nouveau design work on both covers, full green crushed morocco, gilt spine with single long stem and blossom, on both covers. Illustrations by Mittis [Guillaume's Nelumbos series.] Paris printing with engraved frontispiece, and further engraved illustrations throughout, many full-page, tiny spot to fore-margin of fly-title, Some trivial rubbing to extremities and the spine slightly sunned, t.e.g., others untrimmed with a few faint spots, marbled endpapers, near fine. Bagguley was a Staffordshire bookseller and binder active from the end of the nineteenth- century through to the middle of the next. This is an attractive binding, quite understated in comparison to the more elaborate work he sometimes produced. It was hitherto kept in the family, by descent. (#5131) \$1,850.00

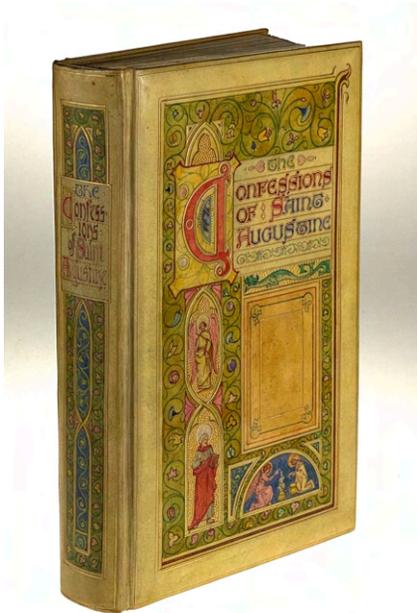
23. [Binding, Fine- Birmingham Guild of Handicraft] Gardiner, Samuel Rawson. **Oliver Cromwell**. London: Couplil & Co., 1899. Folio size (10 x 13 inches). Sumptuously bound by the Birmingham Guild of Handicraft in an impressive full sienna sealskin Arts & Crafts binding, with interlocking



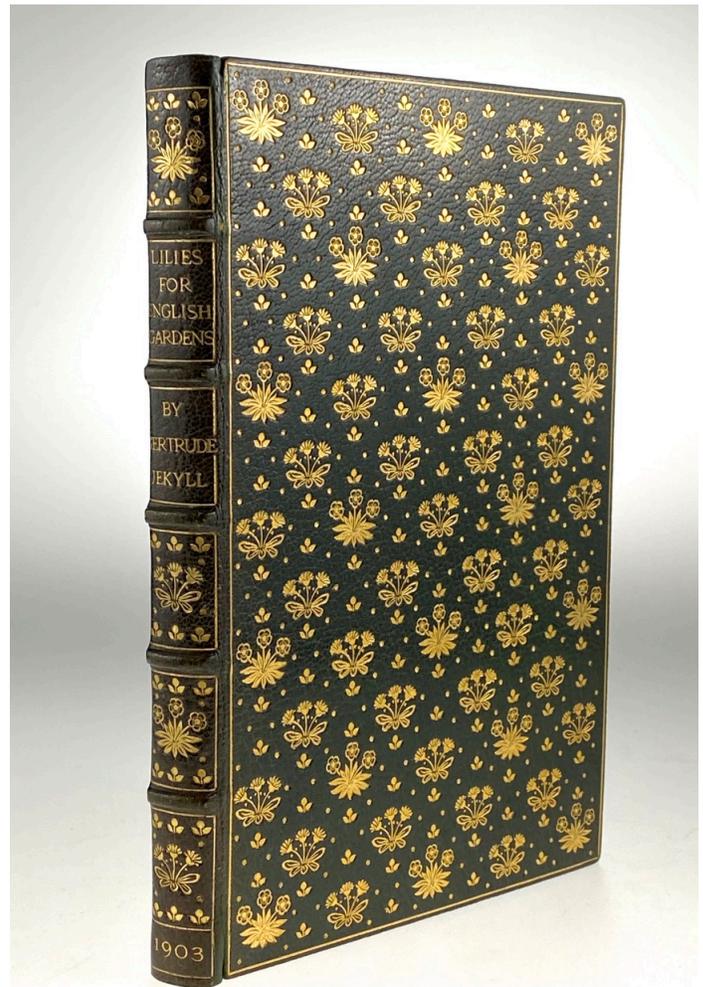
gilt rules across the front cover and four gilt quatrefoils in each corner, decorated with leaves and tudor roses on front cover, double gilt ruled borders on back cover. Five raised bands to spine, with lavish gilt design on four compartments, gilt title, date, etc. on others. Dentelles with single example of floral decoration in gilt to corners. Top edge gilt. Limited to 1475 copies, of which this is #1090. Frontispiece portrait in color and numerous engraved plates, all with tissue guards with letterpress captions. Sealskin is most well known as an Arts & Crafts-era bookbinding material by The Doves Bindery, and has distinct qualities that render a wonderful polished almost liquid appearance to the leather. "The Birmingham Guild was established in 1890, its founder member being Arthur Stansfield Dixon. It originated as a semi-autonomous group with the Birmingham Kyrle Society. By 1895 the Guild had formed its own independent workshop and became a limited company. Circa 1894 the Guild began producing books under the imprint 'The Birmingham Guild of Handicraft Press'. ... Designers and artists associated with the Press included Arthur J. Gaskin, Mary Newill and Charles March Gere. The Guild was closely associated with Birmingham School of Art, many of the designers and craftspeople who worked for the company either trained or taught at the School. ... Other designers associated with the shop included Albert Edward Jones, George T. Tarling, Claude Napier Clavering, Charles Llewellyn Roberts, and Thomas Birkett. The Guild participated in the exhibitions of the Arts and Crafts Exhibition Society in London in 1893, 1896, 1899, 1903 and 1906" (Artist Biographies Ltd). Slight scratch to lower right front cover, light rubbing to edges, some spots to covers, but a very good or better copy of a prodigious and significant binding by the Birmingham Guild. (#4870) \$2,250.00

24. [Binding, Fine- Cockerell, at W.H. Smith Bindery] Monk, W.H. & Steggall, C. **Hymns Ancient and Modern for Use in the Services of the Church with Accompanying Tunes**. London: William Clowes and Son, Ltd., 1906. 5 x 7 inches, 514pp. Bound in full green leather at the W.H. Smith bindery from a design by

Douglas Cockerell with central cover diamond design with inlaid red flower petals and small white inlaid dots surrounding the initials "D.C.B.H." Spine with five raised bands, title to second compartment of spine. All edges gilt. Spine sunned, small repair to head of spine, some rubbing and bumps to edges of boards. Cockerell managed the WHS bindery from 1905 to 1914 and "[i]n a statement printed in G.D. Hobson - English Bindings of J.R. Abbey, p. 170, Cockerell notes that bindings signed with the 'WHS' stamp during this period were specially designed by him" Bookbinding in the British Isles. (#5128) \$425.00



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

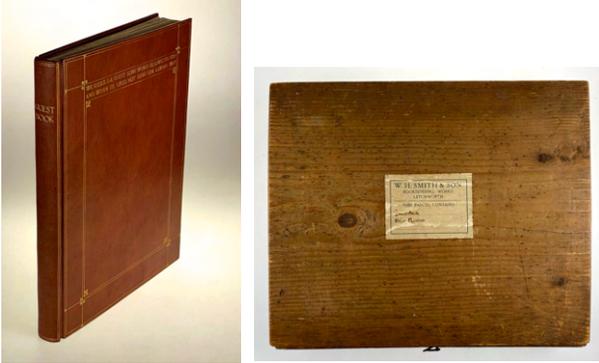


26. [Binding, Fine- Douglas Cockerell Design on W. H. Smith Bindery] Jekyll, Gertrude. **Lilies for English Gardens.** London: Published by "Country Life," George Newnes, 1903. Second edition. 6 x 9 inches. Wonderfully bound at W. H. Smith Bindery (with their WHS monogram on gilt pallet on rear dentelle), under the direction and tutelage of Douglas Cockerell in full crushed dark green morocco with all-over gilt triple blossom motif comprising extensive flower decoration, with stems and leaves, on both covers and spine, wide dentelles with triple gilt file ruling. Plates and illustrations. AEG. With 1949 inscription on front fly, minor foxing, a fine copy. (#5059) \$2,500.00

**Exquisite Full Niger Designed by Douglas Cockerell, in the Original Publisher's Wooden Box**

27. [Binding, Fine- Douglas Cockerell for W. H. Smith: Wonderful Niger Guest Book, with Original Box] **Guest Book.** Letchworth: W.H. Smith & Son, Bookbinding Works, ca. 1905. First edition. Extremely scarce "Niger Morocco Guest Book, superbly bound by W.H. Smith & Son from a Douglas Cockerell design" in full reddish-brown Niger morocco. In the Original Wooden Shipping Box, lined in felt which bears the W.H.

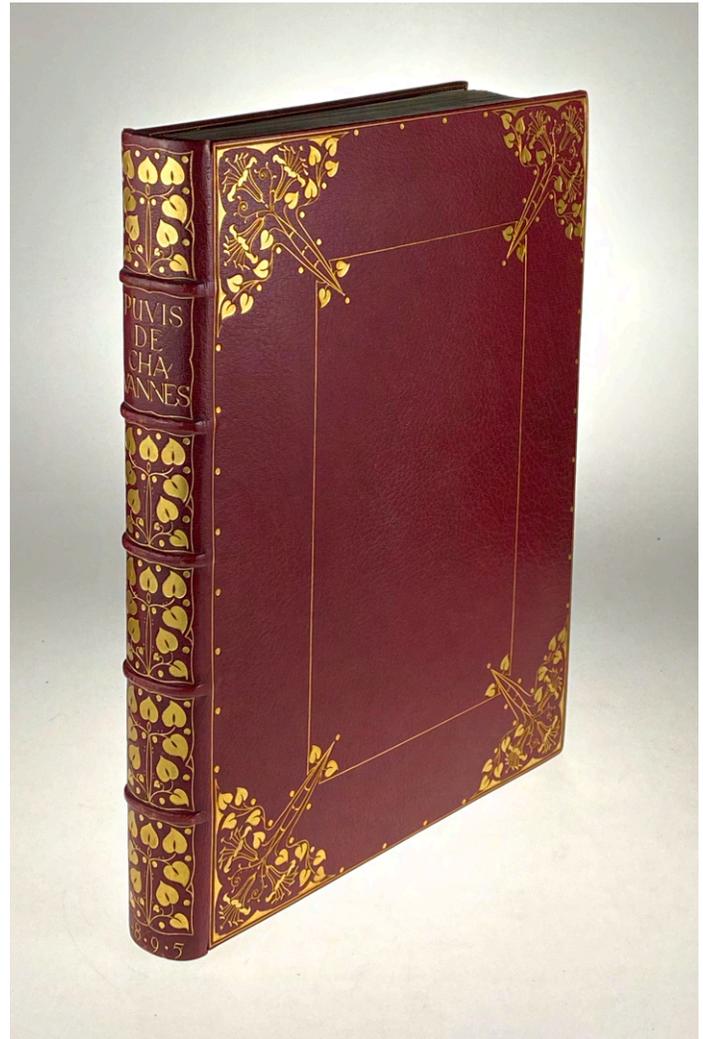
**Item 27. Guest Book, W.H. Smith Binding- Continued**



Smith & Son's printed label to the cover. The binding features gilt-ruled borders and is embellished with small inlaid white dots and tiny floral tooling. Gilt lettering at the head of the upper cover featuring a quote from Homer's *Odyssey*: "We should a guest love while he loves to stay / And when he likes not give him loving way." Smooth spine with ruled border and title ("Guest Book") in gilt, stamp-signed in gilt with the "WHS" monogram on rear dentelle. Green cloth endpapers, top edges gilt. Printed on "Whatman 1905" paper. Cockerell managed the bindery at W.H. Smith & Son, from 1905 to 1914. In a statement printed in G.D. Hobson - *English Bindings of J.R. Abbey*, p. 170, Cockerell notes that bindings signed with the 'WHS' stamp during this period were specially designed by him" [Bookbinding in the British Isles]. A wonderful Douglas Cockerell design, and exceedingly scarce, especially in the original shipping, labeled box. (#4978) \$3,850.00

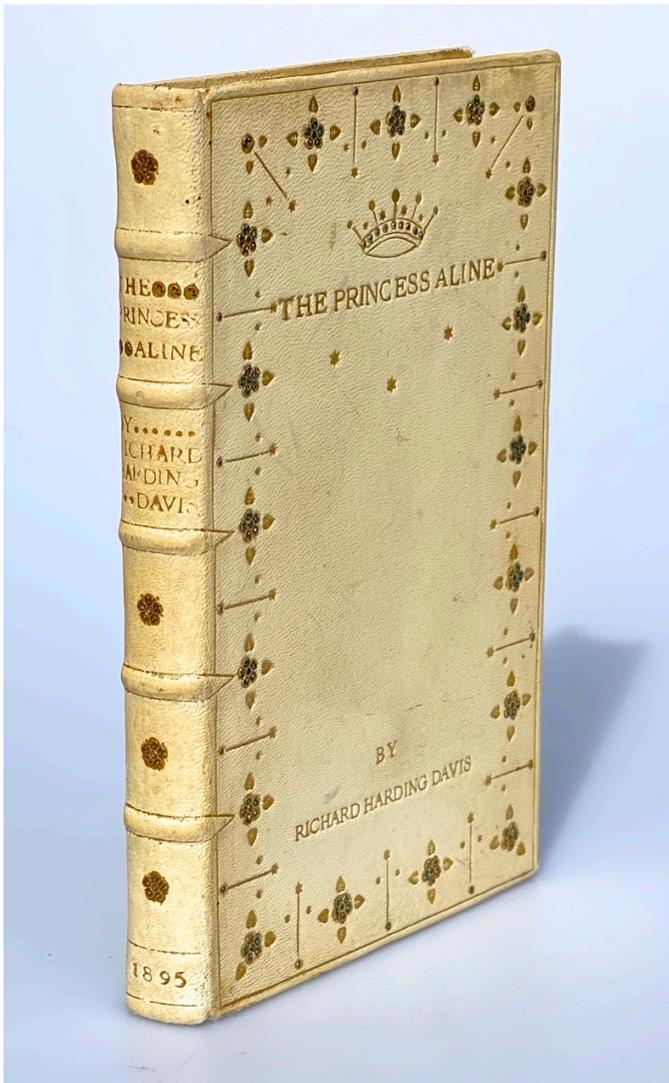
**Large Doves Bindery Masterpiece, 1896,  
Extraordinarily Fine Copy**

28. [Binding, Fine- **DOVES BINDING, SMALL FOLIO, INCREDIBLY BRILLIANT & STUNNING, BOTH COVERS AND SPINE**] Vachon, Marius. **Puvis de Chavannes**. Paris: Braun, Clement et Cie, 1895. First edition. Small Folio, 13 x 10 x 1.5 inches. Magnificently bound and tooled by THE DOVES BINDERY, in 1896 (with gilt pallet on rear dentelle, "The Doves Bindery 18 C -- S 96." Full rich crushed red morocco with elegant and boldly gilt-blocked and tooled covers, repeating the same design corner blossom pattern on front and back covers comprising large lilies, flowing leaves and stamen motifs in bold gouge work, with large dots and heart-shaped leaves. The corner lily pattern extends toward the center where a large gilt file rectangle is intersected. Five raised bands and six panels, five of which are taken up with even larger heart-shaped leaf patterning, dots and vine work, title on second panel, date (1895) on bottom panel. Side edges of boards with single gilt file ruling. With exquisite gilt blocked, tooled and gouged dentelles using similar motif, but with four concentric gilt file rulings, and heart-shaped leaves and multiple dot work at



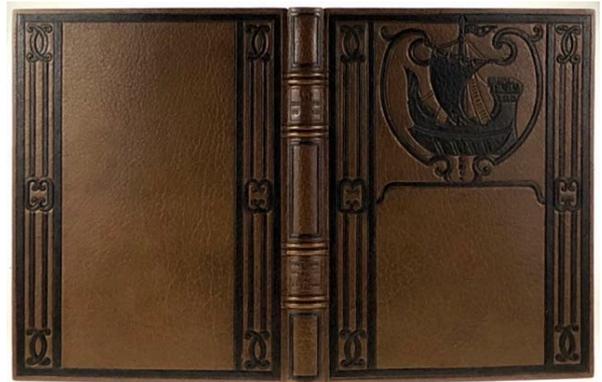
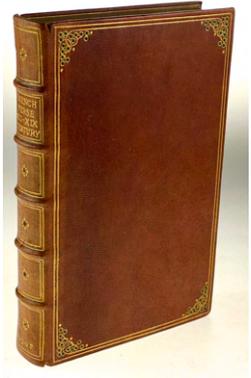
all corners. Superb full vellum doublures and endleaves. The book is quite lavish, with fifteen exquisite heliogravures plates impressed in browntone on India paper, a special copy, for M. Van Branteghem (on limitation page). House in contemporary marbled paper slipcase. This is an extraordinarily fine copy of an impressive Doves Binding, with absolutely no signs of any wear. It is quite unusual to find such a large format on a Doves Binding, especially this early, with the binding executed in 1895, under the watchful eye of Cobden-Sanderson. The binding appears as Entry 268 in Tidcombe bibliography, as well as #12 in "Forty-nine Foreign Bookbindings..." Thomas G. Boss. The binding has been in private hands for over 30 years. (#5048) \$22,500.00





29. [Binding, Fine- Edith Diehl] Davis, Richard Harding. **The Princess Aline.** London: Macmillan, 1895. First British Edition. 4 1/2 x 7 inches, 122pp. A wonderful gift binding, bound in full white pigskin by Edith Diehl, with her characteristic “EJLD,” signed gilt pallet on rear dentelle: “19 EJLD 07.” An attractive and well-balanced design on front cover spilling over on to the back cover of repeating gilt and inlaid green blossoms, each with five separate inlaid pieces, crown design on upper cover, blossoms repeated on spine and along inside of rear cover, where there is heart with the initials, “M.N.P, 29th June, 1907.” Gilt and inlaid dentelles, parchment doublures and endsheets, AEG. Frontispiece and ten full-page illustrations by Charles Dana Gibson. Edith Diehl (1876-1953), noted American bookbinder and the author of *Bookbinding, its Background and Technique*, set up her bindery in New York in 1906, and her mother’s name was Josephine Lee Diehl (explaining the JL in her name). Bookplate to front fly. Spine very slightly rubbed, else near fine. (#5125) \$1,250.00

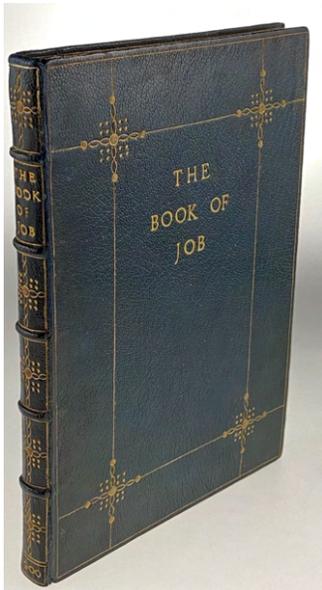
30. [Binding, Fine- Edith J. Gedye] Lucas, St. John (Selected). **The Oxford Book of French Verse, XIII Century.** Oxford: Clarendon Press, 1907. 7 x 4 1/2 inches. 492pp. Nicely bound in crushed brown morocco by Edith J. Gedye with double filet gilt-ruled borders and clusters of fifteen inlaid green dots at each corner, repeated on both covers. Spine with five panels having a single inlaid green dot surrounded by smaller gilt dots. Four gilt rules to dentelles, dark green endpapers. All edges gilt. Signed by Gedye with her monogram and date on the rear turn-in, 1907. Gedye, an accomplished woman bookbinder, established her own workshop at Gaunt House, Orchard Street, in Bristol. Near fine. (#5052) \$950.00



31. [Binding, Fine- Eleanore van Sweringen] Dufour, Jean-Jules. **Les Enseignes de Paris.** Paris: Le Goupy, 1924. First edition. Large thick quarto. Sumptuously and expertly bound by Eleanor van Sweringen, noted bookbinder who worked in New York City during the first half of the 20th century. She also schooled other noted bookbinders such as Christine Hamilton and was a member of the prestigious Guild of Book Workers, founded in 1906 to “establish and maintain a feeling of kinship and mutual interest among workers in the several hand book crafts.” Bound in full chocolate brown crushed morocco with impressed pictorial design of schooner and rectilinear large framing motifs in dark brown on both covers, spine with bold gouged raised bands and similar darker brown border motifs. Large inch-wide dentelles carrying the same theme of interlocking darker brown framing borders, wonderful copper flecked doublures and free endsheets. Signed in impressed darker brown at rear dentelle, “Eleanore Van Sweringen, 1929.” Amazingly, housed in the original half morocco folders made by the binder, with the same marbled copper card paper on covers. Bindings by Van Sweringen are vanishingly

**Item 31. Van Sweringen Binding- Continued**

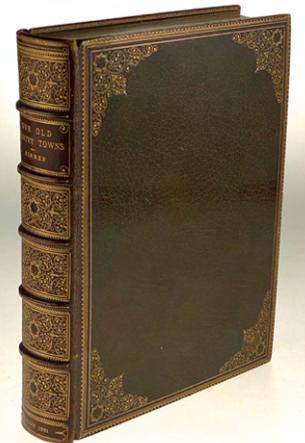
scarce, few if any find the marketplace, though she operated as a master bookbinder for many years and was active in the Guild of Book Workers, joining in 1908, and also as an independent craftswoman. Van Sweringen learned her craft principally with F. Boon, Helen Haskell Noyes and A Dehertagh of New York. She was one of the first members of the Guild to actively teach bookbinding, and her pupils include Ruth S. Bergen, Gertrude Dodsworth, Dorothy Moulton, and others. This binding, executed in 1929, followed a period of study under the noted bookbinders, Jules Domont, Henri Noulhac and E. Maylnader. Van Sweringen is listed in GYB 1908-09 through 1909-10 giving Boone, Helen Haskell Noyes, and A. Dehartagh (sic.) as teachers. In 1910-11 Louis Jacobs is added; in 1912-13 C. McLeish is added; in 1924-25 Domont, Noulhac, and Maylander are added. Before 1918 the name appears as Sweringen; 1917-18 through 1933-34 as Van Sweringen. This very binding is pictured and discussed in the Guild of Book Workers 75th Anniversary Edition, 1981. This binding is in fine condition in every way. (#4378) \$4,500.00



32. [Binding, Fine- Ethel Taunton] **The Book of Job.** London: George Bell and Sons, 1900. First edition thus. 6.5 x 9 inches. Bound in full dark blue full-grained morocco by Ethel Taunton, 1907, and with her binding signature on the rear dentelle, "E. Taunton, 1907." The binding, in full dark blue crushed morocco features on both covers four stylized cross decorations in gilt and inlaid olive morocco large dots, gilt fillet ruled borders connecting the designs, with large gilt title to front cover. Spine with similar cross decoration to remaining compartments, with inlaid brown dot in the center. All edges gilt, gray end papers, silk bookmark. Bookplate of author and historian Herbert H. Malleon. Limited to 400 copies, printed on handmade paper. Title-page printed in red and black. Some small marks to front cover and faded

spot to rear cover, chip to top of spine, some rubbing and light repairs. Binding firm, and a lovely example of Taunton's work, who learned her craft from Douglas Cockerell. As well, Taunton worked with Miss G. Wallbrand Evans (who was likely trained at the Guild of Women Binders), and also exhibited at the 1906 International Exhibition of Bookbinding in Frankfort--along with Alice Pattinson, Frank Garrett, Winifred Stopes, and many other arts & craft bookbinders. Binding with some repair work esp. along upper joint, some small rubbing to outside edge at bottom and near corner, but in all a very well-preserved binding by this noted, but scarce female bookbinder. (#5060) \$1,350.00

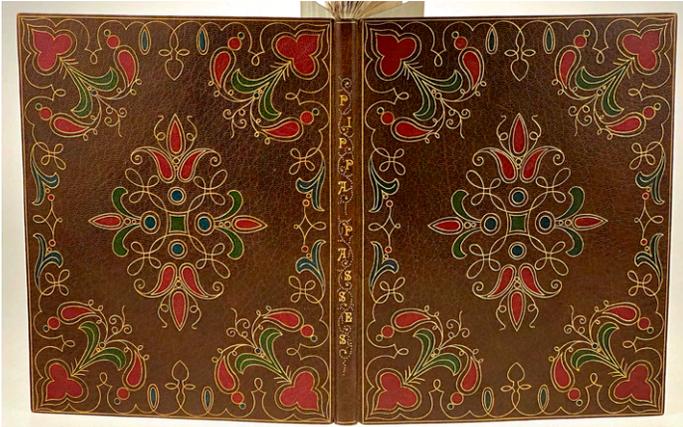
33. [Binding, Fine- **Fazakerley with Fore-edge Painting, with Inscription by Fazakerley**] Rimmer, Alfred. **Our Old Country Towns.** London: Chatto and Windus, 1881. First edition. 5 3/4 x 7 inches, 319pp. Bound in full brown crushed morocco by Fazakerley with gilt stippled tooling to all four corners of both covers and five of six spine compartments. Wide, ruled



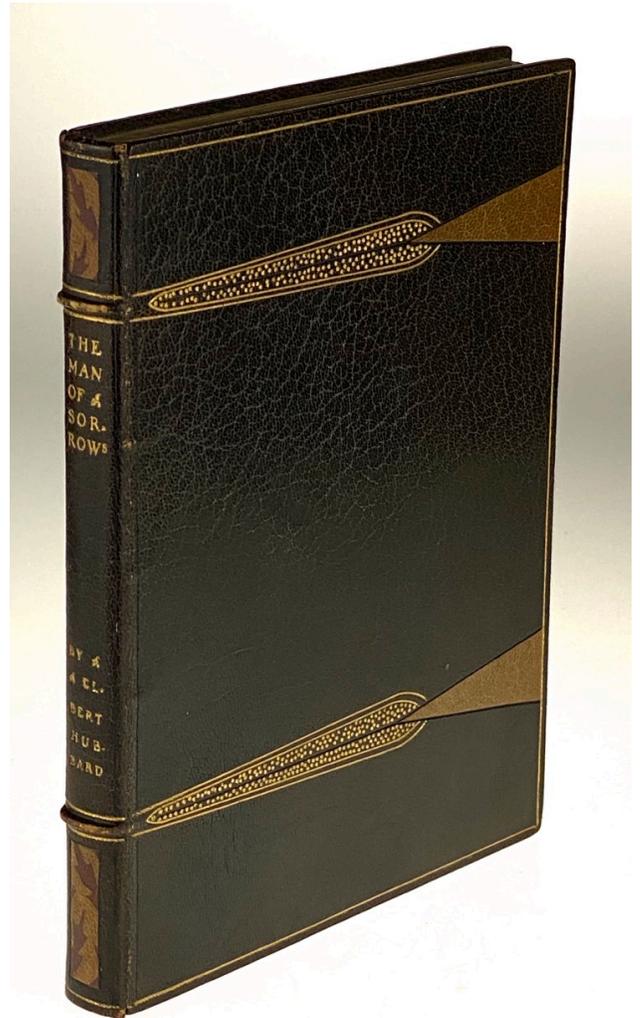
and decorative gilt stamped and stippled rolling designs on dentelles with attractive floral gilt endpapers. INSCRIBED AND PRESENTED BY FAZAKERLEY on front free fly: "Mary Clugston, with John and Mary Fazakerley's Kind remembrances. Liverpool, 1893." AEG. Striking fore-edge painting of Nottingham Castle with the artist's monogram of Winifred Arthur (WA) in the lower right corner. With 54 woodcut illustrations. Slight rubbing to boards, edges of a few pages turned over (can be seen in monogram close-up image). Miss Winifred Arthur's father, J.S. Arthur, was a director of Howell's booksellers in Liverpool. She undertook the work of fore-edge painting on a commission basis, and her signature is a monogram of her initials, W.A. She lived at Lidderdale Road, Southdown Road, Liverpool, and died in the 1930s" (Tidcombe). Foxing to prelims, and rear few pages, a near fine copy. (#5061) \$2,250.00



## Monumental Hampstead Inlaid Binding

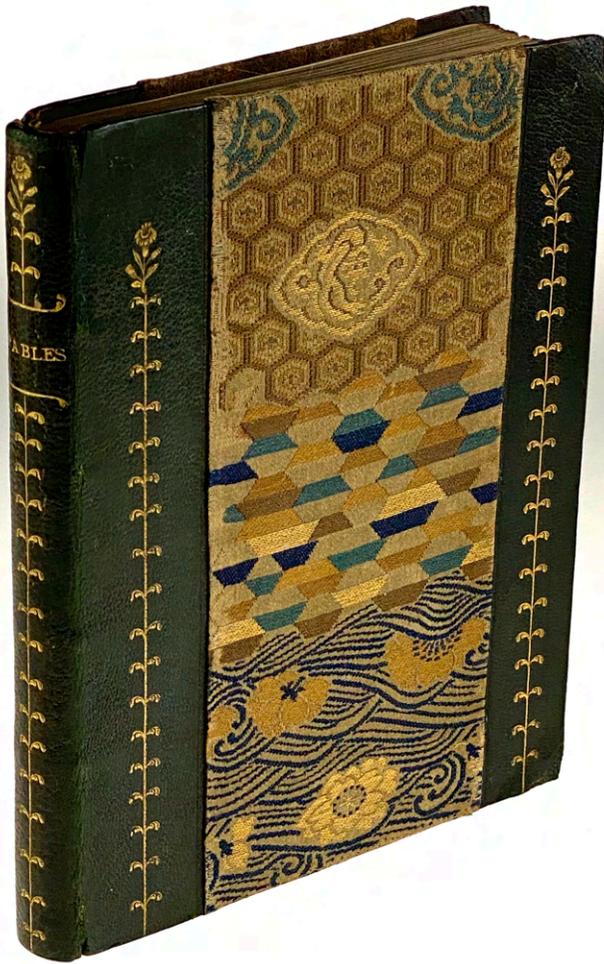


34. [Binding, Fine- Hampstead Bindery Masterpiece- P.A. Slaoldelli] Browning, Robert. **Pippa Passes**. London: Duckworth & Co, 1898. First edition thus. Exquisitely bound in full chestnut brown morocco by The Hampstead Bindery, measuring 9 x 7 inches, and most likely the work of its master binder, P.A.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

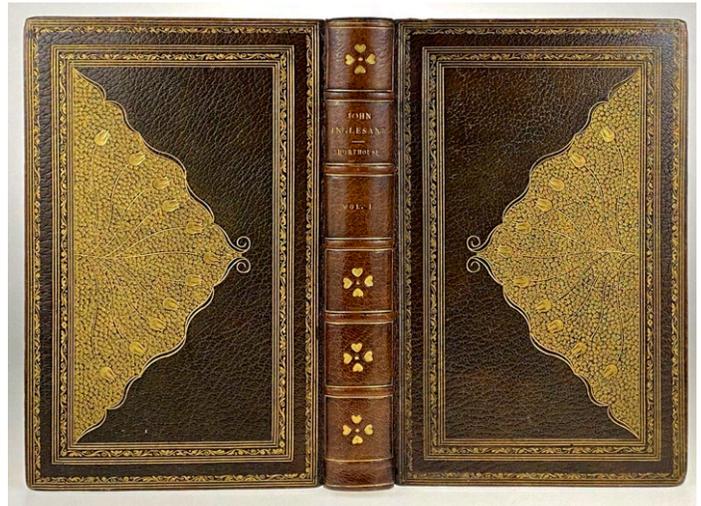


35. [Binding, Fine- Harry Avery, for Roycroft] Hubbard, Elbert. **The Man of Sorrows**. East Aurora: The Roycrofters, 1904. First edition thus. 6 x 8 inches, 150pp. Wonderfully bound by Harry Avery (signed "HA" on rear side turn-in) in full dark brown crushed morocco with two stippled design elements extending from the spine bands inward and joining a triangular light brown morocco inlaid wedge, single fillet gilt ruled border. Spine features gilt lettering and two innovative rectangular inlays at top in bottom, done in light brown with a small red leaf design inlaid, in the style of intarsia or mosaic. Wide dentelles with triple fillet gilt ruling, and the Roycroft Bindery gilt mark on front side, marbled endpapers, TEG. Limited to 102 copies on Japan Vellum, of which this is #20. Signed by Elbert Hubbard. All ornaments and initials have been hand illuminated. Features the armorial bookplate of Victor Davis Stibolt, noted collector. A rare example of Avery's superb binding work. "Harry Avery, was one of Kinder's most inventive assistants at the Roycroft Press" (*Head, Heart and Hand, Elbert Hubbard and the Roycrofters*). Some light rubbing to edges, corners, and spine bands, slight fading to gilt lettering at spine, otherwise a fine copy of a most pleasing binding. (#5057) \$2,750.00

**Unusual Mixed-Media Binding by Johanna Birkenruth**

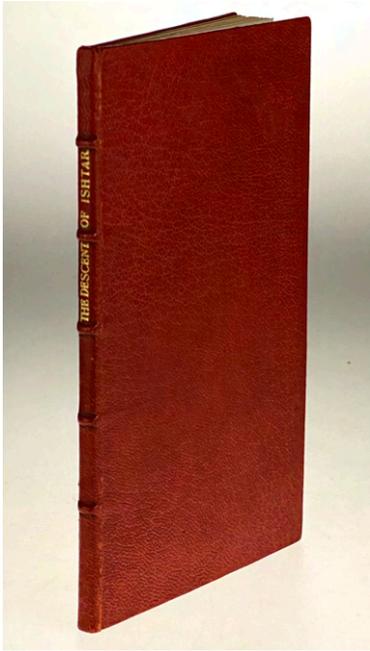


36. [Binding, Fine- Johanna Birkenruth with Splendid Woven Cover Panels] Aveling, J.H *Fables*. London: The Ballantyne Press, 1884. First edition. 5 1/4 x 6 1/2 inches, 159pp. Superbly bound by Johanna Birkenruth, noted British bookbinder of the late 19th and early 20th Centuries consisting of full dark green crushed morocco together with a wonderful central woven Arts & Crafts onlaid section on both covers with areas of bright gold. Birkenruth has added gilt design work as well to the covers, including her characteristic longitudinal gilt stem designs with repeating leaves on both covers and spine, her named stamped, as usual, on front free fly. A Presentation Copy from the author: "To Mrs. Mosley, with the author's kindest regards, 1884." This inscription by the author to Mrs. Mosley [1884] is to the grandmother of the infamous Mosley family, based on the provenance of the book, which came from a collection including another inscription to Mosley: "To Lady Mosley, Walden Abbots." Nicely printed on handmade laid paper, with large margins, top edge gilt, others uncut. Very well preserved, with some minor repair work to edges. Scarce thus. (#5129) \$1,250.00

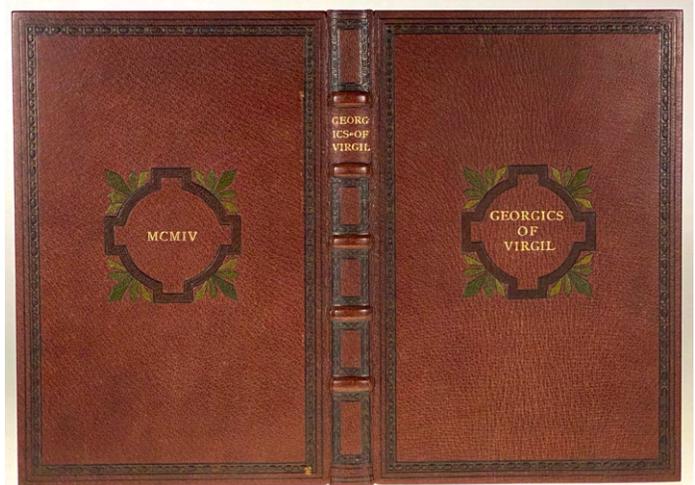


37. [Binding, Fine- Johanna Birkenruth] Shorthouse, J. Henry. *John Inglesant, A Romance*. London: Macmillan and Co., 1881. Two volumes. A magnificently detailed and stunning binding by Johanna Birkenruth, with a magnificent gilt blocked design on both covers (thus repeated four times) consisting of tulips emanating from a central point along the outer edge and spanning in a semicircle across the covers, and of note, the background is fully stamped in double nail heads, making the whole of the background nearly solid and giving a wonderful effect. Three sets of concentric rectangular gilt filet rectangles with interweaving borders balance out the design on both covers. Spines with five bold raised bands, four compartments with large arrayed solid hearts, the others with gilt lettering. Superb gilt dentelles with innovative and intricate heart, devices and gilt stippling, marbled doublures and free endpapers. Signed by Johanna Birkenruth in her characteristic printed stamp at the top of the second leaf, "Johanna Birkenruth, London." Johanna Birkenruth (1853-1929) was a noted bookbinder in London who became associated with the Guild of Women Binders (though never joined) and established herself as one of the leading bookbinders in the late 19th Century in England. As early as 1889, she began showcasing her bindings in the top exhibitions of the period. In 1901, Sangorski & Sutcliffe set up on their own shop after working for Douglas Cockerel, and soon taught a number of pupils, but none so renowned as Sarah Prideaux and Johanna Birkenruth, who learned the rare art of design and finishing from these master bookbinders. Birkenruth independently produced superb bindings to the upper end collectors of the day, including a wonderful gouged full pigskin binding for the celebrated Kelmscott Chaucer. It has been said that Johanna Birkenruth was the first women to give formal lessons in bookbinding. Volume One with edgewear along the seam of the spine that could do well with repair. Volume two has been expertly repaired at the hinges, corners bumped occasional wear to corners and sides, all four covers very nice, near fine. A wonderful and scarce Birkenruth binding. (#4946) \$3,250.00

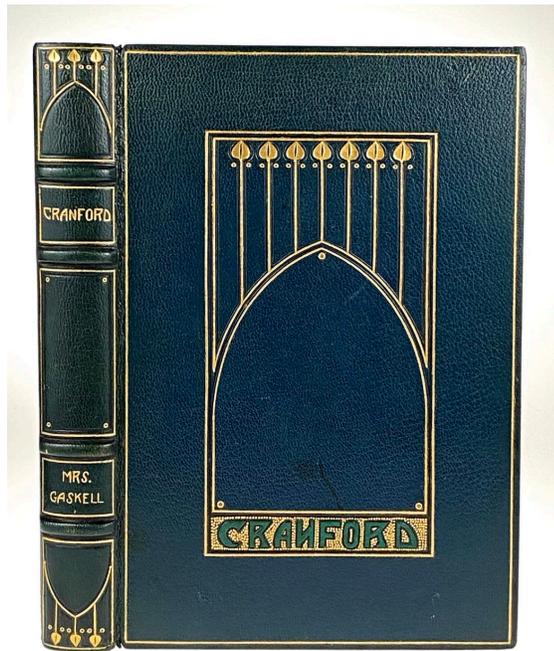
**Bound by Katharine Adams, Eragny Press**



38. [Binding, Fine- Katharine Adams] White, Diana. **The Descent of Ishtar.** London: Eragny Press, 1903. First edition. 4 x 7 inches. An early and a pleasantly unadorned binding by the highly-regarded binder Katharine Adams (signed at foot of rear dentelle, with her monogram and wheel), often considered the premier woman bookbinder of the early 20th Century. Adams trained with Sarah Prideaux and Douglas Cockerell, and later perfected her skills in fine gold-tooling and exquisite design structure. Her bindings are highly prized and sought after. Bound in full rich crushed salmon morocco with five raised bands on spine, gilt lettering spanning two compartments. A single gilt fillet ruling spans both dentelles. With the bookplate of Marie Louise and Samuel Robert Rosenthal, widely revered philanthropists who financed a gallery at the Art Institute of Chicago. This is one of the aesthetically pleasing Eragny Press titles, 226 copies, printed in red, green and black, wood-engraved frontispiece, border and initials designed by Lucien Pissarro and engraved by him and Esther Pissarro. Gold label of Philip Duschnes rear pastedown. Faint mark to upper cover, very slight rubbing to upper joint, else fine. (#5062) \$3,250.00



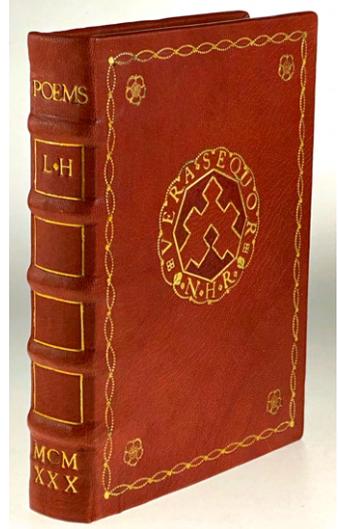
39. [Binding, Fine- L. Averill Cole, over 500 Inlays] Mackail, J.W. (transl.). **The Georgics of Virgil.** Boston: Houghton Mifflin and Company at the Riverside Press, 1904. First edition thus. Exquisitely bound by L. Averill Cole in terra-cotta pigskin, blind-tooled with hundreds of inlays, an aesthetic and technical masterpiece. A mosaic border in dark brown and green, composed of over five hundred small inlays, blind-tooled, surrounds a central design, inlaid in shades of dark brown and green. The spine is beautifully designed with five well-rounded bands and six compartments, five of which contain the same inlaid mosaic patterning, gilt lettering on second compartment. Front cover with the title, the rear cover with the date, MCMIV, both in gilt. TEG. Elegant green silk fine-grained doublures and matching free endsheet, wide dentelles with same terra-cotta theme, containing the inlaid designing. Signed in rear lower left in gilt pallet: "L. Averill Cole." This binding is pictured in Robert Seaver's "American Bookbindings," in the American Printer, ca. 1910. Seaver remarks, "Before designing this binding, Miss Cole examined hundreds of Roman architectural plates, in order to secure an original and at the same time an authentic treatment." Designed and printed by Bruce Rogers at the Riverside Press, with decorative title-page in red-brown, initials throughout. Very fine condition, no signs of wear. In contemporary two-part solander book case, full leather-lined, opening at the top. L. Averill Cole, noted and accomplished American woman bookbinder and designer, was from California, but early on studied under Louis Jacobs and Joseph Hendriks in Belgium ca. 1905. She won first prize at an important international bookbinding exhibition in Brussels in 1905, worked in England with Mary Noble whom she met through Douglas Cockerell, and was the first to teach Noble bookbinding. In 1908, Cole took a lead position as head bookbinder at Houghton Mifflin's Riverside Press where she produced bindings of top quality for four years. The present binding, therefore, is dated between 1908-1912. A thoroughly captivating binding in very fine condition, superbly matching the content and design of Bruce Rogers in a rich and expressive styling. (#4948) \$7,500.00



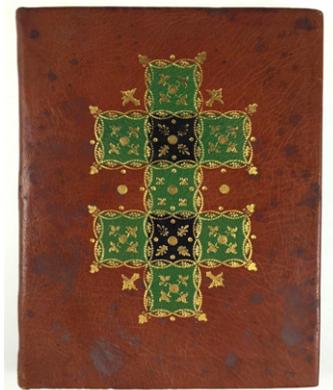
40. [Binding, Fine- Leonard Schwartz, at the Monastery Hill Bindery] Gaskell, Mrs Cranford. London: Macmillan and Company, 1891. Large Paper Edition. Superbly bound by Lorenz Schwartz, one of the premier designers and finisher in the history of the US, working with Otto Zahn, S.C. Toof, Roycrofters,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

41. [Binding, Fine- Loyd Haberly- Inscribed by Haberly with Five-Line Poem] Haberly, Loyd. **Poems by Loyd Haberly**. Long Crendon: Seven Acres Press, 1930. First printing. 6 x 8 inches. Beautifully bound by Loyd Haberly in rich salmon morocco with two central geometric inlays outlined in bold gilt, and surrounded by gilt pointille circular border with the Latin words, "Vera Sequor (I follow the truth) as well as the initials "NHR."

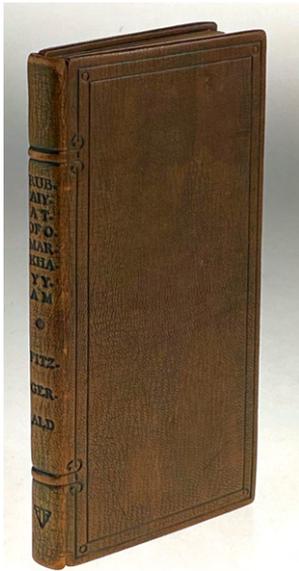
Border in lace work pointille near the edges, and with stylized blossoms at each corner, also int pointille. Spine with five thick bands, as characteristic of Haberly bindings, and four compartments bordered in gilt, three with lettering. TEG. A wonderful **Presentation Copy With Poem**, written in bold black fountain pen on free inside fly: "I wonder oft, yet cannot see/ Why there is only one of me:/ So much to do. So many to woo,/ And I so very few./ Loyd Haberly/ 3 July '38." And written below that in another hand: "Love to Adele and Frank for a Merry Christmas. Mother- 1938." Limited Edition: No. 103 of only 120 Copies Printed. Loyd Haberly, American poet, illustrator, letterpress printer, binder and educator, set up a printing house at Long Crendon, which he built by himself. There he printed and bound 16 books in the stone printing house under his own private imprint, The Seven Acres Press, and produced only 35 limited editions during his lifetime. A fine copy of a gorgeous Haberly bound and produced book, with a nice presentation poem. (#5065) \$2,250.00



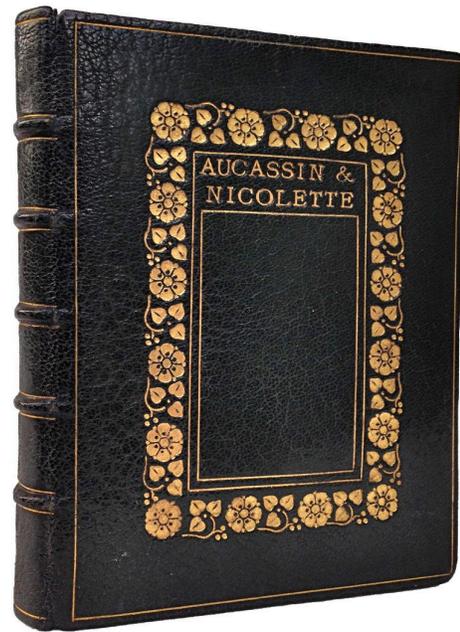
42. [Binding, Fine- Loyd Haberly] **Midgetina and the Scapegoat: Written, Illustrated, Printed and Bound by Loyd Haberly**. Haberly, Loyd. [St. Louis]: [Washington University], [1943. First printing. Bound by Loyd haberly in full brown morocco elaborately tooled on front cover with inlaid pieces of green and black morocco, spine lettered in gilt, patterned endpapers, top edge gilt. ONE OF ONLY 48 COPIES. With 14 hand-colored woodcut vignette illustrations. [bound with] Neecha: Written & Printed by Loyd Haberly. With 3 hand-colored woodcut vignette illustrations. Together, 2 titles bound together. Printed in red & black. 19 x 15 inches, One of 48 copies. Finely printed verse by the poet, printer, illustrator, book-binder. Laid-in is a typed sheet (carbon) with five short poems by Haberly, with a pencil notation "Belongs with this book. May be unpublished poems." Some mildew staining to covers, else very good. Scarce thus. (#3328) \$850.00



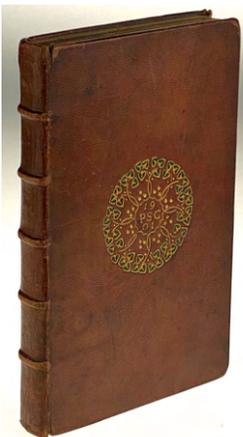
43. **[Binding, Fine- Oakwood Binders]** Fitzgerald, Edward. **The Rubaiyat of Omar Khayyam.** Portland, Maine: Mosher Press, 1909. Eighth Edition. 24mo. 3 x 5 1/2 inches. Bound by the Oakwood Binders, and specifically, Peter Franck. He and Sterling Lord met at the Roycroft Shop as young binders in 1909, and worked prominently with the great Louis Kinder. In 1911 Sterling Lord went to the Caxton Printers in Pittsfield, Massachusetts, and Peter Franck joined him a year later. Following a disastrous fire at the firm, the two binders bought the company and set up the Oakwood Binders, partnering until the end of the Great War when they sold their company to the Canaan Press. Peter Franck went on to establish his own bindery and became the primary binder for Dard Hunter. Bound in smooth “cracked” morocco finish giving the appearance of wood grain, a technique which seems to have been developed by Oakwood Binders, “ [a process in which] the leather is treated with our special green antiqing pigment to show designs and lettering (from an Oakwood Binders catalogue circa 1913). Covers ruled in blind-stamp, double fillet with corner circles, spine with two raised bands and title with geometric bee design at foot. Paper binders tag on a rear blank The Oakwood Binders, Artistic Book Binders, Pittsfield, Massachusetts. Top edge gilt, others untrimmed. Some offsetting from leather turn-ins onto the free endpaper margins. Internally a crisp, clean copy throughout. 55pp. A pleasing, and fairly scarce binding by Oakwood. (#5063) \$450.00



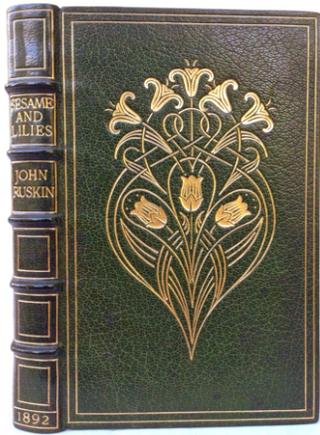
during which time she produced around 100 bindings. Little is known about her life, but she seems to have undertaken life drawing classes at the Westminster School of Art and may have served an apprenticeship at Sangorski and Sutcliffe. Her surviving known bindings are typical of the style of the period, which was dominated by T.J. Cobden-Sanderson and Douglas Cockerell (apparently no relation), and the principal record of her bindings is her pattern book (now held by the British Library).” From Quaritch. This binding is unlisted in Cockerell’s pattern book, but is undoubtedly one of the first bindings Cockerell produced, as she produced less than ten volumes in 1901. Cockerell exhibited bindings in the Royal Amateur Art Society Exhibitions of 1904, 1906, 1907, and 1908. Frank Broomhead’s article on Cockerell (“Patience Cockerell, Bookbinder”) in *The Private Library* 8 (1985) will be included with the volume. Rubbing and light wear to edges, spine, and corners. Some marks and spots to covers. Extremely scarce. (#5056) \$1,750.00



44. **[Binding, Fine- Patience Cockerell]** **The Rubaiyat of Omar Khayyam.** London: Macmillan and Co., 1899. 4 x 6 1/4 inches, 111pp. Bound in russet brown goatskin by Patience Scott Cockerell (stamped “PSC 1901” on rear dentelle), with a circular centerpiece on the front cover comprising copious inlaid green leaves, gouges, and dots. This pretty little binding was most likely produced by the binder for herself, as she has also included “19 / PSC / 01” in the center ornament. Gilt ruled turn-ins with dots, dark green endpapers. All edges gilt. “Patience Cockerell’s binding career spanned only the eight years from 1901 to 1908,

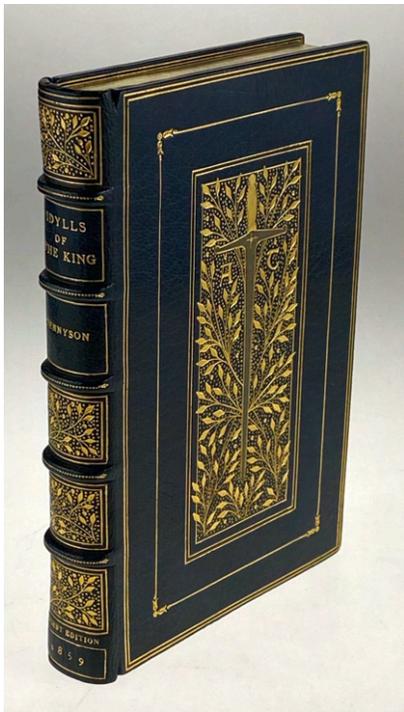


45. **[Binding, Fine- Marian Lane]** **This is of Aucassin and Nicolette.** Boston: Copeland & Day, 1897. First edition thus. 12mo. Superb binding by Marian Lane [signed in gilt pallet rear dentelle, “Marian Lane,” inf full blue crushed morocco with central double gilt ruling and lettering surrounded by leaf and blossom design on both covers, gilt ruled raised bands on spine, similar gilt blossom design on dentelles. Marian Lane, from Washington D.C., was both an illuminator of books as well as accomplished bookbinder and designer who studied her craft at Sangorski & Sutcliffe. Tidcombe (p. 183) erroneously spells her first name, ‘Marion.’ A delightful example of a rare and accomplished American bookbinder. (#2151) \$2,250.00



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

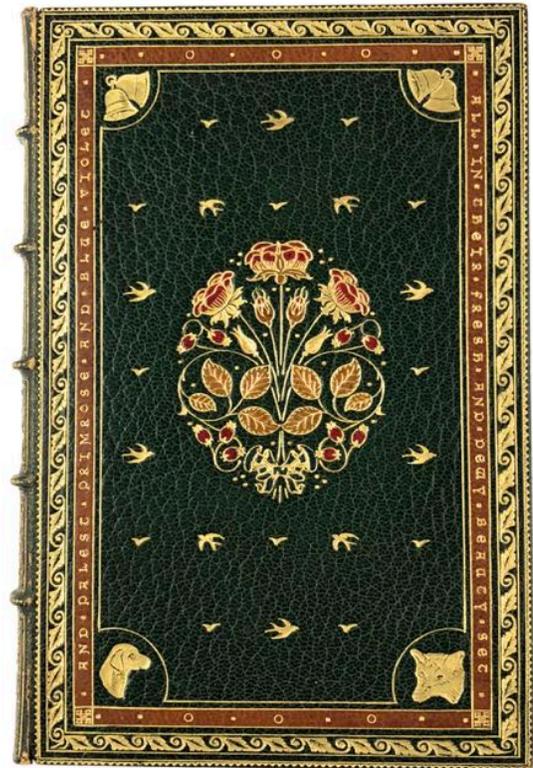
**Superb Little Binding by Sangorski & Sutcliffe**



47. **[Binding, Fine- Sangorski & Sutcliffe]** Tennyson, Alfred. **Idylls of the King.** London: Edward Moxon & Co., 1859. First edition. 4 1/2 x 6 3/4 inches. Exquisitely bound by Sangorski & Sutcliffe (signed in gilt pallet, front dentelle) in navy blue crushed morocco a stunning central vertical panel of all-over gilt winding vine and leaf pattern intermixed with gilt dots surrounding a large inlaid gray sword (pointing down) with gilt handle. The initials "A" and "T" appear in gilt just below the handle. With three gilt rules on the front cover framing the rectangular panel. Truly stunning design work. Spine with five raised bands

having gilt stippling along the ridges, six compartments to spine, with title and author to two, and similar leaves, branches, and stippled design to remaining four. Three gilt rules to rear cover. Edges of morocco boards with double filet gilt ruling and dots. Gilt ruled and stippled decorative dentelles. Endpapers beautifully marbled in gold, maroon, and a variety of shades of blue. All edges gilt. First edition, first issue with title-page verso blank. The author's cycle of twelve narrative poems retelling the legend of King Arthur. House in felt-lined cloth clamshell with gilt lettering to spine. Measures approx. A pristine and most pleasing binding design by one of the most sought-after bookbinders of the 19<sup>th</sup> to 20<sup>th</sup> Centuries. (#5058) \$3,750.00

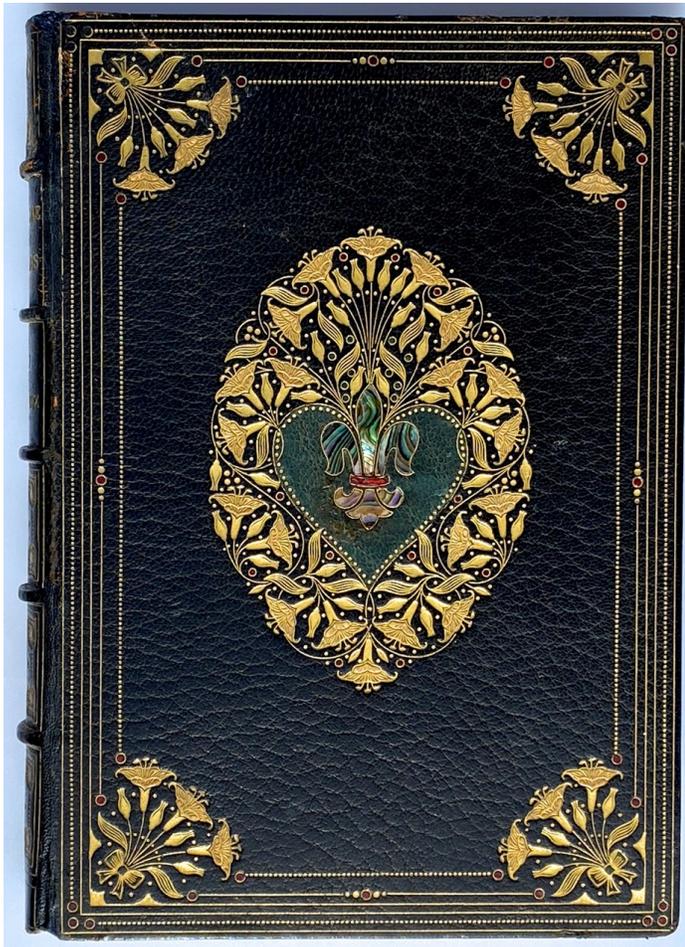
**Stunning Sangorski & Sutcliffe**



48. **[Binding, Fine- Sangorski and Sutcliffe Masterpiece]** Mitford, Mary Russell. **Our Village.** London: Macmillan & Co., 1893. A truly stunning binding by Sangorski & Sutcliffe, in full rich crushed dark green levant morocco with onlaid tan borders and leaves, onlaid red blossoms and fruit, bold gilt repeating vine pattern, numerous flying birds all over on covers, and varying motifs on both covers. The front cover featuring two bell designs, a dog and a wolf at the corners with exquisite central leaf and blossom pattern; rear cover similar, but with crossing rifles and pipes at corners, and the central design with onlaid petals in violet and differing design. The spine with four superb heavily gilt and onlaid patterning. All edges gilt and gauffered with double jagged edge motif. Exquisite full violet pigskin doublures

**Item 48. Our Village- Continued**

with concentric file ruled lines and sitppling, violet mauve silk free endsheets, themselves with attractive gilt stippled pattern. FINE CONDITION. Stunningly well-preserved with virtually no signs of wear. Laid in is fascinating typewritten description on printed Sangorski & Sutcliffe stationary, with unfilled date: "191--" Book is in fine condition, a rare and stunning example of one of the finest bookbinders of the 19th Century, with all the appeal and balance commensurate with the firm. Housed in a wonderful handmade folding cloth clamshell box with felt interior and gilt morocco label on spine, by Sean E. Richards. (#4360) \$11,000.00

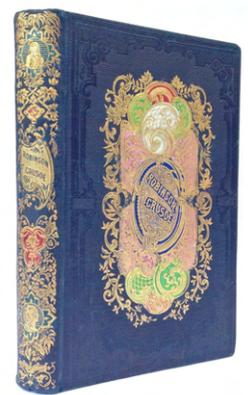


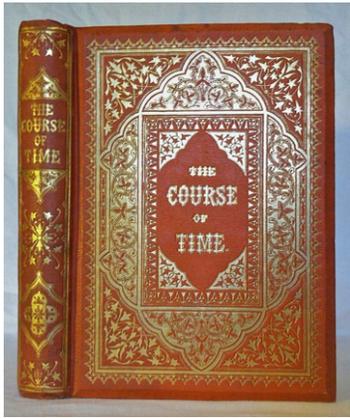
49. [Binding, Fine- Sangorski & Suttcliffe- Fabulous Inlaid Mother of Pearl, etc.] Deslozeaux, Adrien. **Gabrielle D'Estrees**. London: Arthur L Humphreys, 1907. First edition thus. 8vo, 6 x 8 1/2 inches, 330pp. Bound by Sangorski & Suttcliffe (with their gilt binder's pallet on front dentelle) in full crushed black morocco with central bold and elaborately tooled gilt leaf and stylized lilies surround a large heart with dark green onlay, and inside of that a striking inlaid fleur-de-lis inlaid with six separate mother of pearl components. Both covers as well with similar matching lily motif design at each corner, as well as long gilt stippling and non-stippled ruling. Spine with five bands and four compartments

similarly gilt decorated. Dentelles with elaborate ruled and stippled line work, etc, marbled endsheets. TEG, others uncut. This wonderful binding has seen some repairs along the margins of the spine, esp. the upper region, there is one small gouge in the front upper dentelle disrupting the ruling. Apart from these noted faults, this inlaid mother-of-pearl binding by the famed Sangorski & Sutcliffe Bindery is superbly executed and well-preserved, and certainly priced accordingly. (#5133) \$2,250.00

50. [Binding, Fine- W. H. Smith, Designed by Douglas Cockerell] Collins-Baker, C.H Lely and the Stuart **Portrait Painters: A Study of English Portraiture Before & After van Dyck**. London: Philip Lee Warner for the Medici Society, 1912. First edition. Two volumes, quartos. Handsomely bound Arts & Crafts style binding by W.H. Smith & Son (signed WHS on rear dentelle) from a design by Douglas Cockerell (see below) who managed the bindery from 1906-1914. Full crushed turquoise morocco with distinctive Cockerell circling gilt ruling at edges, gilt rectilinear patterning and thick "nail heads," as well as a central armorial motif on both covers, gilt spines with even more elaborate circular gilt motifs, dots, etc. In a statement printed in G.D. Hobson - *English Bindings of J.R. Abbey*, p. 170, Cockerell notes that bindings signed with the 'WHS' stamp during this period were specially designed by Douglas Cockerell. Limited 375 copies (of which 350 are for sale) on pure rag paper; of the ordinary edition this is no. 6. 240 reproductions after the original pictures. The volumes were bound for Charles Lyttleton with the front and back covers of both volumes featuring his coat of arms at center. The dentelles feature four gilt rules and tooling at corners, with patterned endpapers in tan, black, and blue. All edges gilt. Some light edge wear, and faint discoloration and staining to covers, a few inlaid dots missing. (#4922) \$1,750.00

51. [Binding, Publisher's] Defoe, Daniel. **Adventures de Robinson Crusoe**. Paris: Librairie de L'enfance et de la Jeunesse, P.C. Lehubey, [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. Original yellow endapers. 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





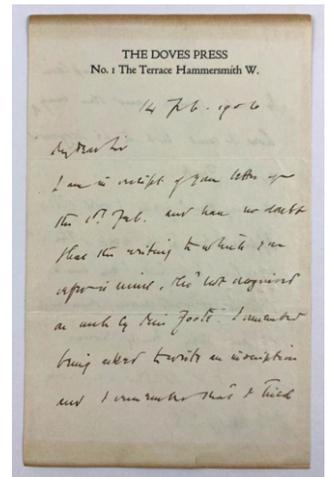
52. [Binding, Publisher's- Victorian] Pollok, Robert. **The Course of Time, A Poem.** Edinburgh: William Blackwood and Sons, 1857. First Illustrated Edition. Publisher's salmon fine-pebbled cloth with elaborate gilt stamped design on both covers and spine. A.E.G., beveled boards, 359pp. Profusely illustrated with 55 exquisite wood-engravings by Birket Foster, John Tenniel and J. R. Clayton and engraved by Edmund Evans, Dalziel Brothers, H. N. Woods and John Green. A nearly flawless copy, with the slightest of corner bruising and very slight marks. Very fine. A beautiful book. (#910) \$325.00

53. [Bookbinding Classic- Scarce] du Bois, Henri Pene. **American Bookbindings in the Library of Henry William Poor... Illustrated in Gold-Leaf and Colors by Edward Bierstadt.** Jamaica, NY: Printed at the Marion Press/ Published by George D. Smith, 1903. First edition. In publisher's original light olive fine-ribbed cloth with ornate central gilt strapwork design on front cover, lettering and design motifs on spine. Frontispiece and thirty-eight exquisite color plates in bold chromolithographic presentation reproducing in vivid color the bindings of many of the greatest bookbindings of the period, including The Club Bindery, Bradstreet's, Matthews, Smith, etc. Definitely a classic in color reproduction, and certainly a fine record of Henry William Poor's celebrated collection. One of two hundred numbered copies (#61), printed on Dutch handmade paper, side and bottom edges uncut. A wonderful copy, near fine, and rarely found in its original publisher's binding. (#4808) \$1,250.00

54. [Preston, Emily- Noted Bookbinder Two-Page ALS on her Inclusion in the Briggs Brothers "Cover Designs"] **Emily Preston ALS.** Folded octavo sheet written in light ink, ca. 1902, in which Preston says that her binding( both the cover and doublures) on the Rubaiyat she would agree to have pictured in their book about Cover Designs. "127 E- Twenty-third pl- Messrs Briggs Brothers, Gentlemen- Mr. George Ashby nr 8 Pine Street- New York, has photographed a copy of the Rubaiyat that I would be willing to have reproduced- There are two photos the Cover and the Doublure- I

should however expect to be assured that the reproductions would be well done. Will you kindly notify me when your book is published, as I am always glad to see what is showing to advance my craft. Wishing you great success, Very Truly Yours, Emily Preston, 26th Jan." The artisan bindings of Emily Preston (1867-1952) date to 1901, a year after she opened a studio in New York City. Born in Chicago, Preston returned from 15 years in Europe where she studied bookbinding in Switzerland, London, and France. Preston studied bookbinding at the Hammersmith shop of T.J. Cobden-Sanderson: " But, I didn't plunge into the Dove's Bindery at the start." She helped establish the Arts and Crafts Society (Guild of Arts and Crafts). (#5072) \$650.00

55. [Cobden-Sanderson, T. J.- Autograph Letter Signed to Collector, Regarding Fellow Bookbinder Florence Foote ] **ALS Cobden-Sanderson, T. J. to Charles Williston McAlpin.** . 2pp., on 5 x 8 single leaf Doves Press Stationary (No. 1 The Terrace Hammersmith W.). Written in 1906 by Cobden-Sanderson, premier bookbinder and founder of the Doves Press to Charles Williston McAlpin, 1865-1942, who became a prominent customer of the firm, after the receipt of this letter. McAlpin, son of the New York tobacco industrialist David Hunter McAlpin, 1816-1901, and a friend of president Woodrow Wilson, had graduated at Princeton and was Secretary of the Princeton Univ. between 1901-1914. Interestingly, the letter

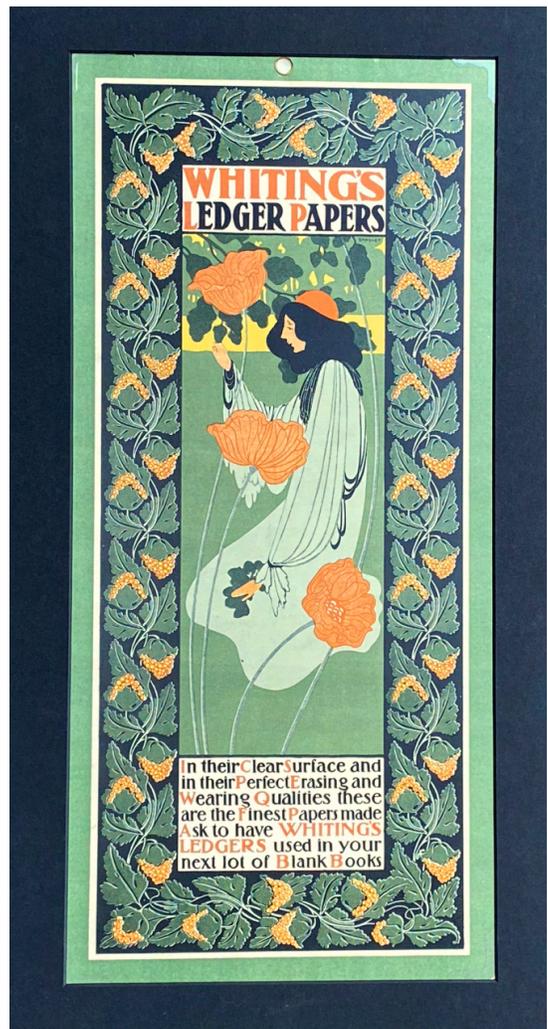
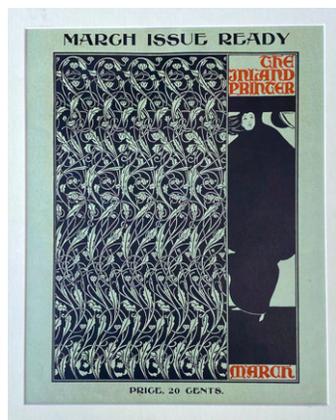


concerns Florence Foote, noted bookbinder who was a friend and pupil of the renowned Evelyn Nordhoff. Foote was also trained at the Doves Bindery under Cobden-Sanderson in 1899, before she became head of the Evelyn Nordhoff Bindery in 1902. "14 Feb. 1906. My dear Sir, I am in receipt of your letter on the 1st Feb. and have no doubt that this writing to which you refer is mine, tho' not recognized as such by Miss Foote. I remember being asked to write an inscription and I remember that I tried to write legibly, and this may explain how it came not to be recognized by Miss Foote! It is very kind of you to ask & I do appreciate the work of the Fare Pic?? [unclear] with which I am much obliged & with many thanks am very truly yours T. J. Cobden Sanderson. C.W. McAlpin Esq. Princeton, New Jersey." It is funny to us, at least, that this letter took a full hour to decipher. Cobden-Sanderson has the worst handwriting, and quite ironic considering the nature of the question at hand. collector. (#5077) Some marginal browning. \$2,250.00

## American Decorative, Press Books, Arts & Crafts

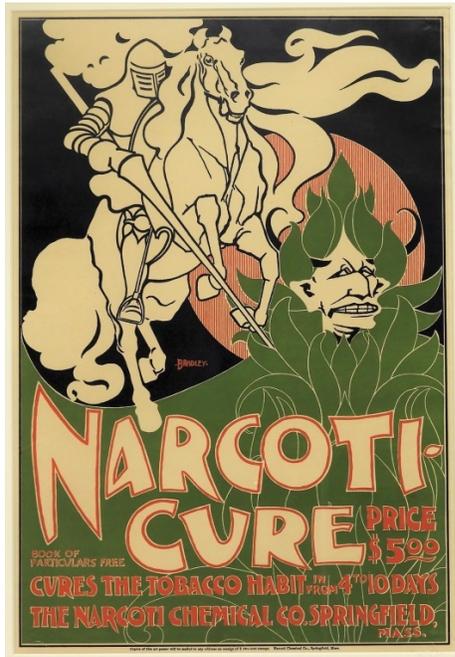
56. [Bibliophile Society- With Association Manuscript Material Inserted] **Fourth Annual Banquet of the Bibliophile Society.** Berkeley: Privately Printed, New Algonquin Club (no printer or publisher mentioned), 1906. First edition. Booklet with red ribbon tie at spine (later). This publication was advanced in commemoration of a banquet honoring Bibliophile Society member William K. Bixby, pictured in an etched frontispiece, by W. H. Bicknell (with tissue guard), as well as a fold-out photograph of the punch bowl presented to him. The story behind the actual physical making of this booklet is quite intriguing, with Strathmore Japan paper for the wrappers, Japan vellum for most of the text, regular paper for the punch bowl photograph, and finally, two parchment leaves were used for the dedication to Bixby, which is signed by five members of the committee: Whitelaw Reid, George C. Perkins, J. Severing Jones, John P. Woodbury, Henry H. Harper. Following the dedication to the Bixby description of the punch bowl are "Remarks by Albert Bushnell Hart, LL. D." Loosely inserted are two items: 1) A note on Hotel Touraine (Boston) stationery reading: "I had this copy of the Bixby brochure signed by all members of the Committee. They have all passed away, with the sole exception of myself. [signed] HH Harper." 2) A typewritten manuscript copy of Hart's "Remarks," with the following handwritten note from Harper: "Written by Albert Bushnell Hart LLD., Professor of History in Harvard University, who delivered the address in person at the banquet. Ink correction by Prof. Hart. Pencil changes by HH Harper, to whom MS was submitted for criticism. [signed] HHH." Some curling, wrapper hinge split about halfway. Hart's typewritten manuscript is splitting along the fold with separation. Approx. 1/4 of "hinge" remaining. A scarce and interesting association copy. (#4997) \$850.00

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



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

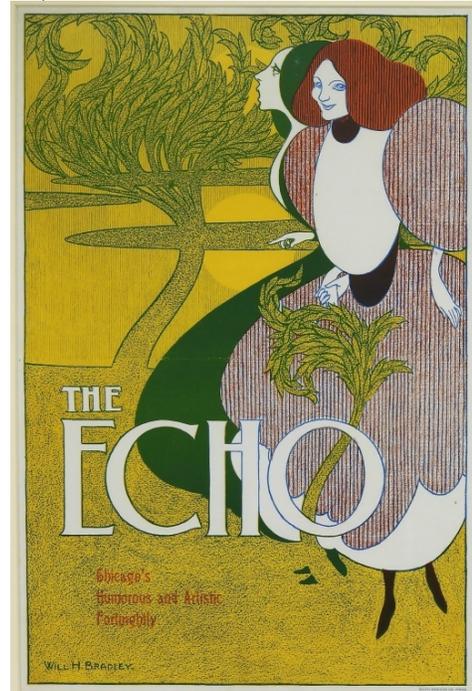
59. [Bradley, Will H.- Autograph Letter Signed] **Scarce ALS to Noted Architect, F. C. Brown.** One page, on folded light green paper. Autograph Letter Signed by Will Bradley to noted American architect, author, and printing designer, Frank Chouteau Brown, dated April 21, 1901 and dealing with Brown's new book, "Letters and Lettering," which the architect was petitioning Bradley to provide art in the form of alphabet. Bradley writes, "10 Kirkland Rd. Cambridge, April 21, 1901. My Dear Sir: I should be pleased to comply with your request to furnish an alphabet for your forthcoming book, but am so busy just now that I am unable to spare the time. Wishing it all success, I am, very truly yours, Will Bradley. To F.C. Brown Esq. 19 West Cedar St., Boston." (#4868) \$550.00



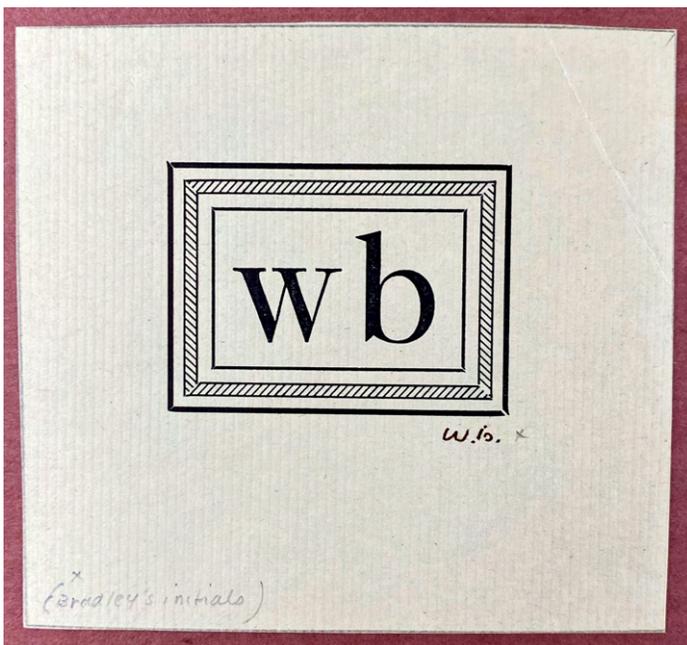
60. [Bradley, Will H.] Poster, Original Printed Color Lithographed Poster for Narcoti-Cure, 1895. Striking and highly interpretive original printed color lithographed poster for Narcoti-Cure, 1895, by Will Bradley, depicting a jousting knight on horseback with a devilish foliate figure in the foreground. 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 ¼." Signed "Bradley" in center. A wonderful and exceedingly scarce survival, the only copy we have ever seen for sale on the public market. Excellent condition, archival frame and mat. Provenance from the Ainsworth Gallery, Boston. From the property of the Boston Company, Inc., Asset Management. (#4399) \$4,250.00

61. [Bradley, Will H.] Poster, Original Printed Color Poster for The Echo, 1895. Stunning original printed color lithographed poster by Will H. Bradley for The Echo, 1895, depicting a woman walking a yellow landscape. Printed at the Ralph Meriman Co. Press, 1895. Sight size: 21" x 14." Frame 25" x 19 1/4" Signed "Will H. Bradley" lower left. Will H. Bradley 1868-11962), born in Boston, is widely considered one of the greatest American graphic artist and illustrator, known for his Art Nouveau stylized poster-like interpretations of figures. His posters for The Chap-Book, and other posters for journals and advertising in the late 1890's and early 1900's

brought him widespread recognition and popularity. Bradley founded The Wayside Press in Springfield in 1895 and produced the now famous monthly periodical, "Bradley, His Book. A wonderfully balanced image and coloration Provenance: from the Ainsworth Gallery, Boston. From the property of the Boston Company, Inc., Asset Management. Light wrinkle upper right, folds to paper, otherwise good condition, archival frame and mat. (#4397) \$4,250.00



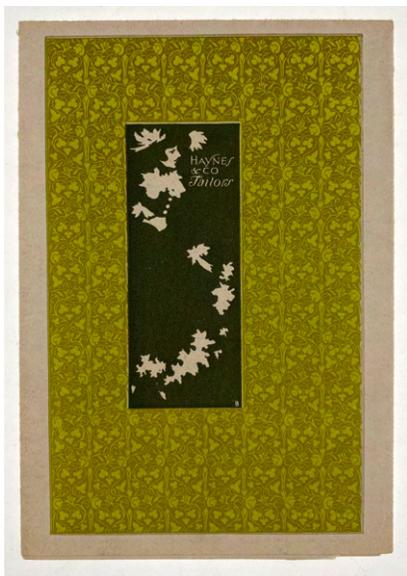
62. [Bradley, Will- Autograph Letter Signed] Will Bradley ALS to Frank Chouteau Brown. . Two pages on folded light green paper, April 28, 1901. Autograph Letter Signed to noted American architect, author, and printing designer, Frank Chouteau Brown, during the very period in which Will Bradley was withdrawing from work for a season owing to personal stresses and impending nervous breakdown, and the letter deals with Bradley's inability to take on work. Bradley writes to Chouteau "10 Kirkland Road, Cambridge, 1901. My Dear Sir: I have yours of the 22nd. I am very sorry that even with the extended time I can't possibly give you any material for your book. I found it necessary the first of this year to refrain from taking on any new work, even of the slightest nature as I am now spending longer hours at my drawings than I should, and even then I can't get through with the work I have in hand..." He goes on to explain how he'd like to take up a rest in the latter part of August, and in order to accomplish this, he must "keep everlastingly at it." He closes with a pleasant invitation to call, but he trusts "you won't urge me any further to give you a drawing. Yours Truly, Will Bradley." And below that, "To Frank C. Brown, Esq., Boston." Fine, folded twice. An interesting and personal Will Bradley letter, which rarely shows up in the marketplace nowadays. (#4803) \$1,750.00



63. [Bradley, Will- Bradley's Own Copy, with his Initialed Bookplate] Will Bradley, His Work; An Exhibition. San Marino: The Huntington Library, 1951. Original printed wrappers. WILL BRADLEY'S OWN COPY. Superb exhibition with photographs of Bradley's artwork and descriptions, printed in red and black. A catalogue of his work with compliments slip laid in, and Bradley's Own Copy, the book bearing Bradley's bookplate, signed in ink ( w b), and accompanied by a typed letter from a San Franciscan collector, Albert Sperisen, to bookseller David Magee of San Francisco detailing some obituary notes because Bradley had recently died. Fine copy. Scarce thus. (#5067) \$450.00

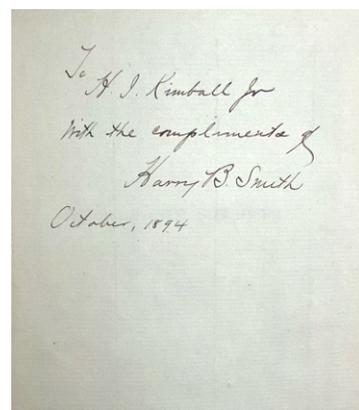
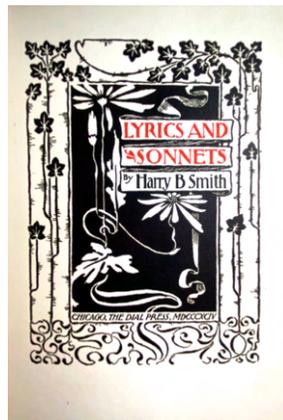
64. [Bradley, Will- Extremely Scarce Haynes & Co. Leaflet] Haynes & Co. Tailors: Our Spring & Summer Announcement.

Springfield, Mass: Haynes & Co., 197. 4 1/2 x 6 1/4 inches. This is the rare folded leaflet, with gorgeous Will Bradley illustrations, a beautiful trade-piece in which Bradley was so renowned.



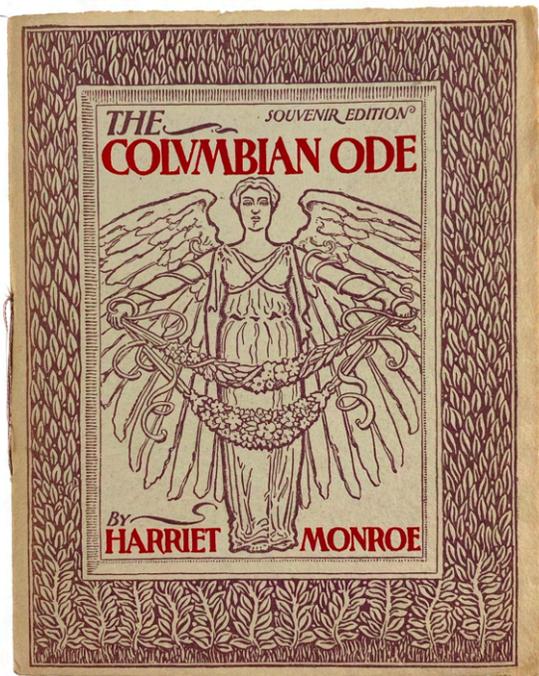
8vo sheet, folded several times to make a leaflet with a fold-over. Printed in soft muted colors, all with Bradley's exquisite flair. Very slight tear internally, else fine. (#5071) \$450.00

65. [Bradley, Will- His First Major Book] [Carpenter, Albert van Haller] Beatty, Alva J., ed. **Glimpse of the life and times of A.V.H. Carpenter.** Chicago: Lanward Publishing Co., 1891. First edition. 4to. Original publishers full dark green beveled cloth with blindstamped scroll design on cover on which has gilt lettering, gilt spine, dec. endpapers. The first major book illustrated by Will Bradley, renowned American artist/illustrator, designer, and publisher. Photographic frontispiece portrait. Decorative title, 16 chapter headings and 23 pen & ink text illustrations, all by Will Bradley. "The accomplishment of Will Bradley (1868-1962) as the complete craftsman, capable of executing a book from start to finish, places him as one of the foremost figures in the Arts & Crafts movement in America and as one of the most imaginative artists working in book decoration during the 1890's." (excerpt from, Chapin Library, Book Decoration in America 1890-1910, Williamstown, 1979). AER. A fine copy, with very minor corner rubbing. A rare book, moreso in this condition. (#3812) \$1,250.00



66. [Bradley, Will- Presentation Copy from the Author to H. J. Kimball, Will Bradley to the Author, Harry B. Smith, with Three Scarce Letters to the Publisher, F. F. Browne Concerning the Book] Smith, Harry B. **Lyrics and Sonnets.** Chicago: The Dial Press, 1894. First edition. Original publisher's polished light brown buckram. Presentation Copy, from the Author, Harry Smith, to H. I. Kimball, cofounder of the famed Stone and Kimball Press, in Chicago: "To H. I. Kimball Jr., with the compliments of Harry B. Smith, October, 1894. Together with three separate Autograph Letters Signed by Will Bradley, to F. F. Browne, American editor, poet, and literary critic who founded the literary journal, The Dial. Over the years, he had become close friends with John Muir, John Burroughs, Walt Whitman, and other notable figures. All three ALS on ruled thin paper: 1) "Mr. F. F. Browne,. Chicago. Dear Sir: Your postal received this morning. will send or bring sketches so you will get them tomorrow A.M. Hope circumstances will permit of Mr. Smith waiting to see them. Yours resp. Will H. Bradley, Geurva, Apr. 6, '94." 2) "Dear Mr. Brown, Enclosed are

two rough sketches. This work has been a blank with me as I have spoiled everything I have undertaken. I let your work go until to-day hoping my luck would change but it hasn't, will come n and see you next week. Yours resp. Will H. Bradley, Geurva, Apr 7, '94." 3) "Mr. F. F. Browne: "The Dial" Chicago. Dear Sir: Please consign to the waste basket, the sketches I sent Saturday. have had better luck since sending them. and will call with finished drawing at about 10 to-morrow A.M. Yours resp. Will H. Bradley, Geurva, Apr. 9, '94." A fascinating story here, as the book is listed in Bambace's "Will H. Bradley, His Work," Item C1, but not declaratively done by Bradley. Herewith we provide these three letters verifying indeed Will Bradley supplied the drawing for the design to the title-page in the book, bearing a decidedly Will Bradley flair. A wonderful grouping, marrying author, artist and publisher. Book is near fine, with brown stamped cover design, most likely by Bradley, full-page design on title-page by Bradley, top edges gilt, others all uncut, 149pp. (#5046) \$2,850.00



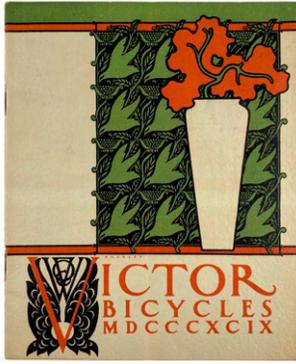
67.[Bradley, Will- Scarce Columbian Ode in Original Envelope, Signed by Bradley, with Wonderful Inscription Irving Way, Noted to a Noted Collector] Monroe, Harriet. **The Columbian Ode.** Chicago: W. Irving Way, 1893. First edition. 5 1/4 x 6 1/2 inches. Original color pictorial paper wrappers, and in ORIGINAL PUBLISHER'S MAILING ENVELOPE. An extremely precious copy of the rare early pamphlet, in near fine condition and comes with the seldom seen original envelope it came in. This is the first book for Way as publisher and the second ( first very collectible) for Bradley. WONDERFUL PRESENTATION INSCRIPTION BY W. IRVING WAY, publisher, inscribed to the

noted collector, A Gaylord Beaman, on half-title: "Here's where Will Bradley and I began our downward career. As Miss Monroe said I was a perfect gent. and I have it her own hand. W. Irving Way. 10:5:95." Below that, in blue pen, the pamphlet is further SIGNED BY WILL BRADLEY. With Beaman's decorative woodblock bookplate affixed to back of front wrapper. A wonderful Association Copy, and books by Bradley, signed by Bradley, are vanishingly scarce. (#5068) \$2,250.00

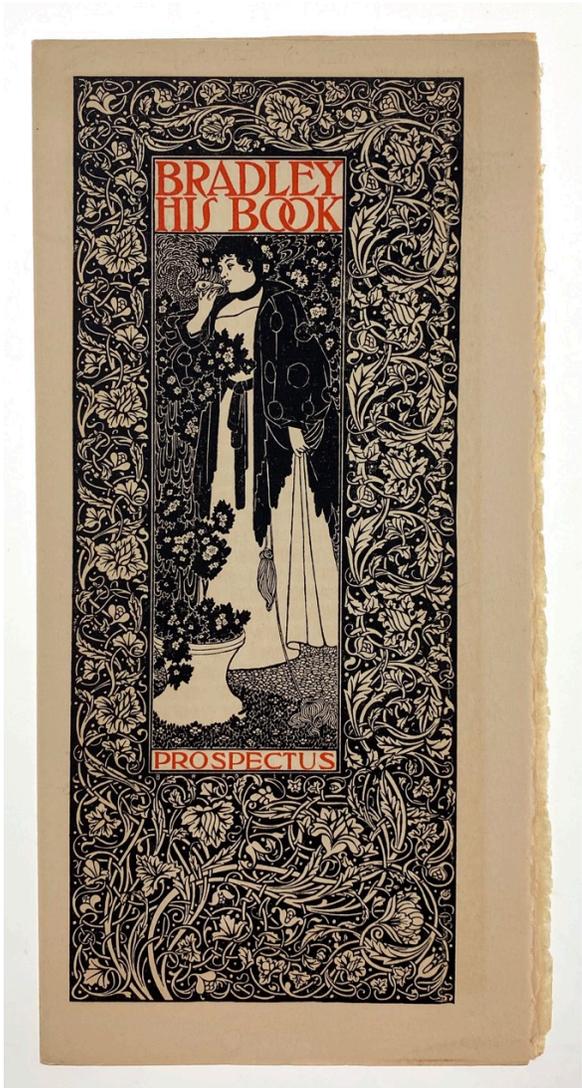
68. [Bradley, Will- Wayside Press TLS Discussing Bradley, His Book] Scarce Wayside Press Letter. 8 x 10 inches on Wayside Press Stationary with Letterhead in red and black, printed: "The Wayside Press, Bradley: His Book. Springfield, Mass." Typed Letter Signed. On page: "November 20, 1896. Mrs. M. S. Van Kirk, 1333 Pine St., Philadelphia, PA. Dear Madam: In reply to your inquiry of the 19th inst., would say that for the numbers of the first volume of Bradley: His Book, we quote as follows: No 1. (May) \$1.00 (This was a limited edition, and as but few copies remain, the price has been advanced). No. 2 (June) .10. No. 3 (July) Out of print. No. 4 (August) .25. The subscription price per year is \$2.50, beginning with Vol. II, or subsequent issues. This is regular rate..." Goes on to qualify terms based on educators and with a closing disclaimer that the firm is not connected with Milton Bradley Co. Signed, "Yours very truly, The Wayside Press. Per (name in fountain pen cursive). Wayside Press letters are very scarce, and this, in 1896 about Bradley: His Book is indeed informative, and quite interesting that already by July, 1896, the number had apparently already been sold out. Somewhat lightly browned, crease marks. (#5069) \$475.00

69. [Bradley, Will] Large Proof Illustration for "Bradley, His Book." Large (5 x 11") proof illustration for one of Bradley's best images, woman with baby in front of stylized Art Nouveau style trees. This scarce insert appeared in one of Bradley's famous, "Bradley, His Book," series, but ours appears to be an oversized example with larger margins, and thus a possible proof printing, sent for review to Bradley, or simply an off-strike during printing process. Nevertheless, it is extremely rare, and none found on the internet at the time of writing. Near fine. Most scarce. (#3749) \$1,250.00

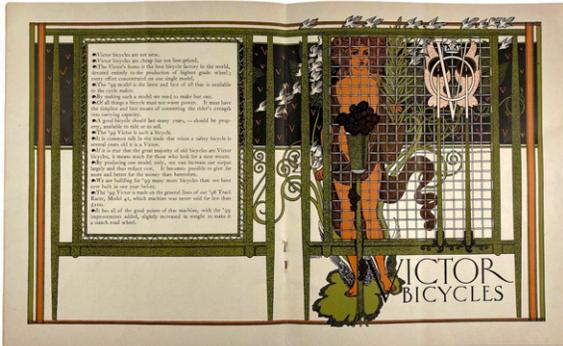




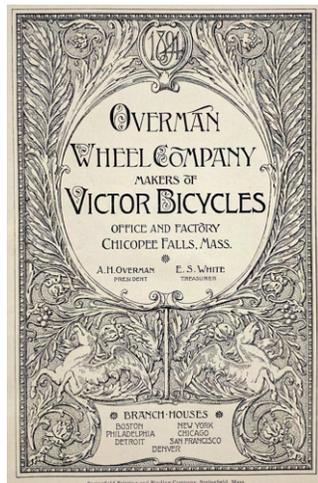
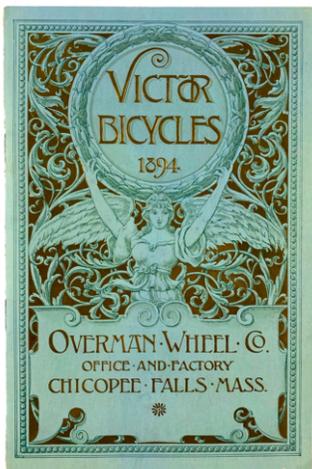
70. [Bradley, Will] **Victor Bicycles**. Chicopee Falls, Mass.: Overman Wheel Company, 1894. First edition. 6 1/2 x 8 inches, 24pp. Original color pictorial printed card paper wrappers. Superb double spread title-page and frontispiece by Bradley in very Morrisian style. Most scarce compendium of bicycle parts lavishly illustrated by Bradley in various colors containing distinctively Art Nouveau designs by Bradley. A fine copy of a most scarce Bradley item, and an exquisite example of American Nouveau design. (#5070) \$1,250.00



72. [Bradley, Will]- **Extremely Rare! Bradley: His Book, Prospectus**. Springfield: The Wayside Press, 1896. First edition. Original printed prospectus, 10 1/4 x 5 inches, one uncut folded folio sheet, making four pages. Lavishly illustrated/decorated front cover by Bradley with lettering in red, printed in red and black with decorations and examples of the upcoming Volume One, Number One. April, 1896. Very fine with no signs of wear. An extremely scarce important record of the greatest short-running decorative American printings by one of the top American book illustrator and designers at the Turn of the Century. P. 202, Bambace. (#4955) \$1,500.00



71. [Bradley, Will] **Victor Bicycles**. Chicopee Falls: Overman Wheel Company, 1894. First edition. 5 1/2 x 8 3/4 inches, 36pp. Original glossy and embossed light blue card wrappers with bold gilt stamped design leaving the light and darker blue background in relief, by Will Bradley. Elaborately designed title-page by Will Bradley, who has also supplied borders and embellishments throughout. Fine. (#5127) \$650.00



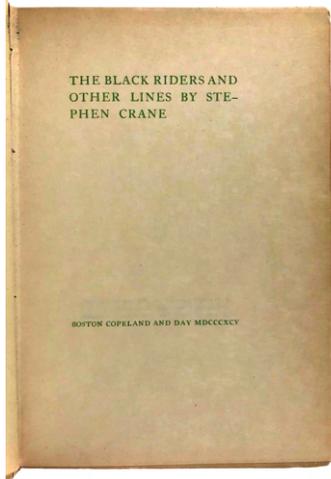
73. [Brothers of the Book- Will Ransom] Dyer, Walter H **The Vision of Anton**. Chicago: Brothers of the Book, 1914. First edition. 12mo. Original printed paper wrappers, red ties at spine. With lettering and decoration by Will Ransom. Only one copy distributed to each member of the association, with presentation page, written, "H. M. Schweter." With original printed notice laid-in, in two colors. Fine. (#3356) \$125.00

74. Bragdon, Fayette **[Brothers of the Book] The Golden Person in the Heart.** Chicago: Brothers of the Book, 1898. First edition. Original gray paper covered boards with cover label. #118 of 350 Copies. With original order form and original printed envelope for return, as well as publisher's notice concerning the description and availability of the book. Book, notice, order form, all fine. Scarce thus. (#3357) \$175.00

75. **[Browning, Elizabeth Barrett] Greek Christian Poets and the English Poets.** London: Chapman & Hall, 1863. First edition. Original green pebbled cloth, gilt spine. Very good or better copy. (#461) \$250.00

76. **[Carman, Bliss] Songs from Vagabondia; More Songs from Vagabondia; Las Songs from Vagabondia.** Boston: Small, Maynard and Company, 1905. First thus. 12mo. Three separate volumes bound similarly in faux textured brown paper with gilt device on covers, lettering, each in the original glassine wrapper, all together housed in publisher's slipcase with printed labeled on spine. With designs by Tom B. Meteyard. Fine copies, glassine wrappers: very good, one with torn segment. Very rare thus. (#3250) \$325.00

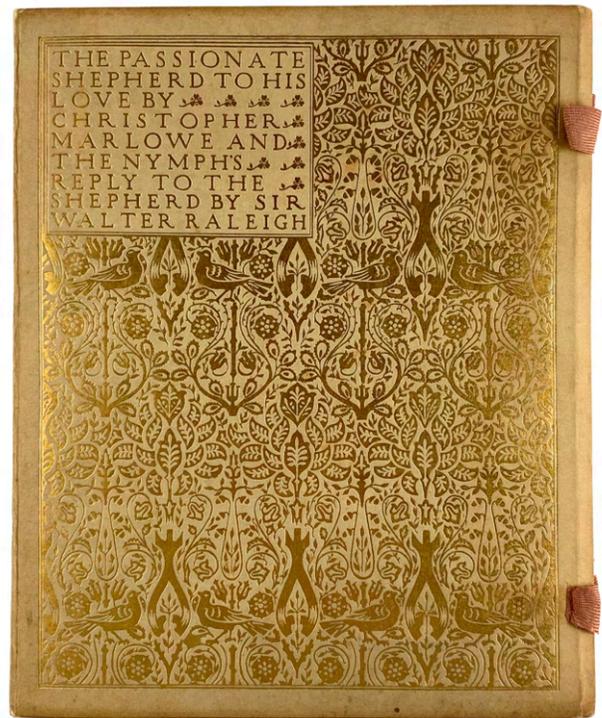
**50 Copies, Rare Copeland and Day, Black Riders**



77. **[Copeland and Day Rarity- 50 Copies, Stephen Crane] Crane, Stephen. The Black Riders.** Boston: Copeland and Day, 1895. First edition. Original cream paper covered boards, printed paper label to spine. Printed entirely in pale green ink. 76pp. Crane's second book, the exceedingly scarce deluxe issue, one of 50 copies on japan vellum. This was the author's first collection of poetry, and the first book to be published under his name. ABPC and Rare Book Hub trace only two copies at auction in the last 25 years. Vincent Starrett, in his Bibliography of Crane says that 'The Black Riders' on japan vellum is the most difficult item to find. Of the 50 copies printed, probably not more than half of them are still in existence. "Kraus 20a. Near fine. (#4651) \$3,250.00

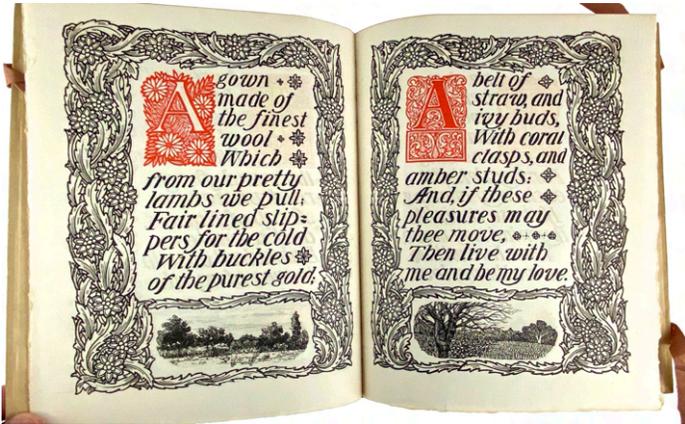
78. Perry, Lilla Cabot. **[Copeland and Day- Inscribed] Impressions, A Book of Verse.** Boston: Copeland and Day, 1898. First edition. Original brown paper covered boards with printed paper label on spine. Presentation Copy: "For Miriam's birthday 1923 With love from Lilla Cabot Perry," on front free fly. Cabot was an Impressionist artist, greatly influenced by Emerson's philosophies and her friendship with Camille Pissarro. Inscribed in the same year (1923) which Cabot became critically ill with diphtheria as well as a complete mental breakdown. Near fine copy of a book usually found in lesser condition. Kraus 88a. (#3192) \$325.00

**Stunning Arts & Crafts, Extremely Rare Thus**



79. **[Marlowe and Raleigh- Fabulous Arts and Crafts Illustrated Rarity] Marlowe, Christopher and Sir Walter Raleigh. The Passionate Shepherd to His Love by Christopher Marlowe and The Nymph's Reply to the Shepherd by Sir Walter Raleigh.** New York: R. H. Russell, 1902. First edition. 8 x 10 inches. A stunning, fine copy of a turn-of-the-century Arts & Crafts masterpiece, in its original folder (dust wrapper or mailer?) with original printed publishers insert which also has limitation signed, No. 138 (of a total 500 copies printed. Original publisher's paper parchment with stunning all-over Nouveau style design of repeating dove, blossom, leaf and stylized stem work, by P. A. Schwarzenbach who also illustrated and decorated the entire book, which is printed in red and black. With the original pink silk ties, all four present un-torn. Also with limitation page, again enumerated as copy #138. The book is in incredibly fine condition, partially unopened, and the

*Item 79. Marlowe, Passionate Shepherd- Continued*



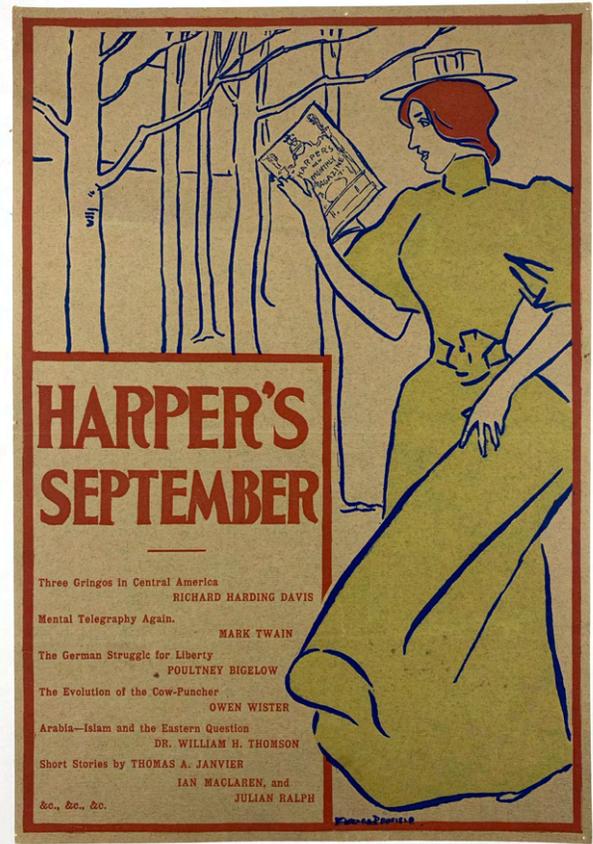
wrapper is essentially all present except for fraying at spine. Even the original star seal inserts are present (obviously split to open the wrapper). An amazing survival to say the least. There can't be a better copy obtainable of this beautiful work. (#5076) \$1,250.00



\* \* \* \*

80. [Nash Printing- Book Club of California] **Annual Report, 1913**. San Francisco: The Phelan Building, 1913. Brown printed card wrappers with large red-brown woodcut logo on cover by John Henry Nash, stitched at spine, as issued. The first report of the Book Club of California. 22pp printed on thicker handmade paper. 350 copies printed by Taylor, Nash and Taylor. Fine. Quite scarce. (#3164) \$150.00

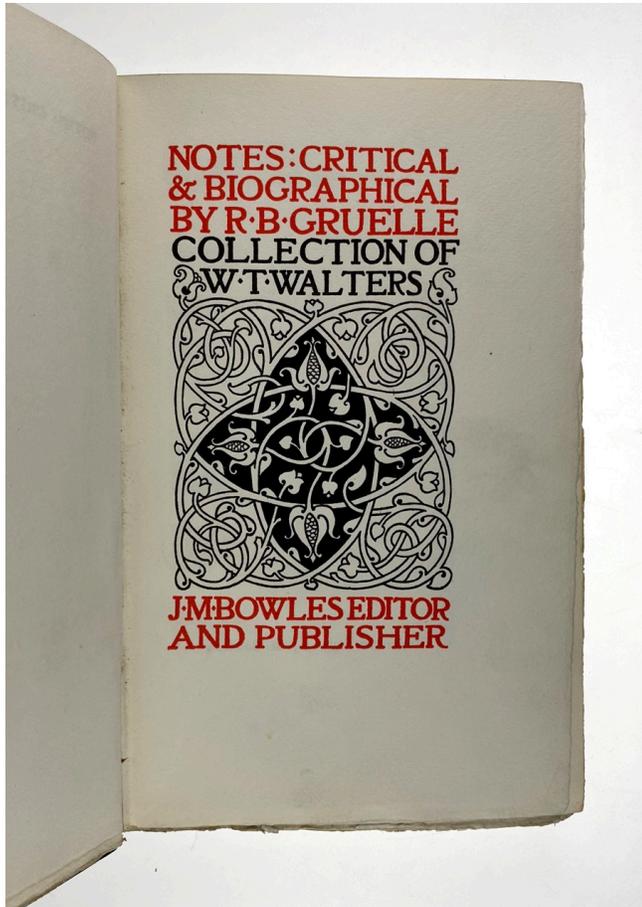
81. [Nash, John Henry] Stevenson, Robert Louis. **Charity**. San Francisco: Paul Elder; The Tomoye Press, 1911. First edition thus. 12mo. Original fine paper pictorial wrappers with cover stamped in light green, dark green and orange, silk ties. Attractive and scarce work, designed by John Henry Nash with wood cut designs. In original color printed envelope. Book and envelope are very fine. Scarce. (#3355) \$175.00



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

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

**Bruce Rogers Rarity: Six Copies Only,  
Initials Colored by Hand, Signed**



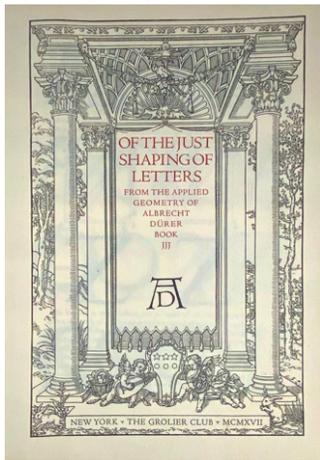
**Bruce Rogers: 20 Original Printing Plates  
From "The Work of Bruce Rogers"**



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

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

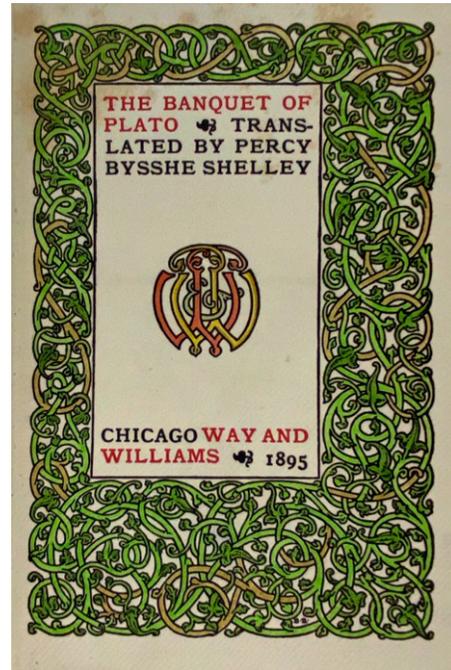
86. [Rogers, Bruce- Hand-Colored] Liely, Wilhelm **The History of Oliver and Arthur. Written in French in 1511..** Boston: Houghton Mifflin and Company, 1903. First edition thus. Tan buckram spine with dark blue paper covered boards, white buckram corner tips, additional printed label tipped into rear endpaper. Limited to 330 numbered copies, #143. Designed by Bruce Rogers at the Riverside Press. Printed in red and black on unbleached Arnold paper and illustrated with woodcuts throughout. Title-page woodcut has been illuminated in watercolors and gilt. As well, the Bruce Rogers decorated thistle device on colophon has been nicely illuminate in color. With Riverside Press catalogue (4pp) from 1913 loosely inserted. Some light fading to upper portion of front cover and browning to the spine label. (#4907) \$375.00



87. [Rogers, Bruce- Three Unbound Sheets 12 pages] for Scarce Grolier Club **“Of the Just Shaping of Letters.** .Offered here is a most scarce grouping of three unbound sheets (without crease marks) of the title and a complete alphabet from the renowned Bruce Rogers Grolier Club **“DURER: Of the Just Shaping of Letters,”** 1917. Printed on fine laid paper with the title-page in red and black, ideal for framing or display, near fine condition. 12 total pages, only one blank, opposite title-page. Each of the three sheets measure 12 x 17 inches. The book itself is extremely scarce, having been published in a limited edition of only 218 copies, printed by Emery Walker and Wilfred Merton at the Mall Press, Hammersmith 16 by 12 inches. Entirely designed and drawn by Bruce Rogers. The title-page is magnificent. Exceedingly scarce grouping. (#5075) \$1,850.00

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

## Scarce Bruce Rogers, 75 Copies, Way and Williams

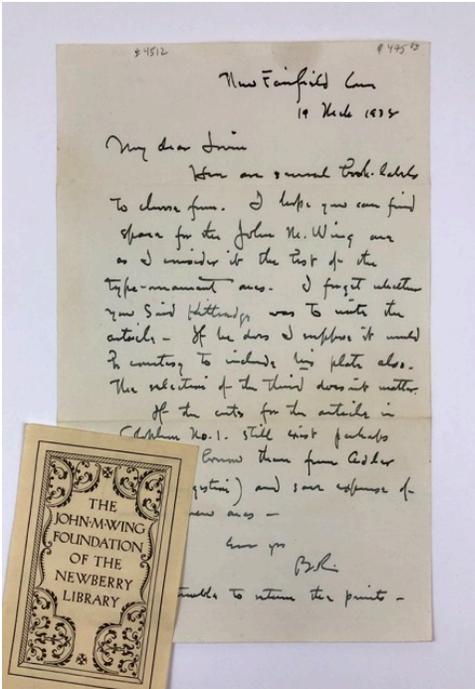


89. [Rogers, Bruce: Way and Williams- 75 Copies Only, on French Paper] Shelley, Percy Bysshe (translator). **The Banquet of Plato.** Chicago: Way and Williams, 1895. First edition. 5 x 7” Publisher’s dark reddish brown buckram with gilt lettering to spin. Limited to 75 copies printed on French hand-made paper, of which this is #48. Title-page, two initial letters and tailpiece by Bruce Rogers, all of which have been colored by hand. “[Way & Williams’] most notable book of 1895 was an edition of Shelley’s translation of Plato’s *Banquet* designed by Bruce Rogers in an obvious imitation of the Kelmscott Press style. The intent of the firm to establish themselves as publishers of fine books in limited editions was clear” (Kraus, who never examines a copy of this limited edition). Some soiling to edges of title-page, extending to verso of front fly. Corners slightly bumped, light rubbing to edges, general wear to cloth. Bookplate to front pastedown. Kraus 9. Warde 5. (#5051) \$875.00

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

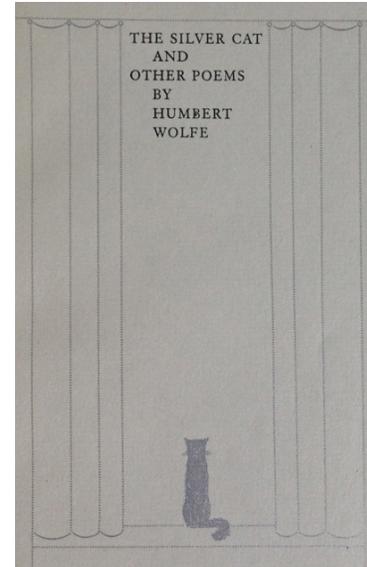
91. [Rogers, Bruce] France, Anatole. **Amacus et Celestin**. New York: Museum Press, 1916. First American edition. Original yellow wrappers with paper label. Limited to 203 Copies. Printed with Centaur Types, woodcuts by Timothy Cole after designs by Bryson Burroughs on hand-made paper. Wrappers soiled and slightly worn, fine internally. Scarce. (#2077) \$250.00

94. [Rogers, Bruce] Lowell, Maria. **Poems of Maria Lowell**. Cambridge: Riverside Press, 1907. First edition thus. Gray fine paper covered boards, printed paper label on spine. #140/330 Copies on handmade paper. Original slipcase. Printed label extra inserted at end. A very fine copy in original slipcase with printed label, mended. (#2086) \$275.00



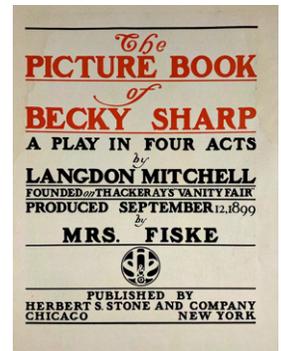
92. [Rogers, Bruce] Autograph Letter Signed to Irvin Haas Regarding a Proposed Article on Bookplates. Autograph Letter Signed. One Page. New Fairfield, Conn, 19 March, 1938. To Irving Haas, collector and author who later wrote, "Bruce Rogers: A Bibliography..." in 1968. In part: "My dear Irvin, Here 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

93. [Rogers, Bruce] Davis, Edward Hatton ed. (and five others). **Colossi, A Lyric Anthology**. Cambridge: Riverside Press, 1906. First edition. Original dark gray paper covered boards, parchment spine, gilt lettering. Inscribed #377 below copyright imprint. Inscribed by one of the editors, Edward Hatton Davis to his wife: "To Edith Appleby Davis from her husband, 1911." As well, book is inscribed by ALL SIX EDITORS on preliminary page. One corner bumped, else near fine. (#2088) \$375.00



95. [Rogers, Bruce] Wolfe, Humbert. **The Silver Cat and Other Poems**. London: Bowling Green Press, 1928. First edition. Original wavy green paper covered boards with printed label on spine. 780 Copies. Presentation Copy from Bruce Rogers to H. M. Manin, in ink on front free fly. In original dark green dust wrapper matching boards. With B/R and sprig seal at end. Superb illustrated title-page with stylized back of cat in silver, silver ruling throughout. A truly gorgeous production. (#2082) \$550.00  
 135. Wolfe, Humbert. 4 [Rogers, Bruce] **The Silver Cat and Other Poems**. New York: Bowling Green Press, 1928. Boards, spine lettered in silver. (#2559) \$350.00

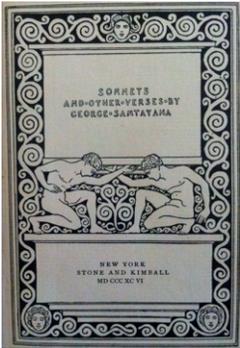
96. [Stone & Kimball Rarity in Original Printed Wrappers] Mitchell, Langdon **The Picture Book of Becky Sharp** A Play in Four Acts Founded on Thackeray's "Vanity Fair" Chicago: Herbert S. Stone & Co., 1899. First edition. Folio. Original publishers gray card wrappers with design and cover stamped in red. Photographic frontispiece (also pictured in smaller format on half-title), rubricated title-page, and photographic illustrations throughout. Scarce Stone imprint, this curiosity has the complete text of a rather obscure play by Langdon Mitchell, illustrated with photographs of the actors both



## British Decorative, Press Books, Arts & Crafts

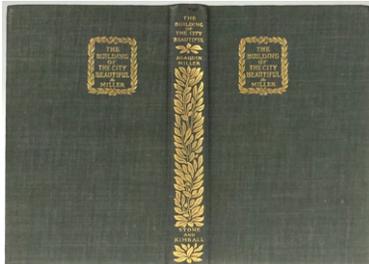
posed and in action by Byron and Sarony, along with drawings accompanying the text. Not listed in Publisher's Weekly until April, 1900. Corners only very slightly worn, very unobtrusive water marks to preliminary leaves, else a near fine copy of an exceedingly scarce and interesting Stone imprint. Our Kramer bibliography, owned by Bob Monroe, one of the foremost collectors of Stone and Kimball, has it as one of the rarest Stone titles. Near fine with minimal chipping to cover wrappers. (#821) \$450.00

97. [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



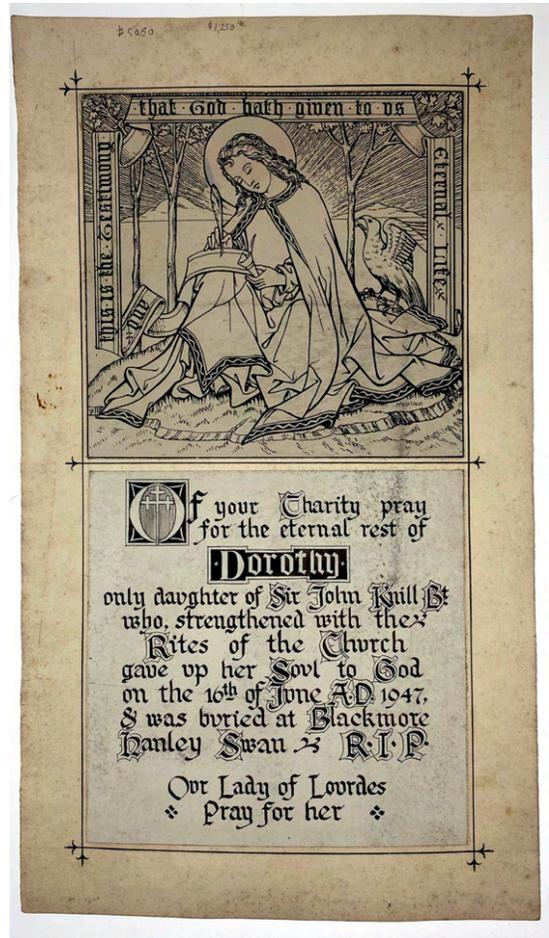
98. [Stone & Kimball] Santayana, George. **Sonnets and other Verses.** New York: Stone and Kimball, 1896. First edition thus. 12mo. Dark green cloth. Superb Nouveau-style title-page design reminiscent of Beardsley by Santayana (per Kraus). Very good copy of a scarce Stone and Kimball title. In gray slipcase. Kramer 79 (#148) \$150.00

99. [Stone and Kimball Rarity- Utopian Novel] Miller, Joaquin. **Building of the City Beautiful.** Cambridge and Chicago: Stone & Kimball, 1893. First edition. Original gray-green smooth cloth with beveled boards, gilt borders and lettering on both covers and elaborately gilt spine, designed by George Hallowell. Top edges gilt, other edges uncut. A Utopian prose romance, with epigraphs in verse for each of its twenty-four chapters. From Kramer's bibliography: "Its unfinished character, remarked by Joaquin Miller in his preface to the 1905 edition, is indicated by the lack of titles for chapters xvi and xxi.". A very fine copy. "To Joaquin Miller, California mystic, poet, poseur, and sometime politician, the pastoral utopia protects humanity from its worst self, and 'The City Beautiful' is built on the axiom that 'man must be saved from man.'" (from "The Utopian Novel in America," Jean Pfaelzer. (#3244) Scarce. \$425.00



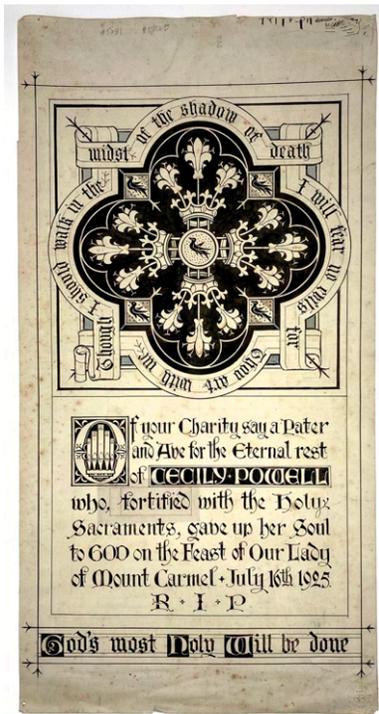
100. [Ashbee, C. R.- Essex House Press Scarce Booklet] Ashbee, C. R. **A Report by Mr. C. R. Ashbee to the council of the National Trust for Places of Historic Interest and Natural Beauty...** 1900-1901 [1901]: Essex House Press, London. 4to. Original folded sheets on handmade paper in two gatherings.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

**Next Two Items: Superb Pen & Ink Pre-Raphaelite  
Drawings for Brass Memorials from Hardman & Co.**



101. [Brass Memorial Original Pen & Ink by Hardman & Co., Leading Stained Glass and Metalwork Manufacturers] **Original Pen & Ink Brass Memorial.** . 9 x 16 inches. A wonderful and Pre-Raphaelite style original pen and ink design on thick paper for a brass memorial, dated 1947, for Dorothy Knill, (1883-1947) the granddaughter of John Hardman Powell and daughter of Sir John Knill and Mary Hardman Powell (see below). Hardman & Co., founded 1838, manufactured stained

glass and became one of the world's leading manufacturers of stained glass and ecclesiastical fittings. John Hardman entered the burgeoning industry in 1845, and later his nephew, John Hardman Powell (1827–95) became chief, as the metalwork design department split from the stained glass department. Powell's stained glass recreates the elegance, the refinement, the brevity that is seen in some of the finest examples of glass, sculpture and illumination of the 13th and 14th centuries. He utilized the flowing, curving lines, the flourish of drapery, the calligraphic brushstrokes and pure color. However, Powell's work was not, like many stained glass designers, merely imitative. His designs are original innovations in the Gothic style. Very slightly soiled and light toning, else near fine. (#5080) \$1,250.00



102. [Brass Memorial Original Pen & Ink by Hardman & Co., Leading Stained Glass and Metalwork Manufacturers] Original Pen & Ink Brass Memorial. . 9 1/2 x 19 inches. A wonderful original pen and ink design on thick paper (with a few light opaque watercolor washes) for a brass memorial, dated 1925, for Cecily Powel, (1864-1925) the daughter of John Hardman Powell and Ann Pugin, and granddaughter of A.W.N. Pugin (see below). Hardman & Co., founded 1838, manufactured stained glass and became one of the world's leading manufacturers of stained glass and ecclesiastical fittings. John Hardman entered the burgeoning industry in 1845, and later his nephew, John Hardman Powell (1827–95) became chief, as the metalwork design department split from the stained glass department. Powell's stained glass recreates the elegance, the refinement, the brevity that is seen in some of the finest examples of glass, sculpture and illumination of the 13th and 14th centuries. He utilized the

flowing, curving lines, the flourish of drapery, the calligraphic brushstrokes and pure color. However, Powell's work was not, like many stained glass designers, merely imitative. His designs are original innovations in the Gothic style. Corners very slightly worn, one patch for the word "fortified" as drafted by the artist, else near fine. (#5081) \$1,750.00



103. [Chromolithography] Paris Monumental. . 24mo, 4 x 4 1/2 inches, n.d. [1845], n. pl. A.E.G. Original brown fine-grained brown cloth with attractive gilt border and corner designs on both covers, gilt cross-hatches to spine. Superb original blue and red and gilt decorated endpapers. A scarce promotional booklet featuring 20 highly executed full page chromolithographed plates with most of them featuring a bold gold-blocked edifice or landmark, border designs. All plates printed on one-side only, and the original tissue guards are present. Of importance, there is an owner inscription on the front free fly corroborating the date: "purchased in Paris, June 1845- Peurson." A near fine copy with unobtrusive bubbling on rear cover, internally as new. A most scarce and attractive promotional booklet. (#2395) \$325.00

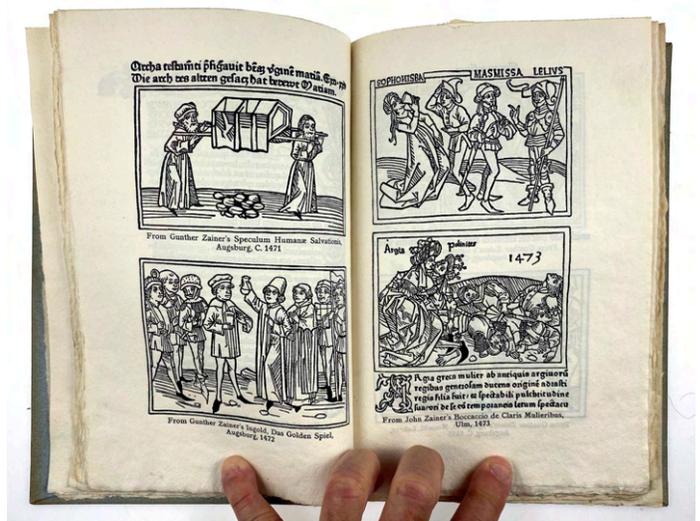
104. [Crane, Walter] Miller, Thomas. **Goody Platts, and Her Two Cats** A Tale in Words of One and Two Syllables. London: Sampson Low, Son, and Marston, 1864. First edition. 12mo. 78pp. Original violet cloth with bold gilt central design, blindstamped concentric pattern on cover. Woodcut frontispiece illustration by Walter Crane (engraved by Edmund Evans). Early Crane appearance in book form. Sl. unobtrusive wear to upper spine, else very good and tight. (#388) \$350.00

105. **[De La Mare, Walter]** De La Mare, Walter. **Self to Self.** London: Faber & Gwyer, 1928. First Edition. Original beige paper covered boards, gilt lettering on cover. Large Paper Copy, #280 of 500 Copies, Signed by De La Mare. Wood engravings by Blair Hughes-Stanton. This is No. 11 of the Ariel Poems series. Near fine. (#2305) \$225.00



106. **[Elston Press]** Conwell, Clarke. **Extensive Ephemera Archive.** A nice assembly of ephemera from the Elston Press (1900-1904), the most important of any of the New York private presses at the Turn of the Century in America. Clarke Conwell, along with his talented wife Helen Marguerite O’Kane (artist and designer), first began operations in New York, but quickly moved to the suburb of New Rochelle in 1901. Conwell’s vision and design elements closely modeled William Morris both in terms of form and function. The form was patterned closely after the printing of the Kelmscott and Vale Presses; and functionally, it was Conwell’s vision to put forward a small press with limited press runs, limited titles, and finely wrought works on handmade paper printed by handpress. Susan Otis Thompson states, “The books of the Elston Press are some of the finest examples of printing and book design ever done in America.” Offered here are 18 separate items (one is a duplicate), featuring: an ALS on Elston Press stationery from Clarke Conwell to an early purchaser of the “Philobiblon” for five dollars; four 4-page list of books printed in red and black: Christmas, 1901, July, 1902, September, 1902, February, 1903; four announcements, 8pp. total, border designs; announcement for the second book of the press, four large pages on one folio size sheet (folded four times), with cover woodcut, two initials, “Mr. Clarke Conwell Desires to Announce That the Second Volume to Printed by Him at the Elston Press [but actually the third] is the Philobiblon of Richard de Bury,” January, 1901. Wonderful four-page announcement for “Sir Galahad,” December, 1902, printed in red and black with full cover design and lettering; “An Announcement of Two Volumes Together

with a List of the Books Printed... from designs by H. M. O’Kane,” four pages with exquisite cover woodcut by O’Kane, July, 1903; three “Reservation Announcements,” all beginning with “In view of the fact that the last two publications of the Elston Press have been oversubscribed...” thus appealing for advance orders, all four pages each: Feb., 1902, March, 1902, April, 1902, the latter being printed in red and black; an early early announcement for the press, “To Subscribers to the the Elston Press Edition of ‘Sonnets from the Portuguese, Printed by Clarke Conwell: interesting disclaimer saying that the book was not able to be printed entirely on handpress as earlier advertised, etc.; two small card-size subscription forms, one for two titles, the other listing three titles with prices for Elston Press, but from Messrs. Dodd, Mead & Company. A marvelous and scarce grouping, all near fine to very fine condition. (#4244) \$1,250.00

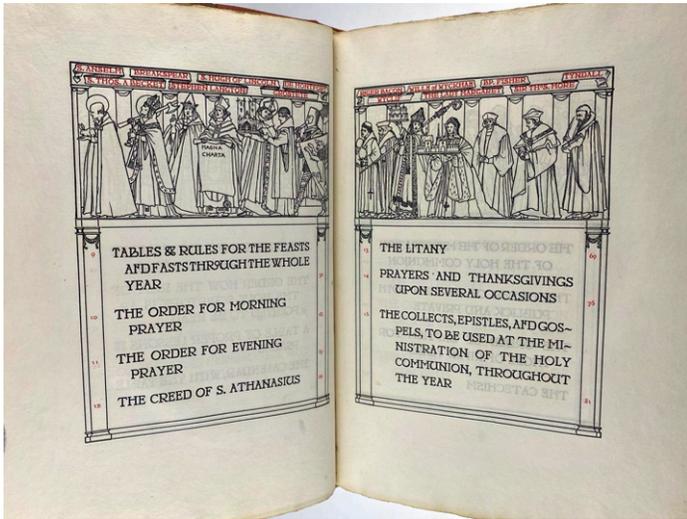


107. **[Elston Press]** Morris, William. **Some Notes on Early Woodcut Books with A Chapter on Illuminated Manuscripts.** New Rochelle: Elston Press, 1902. First edition. Original Holland-backed gray paper covered boards, printed paper label on spine. Only 120 Copies printed by Clarke Conwell at eh Elston Press on handmade, untrimmed paper , watermarked, “Elston.” With woodcuts. A rare, fine copy, with virtually no signs of wear. Scarce thus. (#4861) \$525.00

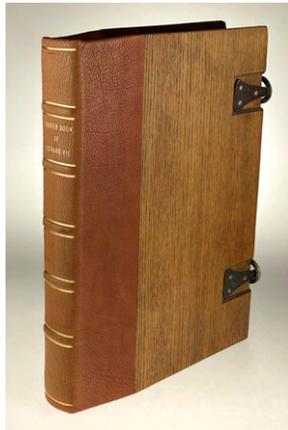
**A High Point, Essex House Press**

108. **[Essex House Press Rarity- Large Folio, Quarter Morocco and Oak Boards with Clasps]** **The Prayer Book of King Edward VII.** Chipping, Campden: Essex House Press, 1903. First edition thus. Large, thick folio: 11 1/2 x 15 x 2 1/4 inches. Magnificently bound with full tan crushed morocco spine with raised bands and gilt lettering and ruling (later), thick oak boards (beveled with straight diagonal cut) metal and leather clasps, exquisite maroon silk embossed and highly decorative wove

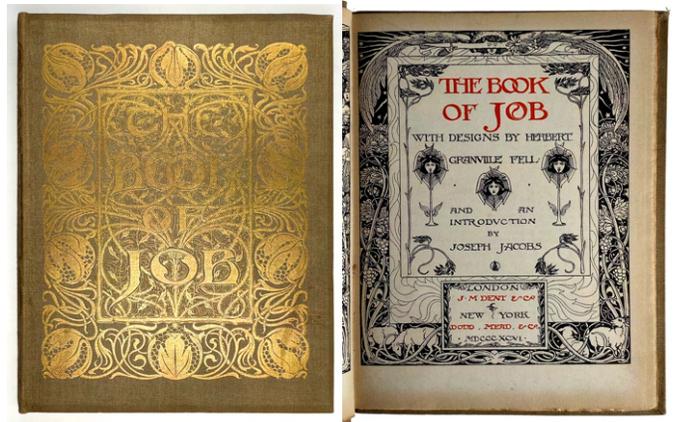
*Item 108. Essex House Press Rarity- Continued*



endpapers. The high point of Essex House Press, #278 of only 400 Copies Printed. Woodcut frontispiece, title-page and page borders and small illustrations throughout, by W.H. Hooper and Clemence Housman after C.R. Ashbee. Laid in is extremely scarce 14 page prospectus for the book, "A Key to the Principal Decorations in the Prayer Book of King Edward VII..." as well as 2pp announcement of the "First Anniversary of the Obsequies of His Late Majesty King Edward VII," and a "Personal Announcement" from The Cambridge Society. A fine copy, and a monumental production, rarely seen at all, much less in original condition. Our copy with newer accents to the binding, but as sumptuous and magnificent as ever here presented. The interior of the book is pristine, as is the binding. (#5083) \$2,850.00



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



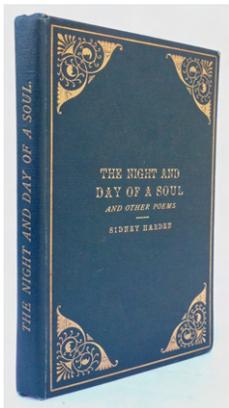
110. [Fell, Herbert Granville- Fine Copy with Helen Maitland Armstrong Designed Bookplate] **The Book of Job.** London & New York: J. M. Dent and Dodd, Mead & Co., 1896. First edition. 8 x 9 3/4 inches. Original publishers buff linen-weave cloth with Pre-Raphaelite foliate and highly decorative cover design stamped in gilt, by H. Granville Fell, beveled edges gilt decorated and lettered spine. Superb decorative title-page printed in red and black with borders, frontispiece and 23 full-page illustrations by Fell, 3 of which are double page. Printed on handmade paper, uncut. With the decorative bookplate of John Glenn (not astronaut) showing a monk in a scriptorium, drawn by Helen Maitland Armstrong, noted artist and sister of Margaret Armstrong. An unusually fine copy of one of the most beautiful Turn of the Century revival of printing books. (#5066) \$1,250.00



111. [Fore-Edge Painting- Martin Frost] Scott, Sir Walter. **Miscellaneous Poems.** Edinburgh: Archibald Constable and Co., 1820. First edition. Superb early 19th Century binding, in original full straight grained full leather. All edges gilt, and a superior example of a Georgian extra gilt binding. An exquisite fore edge painting by Martin Frost featuring a painting of Scott's portrait, flanked by views of Melrose Abbey, his home Abbotsbury and all set into a frame with Scottish thistle motifs. Monogrammed by Frost with his authenticity ticket tipped in. Minor scuffs and speckling, a very good tight copy. (#4763) \$1,850.00



112. **[Guthrie, James- Original Bookplate Sketch] Pencil Sketch for Bookplate.** An original pencil sketch for a bookplate by James Guthrie (1874-1952), a Scotsman who founded the Pear Tree Press in 1899. An artist, typographer, and printer, Guthrie was noted for his simple but imaginative bookplate designs and became proficient with intaglio printing, wood engraving and book plate design. This design, executed in pencil on thin paper measuring 5 3/4 x 5 3/4 inches, shows a study with books on a table near a window with a harp nearby. It is inscribed at the bottom "original sketch Guthrie" in an unknown hand. (#4246) \$325.00



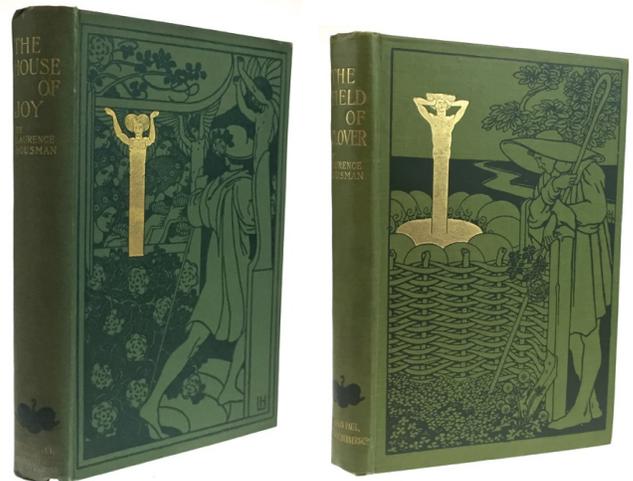
113. **[Harden, Sidney] The Night and Day of a Soul.** London: Labour News Publishing Offices, 1892. First edition. Dark green cloth with attractive gilt decorated designs on all four corners of front cover, gilt lettering on spine. A scarce title by a lesser known printer. (#1997) \$275.00

114. **[Hesperides Press] The Hesperides Press First List.** London: Hesperides Press, 1930. Blue card wrappers with lettering in gold on front and small illustration of apple in gold on both covers. 8pp. sewn at spine. Apple design in blue on title-page, printed in black with blue lettering for titles, etc. With two page introduction on aims of the press, followed by full descriptions of first six books of the press, as well as mentioning three others. Very scarce. (#3135) \$150.00

115. **[Housman, Laurence] Shelley, Percy Bysshe. Sensitive Plant.** London: Aldine House, 1898. First edition thus. Original light blue cloth with superb gilt illustrated front cover, gilt lettering on spine. Illustrated title, twelve superb full-page tissue-guarded plates in Housman's early, Nouveau-style line. A fine copy of a scarce title. (#2804) \$375.00

116. **[Housman, Laurence] Echo de Paris, A Study From Life.** London: Jonathan Cape, 1923. First edition. Original cloth backed marbled paper covered boards. Large Paper Copy, Limited to 250 Numbered and Signed Copies, #CVIV. In scarce original beige dust wrapper with purple lettering and borders. Wrapper and book are fine. Scarce thus. Housed in superb marbled paper over boards folders and matching slipcase. Scarce thus. (#2786) \$350.00

117. **[Housman, Laurence] Green Arras.** London and Chicago: John Lane; Way and Williams, 1896. First edition. Original green cloth with famous design stamped in gold on cover and spine by Laurence Housman. Exquisite double-spread woodcut title-page and frontispiece by Laurence Housman. John Lane prospectus at end. Near fine. (#2764) \$275.00



118. **[Housman, Laurence] The House of Joy [Together with] The Field of Clover.** London: Kegan, Paul, Trench, Trubner & Co, 1895, 1898. First editions. Offered here are two fine copies of two of Housman's most endearing and recognizable book covers and illustrations, matched together by a collector, 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

**Kelmscott Press, One of Ten Copies, Printed on Real Vellum,  
Exquisitely Bound in Pigskin by Club Bindery**



119. **[Kelmscott Press Printed on Real Vellum- One of Only Ten Copies, Bound by Club Bindery]** William Morris. **The Tale of Emperor Coustans and of Over Sea.** Hammersmith: Kelmscott Press, 1894. First edition. 12mo. Beautifully bound by the Club Bindery in full brown pigskin, blindstamped with an all-over design comprising fleur-de-lis corner-pieces and small repeating ornaments in a diced pattern, deeply impressed and making a contrasting darker brown image on the design element. ONE OF ONLY TEN COPIES, an elusive Kelmscott Press vellum printing, nearly unobtainable these days on the open market. Spine elaborately and similarly stamped in six compartments; with dotted and fillet dentelles, vellum endleaves, all edges plain. Stunning provenance, from both Henry William Poor and Doris Louise Benz, with both bookplates affixed to front vellum doublure and free fly. Exquisite and stunning registration and crispness of printing owing to the vellum, printed in red and black with a wonderful double-page spread ornamental title-page and frontispiece by William Morris, designed and printed in totality by William Morris. An utterly fine, unused copy, enclosed in a superb quarter brown morocco gilt slipcase with felt-lined brown cloth folders. Pictured in three famous forums: "The Henry William Poor Catalog," "The Doris Benz Sale," and "Bound to be the Best, The Club Bindery," Thomas G. Boss. (#5047) \$27,500.00

120. **[Morris, William and Burne-Jones, Edward- SPECIMEN PAGE FOR KELMSCOTT CHAUCER] 1896 Printed Specimen Page for Kelmscott Chaucer "Here Beginneth the Tales of Canterbury and First the Prologue Thereof.** Single sheet, two printed sides. Size of sheet: 11 1/4 x 16 1/2; Size of printing: 10 1/4 x 15 inches. NOTE: THIS SPECIMEN LEAF IS OF THE ORIGINAL TEXT VERSION, WHICH WAS LATER ALTERED WHEN THE BOOK (KELMSCOTT CHAUCER) WAS PUBLISHED. PRINTED IN RED TYPE BY KELMSCOTT PRESS, AT BOTTOM LEFT, ARE THE WORDS: "SPECIMEN." The first column of text here contains seven lines; in the published version the seventh line appears at the head of the second column and the final line "The chambres and the stables weren wyde" is moved to the following page. The illustration depicts Chaucer in a garden, holding a book and pen. An exquisite single leaf SPECIMEN PAGE (both sides of the page) from the famed Kelmscott Chaucer, with design and typography by WILLIAM MORRIS (1834-1896), and the illustrations by EDWARD COLEY BURNE-JONES (1833-1898), housed in a two-way glass frame which shows the verso of the page, with four decorative initials, and red marginalia printing. Printed by the Kelmscott Press in 1896 as a trial or specimen for examination either by publisher or artist, or to be kept as reference during printing. The woodcut print, with lavish borders and typography designed by William Morris, was engraved on wood by W. H. Hooper. A fine example of an exceedingly scarce and important remnant from the publishing project making one of the more important printed books of the modern era. (#5079) (photo next page) \$3,750.00



121. [Morris, William] Morris, William. **Poems By the Way**. London: Reeves and Turner, 1891. First edition. Original black polished buckram, gilt lettering on cover and spine. Lytton Strachey's copy (prominent English author and critic) with his bookplate on front pastedown. Some rubbing wear to cloth, very good. (#2028) \$450.00

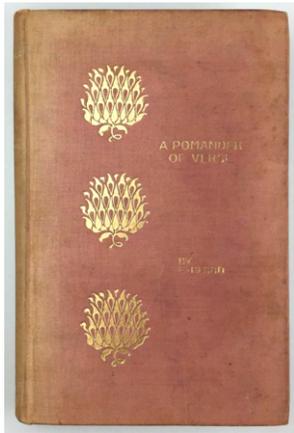
122. [Morris, William] **Poems by the Way**. London: Reeves and Turner, 1891. First edition. Original cream buckram, gilt lettering on cover and spine. #67 of only 100 Copies Printed. Bookplate of Rowlandi Cobbold. Unopened. Spine a bit browned, one of the nicer copies we have seen. Uncut and unopened. A copy never used, obviously, with only shelf wear. Scarce thus. (#3656) \$450.00

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

Fairfax Muckley Stunner, Special 100 Copies



124. [Muckley, Louis Fairfax- 100 Copies Only, Magnificent Handmade Paper Copy, Three Quarto Volumes in Morrell Binding] Spenser, Edmund. The Faerie Queene. London: J. M. Dent & Co., 1897. First edition thus. Three quarto volumes, 8 x 10 1/2 inches. Original upper printed wrappers bound in. ONE OF 100 COPIES, HANDMADE PAPER COPY of this really astonishing printing showcasing the art of Louis Fairfax Muckley, and fully expressing the mood and tone of this epic poem that was first published in 1590. Half-titles, titles printed in red and black with woodcut borders, 26 woodcut illustrations (several double-page), decorative headpieces, initials, and tailpieces all by Fairfax-Muckley (a bit of offsetting to text from illustrations). Expertly bound by the accomplished firm of W. T. Morrell (Stamped "Morrell Binder," upper endpaper, in half crimson morocco, with spine elaborately gilt blocked and stamped showing four compartments with highly decorative gilt blossoms, leafy sprigs and stippling, the remaining two compartments with lettering and volume number, top edge gilt, others uncut, marbled endpapers, all "stamped Morrell Binder." Louis Fairfax Muckley was a master illustrator, etcher, painter and designer during the last decade of the 19th Century, and a leading force of what was called 'the Birmingham School' who allied their stylistic influences to those of William Morris. This, his finest achievement, is considered a masterpiece of late Pre-Raphaelite art. A wonderfully preserved set, and extremely scarce. This is the only Limited to 100 Copies, Handmade Paper copy we have ever had for sale. (#5124) \$3,850.00



125. [Nesbit, E- Association Copy] Nesbit, E. **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

*Olindo Malagodi.*  
*from*  
*E. Nesbit*

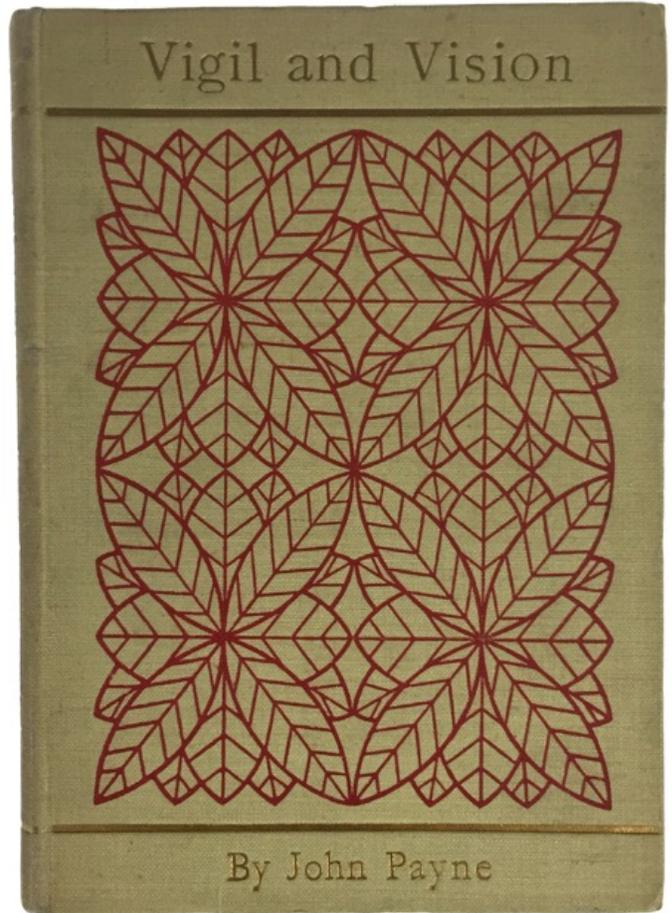
**100 Copies Only, A Wonderful Production**

126. [Paschetto, Paul] **The Twenty-third Psalm.** Rome: Privately Printed, 1927. First edition thus. Unpaginated.



Nine original woodcut illustrations by Paolo Paschetto tipped in... (Folio) 39 x 33.5 cm (15 1/4 x 13 1/4 inches) original full pictorial vellum with image of the Christ carrying a lamb upon his shoulders. No. 5 of 100 copies. Signed by the author at the limitation statement; each plates with the artist's

penciled monogram and date. Paolo Paschetto (1885-1963) was a devout Christian who apparently regarded his iconographic art as a calling or avocation as much as a profession. He served as a professor at the Royal Academy of Art in Rome. He was known in Italy as one of the foremost black-and-white artists and illustrators. Light wear; very good. (#2542) \$2,250.00

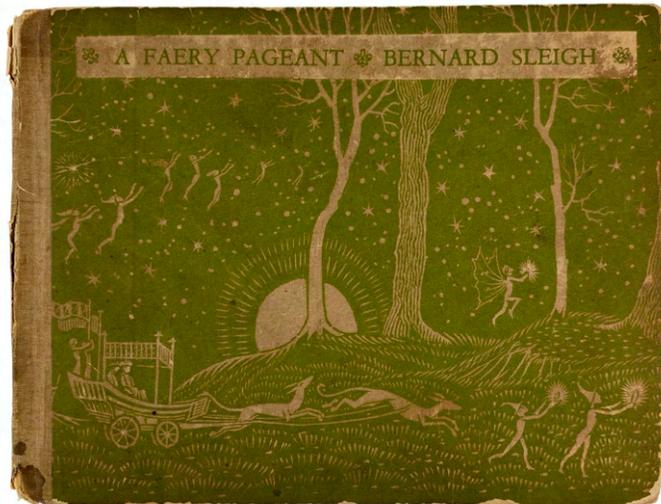


127. [Payne, John] **Vigil and Vision.** London: The Villon Society, 1903. First edition. Limited edition of an unspecified number of copies, of which this copy is unnumbered. Octavo. 117 pages. Few unopened pages. Publisher's cloth covered boards with intricate design on front cover, gilt titles and rules on front cover and spine, upper edge gilt. Boards lightly soiled, corners and edges bumped; endpapers lightly browned, light edge wear to pages, occasional smudges; else in very good condition. (#2626) \$175.00

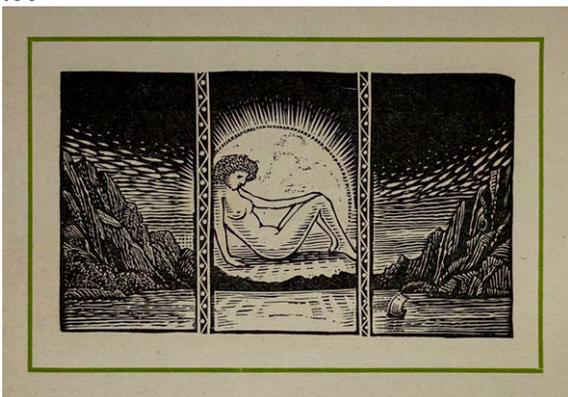
128. [Rilke, Rainer Maria] Browning, Elizabeth Barrett **Sonette as dem Portugiesischen.** Leipzig: 1911, Im Insel. First edition thus. Parchment -backed, rust colored paper covered boards. A scarce German imprint by the famed publisher, Insel, of Browning's "Sonnets from the Portugeuse," translated by Rainer Rilke. Very good. (#4264) \$125.00

129. [Shakespeare Head Press] **Prospectus and Specimens for "The Decameron, Containing an Hundred Pleasant Nouvelles."** . 4to. 1934. 4pp. printed on handmade paper with superb full-page illustration on front, two specimen pages internally including one printed in black and blue, and a full description of the book on the final page. Scarce. (#3147) \$110.00

**Wonderful & Novel Presentation by Bernard Sleigh**



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



131. [Vale Press] Apuleius, L. **De Cupidinis et Psyche Amoribus**. 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

132. [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

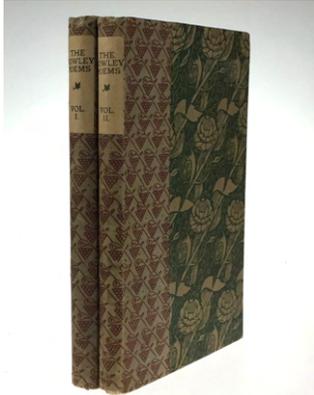
**Five Volumes of Vale Press Keats and Shelley**

133. [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

## 19<sup>th</sup> Century Poetry & Illustration, William Morris, Pre-Raphaelites, Revival of Printing

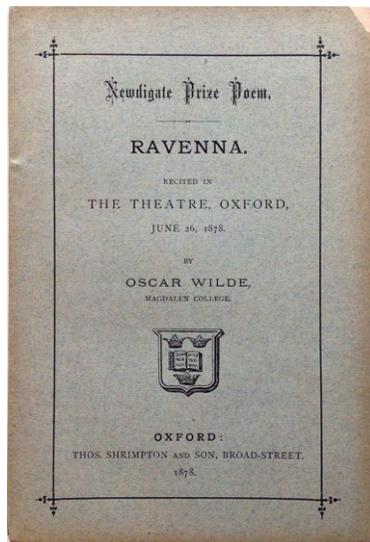
Ricketts. Spine as near to original hue as ever seen. Browning to prelims in the Keats, but no browning in the three Shelley volumes, amazingly. Shelley all three volumes unopened. The finest set of all five we have ever seen and thus selling as a unit. (#3497) \$2,250.00

134. [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

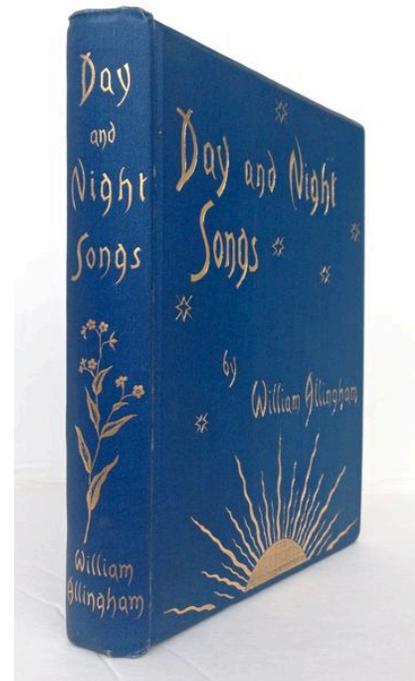


throughout, all by Charles Ricketts. A difficult title to find, especially in fine condition. Our copy is exemplary, very fine, with very light browntoning to endsheets and first free fly which is almost universally seen in abundance. (#3535) \$850.00

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



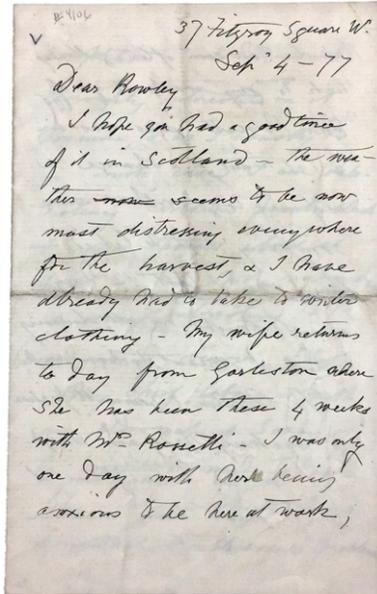
136. [Allingham, William] **Blackberries**. London: Longmans, Green and Co., 1893. First edition thus. Original smooth green cloth, parchment backed with gilt lettering. Presentation Copy from William Allingham's wife, Helen: "Harrie Musgrave from H. Allingham, June, 1899." Woodcut vignette on title-page, other headpiece woodcuts and flourishes throughout. Side and bottom edges untrimmed. A near fine copy. (#2407) \$275.00



137. [Allingham, William] **Day and Night Songs**. London: G. Philip & Son, 1884. New Edition. Original blue cloth, beveled boards with superb gilt cover illustration of sun and sun rays and stars, gilt lettering and design on spine. Presentation Copy from the Author: "To Mrs. Hunter, from W. Allingham, Midsummer, 1884." A brilliant almost mint cover with gilt as bright new! Small stain on endpaper which has very small piece of tape on verso. A strikingly fine copy of a beautiful book, made more desirable by its presentation inscription. (#2392) \$850.00

138. [Allingham, William] **Flower Pieces and Other Poems**. London: Reeves and Turner, 1888. First edition. Original green cloth with blindstamped design, gilt lettering on spine, dark green endpapers. 194pp. Two woodcut illustrations by Dante Gabriel Rossetti including his famous "Maids of Elfin-Mere" as frontispiece. This collection contains over 120 poems by Allingham. Very good copy of a scarce Allingham title. (#1328) \$275.00

**Scarce and Important Madox Brown  
Letter, Progress of Painting**

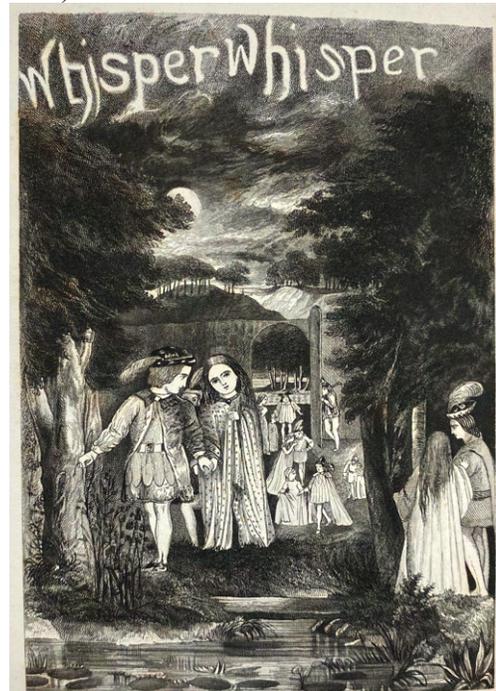


139. [Brown, Ford Madox- Superb 4-page ALS to Charles Rowley, Painter and Designer] Reporting on progress of commissioned painting, etc. Superb and lengthy four-page letter on folded sheet, 1877, from Ford Madox Brown, noted Pre-Raphaelite artist and associate of the PRB, to Charles Rowley, philanthropist, businessman and art dealer who had commissioned Madox Brown to paint a picture of Cromwell and Milton (Cromwell in conversation with Milton dictating a letter to Andrew Marvell protesting at the Piedmont Easter Massacre, 1665). "37 Fitzroy Square W. Sept. 4, 77. Dear Rowley, I hope you had a good time of it in Scotland- the weather seems to be now most distressing everywhere for the harvest, and I have already had to take to ?? clothing- My wife returns today from Gorleston where she has been these 4 weeks with Mrs. Rossetti- I was only one day with her being anxious to be here at work,..." Madox Brown reports on his progress with the painting: "I am elaborating certain points which I never thought about at first- but which will make it very interesting to the ordinary viewer, I hope. My chief labour is with an old map of Savoy of the time... " He explains how it was difficult to make the "Pais de Vaud," not only visible, which the "perspective makes difficult, but to make it close to Cromwell's finger," etc. Work on the picture, he reports, has been delayed by the summer holidays: "My wife returns today from Gorleston..but I had not soon after getting back to my work to go off with [William Michael] Rossetti who was in great want of change & refused to do without some company that he liked." A wonderful letter by one of the great English painters of the 19th Century and a chief supporter and protagonist for the Pre-Raphaelite movement. Very scarce indeed. (#4106) \$2,850.00

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



141. [Burne-Jones, Edward] MacLaren, Archibald. The Fairy Family. London: Longman & Company, 1857. First edition. Original publisher's purple cloth stamped in blind with ornate design on both covers and spine, four gilt wheels at corners, a variant, less common binding. The first book illustrations of Edward Burne-Jones, with magnificent engraved frontispiece, additional pictorial title and wood-engraved tail-piece by Burne-Jones, tissue guard to title, 4pp. publishers' catalogue at end, no pp.81-96 as called for. Light spotting to title, small bookplate of James Franck Bright. A nice tight copy, cloth showing some minor wear at edges, internally near fine. Scarce thus. (#4830) \$1,500.00

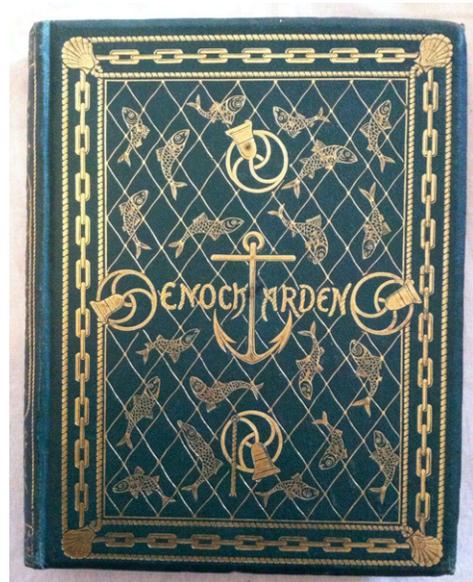




142. [Burne-Jones, Edward- Masterpiece with 38 Watercolor Designs, Limited, Signed by Publisher] **The Flower Book.** London: Henry Piazza et Cie, for the Fine Art Society, 1905. First edition. 4to. 10 1/2 x 12 1/2 inches. Original full dark green morocco binding by W. H. Smith Bindery (with their seal impressed rear fly), under the direction of Douglas Cockerell, gilt lettering on cover and spine, raised bands, gilt borders. With 38 exquisite colored plates (roundels) by Edward Burne-Jones. Text and captions in red and green. Limited Edition, this Copy #213 (written in manuscript and signed by the publisher). Edges uncut, 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. This color process was innovative and highly effective, a process similar to colotype, but appearing similar to pochoir. Near fine condition, with some minor scuffing to covers, corners bumped and a bit worn, head and tail of spine slightly worn, and one marks/gouges on spine, internally fine with virtually no wear, hinges in tact. (#5064) \$8,500.00

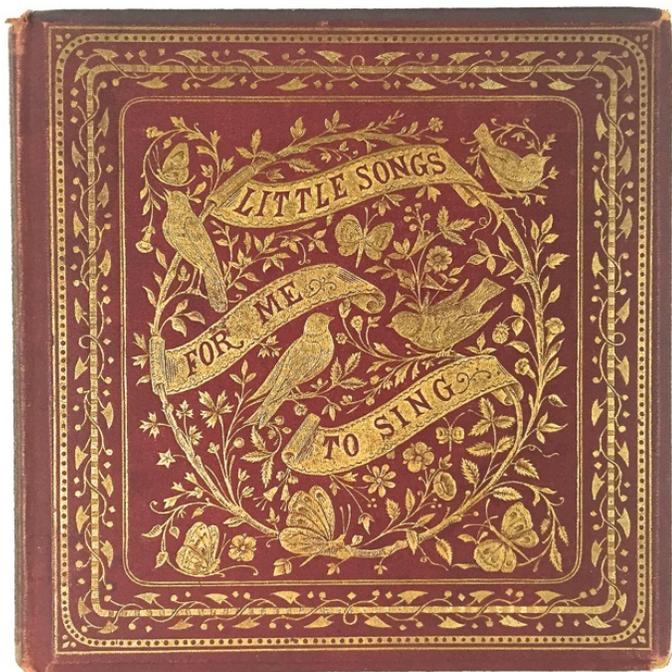
143. [Collins, Mortimer] **Idyls and Rhymes.** Dublin: J. Mc Glashan and W. S. Orr and Company, 1855. Original light pink cloth with attractive ornate blindstamped floral design. Author's scarce first book, Presentation Copy: "The Rev. P. Middlemarch with the Author's Regards." Simon Nowell-Smith's Copy, 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

144. [Hughes, Arthur, Illus. etc.] Ingelow, Jean. **The Shepherd Lady.** Boston: Roberts Brothers, 1876. First edition. 8vo. Original olive green cloth with black embossed design and gilt lettering on cover and spine. Four wood-engraved illustrations by ARTHUR HUGHES, 15 other illustrations, whole and half-page by Darley, Shepherd, Hallock, etc. AEG. Corners very slightly worn, a fine copy of a beautiful book. (#217) \$350.00



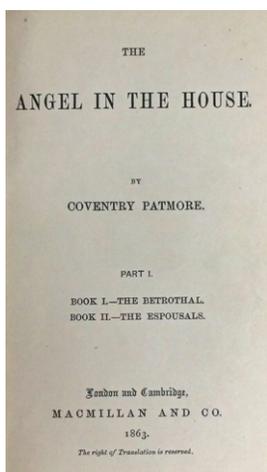
145. [Hughes, Arthur] Tennyson, Alfred **Enoch Arden.** London: Moxon, 1866. First American edition. 8vo. Green cloth with elaborate gilt designs both covers and spine. Fully illustrated by ARTHUR HUGHES. Expertly rebaked, beautiful copy. (#218) \$750.00

146. [Hunt, William Holman- ALS, Seven Pages] **Autograph Letter Signed.** 7pp. 18 Melbury Road, Kensington. W (embossed stationary). "Jan: 14th-1905." Superb seven page autograph letter from Holman Hunt, principal founder of the Pre-Raphaelite Brotherhood and renown painter to Robert Steele (1860-1944), prominent British scholar and disciple of William Morris. "Dear Mr. Steele, The book, after some 'presentimenti' were duly considered the doings of which took more time than I had expected, has now for four or five days been lodged in the hands of Messrs. Macmillan who must need further time for deliberation... the editor of the Athenaeum was very courteous in lending me permission to make use of matter contained in his journal.. The Pall Mall Gazette Editor has not yet replied.. I have to thank you for your reference for my part in the P.R. B. reform in last week's issue. Mr. Burrow's inaccuracies were according to the current tradition and as he has 'rushed in' he will have to take consequences later- Yours Faithfully- W. Holman Hunt. The book referred to may be, "Pre-Raphaelitism and the Pre-Raphaelite Brotherhood," published by Macmillan in 1906. (#2051) \$1,250.00

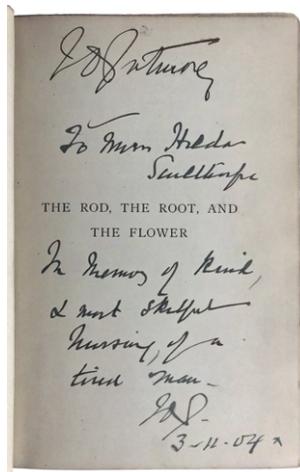


147. [Millais, John Everett] Leslie, Henry. **Little Songs for Me to Sing.** London: Cassell, Petter & Galpin, [1865]. First edition. Original red-brown cloth (beveled boards) with superb full gilt embossed illustrated cover and spine, original blue-green endpapers, all edges gilt. Millais' classic illustrated book for children containing some of the most endearing woodcut illustrations for children he ever rendered. This is an exemplary, really the best copy of this work we have ever seen. Some very slight fraying to ends of spine, corners rubbed, some uneven signatures; but the gilt is remarkably bright and the hinges are still intact which is rare for this title (heavy covers for the size of the book). The face of each cover and spine are fine. (#2841) \$425.00

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



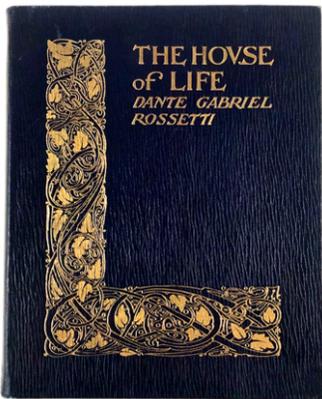
149. [Patmore, Coventry- 20 Copies Only] **Amelia.** London: Printed at Chiswick Press; C. Whittingham and Co., 1878. First edition. 4to. Bound in sumptuous late nineteenth century full crushed morocco with attractive rectilinear gilt stamped ruling design on both covers and spine, wide inner dentelles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



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

151. [Paton, J. Noel] **Poems by a Painter.** Edinburgh and London: William Blackwood and Sons, 1861. First edition. Original fine ribbed white cloth with gilt decorative design of palette and xylophone, gilt ruled borders on front cover, gilt spine. Beveled boards, violet endpapers. In the Pre-Raphaelite circle, Paton only produced two volumes of verse and this one is his finest, 'evincing the concern with reciprocal effects of poetry and art that so marked a degree and characteristic of Pre-Raphaelitism' (Fredeman). Slightly soiled and browntoning to cover and spine, else very good copy. (#940) \$375.00

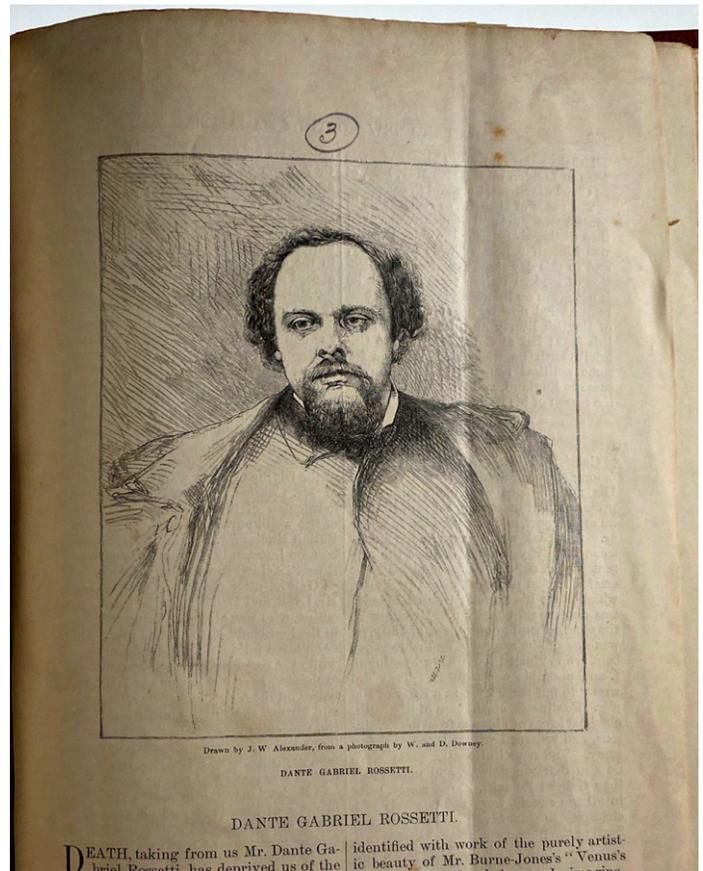
152. [Peabody, Marion Louise- Rare Gilt Binding by Adrian Iorio] Rossetti, Dante Gabriel. **The House of Life.** New York: Dodge Publishing Company, [1903]. Original full blue leather with bold gilt-stamped Arts& Crafts strapwork design by Adrian J. Iorio on front cover (signed with his monogram, "AI." 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,



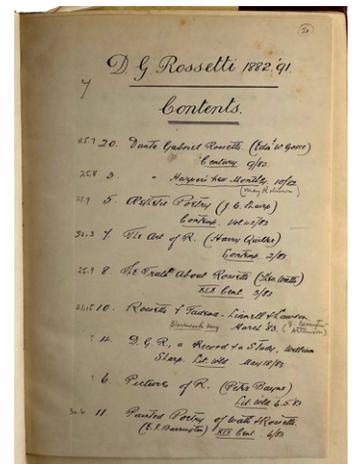
and later opened a studio in Boston where he produced decorative book illustration and designs for books and covers. The book is generously designed in the Arts and Crafts tradition with wide illustrated borders throughout, by Marion Louise Peabody. TEG. Fine. Scarce. (#4551) \$325.00

153. [Pre-Raphaelite Interest] Young, Rev. Edward. **6 [Pre-Raffaellitism- Association Copy] Pre-Raffaellitism, E. T. Cook's Copy, Biographer of John Ruskin.** London: Longman, Brown, Green, Longmans and Roberts, 1857. First edition. Original light peach cloth with superb black-stamped design on both covers and spine, gilt lettering on spine, brick red endsheets. E. T. Cook's Copy, the biographer of Ruskin who edited the 39 volume edition of his writings, from 1902-1911. Written in pencil on front pastedown, "E.T. Cook," and a later bookseller's notation on next page with an arrow labeled "Assn. Copy." 317pp with copious ads at end. Covers slightly faded, a very nice copy of one of the earliest critiques on the burgeoning movement and a great rarity; seldom found in presentable condition. (#3703) \$1,200.00

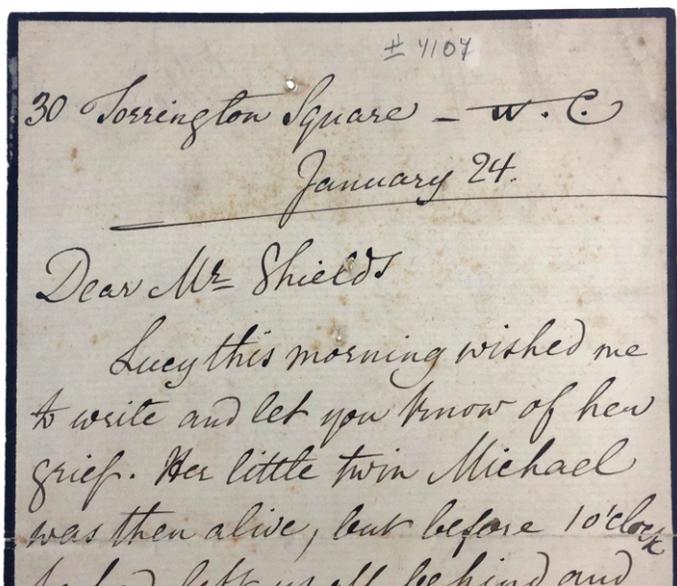
154. [Rossetti Family- Bound Compendium of Extra-Illustrates Journal Articles by Enthusiast/Scholar, Including 52 Separate Journal Articles] **1882-1891. Gold Mine.** Thick bound compendium of 52 journal articles dating from 1842-1891 assembled by a collector and/or Pre-Raphaelite enthusiast, mostly very scarce commentaries on all aspects of DGR as well as Christina Rossetti and even Gabriele Rossetti (their father). With manuscript four-page detailed contents page at front (a sampling): "D.G. Rossetti 1882. '91. Contents. #20. DGR (Edw. W. Gossee) Century, 9/82; #3 DGR Harper's 10/82; #5 Aesthetic Poetry, J.C. Shairp, Contemp. /82; #10 Rossetti & Tadema. Linnell March '83; #11 Painted Poetry of Watts & Rossetti, Barrington 6/83; #12 Rossetti's Influences in Art Eng. Ill. Mag Oct '83; #16 The Rossettis (Wm. Sharp) Fort. /86; #2 "Rosa Triplex" Mag of Art 83; etc. Much more. Half brown morocco, ribbed cloth. With the armorial bookplate of Francis Frederick Fox, colour and oil merchant, as per above lot, probably the compiler of these volumes. (#3976) \$1,750.00



154. [Rossetti Family- Bound Compendium of Extra-Illustrates Journal Articles by Enthusiast/Scholar, Including 52 Separate Journal Articles] **1882-1891. Gold Mine.** Thick bound compendium of 52 journal articles dating from 1842-1891 assembled by a collector and/or Pre-Raphaelite enthusiast, mostly very scarce commentaries on all aspects of DGR as well as Christina Rossetti and even Gabriele Rossetti (their father). With manuscript four-page detailed contents page at front (a sampling): "D.G. Rossetti 1882. '91. Contents. #20. DGR (Edw. W. Gossee) Century, 9/82; #3 DGR Harper's 10/82; #5 Aesthetic Poetry, J.C. Shairp, Contemp. /82; #10 Rossetti & Tadema. Linnell March '83; #11 Painted Poetry of Watts & Rossetti, Barrington 6/83; #12 Rossetti's Influences in Art Eng. Ill. Mag Oct '83; #16 The Rossettis (Wm. Sharp) Fort. /86; #2 "Rosa Triplex" Mag of Art 83; etc. Much more. Half brown morocco, ribbed cloth. With the armorial bookplate of Francis Frederick Fox, colour and oil merchant, as per above lot, probably the compiler of these volumes. (#3976) \$1,750.00

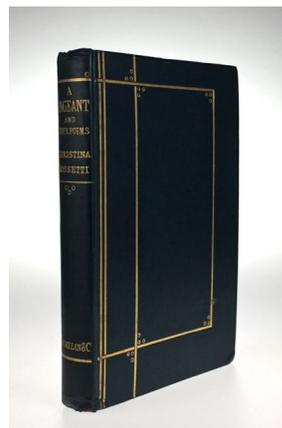


**Christina Rossetti Unpublished Letter**

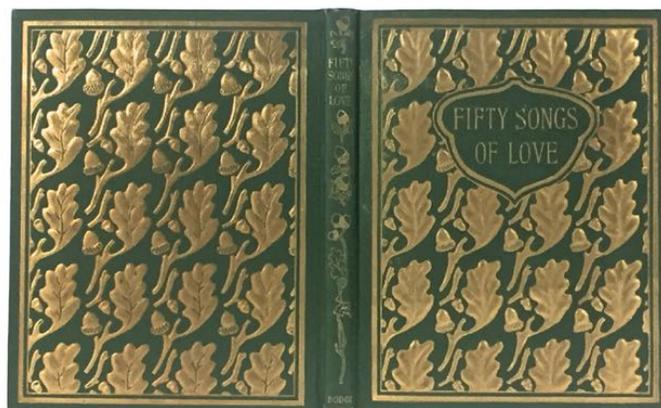


155. [Rossetti, Christina- Unpublished Letter- To Frederic James Shields] Sadly announcing the death of WMR's young son, January 24 [1883]. . ALS from Christina Rossetti, Sadly announcing the death of WMR's young son, January 24 [1883]. One page on folded sheet of mourning paper. "30 Torrington Square- W.C. January 24 [1883, per context] A poignant letter, to Frederic James Shields, whose relations with the Rossetti family remained very close. He was in constant correspondence with Christina Rossetti, and in 1883, after the death of DG Rossetti, his mother commissioned from Shields "two lights in stained glass, to be placed in the little window which overlooks the grave of Dante Gabriel Rossetti in the churchyard at Birchington, near Margate." Christina sadly informs Shields of the passing of William Michael & Lucy Madox Rossetti's son, Michael Madox, saying, "Lucy this morning wished me to write & let you know her grief. Her little twin Michael was then alive, but before 1'o'clock he had left us all behind and is now (I trust) wiser than the wisest of us." Not in Harrison. (#4104) \$2,850.00

156. [Rossetti, Christina-First Appearance of Poem in Journal] "A Bride Song" Argosy Magazine. London: Richard Bentley, 1875. First edition. Contemporary half polished brown calf, marbled paper covered boards. January-June, 1875. The first appearance of Christina Rossetti's poem, "A Bride Song," on page 25, signed Christina G. Rossetti. In 1873, William Michael Rossetti stated in his diary that Christina had begun considering submitting some "old poems, that were considered hardly good enough to be printed in her 2 volumes... to some magazine (Argosy or other) under a pseudonym." WMR, discouraged the idea, but Christina ended up publishing a number of poems in Argosy, Magazine, under her real name. Ives, C90. (#4065) \$225.00



157. [Rossetti, Christina] A Pageant and Other Poems. London: Macmillan and Co., 1881. First edition. Publisher blue-green cloth with subtle gilt ruling and circle design by Dante Gabriel Rossetti on front cover, (repeated on back cover, though in blind), spine gilt. 198pp. A brilliant copy with gilt all bold and bright, minor bumping to foot of spine and one corner, near fine. (#2250) \$350.00



158. [Rossetti, Christina] Fifty Songs of Love. A Collection of Favorite Love Poems. New York: Dodge Publishing Company, 1897. First edition. Original green cloth with superb bold gilt patterned covers and spine. With two poems by Christina Rossetti: "If now you saw me you would say," (The Convent threshold") on p.21; and "Dear Lord, let me recount to Thee," ("It is Finished"), p. 56-57. CGR's name precedes each poem, in place of title. Maura Ives, B129. Fine in scarce brown pictorial wrapper with same design impressed. No copies located on marketplace at time of writing. (#4033) \$325.00

159. [Rossetti, Christina] The Poetical Works of Christina Rossetti. London: Macmillan, 1904. Original green cloth, gilt spine. 507 pages. Second Printing. Contains informative introduction by William Michael Rossetti explaining source material for poems in the book. Near fine. (#2867) \$150.00

## Christina Rossetti Unpublished Letter

#4118

Tuesday  
17 Jan 1871

Dear Hüffer

Can you come in to  
Whist here tomorrow  
(Wednesday) evening,  
to which the party  
is deferred. Bring  
Brown with you if  
you can, & he may  
smoke his pipe meanwhile.

I think your article  
on Swinburne, <sup>unusually</sup> excellent  
both in style & judgment.

Ever yours D G Rossetti

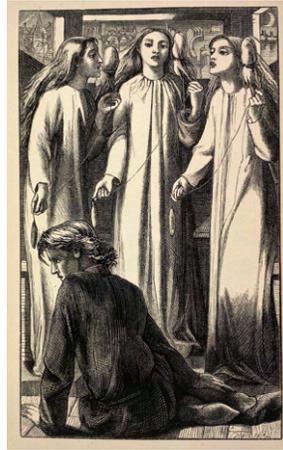
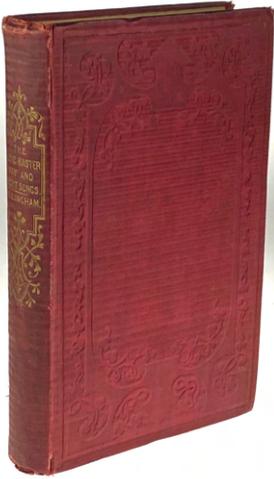
160. [Rossetti, Dante Gabriel- ALS] Unpublished Letter, 1871, to Author Franz Hüffer, who writes a memoir for the 1873 Tauchnitz Edition of Poems. One page letter written on folded sheet, to Franz Hüffer, German author, undated, but by content, Jan. 17, 1871. Hüffer, two years later, writes a memoir for the 1873 Tauchnitz edition of Rossetti's Poems, and this letter appears to be in anticipation of Rossetti securing him for this purpose, asking him to come tomorrow morning, "to which the party is deferred. Bring Brown [i.e. Ford Madox Brown] with you if you can, & he may smoke his pipe meanwhile." He goes on to compliment Hüffer for his article on Swinburne, which was "unusually excellent both in style & judgment..." Franz Hüffer (before he Anglicized his name) had emigrated to England in 1869, and later became music critic for the Times. He became DGR's agent in the production of the Tauchnitz edition, and married Ford Madox Brown's daughter, Cathy, to wit the reference regarding "bringing Brown" in the letter. (#4118) \$2,250.00

161. [Rossetti, Dante Gabriel] Rossetti, William Michael, (preface). **Lenore by Gottfrid August Burger, Translated from the German by Dante Gabriel Rossetti.** London: Ellis and Elvey, 1900. First edition. Original white polished buckram with gilt front stylized Rossetti device, gilt lettering on spine. Prefatory note by William Michael Rossetti. The translation was made by DGR in 1844, using the signature "Gabriel Charles Rossetti," at the age of 16. From the William Fredeman Collection, signed, "W. E. Fredeman" in pencil, and beside that, by contemporary owner, "Nov. 16, 1906." Fine. Scarce. (#4053) \$425.00

## Wonderful and Scarce Early Drawing by Rossetti of Model, and Later His Wife, Elizabeth Siddal



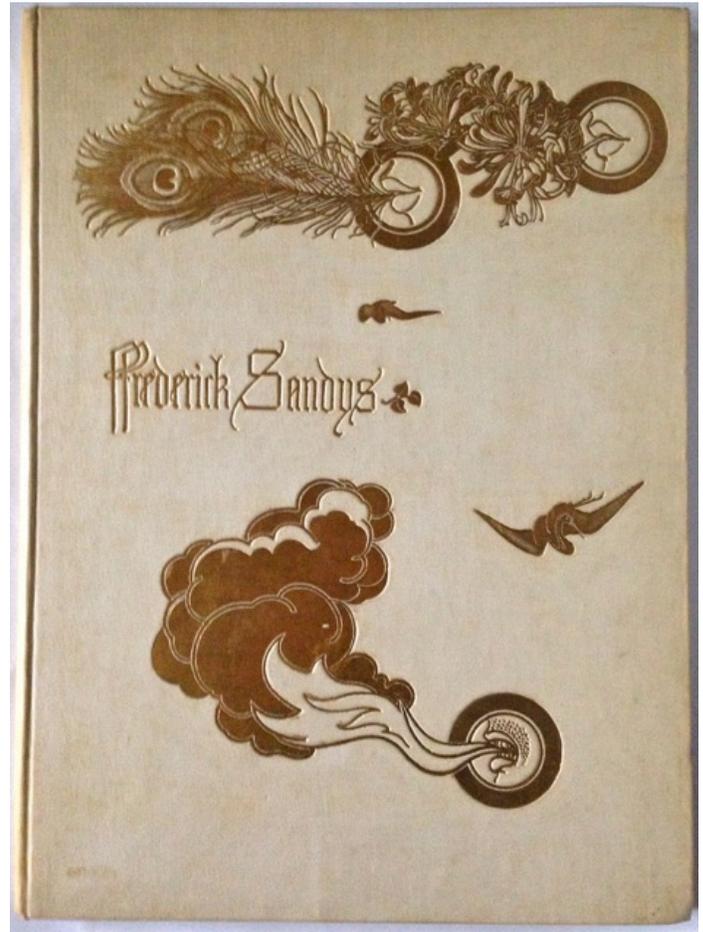
162. [Rossetti, Dante- Early Drawing of Elizabeth Siddal, ca. 1852, By Dante Gabriel Rossetti] Original Drawing of Elizabeth Siddal by Dante Gabriel Rossetti. A small drawing (90 x 45mm) of a young Elizabeth Siddal, Dante's chief model, lover, and later, wife, in a full-length bustled gown, drawn by Dante Gabriel Rossetti on thin paper in brown ink with brown watercolor wash. Written on verso in pencil is a note by Imogen Dennis, the granddaughter of William Michael Rossetti are the words: "By Gabriel." The drawing was gifted to Dr. William Fredeman directly from Dennis, with whom he had become close friends, the latter providing some important pieces for Fredeman's world-renown Pre-Raphaelite collection. The drawing and description is further documented at the Rossetti Archive (online), which reproduces the image. A striking glimpse at the early model that Rossetti adored, only a couple years after they met, and with whom he would later marry, in 1860. There is about a 1 cm worn spot near the arm which has contributed to a small oval shaped hole, which in unobtrusive and would be largely hidden, upon mounting. The historical significance of such an early drawing, capturing Elizabeth in her early twenties in such an informal sketch, is compelling, given that few such free and almost whimsical examples by Dante have survived of this romantic and inevitably tragic union. (#4109) \$4,500.00



163. [Rossetti, Dante; Arthur Hughes, Millais, etc. Fine Copy] **The Music Master, A Love Story.** London: G. Routledge & Co. Farringdon Street, 1855. First Issue, Simon Nowell-Smith's Copy Presented to Dick Fredeman, With Note from Smith Describing Misprint] First edition. Original red cloth with ornate embossed pattern on both covers, gilt decorated spine with lettering. Frontispiece and eight renowned wood-engraved illustrations by D. G. Rossetti, Arthur Hughes and J. E. Millais, with numerous vignettes and ornaments by Hughes in the text. The most important illustrated volume by the central Pre-Raphaelite illustrators to appear since the GERM in 1850, a wonderful compilation and presentation of art and poetry. A wonderful Association Copy, with Simon Nowell-Smith's blue bookplate on front pastedown and panned in, "Dick Fredeman from," and below his printed name, New York, 1971." As well, inserted is a five-line note from SNS, "In the list of woodcuts on p.[xv] the page-number for 'Lady Alice' is misprinted '6' (for '64'). As a consequence the binder has misplaced the illustration - in a poem to which it does not refer." And added in another color ink, "It is not so in my other copy." A truly fine copy, the nicest we have ever seen, housed in superb modern custom half morocco folding case with gilt lettering on spine, raised bands. A superb copy of the earliest possible impression (issue) of the Music Master. (#4034) \$2,500.00

In the list of woodcuts on p.[xv] the page-number for "Lady Alice" is misprinted "6" (for "64"). As a consequence the binder has misplaced the illustration - in a poem to which it does not refer. It is not so in my other copy.

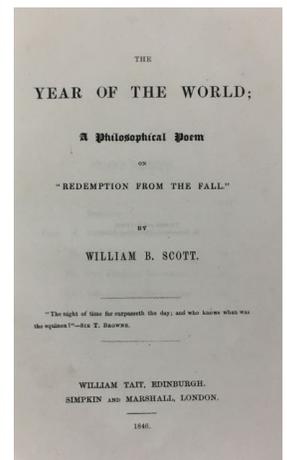
164. [Rossetti, Millais, Hunt, etc.] Tennyson, Alfred Lord **Poems.** London: Edward Moxon, 1861. Early edition. Thick 8vo. Striking original publisher's deluxe binding with elaborate gilt-stamped floral design on both covers and spine. Interestingly, the binding is signed, "Routledge & Co. on spine. Pivotal Pre-Raphaelite collection with seminal illustrations by most of the central Pre-Raphaelite artists. Slight corner wear, and foxing mainly to prelims, else very good. (#53) \$950.00



One of a Special Edition, Numbered XII

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

166. [Scott, William Bell--Presentation Copy with Holograph Edits by the Author] **The Year of the World; A Philosophical Poem on "Redemption from the Fall."** London: William Tait, 1846. First edition. Original drab boards, darker brown spine. Half-title present. With original five wood-engraved illustrations by Scott in delicate, Pre-Raphaelite style. Presentation copy to John P. Young. Signed by Scott on half-

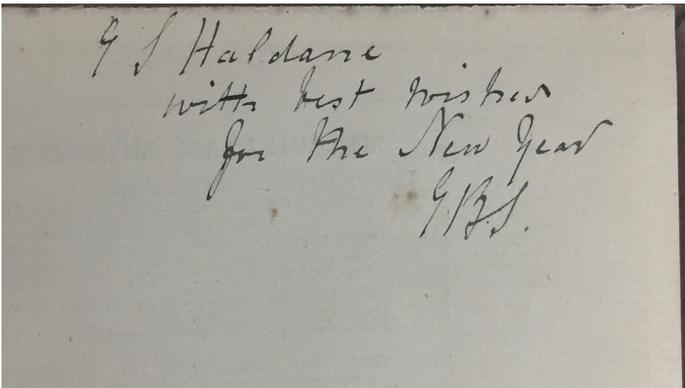


**Item 166. Year of the World, Continued-**

title: "John P. Young, 35 Elswick Row, Newcastle." With long holograph note by "T.H.," 1907 (and 1908) describing book and points of issue. With several holograph edits by W.B. Scott in the book, including adding, "me," on p.11, some cross-outs, and p.63 with bold edit, crossing out "formed the terrene fruits," and adding "and Formed"... for "earth" fruits..." With the accession number in pen (by T.H.), "No. 1043," in his collection. (#4056) \$1,250.00

167. [Scott, William Bell] **A Poet's Harvest Home.** London: Elliot Stock, 1882. First edition. Scarce first issue in deluxe full vellum binding with red-stamped illustration on cover after WBS. 155pp. Vignette chapter headings and woodcut tailpiece at end, all by Scott. TEG, others untrimmed. Near fine copy. (#4134) \$350.00

**Association Copy: George Bernard Shaw to J.S. Haldane, Fellow Socialist**

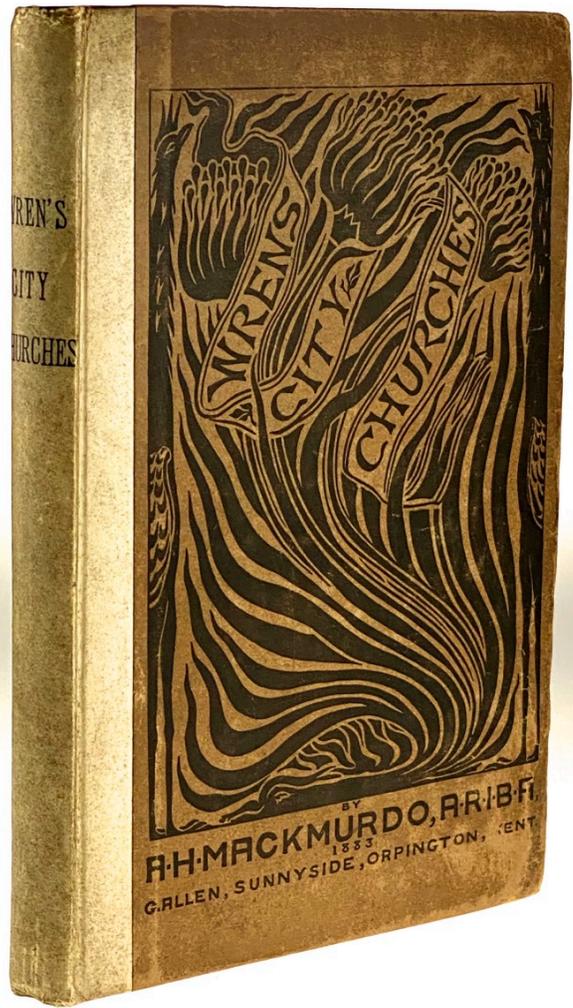


168. [Shaw, George Bernard- Association Copy] Morris, William **The Story of the Glittering Plain.** London: Reeves & Turner, 1891. First edition. Original smooth buckram, gilt lettering on cover. A superb ASSOCIATION COPY, inscribed by GEORGE BERNARD SHAW to J. S. Haldane, on socialist to another, and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

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

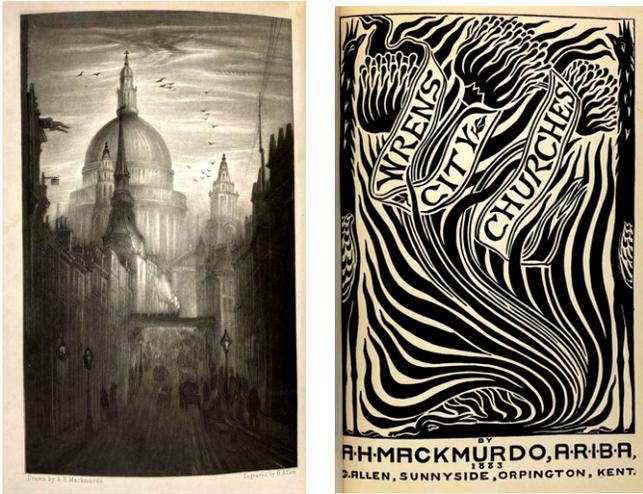
**Art Nouveau in Book Illustration**

**Macmurdo: First Attributed Art Nouveau Design in Book Form**



170. [Mackmurdo, Arthur- Attributed the First Art Nouveau rendering in Book Form] Mackmurdo, Arthur **Heygate Wren's City Churches.** Orpington: G. Allen, 1883. First edition. 8vo. 133pp. Original publisher's japon-backed brown paper covered pictorial boards with exquisite cover design by Mackmurdo, which also appears as the full-page decorative design on the title-page. Title in black on spine, edges untrimmed. Tissue-guarded mezzotint frontispiece, "drawn by A. H. Mackmurdo," and "Engraved by G. Allen," entitled, "Soul Strivings From Struggle into Calm." Nikolaus Pevsner, noted German-British art historian described Mackmurdo's title-page as "the first work of art nouveau which can be traced in book form," identifying its main influences as Rossetti and Burne-Jones, and ultimately, through them, William Blake. "Arthur Heygate Mackmurdo's title-page for Wren's City Churches documents the influence of English

*Item 170. Wren's City Churches, Continued-*



design upon European Art Nouveau. Conceived in the same spirit as later European Art Nouveau designs, the title-page exhibits complex relationships of positive and negative space, visual rhythms, and abstract forms based upon the natural growth of plants. Although scattered examples of English proto-Art Nouveau designs have been noted in the histories of Art Nouveau, Mackmurdo's designs for furniture, wallpaper, and books produced at the Century Guild between 1882 and 1900 represent the most consistent utilization of the visual energy inherent in Art Nouveau." From Victorian Web. Mackmurdo's first artistic influence was John Ruskin, who had also heavily inspired the Pre-Raphaelites. As well, Mackmurdo learned the tenets of Pre-Raphaelite design from William Morris, who convinced him to establish the Century Guild, which he founded in 1882 with Selwyn Image, Herbert Home, and others, which soon became the official magazine for the guild, providing a forum for discussing the Arts and Crafts movement. Wren's City Churches is extremely scarce and when found, is seldom in presentable condition. Our copy is well-preserved, and internally clean and bright, a nice tight copy. The spine is somewhat darkened, boards mildly rubbed and edge-worn. An extremely scarce book, and one of the more iconic artistic images of the Nineteenth Century. (#5045) \$3,250.00

171. [Latenay, Gaston de Art Nouveau Masterpiece-] **Nausikaa**. Paris: Piazza & Cie, 1899. First edition. Small Folio. Original blue-grey pictorial wrappers. Number 130 of 330 Copies on 'Velin de Vosges a la cuve.' A stunningly beautiful book, with 26 exquisite and delicately rendered color plates and 24 illustrations by Gaston de Latenay. With the original scarce folio-sized prospectus in printed wrappers containing three full-page color plates and descriptions of the book. A monumental production, aesthetically Art Nouveau in every way, De Latenay's delicate line and pastel color palette make this book



**Item 171. "Nausikaa"**

among the more beautiful of the period. Near fine. In a superb custom-made clamshell folding box with light green cloth covers and interior and tan cloth sides (all Japanese Asahi book cloth), by Carolina Veenstra. (#2270) \$2,800.00

**Stunning Grasset Classic, Plates in Two States, 24 Plates in Total, Most Scarce Thus**



172. [Grasset, Eugene Les Mois: Douze Compositions gravées sur bois & imprimées en chromotypographie] Two States, the First Malherbe Imprint, and the Scarce Calendar. Paris: G. De Malherbe, 1895. First edition. Folio size. Contemporary three-quarter vellum-style boards with handmade marbled paper boards, morocco label on spine as well as gilt designs on spine. TWO STATES OF THE ILLUSTRATIONS: 24 chromo-typographed plates, two for each month in succession. The

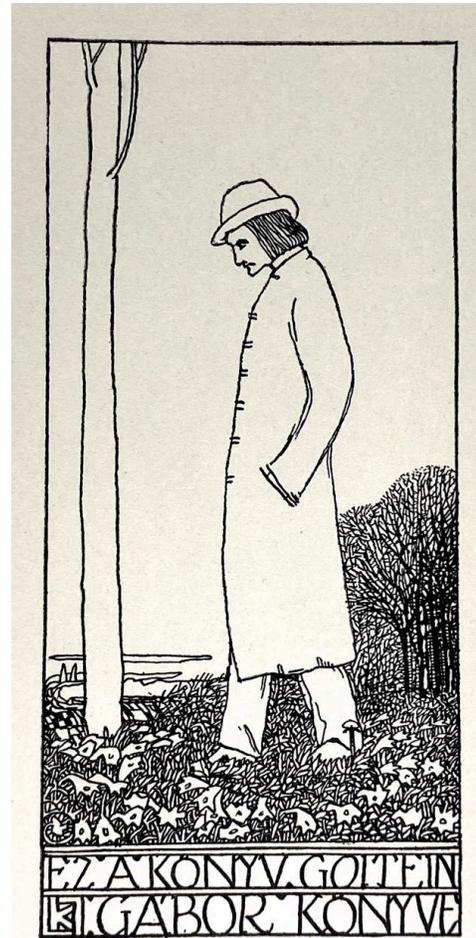
**Item 172. *Les Mois Douze, Continued-***

first being the first Malherbe, Paris edition, to which the gray card printed front cover (and back cover) are included, as well as mounted 'calendar' images from the same illustrations, designed for the 1896 calendar of the Parisian department store La Belle Jardinière. With original gray wrappers (on thick paper) for the "Imprimeur Edition," by Malherbe, Paris bound front and rear. Sheets measure 17 x 241 mm; 12 1/2 x 9 1/2 inches, images are roughly 209 x 159mm; 8 1/4 x 6 1/4 inches (plates before letters are printed on the sheets, those with text cut and mounted to sheets). In the early 1890's, Grasset began experimenting with a new form of printing called chromotypography, an early form of photolithography invented by his friend, Firmin Gillot. This calendar was printed in "Gillotage," a version of chromotypography where the plates are engraved on wood and printed on vellum. Covers slightly discolored with one small square at bottom left marked from a stamp, spine gilt rubbed, scattered marginal foxing. Overall very good and plates fine. A very nice set, extremely rare thus, with the calendar plates. (#2866) \$5,250.00



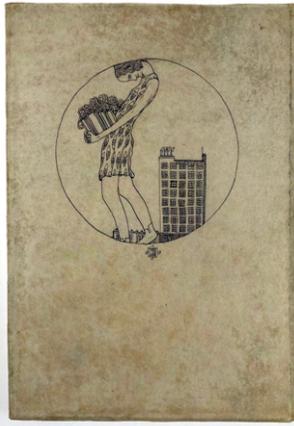
173. [Laurens, Paul-Albert] *Leda ou La Louange des Bienheureuses Tenebres*. Paris: Editions du Mercure de France, 1898. First edition. Original silver-lettered green wrappers. Number 319 on Verge D'Arches from a total of 600 Copies. Ten exquisite hand-colored in-text engraved Art Nouveau pictorial initials and tail-pieces by Paul-Albert Laurens, one of the central figures in Art Nouveau book illustration on the Continent. A book described as a pinnacle in subtlety of form and beauty in Art Nouveau illustration. Near fine in custom made gilt-titled green cloth folding case with ties. (#2272) \$2,500.00

**Stunning, 50 Copies, Signed by Kozma**



174. [Kozma, Lajos- Exquisite and Rare Hungarian Jugendstil- Only 50 Copies Printed] *Exlibrisei*. Budapest: Kiadja a Ház, 1909. First edition. Original publisher's illustrated full vellum binding with exquisite illustration in black line on cover, beveled and contoured edges. One of the fifty copies printed on handmade paper and bound into illustrated vellum. Inscribed, signed and numbered by the artist. A wonderful production, with 29 reproductions of bookplates. Housed in its original half cloth folder, open on both ends as issued, with illustrated panels, printed on blue paper. Illustrated endpapers and title page. (32) leaves. In fine condition. The Luxury Edition of the collection of Lajos Kozma's Art Nouveau bookplate designs and an early publication of Lajos Kozma (1884-1948; Hungarian graphic artist and architect), a collection of twenty-nine bookplates, created in Art Nouveau style. Most plates were designed for progressive, leftist Hungarian intellectuals and artists in the manner of the Wiener Werkstätte and Gustav Klimt. Near fine with only minimal wear to vellum. In a superb light blue fine wove cloth clamshell case with quarter contrasting turquoise crushed leather spine, gilt wavy and stippled ruling, floral designs, raised bands and lettering, and lined in gray-green felt, by Sean E. Richards. A truly wonderful production indeed. (#4886) \$4,250.00

*Item 174. Kozma, Lajos, Continued-*



*cover*



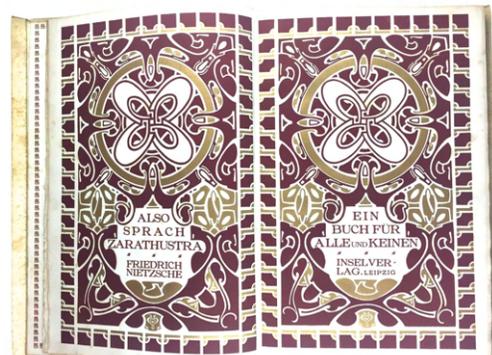
*card folders*

**Macdougall Original Art for "Book of Ruth"**

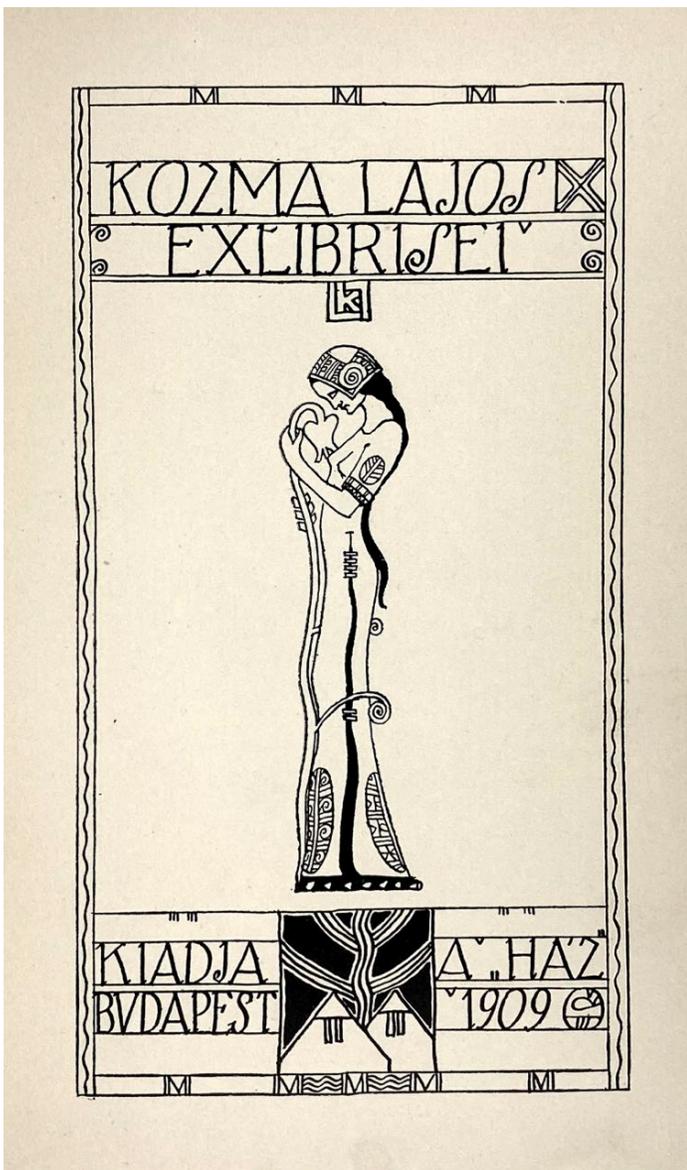


175. [Macdougall, W. B.- Original Art] **Three Large Border Designs for Book of Ruth in Pen and Black Ink.** Three large original pen and black ink elaborate border designs for Macdougall's celebrated, "The Book of Ruth," executed in 1896, heightened with white, traces of graphite, two signed lower right,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

**Celebrated Van de Velde Designs**

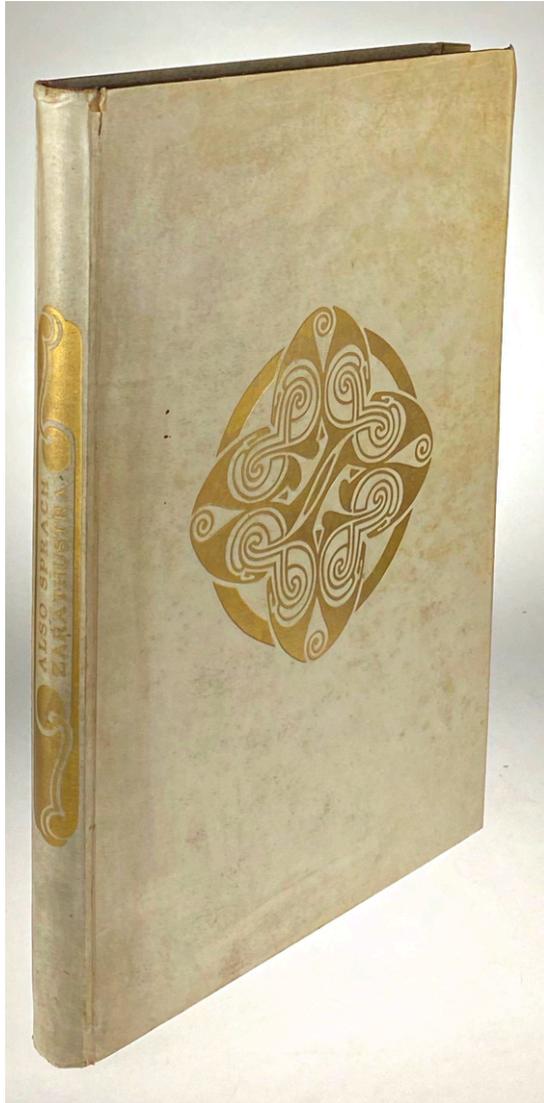


176. [Van de Velde, Henry- Art Nouveau Printing Highpoint] Nietzsche, Friedrich **Also Sprach Zarathustra.** Leipzig: Drugulin for Insel-Verlag, 1908. First edition thus. Folio. Original stiff vellum with yapp edges with old gilt vignette on front cover, spine gilt with lettering surround by thick gilt-blocked design, after



**Item 174**

*Item 176. Van de Velde, Continued-*



designs by Henry van der Velde. Limited to 430 Copies, to which this is number 265, printed the colophon in gold. A lavish and thoroughly Art Nouveau production featuring some of the best work by Henry van der Velde, Belgium architect and designer who is considered the originator of the Art Nouveau style, characterized by extended and stylized lines depicting natural subjects such as trees, flowers and human figures. A large book, measuring 10 x 15 inches and an inch and a half thick, featuring a double-page ornamental title, printed title with vignette, each part with separate title, head- and tail-pieces, all printed in purple and gold, all after designs by Henry van der Velde, text printed in black and gold, type designed in 1900 by G. Lemmen and Count Harry Kessler. *Also sprach Zarathustra*, Nietzsche's literary and philosophical masterpiece, consists of four parts, which were published between 1883 and 1885, however the complete work did not appear until 1892, and received little attention during his lifetime. Printed on handmade Van Gelder-Bütten paper with the signet of the Weimar

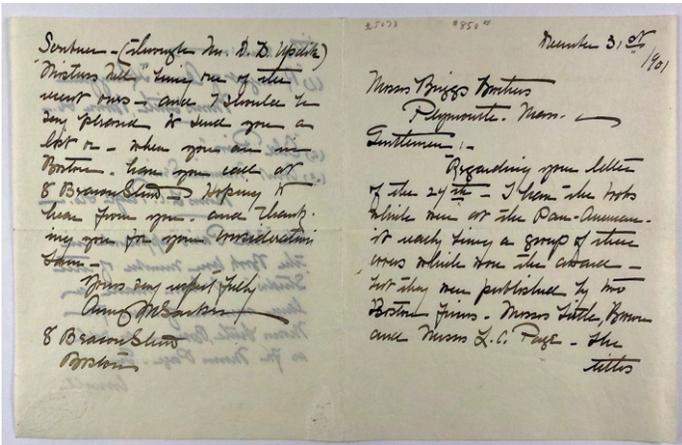
Nietzsche Archive designed by van de Velde as a watermark. Henry van de Velde took over the entire process of book production from design to running of the press. Harry Graf Kessler had already occupied himself with the production of a luxury print of Nietzsche's Zarathustra in 1897 and, quite soon, commissioned Henry van de Velde, whom he had met in November 1897, with a design and Georges Lemmen with the development of the writing. "Thus Zarathustra (1908) came to be printed for the Insel publishing house in the three colors black, purple and gold, monumental in the format of the folio-size binding, monumental in the typographical beauty. [...] The decorative double title underlines [...] van de Velde's intention to impose an artistic form on the object book that gave this life. [...] The recourse to the texts of Nietzsche was, incidentally, closely related to the appointment of van de Velde to Weimar. A wonderful copy, the binding in near fine condition with a slight weakening to small portion of upper outside joint, usual soiling, internal hinges solid with no signs of starting or weakening. Apart from minimal browntoning to preliminary pages, a fine copy internally. Certainly one of the more beautiful and significant illustrated press books of the period, if not since then. (#3636) \$5,500.00



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

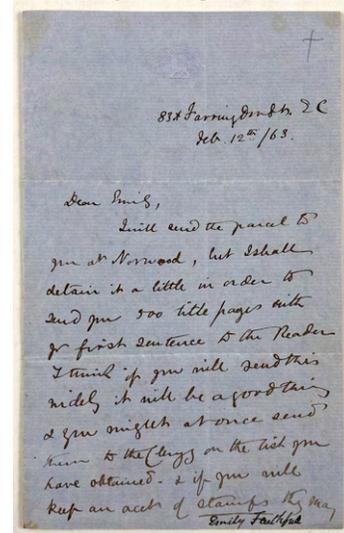
## Autographs and Manuscripts

## #179. Emily Faithful, Continued-



178. [Amy Sacker- Fabulous Three-page ALS to Briggs Brothers (Publishers) About Her Binding Designs, Mentioning Several of Her Books and D. B. Updike] Amy Sacker ALS. 3 pages, on folded sheet (5 x 6 1/2 inches each page). A wonderful letter by Amy Maria Sacker (1872-1965), American book designer, illustrator, painter, and teacher. In the letter, dated 1901, Sacker talks about her binding designs and mentions several of her books, as well as DB Updike. "December 31st, 1901, Messrs Briggs Brothers, Plymouth, Mass- Gentlemen- Regarding your letter of the 24th- I have the books which were at the Pan-American. It mostly being a group of three copies which were the covers- but they were published by two Boston Firms- Messrs Little, Brown and Messrs L. C. Page- the titles were (1) "Rubaiyat of Omar Khayyam, Messrs Little, Brown & Co., (2) "Old Paris," (3) "Aunt Memoir Series," Messrs L. C. Page & Co. The "Old Paris" appeared in the Book Covers number of the "Studio." I have made a large number of covers of Messrs. Little, Brown as well as for Messrs Page, Ginn, Cromwell, Scribners (through Mr. D. B. Updike) "Mistress Nell" being one of the recent ones- and I should be very pleased to send you a list or- when you are in Boston- have call at 8 Beacon Street- Hoping to hear from you, and thanking you for your consideration, I am Yours very respectfully, Amy M. Sacker, 8 Beacon Street, Boston." Wonderful penmanship, a thoroughly delightful letter by a prominent American book designer and teacher. (#5073) \$850.00

179. [Faithfull, Emily- Lengthy ALS to her cousin] Lengthy Autograph Letter Signed to Her Cousin. Three pages. 1863. Written on gray laid paper, with embossed lion seal. Written by Emily Faithfull to her cousin, also named Emily, with the fascinating plan to market and advertise her work by sending out large numbers of just the title-pages. "83A Farringdon St. E.C., Feb 12th /63. Dear Emily, I will send the parcel to you at Norwood, but I shall detain it..." "in order to send you 500 title-pages with a first sentence to the Reader..." "...if

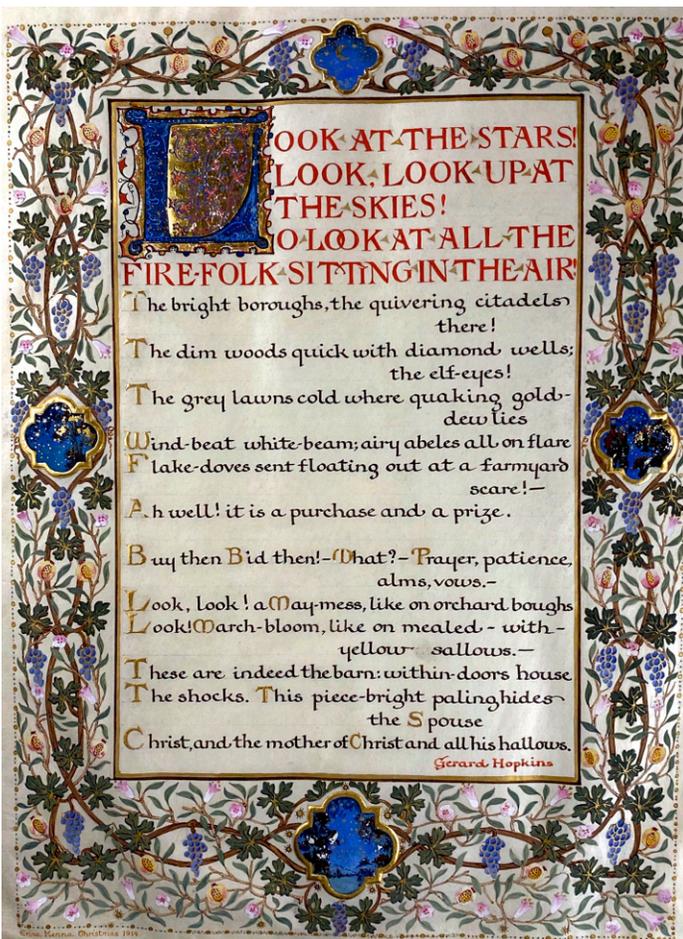


you will send this widely it will be a good thing & you might at once send them to the Clergy on the list you have obtained..." "...if you will keep an acct. of stamps they may charged against the acct. of the book. I am quite satisfied with the sale of it; it is going on very steadily at any rate. I thought you wld like to see what "the Reader" said, but it does alter my my opinion of the book..." "and if we send the title-page out, we are sure of orders.." She closes with another half page of pleasantries and arrangements for meeting. Signed, "In haste yr affect Cousin, Em. F. What news of James' daughter?" The book in discussion is most probably, "A Welcome: Original Contributions in Poetry and Prose, which was published by her Victoria Press, in 1863. Very good. A most interesting and certainly scarce, lengthy Emily Faithfull ALS, whose letters are seldom seen in the marketplace. (#4880) \$1,750.00

180. [Field, Michael -ALS] Autograph Letter Signed 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. Provenance: From Dealer in Trade. (#2889) \$1,200.00

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

**Gerard Manley Hopkins Family Heirloom, With Long Inscription Denoting Given to Hopkins' Mother**



182. [Hopkins, Gerard Manley- ORIGINAL ILLUMINATED MANUSCRIPT OF POEM-FAMILY HEIRLOOM] Original Fully Illuminated Manuscript on Vellum of Hopkins' Poem, "The Starlight Night," 1914 with Note Given as Family Heirloom. . Vellum sheet, measuring 11 1/4 x 15 1/2 inches. Image size: 9 3/4 x 13 1/2 inches. 1914. A magnificently full color illuminated manuscript, by Erina Kenna (signed and dated in gold, at bottom: "Erina Kenna, Christmas, 1914," purportedly (per note on back) handed down through the Hopkins family, of his famous poem, "The Starlight Night," with minor revisions, and a possible early rendering of the poem. Framed later (on Vashon Island, see below), on a vellum sheet, with highly detailed and flourished large illuminated initial, and wide border designs and illustrative design including a winding grape vine, blossoms and circular gold dots and stipples, and four central "starry night" illustrations in wide burnished gold geometric frames, highly ornate and of a high degree of technical and aesthetic finish, by Erina Kenna. Lettering in black and red, by Kenna. On the back of the brown paper covering the frame is the following typewritten note: "This was a Christmas present in 1914 to

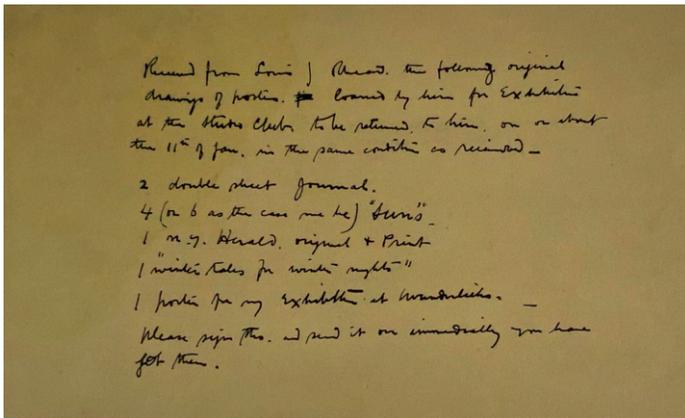
G.M.H's mother from her surviving children. On the death of her youngest daughter, Grace, her son Lionel, then the only survivor of the family, presented it to his cousin, Anne Maurice Hopkins, who later passed it on for safe custody to her brother Edward Manley Hopkins. The text, though doubtless supplied by Robert Bridges, differs very considerably from that which he published four years later." This note was probably appended by a later ancestor, and is incorrect, in that it could not have been given to Hopkins' mother (Kate Smith Hopkins, 1821-1900), as she had been deceased by that time (i.e. 1914). However, it is sure that the manuscript passed down along family lines, as we obtained from a dealer on Vashon Island who found it in a thrift store. It is well-documented, that an ancestor of Gerard Manley Hopkins, namely John Manley Hopkins (1935-2017), lived for many years, and was active participant in the small Island's social fabric for many years, and on up until his death three years ago. That the present poem constitutes an early draft of the "Starlight Night," which was published four years AFTER this manuscript was made, is of little doubt. Robert Bridges assembled the first book of poems by Gerard Manley Hopkins in 1918, and we can find no earlier reference to "The Starlight Night," as per a letter or manuscript (other than this illumination) that depicts a different version. Written in 1877, "The Starlight Night" was one of Hopkins' most popular sonnets. In 1918, Poet Laureate Robert Bridges published the first edition of the poems of Gerard Manley Hopkins, twenty years after Hopkins's death in 1889. The poem, as written out in this illuminated manuscript, differs in four major ways, containing earlier grammatical changes in the text (provided on request). In near fine condition, with usual and expected unobtrusive bubbling to vellum. A rare, beautiful, and historically significant illuminated manuscript, family heirloom, and early (and unique!) version of one of Gerard Manley Hopkins most beloved poems. (#4900) \$5,500.00

183. [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) \$1,850.00



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



184. [Rhead, Louis] Holograph List of Posters to be Loaned to the Studio Club (1896) for a Poster Show. Written on a 5 x 8 inch sheet of yellow paper, as a sort of documentation or informal contract, ca. 1900: "Reserved from Louis J. Rhead the following original drawings of posters loaned by him for Exhibition at the Studio Club to be returned to him on or about the 11th of Jan. in the same condition as received: 2 double sheet journal; 4 (or 6 as the case may be) "Suns"; 1 n.y. Herald. original & Print; 1 "Winter Tales for Winter Nights"; 1 poster for my Exhibition at Wonderlichs. Please sign this and sent it on immediately you got them." A fascinating record by one of the leading poster artists in the revival of printing at the Turn of the Century in the US. (#5074) \$450.00

### Charles Ricketts Autograph Letter Archive

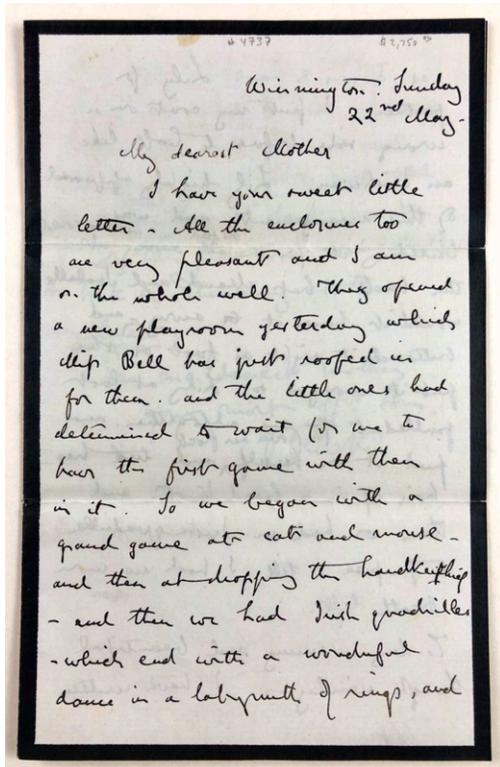
185. [Ricketts, Charles] Extensive Autograph Letter Archive Comprising 24 Separate Letters: 6 Autograph Letters and 17 Autograph Postcards and One Autograph Note Signed. Offered here is a scarce and desirable collection of six Ricketts ALS, and including

**“a grand game of cat and mouse, and then at dropping the handkerchief, and then we had Irish quadrilles...”**

### ALS FROM JOHN RUSKIN TO HIS MOTHER

186. [Ruskin, John- Fabulous ALS to His Mother] Autograph Letter Signed, ca. 1864. 2 1/2 pp., 8vo, Winnington, [Cheshire], 22nd May, [1864, or shortly thereafter] per Van Akin Burd, ("The Winnington Letters," London, George Allen, 1969). Written on black-bordered mourning stationary (see below). A wonderful letter from Ruskin to his mother describing a dance at Winnington School in which he had been involved with his young friend Lily Armstrong, who remained a close friend for years after their initial meeting in primary school. "Winnington, Sunday, 22nd May, My dearest Mother, I have your sweet little letter- All the enclosures too are very pleasant and I am on the whole well. They opened [at Winnington School] a new playroom yesterday which Miss Bell has just roofed in for them, and the little ones had determined to wait for me to have the first game

*Item 186. Ruskin, John, ALS to Mother, Continued-*



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

\$2,750.00

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

\$1,750.00

**Jugendstil, Wiener Werkstätte, Graphic Arts, Jugendstil, Wiener**

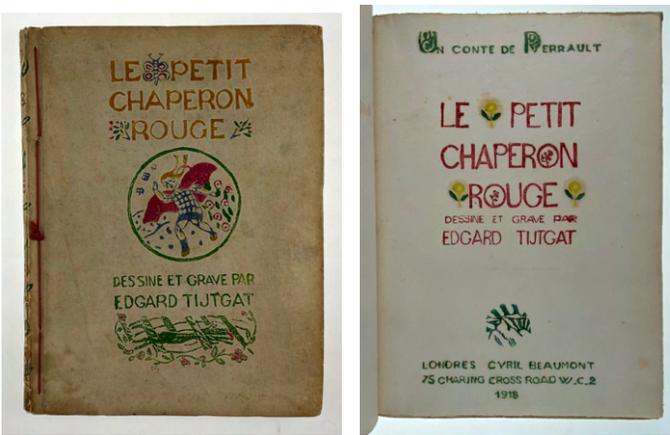


188. [Jugendstil Classic] Freyhold, Konrad Ferdinand Von. **Bilderbucher Band Tiere.** Koln: H. & F. Schaffstein, [1906]. Second edition. Oblong quarto. Original color pictorial paper covered boards, beautifully patterned endsheets in color. The classic Jugendstil book, marvelously illustrated by the great Freyhold, with twelve full-page color pictures. "The books were not a commercial success, despite their extraordinary artistic design" (Roland Stark, Schaffstein Verlag, page 66). A very nice copy, corners slightly worn, near fine, one plate repaired at very end. (#3622)

\$1,850.00

**Jugendstil, Wiener Werkstätte, Graphic Arts, Jugendstil, Wiener**

*Le Petit Chaperon Rouge- Continued*



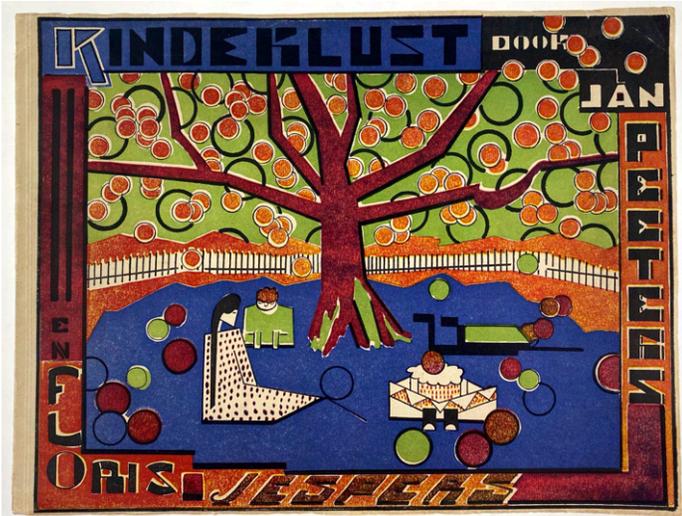
**Ten Copies Only, Chine Papier, Signed by Tytgat, One of the Greatest Children's Books of the Period**

189. [Perrault, Charles- Only Ten Copies: Ground Breaking Linocuts by Edgard Tijtgat] **Le Petit Chaperon Rouge**. London: Cyril Beaumont, 1918. First edition. 7 x 9 1/4 inches. ONE OF ONLY TEN COPIES, Printed on Papier Chine and Signed by the Artist (this is Copy #2), another forty unsigned copies were printed on Van Gelder paper. Original color-printed pictorial boards with interpretive circular illustration and design elements, and decorative stamped spine in colors. With original red silk stitching at spine interface to cover. Endpapers with delightful repeating blossom pattern in green, yellow blue and red. WITH SIXTEEN SUPERB FULL-PAGE LINOCUT ILLUSTRATIONS BY EDGARD TIJTGAT each printed in two states, one in color and the other in red-brown. Born, Edgard Tytgat (1879-1957) in Brussels, the artist was immensely popular on the Continent, as a critic cited: “[Tytgat] pulled out all the visual stops to retell myths, legends and fairy tales in his paintings and prints. Like the filmmakers of his time, he depicted a world full of imagination, absurdity and humour. Tytgat’s ‘fairy tales’ bring back to life and show

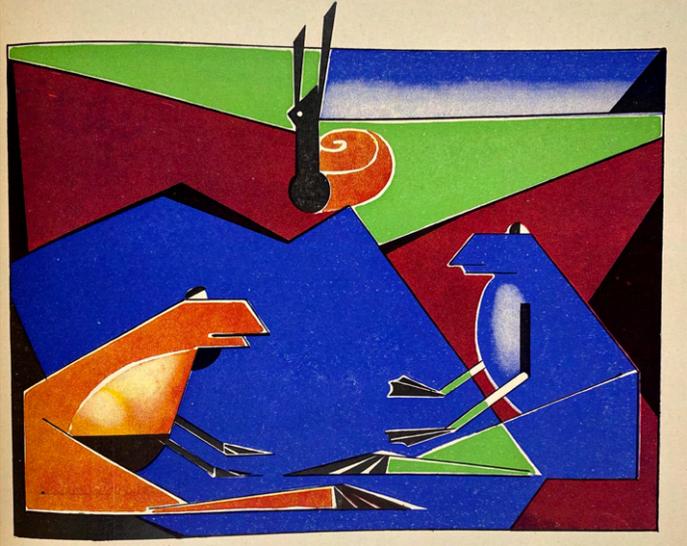
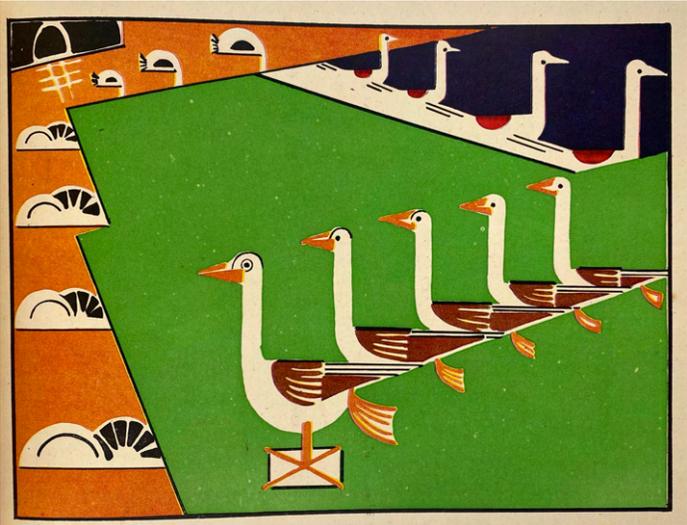


a wide range of emotions...” Somewhat soiled and scratched, spine chipped and toned. Internally generally clean; scattered and uneven foxing, minor toning, other minor scattered wear. A lovely version of Perrault’s popular tale, combining avant-garde and folk-art styles. No other copies located in the marketplace. Housed in attractive quarter green morocco box, raised bands, gilt spine, superbly marbled side boards and felt-lined, by Sean Eric Rios. (#5087) \$7,500.00

**“Kinderlust” by Floris Peeters, Phenomenal & Highly Influential Children’s Book**



190. [Peeters, Floris- One of the Greatest and Most Innovative Children's Books in 20th Century, in Fine Condition] **Kinderlust**. Antwerpen: Reclam, J. F. Bogaerts & R. R. Dodson, [1923]. Oblong 4to. 9 x 13 inches. Magnificent original color pictorial wrappers with two separate full-size color designs on both front and back card wrappers. 48pp. numbered every third page interleaved, with 12 exquisite full-page color linoleum block prints by Floris Jaspers, (1889-1965), a Belgian avant-garde painter, who was a member of the Antwerp avant-garde movement of the 1920's, with its celebrated modernist illustrations. An exceedingly rare volume, illustrated by the Belgian Avant-garde painter Floris Jaspers who was a major force in Flemish art during the 1920's. *Kinderlust* combines abstract and representational elements, with affinities to Cubism, German Expressionism, De Stijl, Constructivism and Art Deco. A superb, fine copy, virtually spotless and unused internally. Even the spine is wholly preserved, which we never see for this fragile and elusive title. An amazing survival, few copies have survived and made it to the marketplace. No other copies located at present. (#5137) \$5,200.00



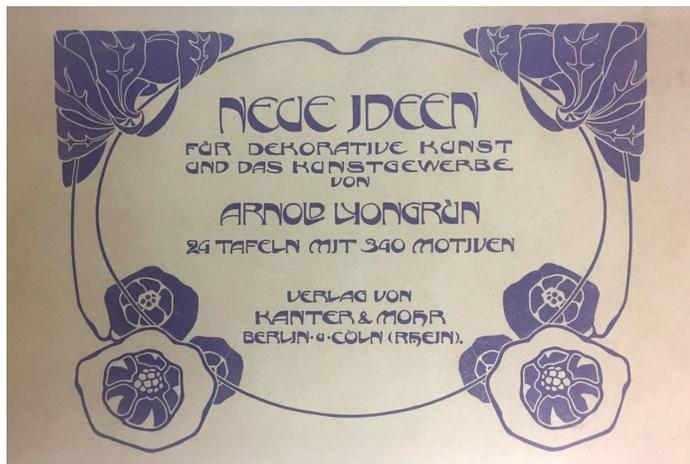
191. [Juvenile- Alfred Listal] **Lisette's Paaschel**. Alkmaar: Gebr. Kluitman, 1916. Oblong 4to. Color pictorial paper cover boards, brown cloth spine. 8 superb full-page color plates by the reknowned Dutch illustrator Alfred Listal. Very rare. Boards somewhat soiled, very good. (#3561) \$450.00

192. [Bem, Edvard- Superb Jugendstil] **Cerna a Zlata**. Roudnice nad Labem: Milan Svoboda, 1912. First edition. Striking and eminently aesthetic Czech production printed in Bohemia just after the turn of the century, bound in exquisite silk over boards with Nouveau-style illustration and decorative borders on both covers, lettering on spine in light brown, by Ant. Malik. With six woodcut illustrated full-page title-pages (with tissue inserts) as well six full-page plates, headpieces and decorative initials throughout by Czech artist Edvard Bem. A delicate and extremely attractive Czech Art Nouveau rendering. Very good, with fraying along the margins of the fragile spine, near fine internally. Extremely scarce. No copies found on internet. (#3893) \$1,250.00



193. [Caspari, Gertrud Illus] Holst, Adolf. **Bon Himmel und Erde.** Leipzig: Alfred Hahn's Verlag, ca 1910. Cloth backed color pictorial paper covered boards. 32pp. Superb color illustrations nearly every page by Gertrud Caspari. Very good. (#522) \$175.00

194. [Caspari, Gertrud] Holst, A. **Konig Ist Unser Kind.** Leipzig: Alfred Hahns, [ca. 1920]. Oblong octavo. Original color pictorial paper covered boards, green cloth spine. Early edition of Caspari's famous illustrations for this classic. A near fine copy. (#3298) \$350.00



195. [Jugendstil Art Nouveau Highpoint- Excessively Rare First Issue] Lyongrün, Arnold. **Neue Ideen für dekorative Kunst und das Kunstgewerbe** ("New Ideas for Decorative Arts"). Berlin & Coln (Rhein): Kanter & Mohr, [1901]. First edition. Elephant folio (20 x 14 inches). Original teal blue cloth boards with stunning Nouveau pictorial covers by Arnold Lyongrün, stamped in white housing the loose sheets, as issued. Decorative title-page and forward by Lyongrün, printed in lavender. With 24 superb color-tinted plates, printed in blue, green, and browns, with border rule and adjacent decorative lettering in orange. Photolithography and typography by C. G. Roeder, Leipzig. This very scarce first edition was followed in 1903 by a similar volume with 48 plates, but this original edition with 24 color-tinted monochromatic plates is very much the desired edition. The images blend various motifs of the human form with plants and animals, vases, fish bowls, bird cages, stained glass, etc., all in classic Jugendstil Art Nouveau style. Lyongrün (1871-1935) was inspired by the Art Nouveau style of decorative arts while traveling in France as a young artist under the tutelage of Jules Joseph Lefebvre and Tony Robert-Fleury. He published a number of patterns for decorative arts and crafts, among them *Decorative Motifs from the Natural World* (1899) and *New Ideas for Decorative Art* (1901). Corners bumped, slight blemish to small portion upper cover, very slight chipping to extremities of a few leaves, on the whole a very well preserved set, with all the plates in excellent condition and registration. (#3915) \$2,850.00



196. [Jugendstil Classic- Preissig] Preissig, Kreslil Vojtech. **Byl Jeden Domecek.** Prague: Deditvi Komenskeho, [1905]. First edition. Bound in the original scarce pictorial card wrappers (gray/beige with light blue design by Preissig. Twelve superb full-page color zincographs by Preissig, the renowned Czech typographer, printmaker, designer, illustrator and teacher. Very rare first edition, seldom found in the wrappers, of the famous Czech children's book. The little text portrays the transience of being on the bottom of a somewhat morbid food chain: from which the cat eats, to oxen, which serve men for a feast, which are finally buried. Alfred Langer writes to the Jugendstil artist Vojtech Preissig: "According to his motto of the" full-blooded bookgraphist, " he demanded a synthesis of craftsmanship and art. The harmony of writing and book decoration was regarded as the most desirable goal. "(Langer, *Jugendstil und Buchkunst*, p. 175). Near fine with minimal corner wear. (#3633) \$1,200.00

197. [Jugendstil- Ha-Ga] By Ha-Ga. **Opowiedzial Dzieciol Sowie.** Nakladem: Czytelnik, 1949 (1946). Early Edition. Quarto. Original color pictorial paper covered boards with superb cover design by Ha-Ga. Fourteen full-page color illustrations by Ha-Ga (Anna Goslawska Lipinski) was an accomplished Polish book and magazine illustrator (1915-1975), born in Warsaw and studied at the Academy of Fine Arts. In this book, Ha-Ga teams up with her husband Eryk Lipinski, one of the co-founders of the left-wing satirical magazine *Szpiki*. Extremely scarce and important stylized and anthropomorphic design and illustration. Near fine copy of a scarce book. (#552) \$150.00

198. [Hoytema, Theo. Van] Tine, Van. [Jugendstil-Hoytema, Theo. Van] **Uilen Geluk.** Amsterdam: C. M. Van Gogh, 1895. First edition. Original striking color pictorial paper covered boards with paper spine (repaired). Each page printed on one-side only uncut at the outer edges (as issued). Vignetter illustration on title-page and

20 superb whole-page illustrations by Theo. Van Hoytema (1863-1917) was a celebrated Dutch artist, illustrator, lithographer and bookbinding designer who is best known for his lithographic pictures with bird stories. This classic book with early Jugendstil influences, was printed by C. M Van Gogh, who was the uncle of the artist Vincent Van Gogh. Spine rather crudely repaired with paper tape, else a very nice copy of a striking and noteworthy children's book. (#2496) \$350.00



199. [**Jugendstil- Hoytema, Theo. Van**] Hoytema, Theo van **Uilen Geluk**. Amsterdam: C. M. van Gogh, 1895. First edition. 4to. Original green cloth with exquisite gilt-stamped design of two owls, lettering, on front cover. 20pp. on coated stock, integral at outer edge (i.e. joined as issued), printed on one-side only. Exquisite sepia full-page color illustrations throughout by Theo van Hoytema, acclaimed Dutch artist and illustrator. A rare, atypical edition in the olive green smooth woven cloth. Book slightly 'sprung' owing to nature of string ties at signatures (as issued, i.e. not mended), but overall a near fine example of a scarce and sought-after title by van Hoytema. (#2672) \$750.00

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

201. [**Jugendstil**] Pfeiffer, Herman **Das Fest Der Tannenbaume**. Darmstadt: H. Hohmann Verlag, n.d. (ca 1920). First edition. Oblong quarto. Thick card paper covered boards with designs, color illustrated half-title and seven superb interpretive illustrations in color by Pfeiffer. A very scarce Jugendstil title, not found on the internet in our latest search. About fine, with only very minor wear to spine extremities and corners. (#90) \$650.00

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

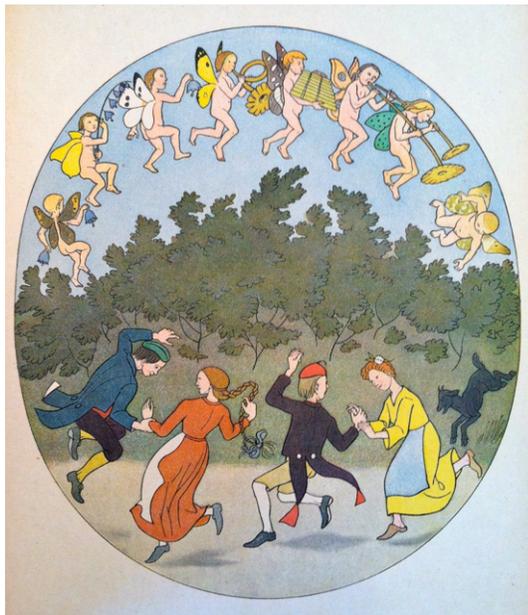
203. [**Jugendstil**] Caspari, Walther. **Der Sommer (Jahreszeiten II)**. Leipzig: Alfred Hahn, ca 1920. IN ORIGINAL PRINTED DUST WRAPPER. Quarto. Blue cloth backed, color pictorial paper covered boards. Eleven pages of full and half-page color illustrations by Walther Caspari, delicately designed color endpapers. A fine copy in a dust wrapper that has been clipped off at the bottom, otherwise it is near fine. Book as new. A most scarce and beautiful book in this condition. (#1246) \$350.00

204. [**Jugendstil**] Caspari, Gertrud and Walther. **Kinderland du Zauberland**. Leipzig: Alfred Hahn, 1909. Second edition. Original cloth backed color pictorial paper covered boards, color illustrated endpapers. 43pp with color illustrations every page, many whole page by Gertrude and Walther Caspari, important illustrators of the Jugendstil movement. Second printing issued just one year following the first edition. "Caspari's scale, strong contouring and striking perspective and finesse of presentation aims at both the smallest child to read and then take up and read again for years to come..." (Doderer). A superb copy, near fine. (#2111) \$425.00



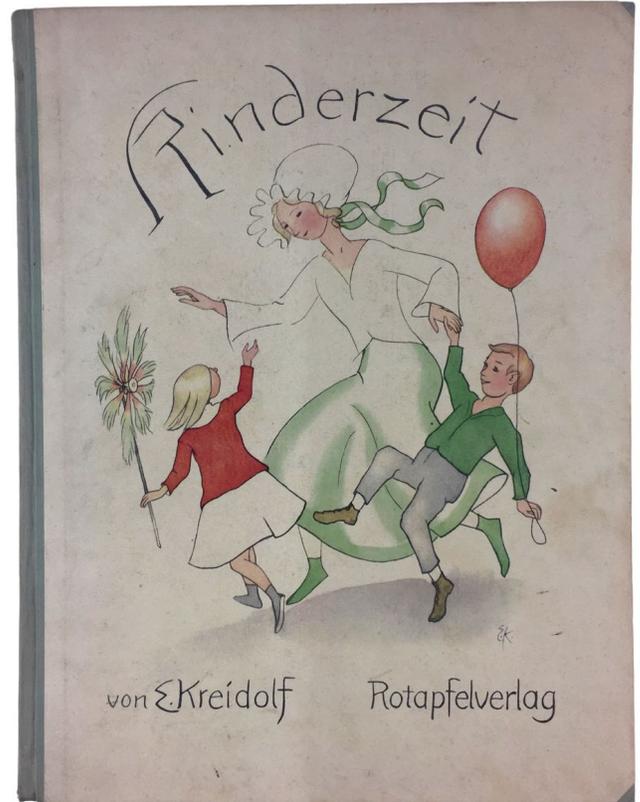
205. [Juvenile] **Magazin de Fables Originales; Magazyn Van Nieuwe Ge-Inventeerde Origineele Fabelen.** Utrecht: J. V. Schoonhoven et G.V.D. Brink, 1767. First edition. 19th Century cloth binding. Exceedingly scarce early book of illustrated fables. Two parts in one. (6) XVI, 127, XVI, (8), pp 128-277.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

206. [Kreidolf, Ernst] Kreidolf, Ernst. **Alpenblumenmarchen.** Zurich and Leipzig: Rotapfel, 1922. Large oblong quarto. Color pictorial paper covered boards, cloth spine. Illustrated endpapers, title-page and 18 superb full-page color illustrations by Ernst Kreidolf. Water-stain on back cover, very slight on paper, else a very good copy. (#3580) \$450.00



207. [Kreidolf, Ernst illus] Dehmel, Paula. **Fitzebutze.** Koln: Schaffstein, n.d. (ca. 1920). First edition. Quarto. Color pictorial cloth backed boards, color illustrated endpapers, title-page and color illustrations nearly every page by Ernst Kreidolf. Spine chipped, internally very good. A scarce Kreidolf title. (#85) \$750.00

208. [Kreidolf, Ernst] **Die Wiesenzwerge.** Koln: Schaffstein, 1902. First edition. 4to. Color pictorial paper covered boards with striking green stripes and checkerboard pattern. First edition. 10 superb full-page color illustrations, color title and vignette all by Ernst Kreidolf. Color pictorial endpapers. Top and bottom of spine slightly frayed, corners sl. bumped. A very good copy. (#9) \$425.00



209. [Kreidolf, Ernst] **Kinderzeit.** Zurich & Leipzig: Rotapfelverlag,, 1930. First edition. Original color pictorial paper covered boards, gray cloth spine. Superb cover and twelve full-page color plates by Ernst Kreidolf. A fine copy of a most scarce and attractive children's book by this master illustrator, Ernst Kreidolf. (#3560) \$550.00

210. [Kreidolf, Ernst] **Schlafenden Baume. Ein Marchen in Bildern mit Versen von Ernst Kreidolf.** Cologne: H. Schaffstein, n.d. (ca. 1910). First edition. Quarto. Color illustrated paper covered boards, illustrated endpapers, 15 color lithographs by Ernst Kreidolf. Occasional soiling to covers, first page (i.e. endsheet) evenly creased, some thumbing, spine well chipped, a hard to find Kreidolf title. (#86) \$375.00



211. [Pellar, Hans- Folio Size] Ostini, Fritz von. **De Kleine Koning**. Amsterdam: Holkema & Warendorf Publishers, 1910. First edition thus. Large squarish folio size. In original publishers full beige pebbled cloth with illustration of comical king set off against a black background, bold gilt-blocking on cover, blindstamping, beveled boards, silk endsheets. Twelve exquisite mounted color plates highlighted using bold gilt as gold in the illustrations with striking bright colors, by HANS PELLAR. Each page with borders and text opposite illustrations. Printed (and mounted) on extremely thick watercolor paper. A wonderful production. One plate with crease, otherwise a strikingly clean and fresh copy of a scarce book to find in any presentable condition, owing to its size and weight. Pellar's illustrations here are among the most colorful and imaginative of any in the Jugendstil catalog. (#2283) \$2,750.00



212. [Rudnicki, Leon-French Art Nouveau] **L'Annee Chretienne, 1899**. Paris: Charles Delagrave, 1899. First edition. 4to. Original color pictorial paper covered boards with exquisite Art Nouveau illustration (lithographic) in colors including gilt and bronzing, illustration wraps around to fill back cover. Contains twelve exquisite full page individual color plates by Rudnicki, housed in a gold textured paper frame open at bottom edge, to give the impression of a gold frame. Plates by Rudnicki are highly decorative and Art Nouveau inspired, each covering most of the page, each with different floral borders and each with a small, narrow portion used for the the month of the year. Printed by Ducourtioux & Huillard. Spine with chipping; an amazing survival, extremely scarce with no other copies found on the net. Leon Rudnicki (1873-1958), French painter, illustrator and decorator active in the 1890's through 1925, and is best known for his splendid Art Nouveau cover for "L'Effort." (#2983) \$1,850.00



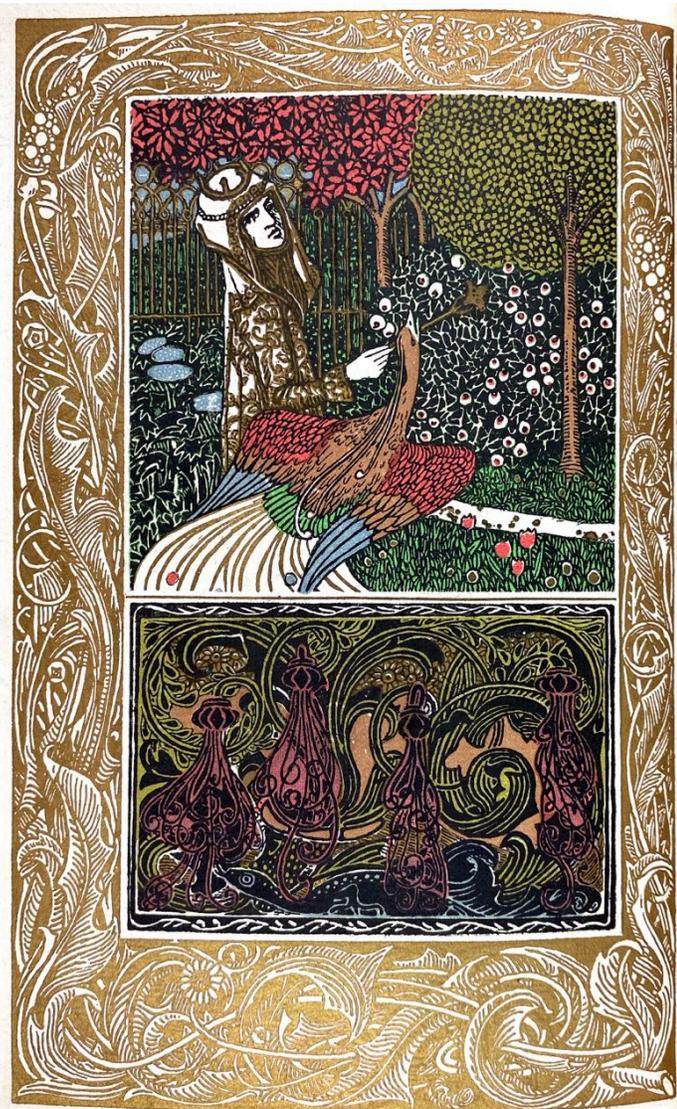
213. [Schoff, Otto- 30 Copies, Signed] **Mädchenfreundschaft, 10 Radierungen von Otto Schoff (Girl's Friendship; 10 Engravings by Otto Schoff)**. Berlin: Fritz Gurlitt, ca. 1920. First edition. Folio. One of Only 30 Copies, signed in plates by Schoff. Original linen backed, gray paper covered boards with stylized lettering and vignette in blue on cover. With original three-part closing folder (attached on one side, as issued), containing 10 original lithographs on laid paper under mattes, by Otto Schoff, 8 of which are signed by Schoff in pencil lower right. The images depict two girls in various evocative scenes. Gurlitt Press editions are scarce and highly sought after and prized. Some fraying to extremities of spine, internally fine. (#3911) \$1,500.00

214. [Schroeder, Hans] Hepner, Clara **Sonnenscheinens. Erste Reise**. Mainz: Joseph Scholz, n.d. (ca. 1925). First edition. Quarto. Cloth backed color pictorial paper covered boards. Superb full and half page color illustrations throughout by Hans Schroeder. 16pp. Very good. (#97) \$225.00



215. [Schulz, Wilhelm] **Der Brukeltopf**. Munchen: Ulbert Langen, n.d. (ca. 1925). First edition. Quarto. Color pictorial paper covered boards. Superb color Jugendstil style illustrations throughout by Schulz. Spine paper chipped away, internally clean and bright. Scarce. (#87) \$250.00

**Extremely Scarce and Noteworthy Jugendstil Title**



216. [Vogeler, Heinrich- Crowning Jugendstil Achievement] Hofmannstahl, Hugo von. *Der Kaiser und die Hexe Mit Zeichnungen von Heinrich Vogeler*-Worpswede. Berlin: Verlage der Insel bei Schuster & Löffler, 1900. First edition. Original publisher's full stiff vellum binding with gilt lettering on spine, stunning full color endpapers designed by Vogeler in green and red and highlighted in gold. Richly illustrated by Heinrich Vogeler with the celebrated double-spread illustrated title-page and frontispiece in Jugendstil/Art Nouveau featuring vivid colors including green, red blue, brown, and highlighted in gold. Illustrated half title and initials. Printed in only 200 numbered copies, of which this is Nr. 145. Printed on handmade, thick paper with watermark of the Insel Verlag. Printed in red and black throughout with elaborate, artistic layout on Alfred Walter Heymel's commission by Otto von Holten. In publisher's vellum, with the inner edges stamped in repeating gilt design. A remarkable copy, one of the nicest we have seen of this incomparable classic, with the stiff vellum boards nearly

perfect, with no warping whatsoever. Small wear to edge of front panel, a few brown stains to endpapers. Copious notes in pencil about the edition and old auction records on the verso of the front endpaper. Old presentation inscription on first, blank leaf. Inside clean and bright, and overall in fine condition. One of the most beautiful early publications of Insel, with illustrations by Heinrich Vogeler. Vogeler's title-page for "Der Kaiser," Hofmannstahl's lyrical one act play, is considered the peak of German Art Nouveau and also one of his masterpieces. In a superb green fine wove cloth clamshell case with quarter contrasting dark green crushed leather spine, gilt ruling and stippling and lettering on spine, and lined in lighter green felt, by Sean E. Richards. (#4885) \$9,500.00



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

## Children's and Illustrated From Many Countries & Centuries



218. [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

### Six Henry Alken Works in One, 42 Total Hand-Colored Plates, 1823-1824



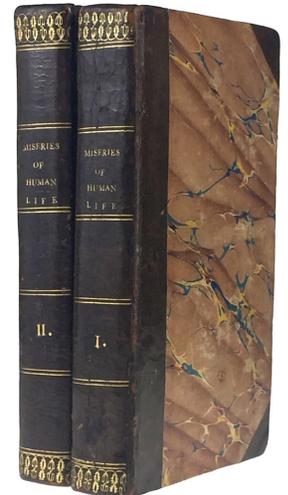
219. [Alken, Henry] **Flowers from Nature, Flowers from Nature; Symptoms of Being Amused; Humorous Miscellanies; Tutor's Assistant; British Proverbs.** Oblong folio size, 10 1/2 x 14 1/2 inches. Bound in handsome near contemporary three-quarter polished brown calf, light brown cloth, spine with elaborate gilt

designs. A rare and early collection of six works in one, each plate etched and neatly hand-coloured, lacking titles, assembled early to mid- 19th Century, in a well-crafted binding. Alken (Henry)] *Flowers from Nature*, 6 plates, Thomas McLean, 1824; *Symptoms of Being Amused*, second series, 12 plates (Tooley cites 18), 1824; *Humorous Miscellanies*, 6 plates, 1823; *Tutor's Assistant*, 6 plates, 1823; *British Proverbs*, 6 plates, E. and C. McLean, 1824; *Involuntary Thoughts*, 6 plates 1824 (Tooley cites 8, noting, however McLean's advertisement calls for only 6 plates). Heavy soiling and some staining throughout, mainly to margins but some images affected, some minor marginal tears, two plates with tear along inner plate mark, others marginal. (#5130) \$2250.00

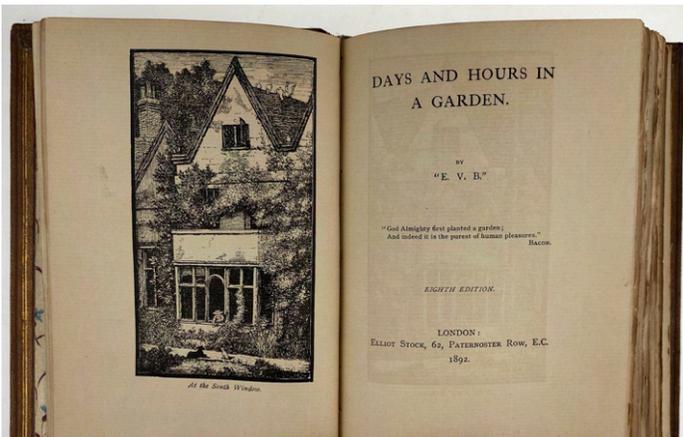


220. [Alken, Henry] **The Beauties and Defects in the Figure of the Horse...** London: S. & J. Fuller, [1816]. First edition. Original drab boards, rebaked. Engraved title-page and 18 hand-colored plates by Henry Alken, with accompanying text. Boards quite worn, with design substantially obscured on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

221. [Beresford, James] **The Miseries of Human Life; or The Groans [and Last Groans] of Samuel Sensitive, and Timothy Testy...** London: Printed for William Miller by J. Ballantyne, 1807. 2 vol., three-quarter polished brown calf, marbled boards. Ninth edition of vol.1, third edition vol.2, 2 folding stipple-engraved frontispieces by Edward Scriven after Beresford (short tears repaired). woodcut illustrations. All edges stippled red. Near fine. (#3868) \$375.00



222. **[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



223. **[Boyle, Eleanor Vere (EVB)- Rarity]** **Days and Hours in a Garden.** London: Eliot Stock, 1892. Eighth Edition. Superb full brown morocco with an attractive floral design in gilt and blind. Engraved frontispiece, headbands, vignettes and engraved illustrations throughout. With special preface where Boyle gives an homage to her Collie, which had just passed away. This work presents her "Garden Story" as experienced from 1882 to 1883. Wonderful binding matching Boyle's illustrative genius. In superb red folding clamshell box with gilt morocco label, by Sean Richards. (#4925) \$1,500.00



224. **[Boyle, Eleanor Vere]** **Child's Play.** London: Addey & Co., 1853. Second edition. 4to. Half morocco, black cloth, spine gilt. Additional pictorial hand-colored title-page, and 16 hand-colored plates by E.V.B. incorporating nursery rhyme texts, this is the artist's first book, and initially published the previous year in an uncolored edition. Sub-subsequent editions

to this second edition omit the plate for "I had a little Castle" and were printed in color. A little spotted and soiled, mostly to margins or plate guards, bookplate of L.G.E. Bell. TEG. (#4680) \$1,850.00

225. **[Boyle, Eleanor Vere, EVG]** **A Child's Play.** Boston: Ticknor & Fields, 1860. First American edition. Original red pebbled and embossed cloth with gilt lettering and monogram on cover, gilt lettering on spine. 32pp. Hand-colored title-page and 16 superb full-page chomolithographic illustrations throughout by Eleanor Vere Boyle (EVB). Interleaved with blank sheets every other page. A very good copy. Scare, printed one year after the English first of this title. (#2303) \$375.00

226. **[Boyle, Eleanor Vere]** **Ros Rosarum.** London: Elliot Stock, 1885. First edition. 12mo. Bound in full green levant with ornate repeating gilt flower pattern covering both covers and most of spine. Original onion skin wrappers bound in. Rubricated title-page. Binding very good with slight wear along margins of spine and corners. (#2286) \$425.00



227. **[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

**Exquisite and Full Manuscript Children's Illustrations and Original Holograph Text by Artist**



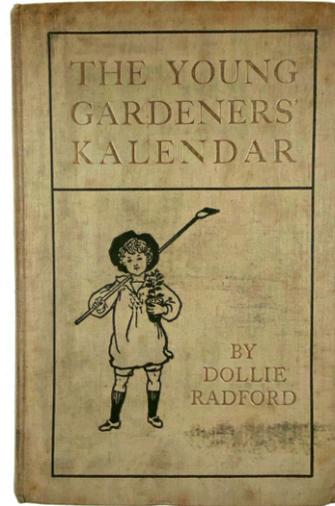
228. [Children's Book Complete Manuscript Mock-up With Eleven Superb Full-Size Quarto Watercolor Illustrations] Nye, Tom. "De Brug Naar Elfenland". Oblong quarto (13 x 10 inches). Color pictorial original watercolor illustration on card paper. An exceptionally beautiful and expertly illustrated children's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

229. [Children's Book] Bloeme, Jenny de. **De Waterkindertjes**. Gouda: G. B. van Zonen, [ca. 1925]. Oblong quarto. Original color pictorial paper covered boards, blue cloth spine. Full-page color plates throughout by Eugenie Forke depicting two babies in various perilous underwater scenes, riding fish, etc. Quite charming. Very good. (#3322) \$275.00



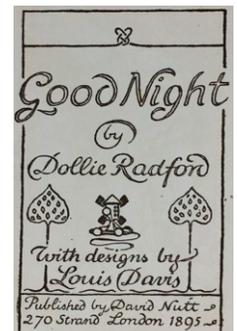
230. [Children's Book] **Spiegel der Jeugd**. Amsterdam: Schalekamp en van de Grampel, [1825]. 12mo. Original yellow printed paper over card boards, 123pp. Superb hand-colored vignette on title-page and two exquisite hand-colored engravings. (#3301) \$375.00

231. [Children's Book] Salzmann, Christian Gotthilf. **Voorbeelden van Goed Gedrag Jegens**. Amsterdam: J. C. van Kesteren, 1821. First edition. Original light green printed paper covered card wrappers, printed spine, printed rear cover as well. 196pp. Half-title present. Exquisite full-page hand-colored wood engraved frontispiece and three engraved hand-colored plates in the text. Rare dutch edition of a classic children's book. A superb copy. (#3307) \$550.00



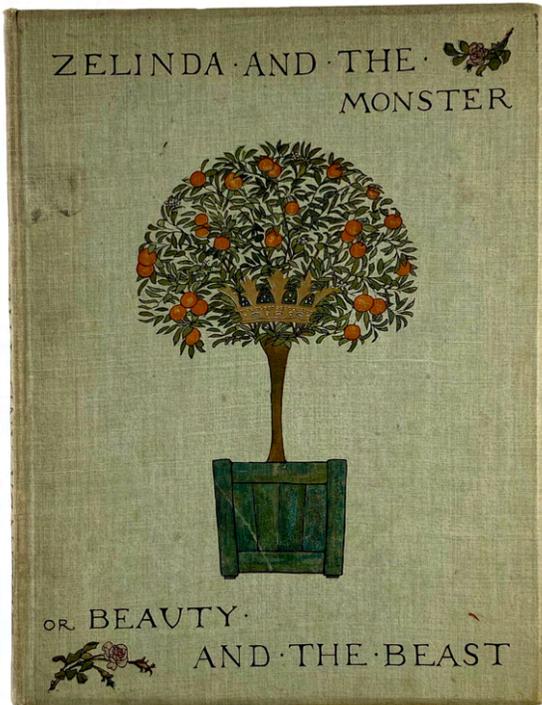
232. [Children's- Radford, Dollie- Scarce and Enchanting De La More Press] **The Young Gardeners' Kalendar**. London: De La More Press, 1904. First edition. 6.5 x 10" Beige buckram with cover illustration stamped in green and bold gilt lettering, spine with gilt lettering. Frontispiece and twelve illustrations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

233. [Children's- Radford, Dollie] Radford, Dollie (Caroline Maitland). **Good Night**. London: David Nutt, (1895). First edition. Original holland backed color paper covered boards with designs/borders on both covers in negative space and lettering on cover. Printed on card, one-side only. A scarce and very precocious book of



**Item 233. Radford, Good Night, Continued-**

poems illustrated throughout by Louis Davis, (1860 – 1941), English book illustrator and stained-glass artist who was active in the Arts and Crafts Movement, referred to as the last of the Pre-Raphaelites. A truly great illustrated book, quite rare. Only two copies located on the net, both in poor condition. Our copy is fine. (#3526) \$275.00



234. [Children's-- Beauty and the Beast] Mary Stuart Wortley, Countess of Lovelace. **The Story of Zelinda and the Monster, or Beauty and the Beast Re-Told After the Old Italian Version...** London: J. M. Dent & Co., Aldine House, 1895. First edition thus. 7 1/2 x 10" Original light blue cloth, beveled boards, printed in colors and decorated with delightful center decorative orange tree with gilt crown, lettering on cover and spine. Cream-colored decorative endpapers with light green repeating design element. Illustrated with 10 photogravures after paintings by the Countess of Lovelace, which have been delicately hand-colored. Mary Caroline Milbanke (née Stuart-Wortley), Countess Lovelace (1848-1941), Second wife of 2nd Earl of Lovelace; daughter of Jane Stuart-Wortley. Measures approx. 7.5" x 10". A very rare and enchanting children's book which is described in the preface "... in this version the Beast always appears as footed, with a snout, and hoofs-- an altogether impossible figure to present pictorially as courting a human damsel. For this reason, doubtless, this lovely old romance has been almost entirely neglected by artists." Some light rubbing and soiling to covers; isolated water damage/browning to lower corner of rear cover (does not extend inside the book). Period gift inscription on endpaper. (#5053) \$925.00

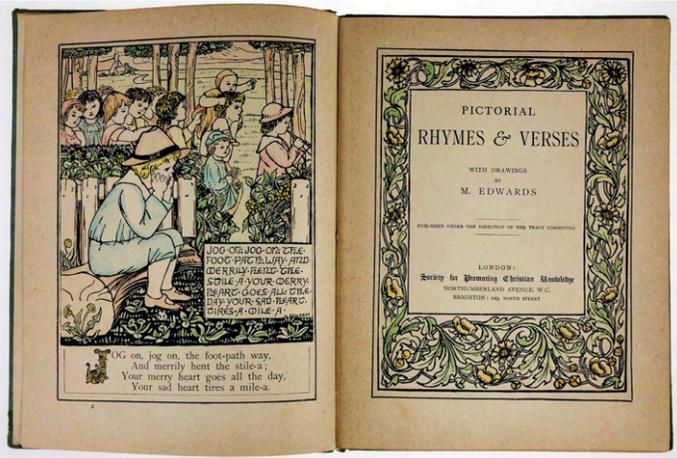
235. [Children's] Karafiát, Jan **Broucci**. . No place, no publisher, no date, but probably ca. 1930's. 1912. Color pictorial paper covered boards, blue cloth spine. Wonderfully illustrated with full-page color plates throughout. Broucci is a classic children's book by Jan Karafiát published in the Czech language in the early 1870s. The title is the Czech word for beetles, and the word is also used for "traditional Czech figures of fairylike insect people." The book has been illustrated by many different artists over the last century. With some clippings from 1938-1954 and an ALS in Czech, as well as a super color printed children's booklet, "Oci Mas Jen." Near fine. Scarce thus. (#4188) \$250.00

236. [Cruikshank, George] Wight, J. **Sunday in London**. London: Effingham Wilson, 1833. First edition. Original printed paper covered boards with advertisement printed on back cover. Illustrated by George Cruikshank with 11 full-page wood-engraved plates and three vignettes in the text (one repeated on title-page). Recased with matching paper spine, very good. In older maroon cloth folders and quarter maroon morocco spine, cloth clamshell box. (#3056) \$375.00



237. [Cruikshank, Robert- Two Small Original Watercolors and Pen and Ink Drawing on a Single Sheet] "Marquis Mouskers" and "Rosalie Rosanwhisk." 3 1/2 x 4 inches, on single sheet, mounted to card backing. Offered here are two small watercolor and pen and ink drawings by Robert Cruikshank, ca. 1810-20, executed on the same piece of watercolor paper, signed Robert Cruikshank at lower right. The drawings may represent figures in an illustrated book, or a proposed one, but we have not had the opportunity to explore this possibility. Robert Cruikshank, or Isaac Robert Cruikshank formally, (1789 – 1856) was a caricaturist, illustrator, and portrait miniaturist, and brother of George Cruikshank, both sons of Isaac Cruikshank. Just like them, he holds importance as a pioneer in the history of early 19th Century comical illustration. Near fine. (#5086) \$850.00

238. [Doyle, Richard] Doyle, Richard and J.R. Planche. **An Old Fairy Tale Told Anew in Pictures and Verse.** London: George Routledge and Sons, 1865. First edition. Original fine pebbled tan cloth (beveled boards) with bold central gilt design leaving lettering in negative space, gilt border design and gilt lettering on spine. Superb wood-engraved illustrations throughout by Richard Doyle and J.R. Planche. Corners bumped, a very good copy. (#2301) \$275.00



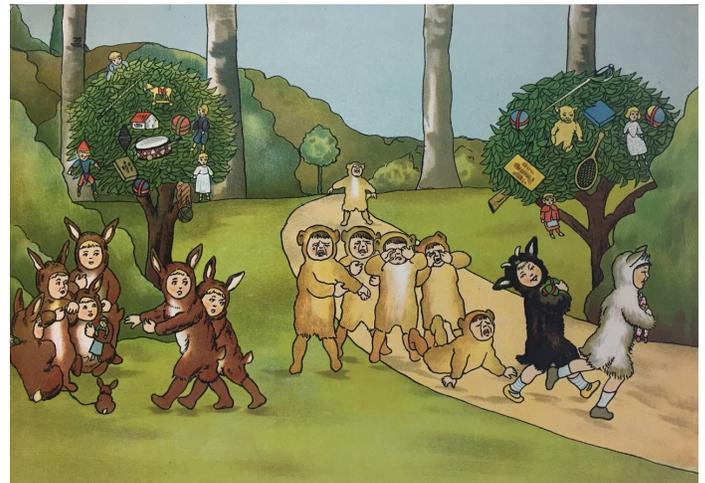
239. [Edwards, Mary Ellen- Rarity] **Pictorial Rhymes and Verses.** London: SPCK, [1906]. First edition. Original light green paper covered boards with red stamped border design and lettering on cover. Hand-colored and artfully illustrated on nearly every page by Edwards with interpretive scenes and activities of children at play in a style reminiscent of Walter Crane illustrations on nearly every page, several of which with attractive A & C border designs. Some edge wear and rubbing to covers, pages lightly browned. "Mary Ellen Edwards ( 9 November 1838 – 22 December 1934), also known as MEE, was an English artist who contributed to many Victorian newspapers and journals, as well being a prolific illustrator of children's books. ... Outside of her nearly-annual submissions to the Royal Academy, she exhibited four works at the Royal Society of British Artists, one work at the Royal Scottish Academy, eight works at the Royal Glasgow Institute, two works at the British Institution, and nine works at the Society of Women Artists. She contributed to exhibits at the Dudley Gallery in both watercolor and in black and white while her work was also exhibited in galleries in France." According to WorldCat, only a single holding within the United States. No copies located on the internet. (#4770) \$650.00

240. [Greenaway, Kate- In Original Wrapper] **Mother Goose, or the Nursery Rhymes.** London: George Routledge and Sons, 1881. First edition, second issue. In extremely rare original tan paper dust wrapper print with lettering and pictorial illustration by Greenaway. Original lattice patterned decorated beige cloth with cross-hatched

green decorative covers, lettering and emblem in red brown on both covers. Olive green endpapers. 48pp. Engraved and printed by Edmund Evans with color sepia illustrations by Kate Greenaway every page. Wrapper ery good with minor chips to corners, some darkening. Book near fine with usual slight soiling to covers, internally clean and bright. Hinges unbroken. Scarce thus. (#4304) \$1,750.00

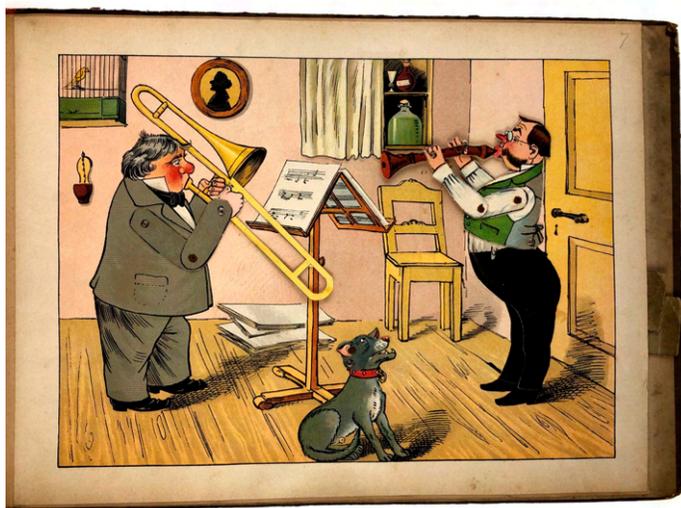


241. [Japanese Children's Books] **Two Rice Paper Story Books, Wood Block Printed.** Tokyo, n.d. [before 1867]. First Editions. 12mo. Offered here are two fragile Edo-Period Japanese Story Books, printed before 1867 with superb color woodblock printed covers. Both profusely illustrated with black and white line drawings. Very fine. Rare seen in this condition. (#171) \$525.00



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

Exceedingly Scarce Meggendorfer in Wrapper



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



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



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

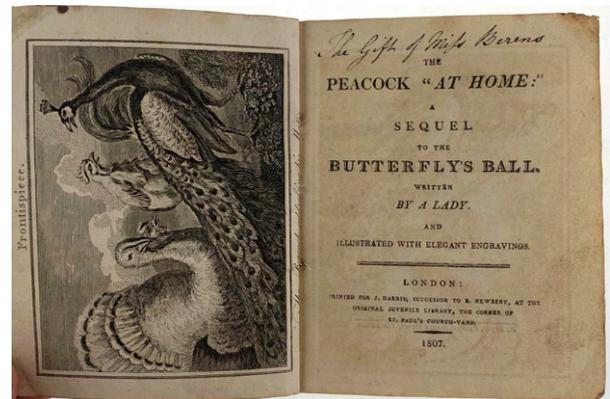


246. [Metivet, Lucien- Illustrator] Metivet, Lucien and De Jane Vieu. **La Belle au Bois Dormant**. Paris: Enoch & Co. & Ernest Flammarion, 1902. First edition. Oblong quarto. Original color pictorial paper covered boards. In original pictorial dust wrapper. Nineteen full-page lithographic color illustrations by Lucien Metivet to poems (by Metivet) and music by De Jane Vieu. A lovely book with superb illustrations by Metivet, popular illustrator for the Journal Le Rire. Wrapper lacking 4 x 1 inch section in front, remnants of plastic tape on back, but presentable. Book is near fine. (#2308) \$625.00

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

248. [Oakley, Violet and Elizabeth Shippen Green-Association] Oakley, Violet and Elizabeth Shippen Green [Association Copy]. **A Florentine Christmas of a Century Ago**. Florence: Giulio Giannini & Son, 1929. Third edition. 12mo. Patterned color paper wraps, printed label on cover. Color frontis, one engraving, borders in green and orange. An amazing and exceedingly rare association between two of the three principal female Brandywine artists, Violet Oakley and Elizabeth Shippen Green (the other was J.W. Smith). Signed in attractive cursive hand across the whole the front free endpaper: "Merrie Christmas Greetings/ to/ Elizabeth- the Queen/ and/ Huger- the King/ from Violet/ "Cogslea"/ December/

1930." Huger, referring to Elizabeth Shippen Green's husband, Huger Elliot. A monumental and endearing inscription. Association copies of books between the Brandywine artists are quite scarce. Book is fine. (#734) \$650.00



249. [Newbery Classic-- Peacock at Home, First Printing] Catherine Ann (Turner) Dorset. **The Peacock "At Home:" A Sequel to the Butterfly's Ball, Written by a Lady and Illustrated with Elegant Engravings**. London: Printed [by H. Bryer] for J. Harris, Successor to E. Newbery, 1807. First edition. 5 x 4 inches; iv, 16pp. Original printed tan wrappers with cover illustration of peacock, border design and lettering, in black. Copper-engraved frontispiece and five copper-engraved plates, all after William Mulready and dated "Sept. 1, 1807." In writing of this sequel to the ever-popular Butterfly Ball, the Gentleman's Magazine of September 1807 wrote, "after the exquisite little poem of Mr Roscoe... an attempt at a Sequel was indeed an arduous task. But the "Peacock at Home" has afforded us so much pleasure, that we cannot hesitate to class it with the original it professedly imitates" (Moon). Moon 215(1); Osborne page 61. Wrappers a bit soiled and toned, a few minor and neat restorations, top right corner of front wrapper and frontispiece renewed. Internally generally clean; minor scattered foxing and minor offsetting from plates, minor thumb soiling throughout, a few wrinkles, ink gift inscription to title-page. A very good first edition copy of this iconoclastic children's classic with enchanting plates. (#5085) \$750.00

250. [Oakley, Violet, Inscribed] **Christmas Greeting Card in Mailer, Addressed to Henrietta Cozens from Violet Oakley**. Philadelphia, Cogslea, 1925. An original printed Christmas greeting from Violet Oakley, 4pp comprising one folio sheet folded once. Half-page black and white drawing by Oakley, together with the original, hand-written envelope written in Oakley's calligraphic hand, to "Miss Henrietta Cozens, Cogshill, Allen Lane, Philadelphia," in black ink. Christmas greeting is fine, inside mailer has been opened. Scarce. (#1201) \$275.00

**Very Scarce Violet Oakley Original Photographs**



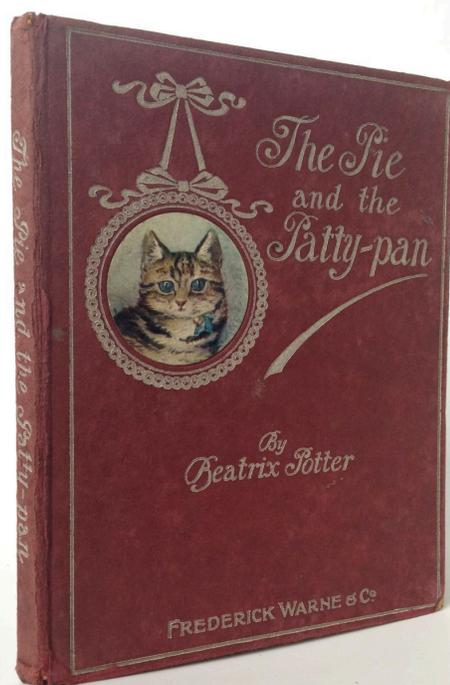
251. [Oakley, Violet- two Original Photographs] Violet Oakley's Studio With Autograph Inscriptions on Back by Violet Oakley. Philadelphia: not published, ca. 1900. Offered here are two original photographs, most likely taken by either Jessie Willcox Smith, Elizabeth Shippen Green or Edith Emerson. One,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

252. [Oakley, Violet] Exhibition of Work by Violet Oakley Including "The Holy Experiment," etc. February, 1930. New York: Grand Central Art Galleries, 1930. First edition. Printed stiff card wrappers with cover illustration in line by Violet Oakley as well as Oakley's monogram. 16pp. Foreword by Harrison S. Morris. Contains large frontispiece line illustration by Oakley. Near fine. (#1208) \$125.00

253. [Oakley, Violet] The Fellowship of the Pennsylvania Academy of the Fine Arts; Catalogue of teh Exhibitions Combined in the Plastic Clu and Sketch Club Galleries. Philadelphia: Pennsylvania Academy of the Fine Arts, 1914. 12mo. Gray printed wrappers with cover drawing by Violet Oakley. Contains painting titles of various artists, including Violet Oakley. Very good. Scarce. (#1221) \$95.00



254. [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 one morocco label and the rest ornately gilt. Volume one: 100pp., 3ff., including table; Volume two: [2ff.], 102p., [1f.], with various mis-pagination 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



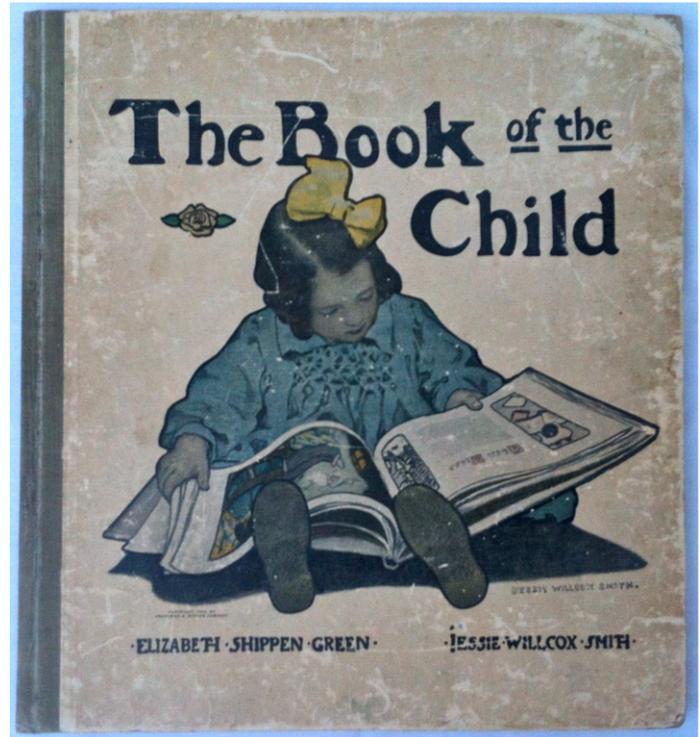
255. Potter, Beatrix] *The Pie & the Patty-Pan*. London and New York: Frederick Warne & Co., 54 1905. First edition. Original maroon paper covered boards with color cover insert of cat, lettering on cover and white impressed in white. Ten superb color plates by Potter. Corners slightly bumped, occasional very sight soiling, else very good, clean and tight copy of an early Potter title. (#2325) \$1,250.00

256. [Potter, Beatrix] **The Roly-Poly Pudding.** New York: Frederick Warne & Co., 1908. First American edition. Original maroon cloth over beveled boards, color cover insert, gilt and green lettering on cover. Full-page color plates and black and white illustrations by Potter. Potter's first large format book. A very nice, tight and clean copy. (#2326) \$850.00

257. [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

258. [Quiz, Peter- **Great Social Spoof Rarity, 12 Hand-Colored Plates, Original Boards**] Egerton, Daniel Thomas **Fashionable Bores; or Coolers in High Life by Peter Quiz.** London: W. Sams, 1824. First edition. Oblong quarto. Excessively rare first edition in original pictorial boards with original red calf spine. The scarce Sams imprint, and with two plates watermarked 1822 (two years before publication date), the others do not show watermarks. Superb hand-colored aquatint plates designed and etched by D. T. Egerton (1797-1842), noted British landscape painter who was sadly murdered in 1841 in Mexico. This is a most scarce and thoroughly enchanting sarcastic work on social life in England. Some wear to covers, spine worn with fraying at top and bottom. Book solid and very presentable, given fragility of paper. All tissue sheets over plates are present. (#4339) \$2,750.00

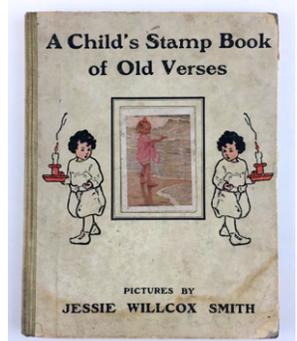
259. [Smith, Jessie Willcox - **Magnum Opus**] Humphrey, Mabel. **The Book of the Child.** New York: Frederick A. Stokes Company, 1902. First edition. Large squarish folio. Original color tinted paper covered boards, beige cloth spine. Cover insert on front and back by Smith, seven full page color plates, three by Jessie Willcox Smith and four by Elizabeth Shippen Green. Six headpiece drawings in orange and black by Smith, six by Green. First and only edition (except for an English edition of lesser quality printed after this release) of what is universally considered Smith's greatest book, both in size and color and composition, produced in collaboration with Elizabeth Shippen Green at the starting point of both artist's graphic art prowess. The book is noteworthy on many accounts. It was the largest color plate book for children issued in the United States (with a few minor exceptions), an printed by the acclaimed color process leader, Charles W. Beck, Jr., who would subsequently join



with Smith on a number of other books. The book stands out as a high point in compositional genius, artfully combining the complementary skills of two leading illustrators of the period in large format book for children. One of the best copies we have ever had of this large lapbook which is seldom found in presentable condition. Occasional wear, scuffing, very good. (#1262) \$2,750.00

260. [Smith, Jessie Willcox Illus.] Bull, Kathryn Jarboe. **Little Paul's Christ Child (Privately Printed).** Privately printed, Christmas, 1929, by Kathryn Jarboe Bull. Stiff red card wrappers with bold lettering and picture of a bee stamped in gold on cover, red endpapers. Two full page black and white illustrations by Jessie Willcox Smith. With an inscription by what looks to be a relative of the author (Leone Bull) dated December 23, 1929 and an original photograph of the author facing the inscription. Near fine copy of a scarce Jessie Willcox Smith book (Nudelman A71). (#1220) \$275.00

261. [Smith, Jessie Willcox] **A Child's Stamp Book of Old Verses.** New York: Duffield & C., 1915. First edition. Original publisher's decorated paper cover boards with cover insert stamp by Smith, cloth spine. 12 full-color stamps which have been pasted into their proper bordered positions. slight wear to corners, very good. Quite scarce. (#3057) \$375.00



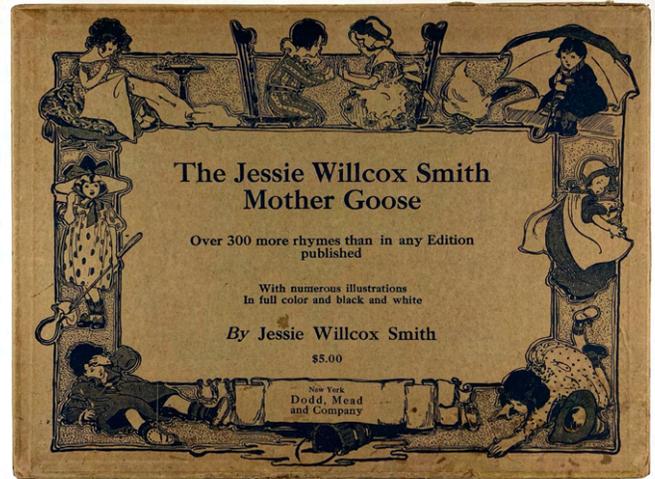
262. [Smith, Jessie Willcox] MacDonald, George. **At the Back of the North Wind.** Philadelphia: David McKay, 1919. First edition thus. 8vo. Beige cloth with gilt spine, bold gilt block on cover, color pictorial insert on cover. In ORIGINAL GLOSSY PAPER DUST WRAPPER WITH COLOR ILLUSTRATION BY SMITH. Color title-page, 8 full-page color plates and illustrated endpapers all by JESSIE WILLCOX SMITH. This is the second issue (without gilt-blocked cover). A truly fine copy with exemplary wrapper, near fine with slightest of wear and nicks. (#219) \$425.00

**Scarce Set of Four Original Photographs, Annotated**



263. [Smith, Jessie Willcox] **Four Vintage Photographs.** A collection of four photographs taken by Smith, preserved in a contemporary brown envelope, with the following written in holograph in what looks to be Huger Elliott's hand (husband of Elizabeth Shippen Green) "E.S.G. in Waste Basket Hat", and "H.E. & E.S.G. posing for JWS at Cogslea." Three of the photos are of Elizabeth Shippen Green wearing a ridiculous waste basket "hat," showing her approaching the front door of a house, ringing the bell, and presenting the woman of the house with her card. The three cohorts at COGSLEA, Smith, Oakley and Green were known to stage all sorts of

comical scenes, sometimes caught on camera, as this series shows. The fourth photo is of a little girl posing with a handful of flowers. This is presumably one of a group of photos she would have taken of a child as part of a commission to paint a portrait of her. The child in this photo appears to be the same little girl pictured in Schnessel, page 207. Schnessel states that the portrait was rejected by the girl's parents and hung for years in Smith's home. Photos measure 5 by 7 inches. A rare and exceptional group of images of the private life of one of America's great illustrators. (#3478) \$850.00

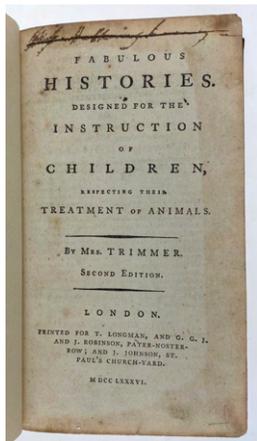


264. [Smith, Jessie Willcox- In Original Box, A Fine Copy] **The Jessie Willcox Smith Mother Goose.** New York: Dodd, Mead and Company, 1914. First edition. Oblong quarto. In original pictorial box. Black cloth with full-size color pictorial insert front cover, title in bold and stamped in white on spine, 12 color and 5 black and white full-page illustrations by Jessie Willcox Smith. Second issue with plain endpapers and box marked, "\$5.00," Nudelman 139. Book is in exceedingly fine condition, one of the nicest copies we have ever seen, with the rare attribute of having all of the thickly applied white ink completely present. The box is in quite remarkable condition also, with the cover illustration quite vivid and clean, and only very minimal chipping to edges and very small soiling. In all, a wonderful copy of a most scarce survival, and surely one of Smith's most enduring classics. (#5138) \$2,250.00





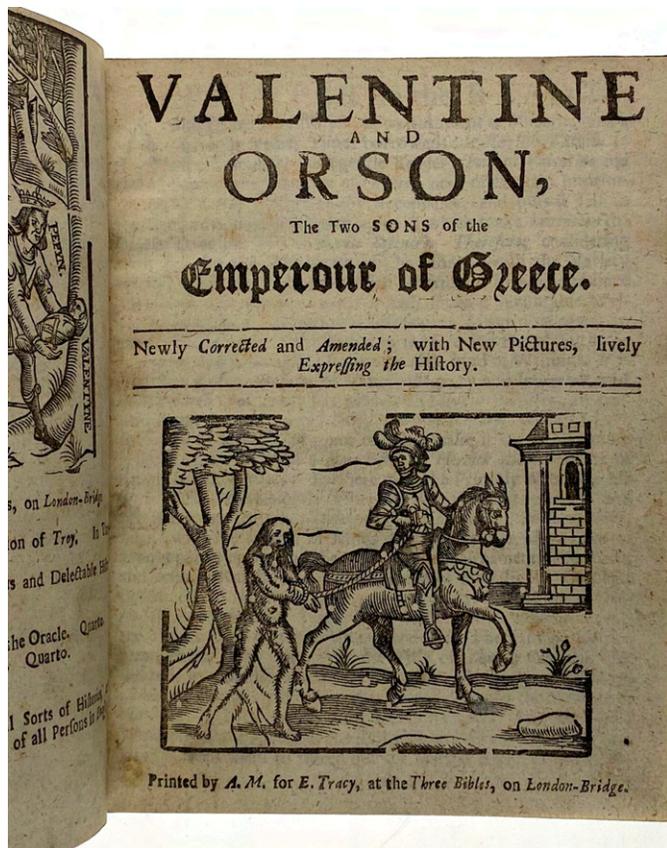
265. [Smith, Jessie Willcox] **Mother Goose Toybooks.** New York: Good Housekeeping Magazine & Colgate, 1913. First edition thus. Glossy card wrappers. Offered here is a collection of nine of the original Mother Goose toybooks (of 12) issued by Colgate & Co. in 1913 as a promo for Smith's book containing the color illustrations appearing in these booklets. Each booklet has full color cover and same color advertisement for Colgate (also by Smith) on rear cover. Contents have eight pages of black and white line drawings by Smith also from the book. One title has slight offset on cover (i.e. not cut properly from press). In all a very good set. Scarce. (#1985) \$750.00



266. [Trimmer, Sarah] **Fabulous Histories Designed for the Instruction of Children.** London: Longman, and G.G.J, and J. Robinson, 1786. Second edition. 12mo. Superbly bound recently in full mottled calf with gilt lines on spine in matching style of the period. This is the very rare Second Edition, published in the same year as the first edition, by Longman. Sarah Trimmer was an educationalist who is best known for her pioneering work detailing

animals, birds and the natural world in children's literature, and introduced for the first time in "Fabulous Histories." Trimmer is credited with popularizing the use of images in books and the use of animals as anthropomorphic models of good behavior, and advocating against the abuse of animals and the natural environment. A wonderfully preserved copy, near fine, with mild browntoning and penultimate leaf with small professional mend. No copies of first or second edition located in the marketplace. (#5005) \$1,250.00

**Valentine and Orson, 1697, With 16 Half-Page Wood-engraved Illustrations, First Thus**



267. [Valentine and Orson- Extremely Rare 17th Century Edition] **Valentine and Orson, The Two Sons of the Emperour of Greece. Newly Corrected and Amended; with New Pictures, lively Expressing the History.** London: Printed by A[lexander] M[ilbourn] for E[benezer] Tracy, at the Three Bibles, on London-Bridge, [1697]. First edition thus. Paper size: 5 x 7 1/8 inches, 181, [3] pages. Bound in full rich crushed morocco by Rivière & Son, (stamp-signed in gilt on front turn-in), raised bands, gilt decorated dentelles. A fabulous late 17th Century rare edition of this classic French prose romance, in near fine condition. With half-page woodcut illustration on title-page, and half-page woodcut sharing frontispiece, and fourteen wonderful half-page woodcut illustrations throughout text. AEG. With initial advertisement leaf and three final contents pages; advertisement at foot of Z4. In this edition, the text is in roman letter. Endpapers slightly browned around the edges from turn-ins, neat paper repairs with a few letters supplied, half-inch tear to lower margin pages 63/64, small piece torn from upper edge (paper flaw) pages 37/38 and a few very faint stains or fox marks. A beautiful copy, amazingly preserved, clean and perfectly seated in the text block. From the library of David and Lulu Borowitz (bookplate on front pastedown); and William Maul Measey (bookplate on front pastedown); and with Justin G. Schiller's custom bookplate. "Valentine and Orson" is a medieval French

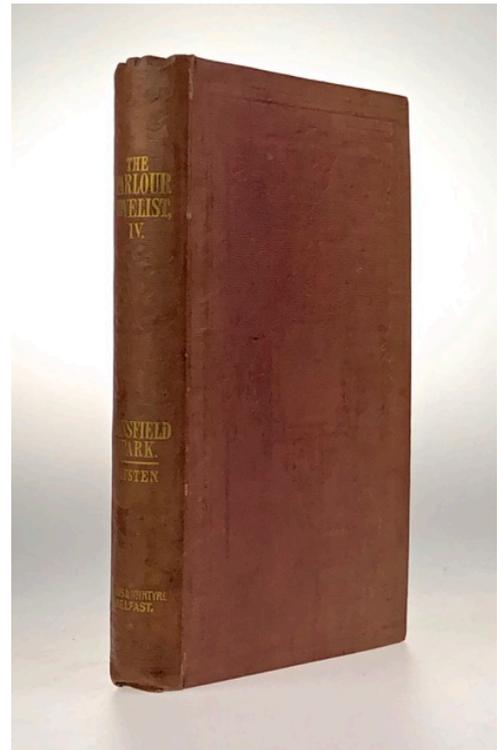
*Item 267. Valentine and Orson, Continued-*



romance that became a popular English chapbook tale. Middle Dutch, Low German, German, and Old Swedish versions suggest that the original verse version is an early-14th-century French text called ‘Valentine and Nameless.’ It first appeared in French prose with the author listed as Jac. Maillet in 1489, and was translated into English around 1502 by Henry Watson, who added many plot details, including a helpful dwarf magician and a dragon...Versions vary considerably in content as well as length: from Purfoot on, it was stripped of sexual misdemeanors and Catholicism. The tale also appeared in verse and play forms, which helped extend its popularity into the 19th century.” (Elaine Ostry in *The Oxford Encyclopedia of Children’s Literature*). (#5084) \$5,500.00

269. [Wyeth, N.C.- **Very Fine Copy**] Irving, Washington. **Rip Van Winkle**. Philadelphia: David McKay Company, 1921. First edition thus. 8vo. 7 x 9 1/2 inches. 86pp. Original brown cloth with full-size color insert on cover by N.C. Wyeth, spine lettering stamped in gold, color illustrated endpapers. TEG. Eight magnificent full-page color plates, line drawings throughout, by N.C. Wyeth in the zenith of his career as master book illustrator. A wonderfully fine copy, with a very small bump to upper right corner; no other signs of wear whatsoever. An uncommon title. (#5088) \$550.00

**British Literature, Chiefly 19<sup>th</sup> Century**



270. [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 endpapers. 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

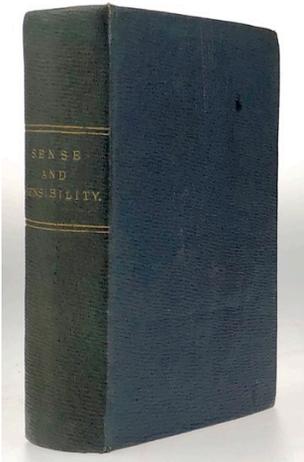


268. [Wireman, Katherine] Skovil, Elizabeth Robinson. **How to Bring up a Baby**. Cincinnati: Proctor & Gamble, 1906. First edition. 12mo, 40pp. Booklet. Original color pictorial card wrappers, silk braided ties. Color cover, five full-page illustrations, and tinted line drawings throughout by Katherine Wireman. A delightful and unused

promotional booklet issued by Proctor and Gamble and distributed to doctors and professionals. Wireman’s illustrations reminiscent of Jessie Willcox Smith. Very slight marginal cover wear, near fine. (#5103) \$125.00

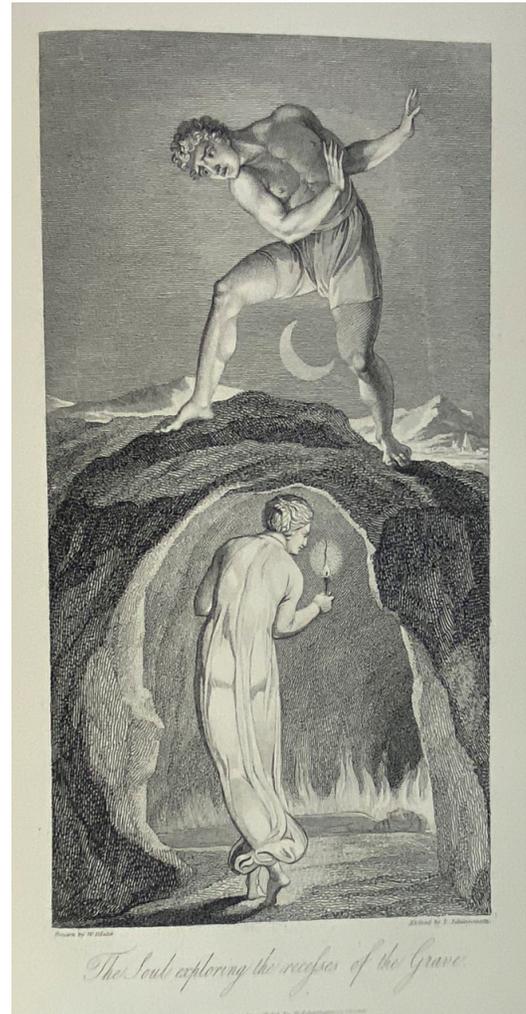
271. [Austen, Jane] **Mansfield Park. A Novel.** London, Edinburgh, Dublin: Printed by Spottiswoode and Shaw for] Richard Bentley, New Burlington Street. Bell & Bradfute; Cumming and Ferguson. Green smooth buckram with dark green goatskin label on spine, gilt lettering, bound by Birdsall & Son. of Northampton. 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

272. [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



273. [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. He also wrote a treatise on Silk Trade (1828), a book on politics (183) and

another on Railroad Improvement (1833), all exceedingly rare. Besides our copy of Zelinda, no copies of any of these books were found at the time of research. Laid in is a handwritten memo from the Society of Genealogist 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, near fine internally. (#1332) \$1,500.00



274. [Blake, William] Blair, Robert. **The Grave, A Poem.** London: Printed by T. Bensley for R. Ackermann, 1813 [i.e. 1870]. Third edition. Small folio, 11 x 14 inches. Modern half morocco over marbled boards, top edges dyed red, renewed endpapers. Frontispiece portrait of Blake after T. Phillips, 12 copper engraved plates including pictorial additional title after Blake drawings engraved by Schiavonetti; each with tissue guard. This is the third edition from the 1813 plates, but actually issued by or for John Camden Hotten in 1870 with very minute changes to plates and text. These designs by Blake are considered among his best known work, and the most forcible and poetical thinking on the subject of death. A BRIGHT COPY. (#5123) \$1,500.00

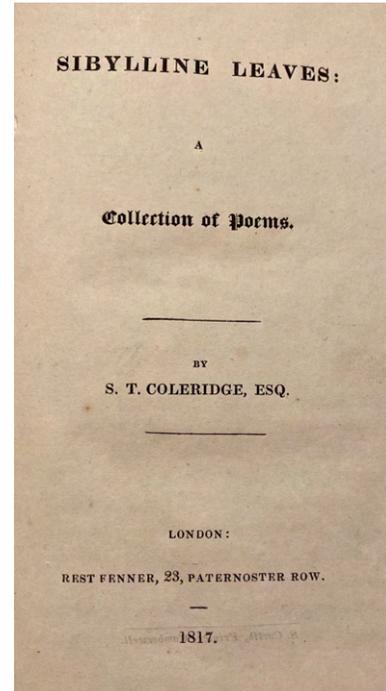
275. [Browning, Robert] **Christmas-Eve and Easter-Day; A Poem.** London: Chapman & Hall, 1850. First edition. Original green cloth with gilt lettering within a double-ruled box on cover. A fine copy in the original cloth. (#2352) \$550.00

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

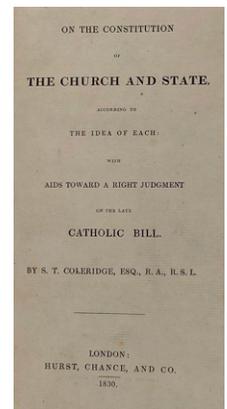
**Very Scarce Sibylline Leaves First Edition**

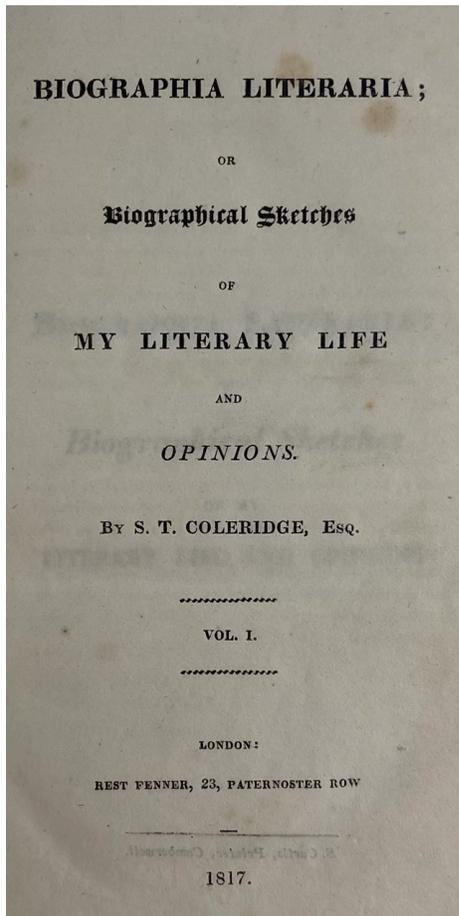
277. [Coleridge, Samuel Taylor- Scarce First Edition, Original Boards, Rebacked] **Sibylline Leaves: A Collection of Poems.** London: Rest Fenner, for S. Curtis, Printer, and text printed by John Evans & Co., Bristol (as called for). 8vo., 6 x 9 inches, 303pp. Original drab boards, rebacked with new endpapers, printed paper label on spine. Extremely scarce Coleridge title containing the first appearance of "The Rime of the Ancient Mariner" to

appear under Coleridge's name, and with an additional stanza on page 15. As well, the collection includes for the first time "The Nightingale," "Dejection: An Ode," and "France: An Ode." With the original half-title and two-page errata (often not found). With a very early, small bookplate ("Libertas Suprema, etc) and a "Rugby School Library Hodgson Bequest, Section Poetry." accession label, both affixed to front pastedown. A clean, very good copy. Very scarce. (#5095) \$2,500.00



278. [Coleridge, Samuel Taylor] **On the Constitution of the Church and State.** London: Hurst, Chance, and Co., 1830. First edition. 12mo, 5 x 8 inches, 227pp. Bound in red textured full morocco with three filet gilt borders, and four gilt leaf decorations at each corners, gilt spine, marbled endpapers. Quite scarce first edition concerning Catholic emancipation, and his last prose book. Coleridge was interested in ecclesiology to the extent that it could advance good relations within the church, and this treatise aimed to provide practical discussions on same, and interestingly, arguing for an active relationship between church and state. Considerable wear along both joints at the spine, scuffing to raised bands, foxing to only a few preliminary pages front and back, otherwise very clean and bright internally. (#5101) \$650.00





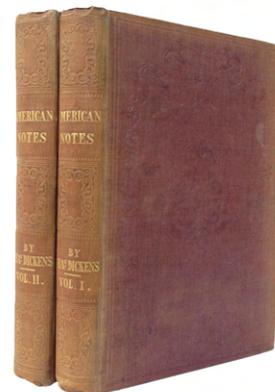
279. [Coleridge, Samuel Taylor] **Biographia Literaria; or, Biographical Sketches of my Literary Life and Opinions.** London: Rest Fenner, 1817. First edition. Two volumes. 8vo. 5 x 8 inches. Bound in mid 19th Century contemporary three quarter smooth dark brown calf, marbled boards. 296; 309, with half-titles. First edition of arguably Coleridge's most influential work containing a mix of philosophy, criticism and satire, along with a substantial amount of autobiographical detail. Begun as early as 1800, the work deals with the estrangement from the poetics of Wordsworth. The book received criticism later owing to some apparent plagiarism from various authors, probably due to Coleridge's physical state of overwork and stress in putting out this book, with all its personal ramifications. Spines and boards worn, foxing present in areas. Scarce. "Arnold Library, 1862" written on pastedown. Early bookplate. (#5098) \$750.00

280. [Coleridge, Samuel Taylor] **The Literary Remains of Samuel Taylor Coleridge.** London: William Pickering, 1836, 1836, 1838 and 1839. 4 volumes, 8vo, 6 x 9 inches. Bound in three quarter tan polished calf, marbled boards with red and black morocco gilt labels, four gilt decorative panels. All four volumes first editions as issued, with volumes sequentially dated on title-page, as issued: 1836, 1836, 1838 and 1839. All four have the half-titles, and

errata sheet attached in Volume I. Important collection of notes and manuscript explanations found and examined posthumously shedding light on Coleridge's writing and philosophical leanings. Corners and spines showing wear, one slight break to upper spine joint, but in all a well-preserved set, very clean internally. With "Rugby School" Accession plate affixed to front pastedown, and another contemporary bookplate. (#5097) \$650.00

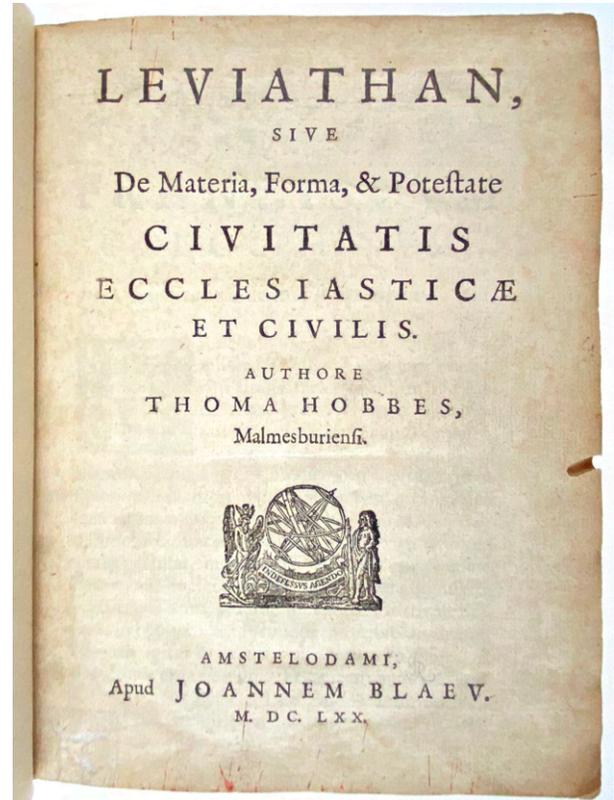
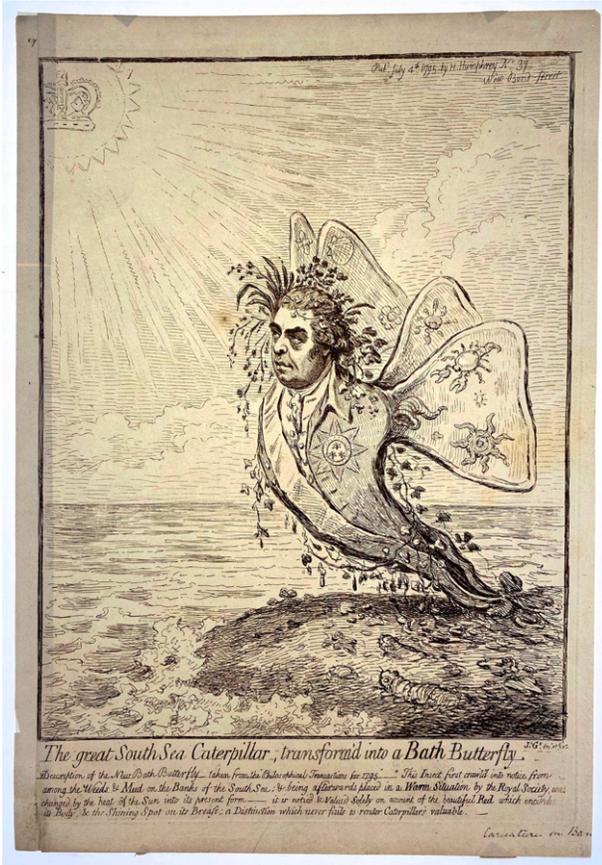
281. [Coleridge, Samuel Taylor] **Critical Annotations, Part I.** Harrow: William W. Taylor, 1889. First edition. 8vo. 8 x 9 1/2 inches, 48pp. Original printed paper wrappers (disbound). Scarce Coleridge work on many subjects as revealed by marginalia by Coleridge. Limited Edition of 500 Copies, this is #80, signed by the publisher, Taylor. Held together by three stitches at the spine, and the text block is largely loosened or separated from those stitches, however an easy mend, if desired. Front cover age toned, slightly worn. Very good overall. Scarce. (#5096) \$325.00

282. [Coleridge, Samuel Taylor] Cottle, Joseph. **Early Recollections; Chiefly Relating to the Late Samuel Taylor Coleridge.** London: Longman, Rees & Co. and Hamilton, Adams & Co., 1837. Two Volumes, 8vo, 5 x 8 inches, 325pp, 346,(ii)pp. Bound in contemporary three-quarter black textured and polished calf, five raised bands (with gilt cross-hatches) on spine, two compartments gilt. Half-titles in both volumes. With six nice engraved portraits on heavy paper, most in the first volume, as issued. Rugby School Library accession bookplate. Slight wear to calf, but a very nicely preserved set, not commonly found with all the necessary parts and in presentable condition. (#5099) \$350.00



283. [Dickens, Charles] **American Notes for General Circulation.** London: Chapman & Hall, 1842. Second edition. Two volumes. Original light brown fine-grained cloth with elaborate blindstamped design on both covers and spine, gilt lettering on spine, smooth yellow endsheets. 308pp; 306pp; 6-page publisher's prospectus at end. A superb copy in original cloth with slight sunning, else fine with cloth clean and crisp, gilt on covers bright, and all hinges fully intact. Scarce thus. (#2230) \$1,750.00

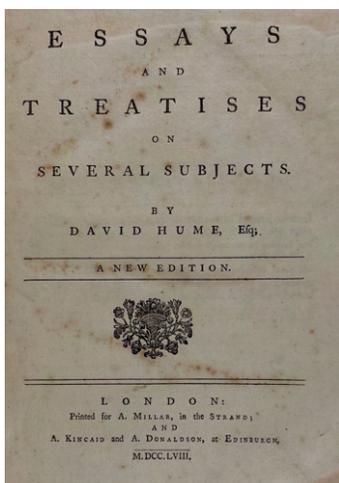
**First Separate Edition in Latin,  
Much Amended by Hobbes for this Edition**



284. [Banks, Joseph] [Gillray, James-- Noted 1795 First Printing, Caricature on Banks] **The Great South Sea Caterpillar, Transform'd into a Bath Butterfly.** London: H. Humphrey No. 37 New Bond Street,, July 4th 1795. First Printing. Paper size: 10 1/4 x 15 inches, image size 9 3/8 x 12 1/7. Superb full-size satirical cartoon etching by James Gillray entitled THE GREAT SOUTH SEA CATERPILLAR, TRANSFORM'D INTO A BATH BUTTERFLY. This noted etching by Gillray, dubbed the "father of the political cartoon, was a satirical cartoon spoofing the social elevation of Joseph Banks, who accompanied Cook on his voyages. Banks' head is replaced onto a butterfly arising out of the mud near the seashore, gazing upwards towards the Crown, depicted as the center of the sun. The "Order of Bath" is pinned to his coat, the medieval ceremony for appointing a knight, which involved bathing (as a symbol of purification) as one of its elements-- Gillray here compares Joseph Banks' rapid ascension into the social ranks to an insect which first "crawl'd into notice from among the Weeds & Mud on the Banks of the South Sea; & being afterwards placed in a Warm Situation by the Royal Society..." as per the description below the image. This copy uncolored, and an early impression of the first printing, with no printing on the verso. Margin from the right side added to the left side, losing the impression mark from the left side. 9 5/8 x 14" Manuscript contemporary inscription at very lower right: "Caricature on Ban[ks], with "ks" beyond the cut line. Very good overall. (#5082) \$2,750.00

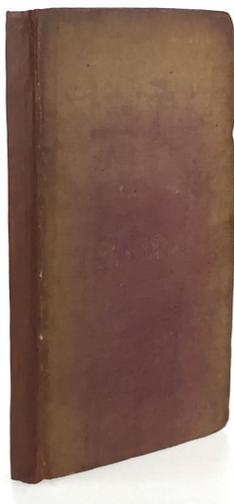
285. [Hobbes, Thomas- 1670, First Separate Edition in Latin] Hobbes, Thomas. **Leviathan, sive De materia, forma, et potestate civitatis ecclesiasticae et civilis.** Amsterdam: J. Blaeu, 1670. First Separate Latin Edition. 4to. 6 1/4 x 8 1/4 inches, 365pp + 14 pages index, as called for. Contemporary mottled calf, rebacked with renewed endpapers. His translation first appeared in "Opera philosophica," published by Blaeu, in 1668. However, "It is the Latin version in which Hobbes really expresses his opinions...in his Latin version he was less concerned with personalities." (MacDonald & Hargreaves 45). Hobbes prepared the translation himself, editing the text and including three apologetic dialogues in place of the original "Review and Conclusion." Woodcut device on title-page, woodcut initials. Contemporary mottled calf with embossed ruling and edge designs, side edges of paper sprinkled red and black; rebacked, endpapers renewed, one very inconsequential worm track in early leaves, side leaves, a few other small repairs. On the whole, a very well-preserved copy of a most important work in the annals of human thought and philosophy, concerning the structure of society and legitimate government, regarded one of the earliest and most influential examples of social contract theory. (#5093) \$4,250.00

**First Single-Volume Quarto, 1758**



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

287. [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, "March-ant, Printer, Ingram-Court, Fenchurch Street." as called for. This is a scarce Hunt title. A very nice copy. (#3723) \$625.00



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

289. [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

**Very Scarce, With Illustrations by the Author**



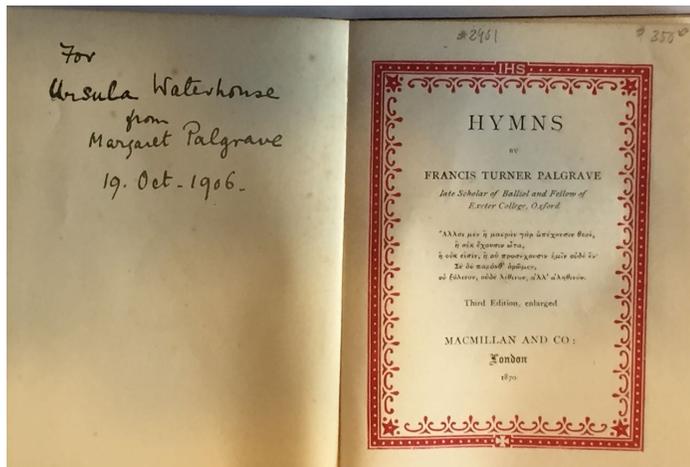
290. [Kingsley, Charles- Scarce First Edition] **The Heroes; or Greek Fairy Tales.** London: Macmillan and Co., 1856. First edition. 5 x 8 inches, 205pp. Bound in full red brown calf with gilt ruling, florets and lettering on both covers and spine, marbled endpapers, all edges marbled. The scarce first edition Kingsley's children's book on Greek mythology. With eight full-page illustrations by Kingsley. A prize book with 1856 inscription on front fly: "Helleston Grammar School. This prize was adjudged to Richard John Grey, by me, F. H Sivener, M.A., September 24, 1856." With the stamp, lower free fly: "Bound by Nutt, Cambridge." A handsome copy of a scarce Kingsley first edition. (#5126) \$450.00

291. [Marshall, George] **Epistles in Verse, Between Cynthio and Leonora, A Voyage to and From the East Indies.** Newcastle: Printed for the Author by Preston & Heaton, 1812. First edition. Octavo. 8 1/2 x 11 inches. 215pp. Followed by "A Short Account," and an index. Contemporary gray marbled boards, modern three quarter polished calf, morocco gilt label on spine. Illustrations by

John Thurston and one by Dodd. A scarce poem by George Marshall: frontispiece, engraved dedication leaf and a further ten plates. Engravings are by Allen Robert Branston, White, Charlton Nesbit, Luke Clennell, Armstrong and Thomas Bewick after John Thurston and Dodd 'A View of the Cape of Goodhope' plate is from an engraving by Bewick after Thurston. A nice copy with large margins, some age-toned browntoning, frontis with corner foxing likely from moisture. Corners bumped and sl. worn. (#5089) \$650.00

292. [Meredith, George] **Modern Love**. London: Chapman & Hall, 1862. First edition. Original green intricately blindstamped cloth with bold gilt lettering on spine. A daring tale calling upon autobiographical references, *Modern Love* stands as one of the greatest collections of Victorian poetry, much read by fellow artists and poets of the day. A splendid copy in its exceedingly crisp original state. (#1316) \$350.00

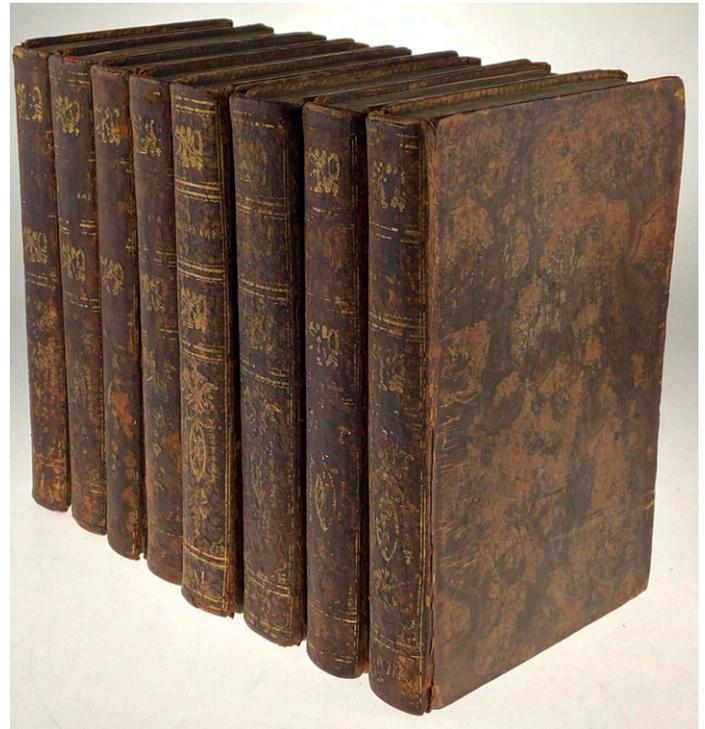
293. [Monkhouse, Cosmo] **Corn and Poppies**. London: Elkin Mathews, 1890. First edition. 12mo. Gray wrappers. Small paper edition, 350 copies. 161pp. Printed on quality handmade paper. Partially unopened. Near fine. (#1292) \$110.00



294. [Palgrave, Francis Turner] **Hymns**. London: Macmillan and Co., 1870. Original smooth blue cloth, gilt lettering on cover. 52pp. Rubricated title-page. Presentation Copy from Palgrave's daughter, Margaret, to Ursula Waterhouse, perhaps a relative of the famed Pre-Raphaelite painter John William Waterhouse: "For Ursula Waterhouse fro Margaret Palgrave, 19 Oct., 19, 1906." Slight smudging to cover, else near fine. (#2401) \$350.00

295. [Radcliffe, Anne] **A Sicilian Romance**. Philadelphia: Printed for Henry and Patrick Rice, and Jame Rice and Co., 1795. 4 1/4 x 6 3/4 inches, 230pp + 2pp publisher's announcement at end. Bound in contemporary full calf, maroon leather label on spine with title. The first American Edition of this title by Ann Radcliffe (1764 – 1823), English author and a pioneer of

Gothic fiction. The book was originally published in 1790. Joints with wear, staining to corner of upper cover, some prelim leaves with wear, mall worm hole at bottom, browning of very thin paper. Nice contemporary presentation, "M. Stokes to his beloved wife, A Stokes" on front fly, and signed on title-page, "Mrs. R. Stokes." (#5104) \$325.00

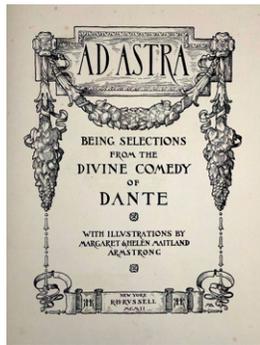


296. [Shakespeare, William- Scarce 1791 Eight Volumes First Edition Thus] **The Plays of William Shakespeare, Complete, in Eight Volumes**. London: Printed for Bellamy and Robarts, 1791. First edition thus. 8vo. Eight Volumes, measuring 5 1/2 x 8 1/2 inches. Bound uniformly in contemporary full blotched smooth calf, each with gilt decorated spines. A rare set with copious full-page steel engravings, two facing each other with every book. For instance, volume 1 has five books, and thus 10 full-page engravings. Generally extremely clean and fresh on the interior, with occasional thumbing and foxing (minor). The spines have worn probably from oxidation, but still in tact and show some of the original gilt. Some volumes have neat cutoff portions where a former order neatly culled an earlier ownership name, otherwise, a clean tight set. No copies found in the marketplace, a substantially nice set. (#5090) \$1,500.00

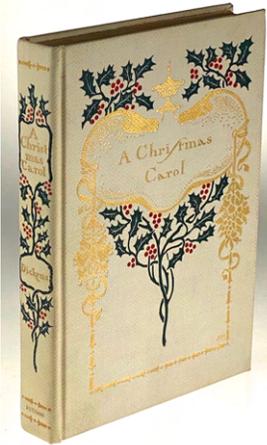
297. [Swinburne, Algernon] Thomson, J. C. (ed.). **Bibliographical List of the Writings of Algernon Charles Swinburne**. Wimbeldon: J. Thomson, 1905. First edition. Original gray paper covered boards, printed paper label on spine. 48pp. Scarce bibliography on Swinburne. Near fine copy of a rare volume. (#2404) \$225.00

## Decorative Covers and Illustration of Note, by Margaret Armstrong

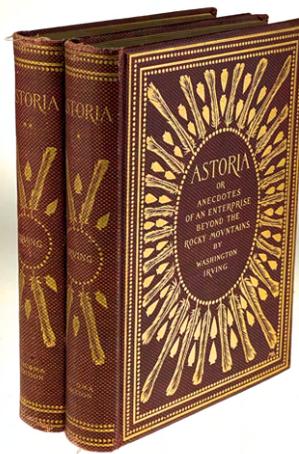
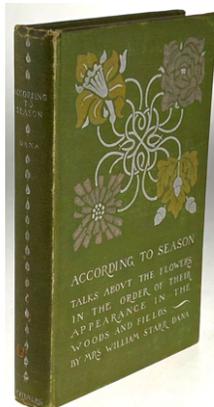
298. [Armstrong, Margaret and Helen Maitland Armstrong] **Ad Astra; Being Selections from the Divine Comedy of Dante.** New York: R. H. Russell and Co., 1902. First edition thus. 4to, 9 x 12 inches, side and bottom edges uncut. Publisher's brown boards with cover illustrated paper label, beige cloth spine. A monumental achievement, with whole and part-page design elements and illustrations by both Margaret and Helen Maitland Armstrong (sisters) comprising 39 large and four small decorations. "Delicate and sympathetic, the designs in this volume amply sustain the high reputation of the talented artists who conceived it." ("The Book Buyer," Sept, 1901). A near fine copy with very minor wear to corners, foxing only to prelims; a book seldom found, much less in this condition. (#5120) \$350.00



299. [Armstrong, Margaret- Scarce Cover] Dickens, Charles A **Christmas Carol.** New York: G. P. Putnam's Sons, 1900. First edition thus. 5 1/2 x 8 inches, 157pp. A striking cover design by Margaret Armstrong stamped in bold gilt, as well as green and red on cover and spine, green decorative endpapers. TEG, others uncut. Decorative title-page in gilt, illustrations throughout by Frederick Simpson Coburn. Presentation inscription dated 1901 on free fly leaf. A stunning very fine copy of a book with Armstrong cover seldom seen. (#5111) \$425.00

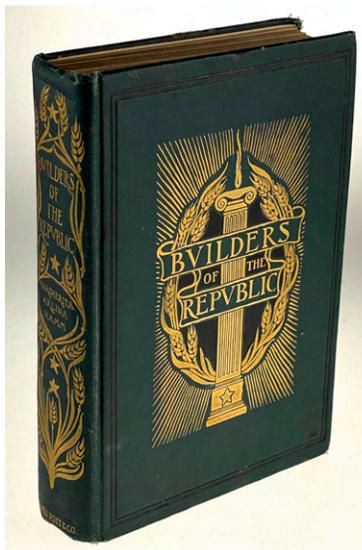


300. [Armstrong, Margaret- Scarce Cover] **According to Season.** New York: Charles Scribner's Sons, 1894. First edition. 12mo, 4 x 6 1/4 inches, 159pp. Scarce Armstrong cover, green cloth with cover illustration stamped in light pink, ochre and silver, spine stamped in silver. A near fine copy of a cover that usually has most of the color blocked cover design rubbed off. (#5116) \$175.00

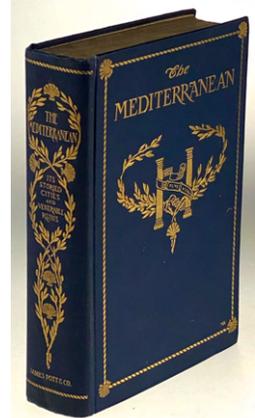


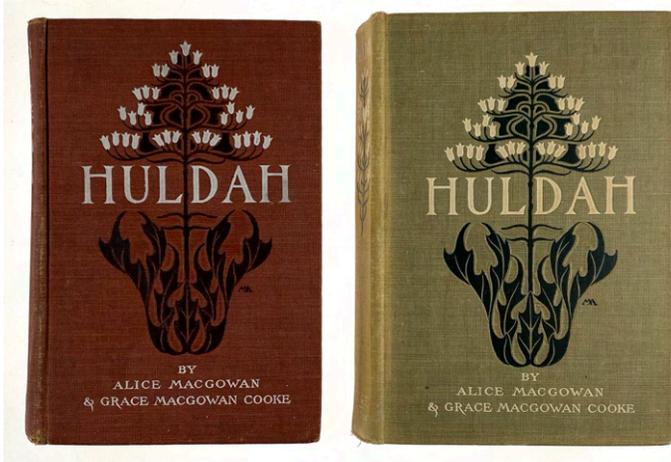
301. [Armstrong, Margaret- Scarce Cover] Irving, Washington **Astoria, or, Anecdotes of an Enterprise Beyond the Rocky Mountains.** New York: G. P. Putnam's Sons, 1897. First edition thus. Two Volumes, 8vo, 6 x 9 inches. Exquisite textured crimson cloth with bold gilt stamped cover designs by Armstrong of arrowhead and feather motifs, on covers and spine. Illustrated throughout. Near fine. (#5109) \$250.00

302. [Armstrong, Margaret- Scarce Cover] Hamm, Margherita Arlina. **Builders of the Republic.** New York: James Pott & Co., 1902. First edition. 8vo, 5 1/2 x 8 inches, 410pp. Publisher's blue-green diagonal fine-ribbed cloth with exquisite cover stamped design in bold gilt and black, on cover and spine, by Margaret Armstrong. Stated, "First Impression." With 27 "illustrations" (as stated), mostly photogravure plates on coated paper. TEG. Edges somewhat worn, a wonderful near fine copy of a scarce Armstrong title. No copies located at time writing. (#5110) \$275.00



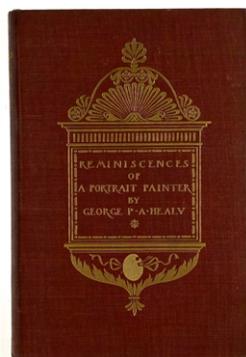
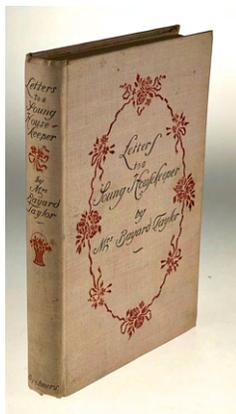
303. [Armstrong, Margaret- Scarce Cover] Bonney, T.G., Ball, E., ... Brown, R **The Mediterranean, Its Storied Cities and Venerable Ruins.** New York: James Pott & Co., 1902. First edition. 8vo, 5 3/4 x 8 1/4, 367pp. Original publisher's bright blue fine ribbed cloth with superb bold gilt blocked decoration of wreath and pillars, edge borders and lettering on cover and spine, by Armstrong. Photo-graphic frontispiece and photogravures, map Fine. (#5106) \$125.00



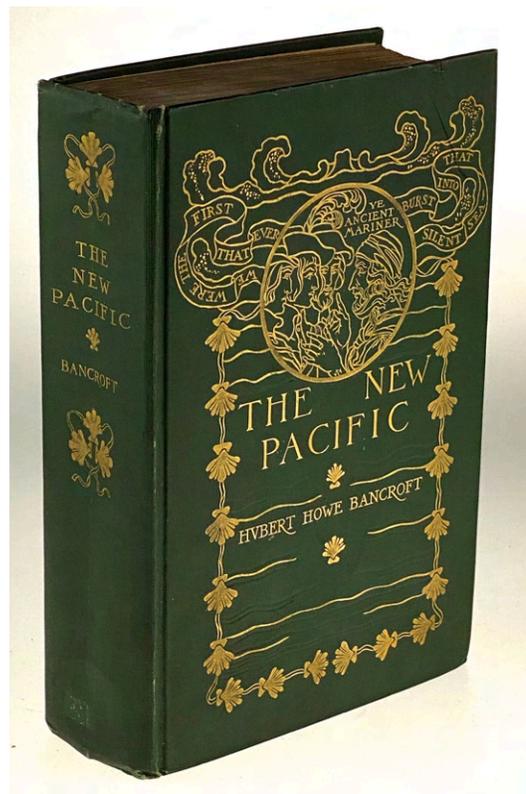


304. [Armstrong, Margaret- Scarce Cover] MacGowan, Alice and Grace MacGowan Cooke. **Huldah**. New York: Bobbs-Merrill Company, 1904 [together with] a later printing. First edition 5 x 7 1/2 inches, 316pp. **Two separate editions.** Publishers red-brown cloth with extremely scarce cover Margaret Armstrong with design stamped in white and dark brown of stylized leaf, vine and blossom pattern, also appearing on spine. Two copies, the second being a later impression (1910). First edition with wear to spine, soiled and foxed internally. The later impression, very good. Illustrated by Fanny Cory. No copies located in marketplace of this scarce Margaret Armstrong cover design. (#5118) \$350.00

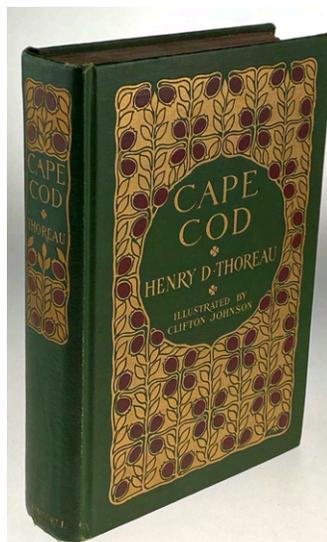
305. [Armstrong, Margaret- Scarce Cover] Taylor, Mrs. Bayard. **Letters to a Young Housekeeper**. New York: Charles Scribner's Sons, 1892. First edition. 5 x 7 1/2 inches, 219pp. Beige cloth with floral cover and spine designed by Margaret Armstrong stamped in red-brown. An early Armstrong cover, in very good condition, foxing internally. (#5117) \$125.00



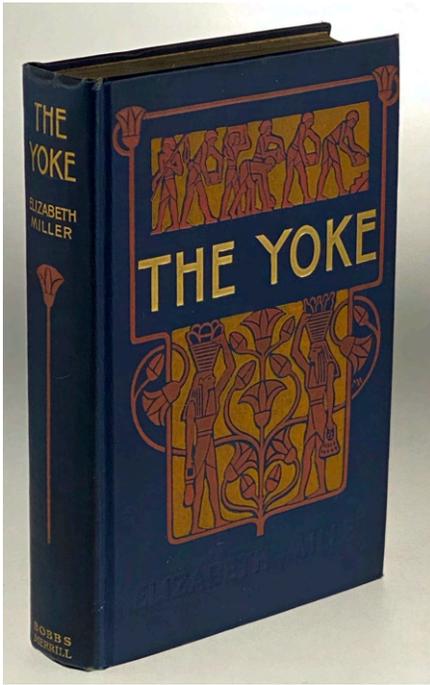
306. [Armstrong, Margaret- Scarce Cover] Healy, George P. **Reminiscences of A Portrait Painter**. Chicago: A. C. McClurg & Co., 1894. First edition. 5 x 7 1/2 inches, 221pp. Brown smooth buckram cloth, cover gilt panel design by Margaret Armstrong. Near fine. Scarce. (#5114) \$125.00



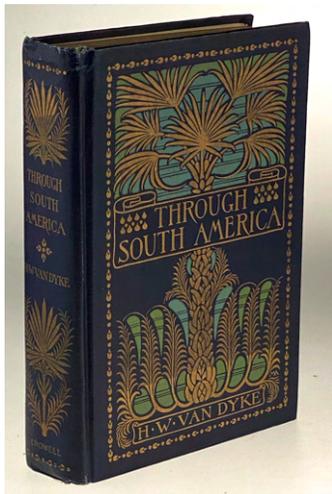
307. [Armstrong, Margaret- Scarce Cover] Bancroft, Hubert Howe **The New Pacific**. New York: The Bancroft Co., 1900. First edition. 8vo, 5 3/4 x 8 1/2 inches, 738pp. Green vertically ribbed cloth. Striking cover illustration and design by Margaret Armstrong consisting of ocean waves and sea-shells, with the Ancient Mariner telling to the Wedding Guest the story of his adventures, etc. A fine copy of a scarce Armstrong title, rarely seen in this condition owing to its thickness. (#5105) \$275.00



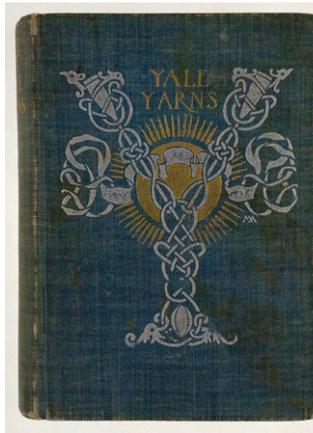
308. [Armstrong, Margaret] Thoreau, Henry David. **Cape Cod**. New York: Thomas Y. Crowell & Co., 1908. Second edition. 8vo, 6 x 8 1/2 inches, 319pp. Green cloth with impressive gold and red stamped design on cover and spine by Margaret Armstrong. Illustrated with 32 impressive photo-graphs, frontispiece by Clifton Johnson. TEG. Sl. wear to extr. of spine, near fine copy of a scarce and beautiful Armstrong cover design. (#5115) \$250.00



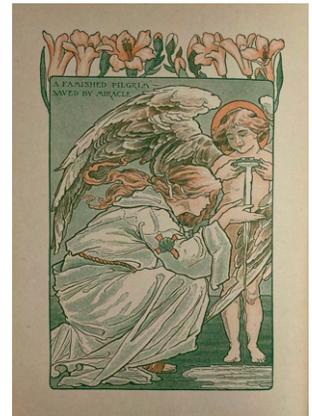
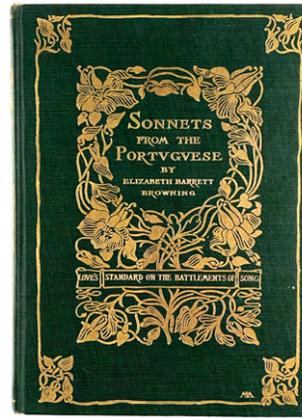
309. [Armstrong, Margaret- Scarce Cover] Miller, Elizabeth. **The Yoke**. New York: Bobbs-Merrill Company, 1904. First edition. 5 1/4 x 7 1/2 inches, 619pp. Publisher's blue cloth with superb cover design by Margaret Armstrong consisting of Egyptian figures in various aspects of work blocked in red-brown and with yellow blocked background, central bold gilt stamped lettering and blindstamped author at bottom, spine stamped in gold and red-brown. An extremely fine copy, as good as it gets for this extremely attractive Armstrong title. (#5119) \$250.00



310. [Armstrong, Margaret] Van Dyke, Henry. **Through South America**. New York: Thomas Y. Crowell Co., 1912. First edition thus. 8vo, 6 x 8 1/2 inches, 446pp. Original publisher's blue cloth with bold cover design and lettering by Margaret Armstrong consisting of stylized palm trees, on cover and spine. Photographic frontispiece, and photos throughout. Near fine. Scarce Armstrong cover. (#5108) \$125.00



311. [Armstrong, Margaret] Wood, John Seymour. **Yale Yarns**. New York: G. P. Putnam's Sons, 1895. First edition. 5 x 7 inches, 307pp. Publisher's blue-gray cloth with cover design stamped in white and gold by Margaret Armstrong, A very scarce Armstrong title, and the book itself is seldom found in presentable condition. Cover with wear and browning, free fly lacking, text block in order and fairly tight copy. (#5107) \$150.00



312. [Armstrong, Margaret] Browning, Elizabeth Barrett. **Sonnets from the Portuguese**. New York: G. P. Putnam's Sons, 1902. First edition thus. 5 3/4 x 7 3/4. Magnificent gilt blocked cover and spine floral design by Margaret Armstrong on smooth green buckram cloth. Half-title, title-page, and page decorations throughout by Armstrong. Frontispiece illustration is by Helen Maitland Armstrong, Margaret's sister. Apart from paper separation along front pastedown joint, a thoroughly stunning copy of a beautiful book. (#5113) \$325.00

313. [Armstrong, Margaret] du Maurier, George. **Trilby, A Novel**. New York: Harper & Brothers, 1894. Scarce first American edition. 5 x 7 1/2 inches, 464pp + 2pp adv. Publisher's beige cloth with superb Margaret Armstrong cover design stamped in gold and olive green comprising spider and web with a stylized wing pattern and central heart. A near fine copy with completely integral paper to both internal hinges, unblemished or soiled internally, an important book, seldom found in presentable condition. (#5112) \$450.00



*F I W I S*