

Selections For The Boston Antiquarian Book Fair

November 15-17, 2013

A scenic view of the Boston skyline across a body of water. In the foreground, a marina is filled with numerous sailboats and yachts. The middle ground is dominated by a dense line of green trees. In the background, several skyscrapers rise against a blue sky with scattered white clouds. The most prominent building is a tall, modern glass skyscraper with a dark vertical stripe. Other buildings include a large, ornate classical-style building and several smaller, modern office buildings.

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**Edward Detmold's *Fables of Aesop*
The Large Paper First Edition, Signed and Limited
Beautifully Bound in Full White Polished Buckram Gilt**

1 Aesop; [Detmold, Edward J., Illus.]. THE FABLES OF AESOP (London: Hodder & Stoughton, 1909) Limited first edition of 750 copies, numbered and signed by the artist. Illustrated with 25 beautiful plates in color by Edward J. Detmold, including two extra plates not found in the trade edition. Thick folio, publisher's original full white polished buckram, the upper cover artfully decorated with the original gilt pictorial designs surrounded by a frame ruled in gilt and filled with intertwined vines, the spine handsomely gilt lettered and decorated with gilt device and gilt rules, t.e.g., housed and protected in the original slipcase. A fine copy with just very light age mellowing at the spine panel, the corners fine and sharp, the plates all in excellent condition, the text-block clean and white, essentially a near as pristine copy in a protective slipcase. The slipcase with some wear as would be expected. The book profiting by the presence of the slipcase, with the white cloth remaining clean and the giltwork very bright.

FIRST EDITION, LIMITED, SIGNED, NUMBERED AND SPECIALLY BOUND. This title represents, in our opinion, Detmold's very best work. The grace and sensitivity of the illustrations reflect a certain Eastern sensibility. The artist's powers in the delicate communication of nature's spirit are exemplified by these wonderful paintings, rich with the wide variety of the colours in the spectrum.

This is a very fine copy of the best printing of the work, numbered and signed by Detmold.

\$3250.

**A Superb Samuel Beckett Collection
The Waiting for Godot Archive - An Extraordinary Offering
Including Very Rare Presentation Copies
One of the Greatest Writers of the Age**



2 Beckett, Samuel. [A SPECTACULAR COLLECTION OF ALL THE CORNERSTONE GODOT EDITIONS]. 1. En Attendant Godot. Piece en Deux Actes. 163, [5] pp. 8vo., 188 x 120 mm, in original blue and black printed paper binding. Paris: Les Editions de Minuit, 1952. WITH: 2. En Attendant Godot. Piece en Deux Actes. 163, [1] pp. 8vo., 188 x 120 mm, in original blue and black printed paper binding. Paris: Les Editions de Minuit, 1954. WITH: 3. Théâtre de Babylone. The Original Theatrical Program: Jean-Marie Serreau présente En Attendant GODOT de Samuel Beckett Mise en scène de Roger Blin. [12] pp. With black and white photographs of the actors, Beckett, Serreau, Blin, etc. Small square 8vo., 155 x 120 mm, printed coloured wrappers. Paris: Edition Artistique, [1953-4].

WITH: 4. Waiting for Godot. [1], 60, [3] ff. Includes four pages of photos from the original Paris-Blin production. 8vo., 210 x 120 mm, bound in original black cloth in pictorial dust-jacket. New York: Grove Press, 1954. WITH: 5. Waiting for Godot. Original Playbill from the John Golden Theatre. 22 pp. 8vo., 230 x 165 mm, in original printed wrapper. New York: May 1956. First New York production. WITH: 6. Waiting for Godot. 94 pp. 8vo., 209 x 120 mm, bound in original yellow cloth in pictorial dust jacket. London: Faber and Faber, 1956. WITH: 7. Waiting for Godot. 94 pp. 8vo., 185 x 123 mm, bound in original white illustrated paper wrappers designed by Sidney Nolan. London: Faber and Faber, 1981. Later Edition, Presentation Copy. WITH: 8. Waiting for Godot. The Criterion Theatre Playbill. Directed by Peter Hall. Setting by Peter Snow. 8 pp. Small 8vo., 185 x 126 mm, green and white pictorial paper wrappers. Piccadilly Circus, London: 12 September 1955. WITH: 9. Waiting for Godot. The National Theater Playbill. Directed by Michael Rudman. Setting by William Dudley. Introduction by Anthony Burgess. Biography of Beckett and complete chronological history of Godot productions. 36 pp. Numerous illustrations throughout. Large 8vo, 255 x 153 mm, original pictorial wrappers, stapled. London: The Lyttelton Theater, 1987. WITH: 10.. Waiting for Godot. Original Theatre Programme for WAITING FOR GODOT. Lincoln Center Theater Presents. 108 pp. 8vo., 215 x 143 mm, original pictorial wrappers with photo of Martin and Williams staring at the moon, stapled. New York: 1988.

A SPECTACULAR COLLECTION OF ALL THE CORNERSTONE GODOT EDITIONS. INCLUDES THE TRUE FIRST EDITION IN FRENCH, THE FIRST ILLUSTRATED EDITION, A PRESENTATION COPY OF THE FABER AND FABER ENGLISH EDITION -WARMLY INSCRIBED BY BECKETT IN 1983, A PRESENTATION COPY OF THE ORIGINAL GROVE EDITION, PLUS, ORIGINAL PLAYBILLS FOR ALL THE MAJOR INITIAL PRODUCTIONS OF GODOT ONSTAGE.

Within this stellar set are the three seminal editions of Beckett's Waiting for Godot: which were all milestones in Beckett's career, and each had considerable impact on the development of "Theater of the Absurd." In fact, it was Godot which defined modernism in twentieth-century theater. Brooks

Atkinson said of an early production, "it gave a frightening impression of being close to the truth of the human race waiting indolently for a solution that will never come."o and see *Waiting for Godot*. At the worst you will discover a curiosity, a four-leaved clover, a black tulip; at the best something that will securely lodge in a corner of your mind for as long as you live" (Bair, *Deirdre, Samuel Beckett: A Biography*. New York: Summit, 1990, p. 454).

Ad 1: True First Edition. Beckett's *Waiting for Godot*, a milestone in a long productive career, this play has become the symbol of the "Theater of the Absurd." A fine copy.

Ad 2: First Illustrated Edition of *Godot*. This volume exactly reproduces the 1952 "Editions de Minuit" first edition but includes for the first time 4 pages of black and white photographs of the original cast performing *Godot* at the Théâtre de Babylone. Short tear to page 54, else fine copy.

Ad 3: The playbill for the original French production of *Godot* at the Théâtre de Babylone, a diminutive theater in Paris. With photos of the first actors to perform in *Godot*, i.e. Julien Verdier, Lucien Raimbourg and Pierer Latour. The play opened on January 5th, 1953 and ran for over 300 performances.

Ad 4: First Edition in English, Presentation Copy, inscribed by Samuel Beckett: "For Jack (i.e. Jack Garfein) affectionally from Sam 20.11.87." The recipient of this copy was the actor / director Jack Garfein (b. 1930 in Mukacvo, Czechoslovakia); young Garfein survived a stay in the Auschwitz concentration camp during WW II. In 1945, he emigrated to the U.S. and studied at the New School for Social Research before going into the theater. Garfein was the primary force behind The Actors and Directors Lab in both Los Angeles and New York, as well as the artistic director of The Harold Clurman Theatre in New York. He staged productions of Beckett's works, including an Alan Schneider directed triple-bill of "Ohio Impromptu" - "Catastrophe" - "What Were" in 1983, and a series of works by Beckett at New York's Samuel Beckett Theater. Dustjacket with light wear to top extremities, spine ever so slightly darkened. Presentation copies of any edition of *Waiting for Godot* are now very rare on the market.

Ad 5: Original playbill from the first New York production of *Godot*. The cast included Bert Lahr, E.G. Marshall and the chimerical Luchino Solito de Solis. Good condition, light dampstain to covers.

Ad 6: First English Edition. With publisher's note tipped-in announcing that "When *Waiting for Godot* was transferred from the Arts Theatre to the Criterion Theatre, a small number of textual deletions were made to satisfy the requirements of the Lord Chamberlain. The text printed here is that used in the Criterion Theatre production". Dustjacket with light fading to spine, one short tear closed, a few miniscule signs of wear to spine extremities.

Ad 7: Later Edition of the Faber and Faber London printing. Presentation Copy from Beckett to George Hall "with all best wishes Samuel Beckett 29.11.83." " Presumably the recipient was the Broadway actor, George Hall (1916- 2002), who was a theater, TV, and movie actor, best remembered by his role as the elderly Dr. Henry "Indiana" Jones in the TV series "The Young Indiana Jones Chronicles" (1992) His Broadway debut was in 1946. Fine copy.

Ad 8: Playbill for the infamous Criterion Production which when *Godot* was transferred from the Arts Theatre to the Criterion Theatre, a number of textual deletions were made to satisfy the requirements of the Lord Chamberlain. The complete text was not performed in England for another nine years.

Ad 9: Playbill for the acclaimed National Theater production of *Godot* with John Alderton as Estragon, Alec McCowen as Vladimir and Terence Rigby as Pozzo. This production used Beckett's revised text, based on his 1975 Schiller-Theater production, and the program reproduces three pages from his production notebook, along with a few photographs of the author and actors. Includes extracts from Michael Rudman's visit with Beckett in Paris in 1987, as well as extracts from the original reviews by Norman Mailer, Tennessee Williams, Clive Barnes et al. A fine copy.

Ad 10: Playbill for the famous Mike Nichols Production at the Lincoln Center Mitzi E. Newhouse Theater, starring F. Murray Abraham, Steve Martin, Robin Williams, and Bill Irwin. Directed by Mike Nichols. A near fine copy. \$32,500.

Etruscan Bologna - Sir Richard Francis Burton First Edition - Original Cloth - Handsome Copy

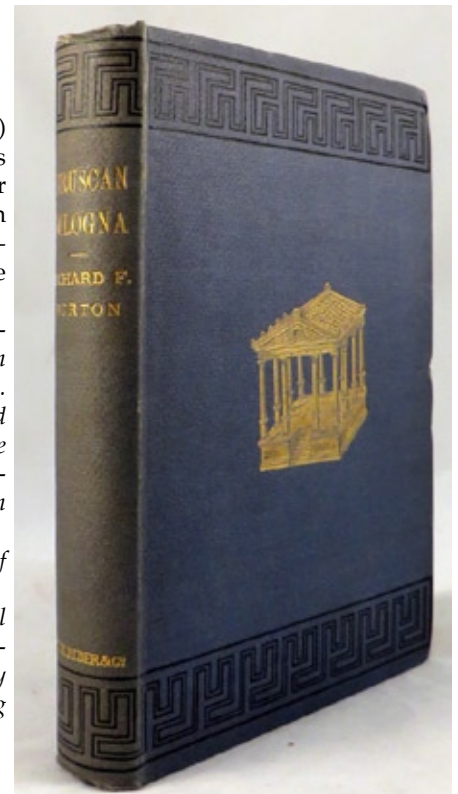
3 Burton, Richard F. *ETRUSCAN BOLOGNA: A Study* (London: Smith, Elder & Co., 1876) First edition. Folding table, 27 black & white illustrations and plans in text. 8vo, publisher's original gray-blue cloth with gilt pictorial design of 'Misanello Restored' on the upper cover between black decorated borders, the spine lettered in gilt and the lower cover bordered in blind. xii, errata, 275, (1) pp. A very handsome and very nice copy with some minimal evidence of use or age, inner hinges strong and the text-block tight, pages clean. Quite a nice copy with the folding plate in nice condition.

NOW SCARCE AND A HANDSOME FIRST EDITION. An account of recent archaeological investigations and discoveries in Italy, with a long section on its ancient and modern languages. Burton had hands-on experience digging for Etruscan artifacts near Bologna on the land of Count Gozzadini. He was also friendly with several professors from the University of Bologna-- Calori, Fabretti, and Capellini, and included their findings in this work. Essentially a guidebook for the region, it covers the new and old sections of the city, a comprehensive look at the rich archaeological collections in its museums, a history of Etruscan excavations from the area, and an analysis of the ancient language. Burton found the Bologna region a vast repository of Etruscan antiquities.

The book contains a significant number of important illustrations and plans, including examples of the written language. Burton attempted to decipher the mystery of its symbols, but failed to do so.

Burton's "Etruscan Bologna" is a serious, scholarly archaeological survey without his usual cynical wit. It was badly received in England, most reviewers found the book lifeless or superficial. The *Gazette* however championed Burton, "But it is indeed a novelty to see this hard student, this desperately learned man, charged with shallowness, with inaccuracy and hasty incompleteness...It will be amusing to follow the pygmies in their task of assailing the learned modern Gulliver."

\$950.



Sir Winston Churchill - *The Great War*
A Fine Copy in the Original 26 Parts - Profusely Illustrated

4 Churchill, Winston. *THE GREAT WAR* (London: George Newnes, 1933-34) As issued in 26 fortnightly parts. First edition, being the first illustrated edition of "The World Crisis", the scarce first appearance, issued in 26 fortnightly parts. With a great profusion of maps and illustrations throughout. 4to, each issue in the publisher's original blue pictorial wrappers, the 26 volumes laid into a blue cloth foldover case decorated with a morocco lettering label gilt. 1668, appendices, index pp. An especially fine set with just very minor age evidence to some edges or backs of the wrappers. A beautifully preserved set in a fine foldover box.

SCARCE FIRST EDITION IN THE ORIGINAL PARTS. Churchill begins his history of World War I by stating, "The causes of Armageddon lay deep in European history...Hatreds which had slumbered for centuries burst from their tombs, and nations which apparently had no concern in the main quarrel hastened eagerly to join one side or the other...Our tale therefore recounts the greatest of human catastrophes since the decline and fall of ancient Rome." (foreword) This history was received with great critical acclaim: "By far and away the greatest contribution to the history of the war; the only one which combines the gifts of the historian and born writer with the profound experiences and direct knowledge of one of the prime movers of events." (J.M. Keynes); "This is the best piece of historical writing that the war has yet produced." (Sunday Times); and "The book is not merely a footnote to history--it is history itself" (Daily Express)
\$1250.

The First Sansovino Edition of Dante - 1564
Comedia and Opera con L'Espositini de Christoforo Landino
A Fine and Handsome Copy in Full Italian Calf - Folio
Fully Illustrated Throughout with Period Cuts



5 Dante Alighieri, (1265-1321). [OPERA] CON L'ESPOSITIONI DI CHRISTOFORO LANDINO, et D'Alessandro Vellutello. Sopra la sua Comedia dell'Inferno, del Purgatorio, del Paradiso. Con tavole, argomentanti, & allegorie, & riformato, riveduto, & ridotto alla sua vera lettura, per Francesco Sansovino Fiorentino (Venice: Giovambattista Marchio Sessa, & fratelli, 1564) First of the Edition, First Sansovino edition, First edition with a portrait of Dante. With a fine woodcut title page and 96 woodcut illustrations, including three full-page, 77 large cuts in the text. Of the cuts, there are 37 for the Inferno, 24 for Purgatorio, and 27 for Paradiso, and numerous head- and tailpieces. Printer's woodcut device on the final leaf. Folio, very fine and handsome antique Italian calf, the spine with raised bands ruled in gilt, there is a single red / brown morocco label gilt lettered and ruled. [28 ff.], 163, [4 ff.], 164-393 pp. A very handsome and very well preserved copy in a very pleasing state of preservation. Rare in full antique calf.

RARE FIRST EDITION OF THIS HISTORIC PRINTING OF ONE OF THE GREAT BOOKS IN THE MIND OF MAN. This is the first edition of Dante edited by Francisco Sansovino, incorporating two commentaries: that of Christoforo Landino, which first appeared in the Florentine edition of 1481, and the noteworthy commentary of Alessandro Velutello, first published at Venice in 1544. The volume includes extensive introductory matter by all three commentators, and a running commentary that virtually overwhelms the poem itself.

The woodcuts in this edition are taken from those in Velutello's edition of 1544 and represent a departure, both iconographically and stylistically, from those in the Brescia, 1487 edition--they appear more accomplished and more confident in execution. Francesco Sansovino recovered Vellutello's commentary, never printed in Italy again until this time (except for a Lyonesse reprint of 1551). This edition, printed here first in 1564, is very important because it is richly illustrated with many woodcuts taken from the edition of 1544 printed by Marcolini. The portrait of Dante on the title-page, inspired in Vasari's tradition, is quite famous and this edition is commonly known as 'of the big nose'. The portrait most likely comes from two paintings by Vasari, now at the Oriel College of Oxford and at the Museum of Fine Arts in Cleveland.

Harvard/Mortimer Italian 148. Koch I, 1564. Gamba 390., Mambelli 40., De Batines 1-91/2. De Batines I, pp. 91-92; STC Italian 210; Adams D, 103; Volkmann, Iconografia dantesca, pp. 72-73; Mather, Portraits of Dante, pp. 65-66; Zappella, Il riratto, I, p. 201.
\$14,500.

Daniel Defoe's *Robinson Crusoe* - PMM
Beautifully Decorated and Bound with Stothard's Engravings
An Exquisite Two Volume Printing

6 Defoe, Daniel. *THE LIFE AND ADVENTURES OF ROBINSON CRUSOE* (London: T. Cadell and W. Davies, 1820) 2 volumes. Early printing featuring the Stothard illustrations. Embellished with engravings from designs by Thomas Stothard. Large 8vo, bound and signed by Birdsall in three-quarter red morocco over cloth covered boards, gilt ruling to the borders of the binding at the covers, the spines lettered in gilt and with raised bands and fine tooling and designed gilt-work within compartments separated by raised bands, top edges gilt. xcii, 429 : v, 415 pp. A fine copy.

THIS IS A BEAUTIFUL SET IN EXEMPLARY CONDITION. IN A HANDSOME AND WELL PRESERVED BINDING BY BIRDSALL. THE STOTHARD PLATES HAVE ALWAYS BEEN VERY HIGHLY REGARDED.

"Defoe...disclosed a genius for devising a tale of adventure...(the influence of which has) not yet dissipated, for much of science fiction is basically Crusoe's island changed to a planet.

At least equally relevant...is the figure of the lonely human being subduing the pitiless forces of nature; going back to nature, indeed, and portraying the 'noble savage' in a way that made the book required reading for Rousseau's Emile.

ROBINSON CRUSOE has long since been more widely read...in versions...for young people...(there is) the footprint in the sand, Man Friday, the threatening savages, and the endless ingenuity and contrivance that make the hero's island life tolerable." PMM

"It breathes throughout a spirit of piety and benevolence; it sets in a vey striking light the importance of the mechanic arts...it fixes in the mind a lively idea of the horrors of solitude, and, consequently, of the sweets of social life, and of the blessings we derive from conversation and mutual aid; and it shows how by labouring with one's own hands, one may secure independence..." Beattie

Stothard's engravings are probably the most famous ever included in any edition of ROBINSON CRUSOE.
\$1850.

The Works of John Dryden Bound in Contemporary Calf - London - 1760

7 Dryden, John. THE MISCELLANEOUS WORKS OF JOHN DRYDEN, Esq; Containing all his Original Poems, Tales, and Translations (London: for J. and R. Tonson, 1760) 4 volumes. Several engraved head and tail pieces. 8vo, full contemporary calf finely decorated in gilt in panels of spines, lettered in gilt in compartments. xvi, 286; 368; xlvii, 334; 379 pp. A handsome set with some weakening at the hinges.

A PLEASING SET BOUND AT THE TIME IN FULL CALF.
\$1350.

Poetry of the Caroline Period Superbly Bound by Sangorski and Sutcliffe

8 [English Poetry; Fine Bindings, Post-Elizabethan; English Verse]. MINOR POETS OF THE CAROLINE PERIOD, Edited by George Saintsbury (Oxford: Clarendon Press, 1905, 1906, 1921) 3 volumes. 8vo, full tan morocco by Sangorski and Sutcliffe, lettered and decorated with borders of gilt and black in panels of spines enclosing small gilt ornament, covers decorated with a frame of a black rule enclosed in gilt rules, with gilt ornaments at corners, gilt ruled turn-ins, a.e.g. xviii, 726; viii, 611; ix, 582. A fine set.

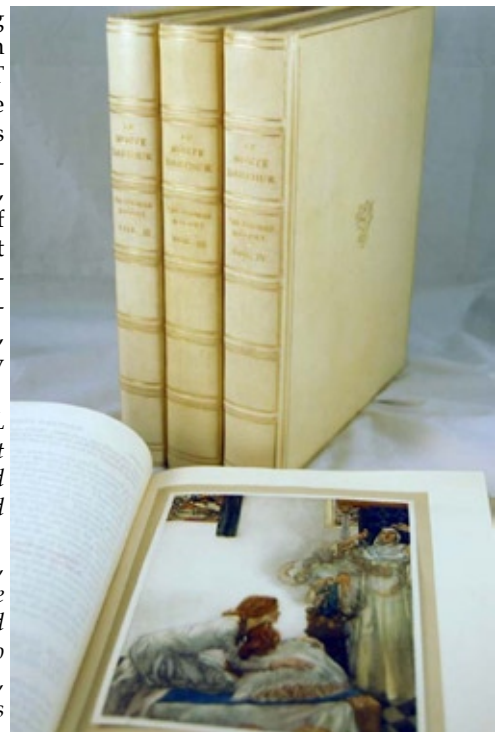
An exquisite and handsomely bound set of this excellent collection of post-Elizabethan verse. Volume one contains Chamberlayne's "Pharonnida" and "England's Jubilee"; Benlowe's "Theophila"; and the poems of Katherine Phillips and Patrick Hannay. The second volume includes Marmion's "Cupid and Psyche"; Kynaston's "Leoline and Sydanis" and his "Cynthiades"; the poems of John Hall, Sidney Godolphin and Philip Ayres; Chalkhill's "Thealma and Clearchus"; the poems of Patrick Carey and William Hammond; Bosworth's "Arcadius and Sepha"; and others. Volume three contains the work of John Cleveland, Thomas Stanley, Henry King, Thomas Flatman, and Nathaniel Whiting. Includes facsimile title-pages for the various works.
\$795.

The Beautiful Medici Morte D'Arthur - Flint's Illustrations Superbly Bound by Sangorski in Full White Vellum Gilt First Limited Edition - Four Volumes - Beautifully Presented

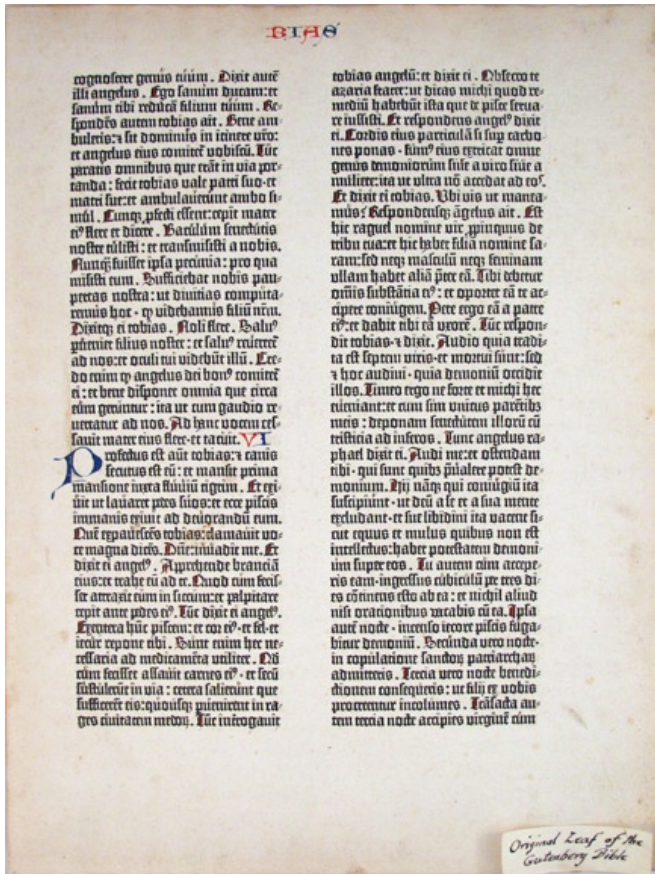
9 [Flint, W. Russell illus.] Malory, Thomas Sir. LE MORTE D'ARTHUR: The Book of King Arthur and of His Noble Knights of the Round Table, with the Preface by William Caxton (London: Philip Lee Warner for the Medici Society, 1910-1911) 4 volumes. LIMITED FIRST EDITION, and one of only 500 numbered copies on Riccardi handmade paper, with the publisher's rare 4pp. advertisement. Beautifully illustrated with 48 tipped-in color plates after watercolors by W. Russell Flint. Exquited pictorially decorated title-page to each volume printed in blue and black and with fine designed capitals and initials throughout. 4to, a probably unique set, presented in very fine signed bindings by Sangorski and Sutcliffe of full white vellum, the covers framed with gilt fillet border lines and featuring a central gilt tool of the British Royal Lion, the spines with gilt stippled raised bands creating compartments framed with a gilt rule, two compartments lettered in gilt, gilt ruled edges and turn-ins, marbled endpapers and a.e.g. Each volume with a protective cardboard slipcase. xx, 168; xvi, 179; xvi, 208; xvi, 200, glossary. An extremely fine set, especially so, with virtually no evidence of age whatsoever to either the text or vellum, essentially pristine.

FIRST EDITION WITH THE FLINT ILLUSTRATIONS AND A SUPERB SET IN FULL VELLUM BY SANGORSKI AND SUTCLIFFE. Surely one of the finest editions of Malory's great Morte D'Arthur. The beautiful watercolours of Russell Flint, combined with fine typography and paper make a remarkable impression. The slipcases have insured that these volumes have remained in the finest condition.

"Then to proceed forth in this said book, which I direct unto all noble princes, lords and ladies, gentlemen or gentlewomen, that desire to read or hear read of the noble and joyous history of the great conqueror and excellent king, King Arthur, sometime king of this noble realm, then called Britain; I, William Caxton, simple person, present this book following, which I have enprised to imprint: and treateth of the noble acts, feats of arms of chivalry, prowess, hardiness, humanity, love, courtesy, and very gentleness, with many wonderful histories and adventures." - from Caxton's preface
\$6500.



From the Gutenberg Bible - The First Book Printed
A Leaf of Extraordinary Historical Importance - ca. 1450-55
With a Leaf From a Manuscript Bible of the Same Period



10 [Gutenberg, Printer. Bible, in Latin]. A Leaf from the Gutenberg Bible: Tobit 5:19 - 8:10. [with;] A FINE GERMAN MANUSCRIPT BIBLE LEAF, circa 1450 containing Jeremiah 29:18 - 30:10 written in a Gothic hand and which closely resembles the typography of the Gutenberg Bible (Mainz: Johann Gutenberg and Johann Fust, c.1455) A single leaf from the famed 42-line Bible, the first book printed with moveable type. This copy is a 'Noble Fragment', with A. Edward Newton's Bibliographical Essay. The manuscript leaf is from a Latin Vulgate Bible of 48 lines. It is additional too and is not called for in the Noble Fragment presentation binding. Printed in gothic letter with headlines and chapter numbers supplied in red and blue along with large initials, other capitals highlighted in red and accent marks added by hand in brown. The manuscript leaf ruled in light brown, large initial in red with blue scroll pattern, chapter number in blue, heading in red. Folio, the two leaves housed laid-in the original Noble Fragment full morocco folder, gilt lettered. Now in an impressive full royal blue morocco folding case lined with velvet. A very fine example in excellent condition, the rubricating bright and clean, the text bright and strong, the paper, extremely well preserved with only the most minor of light staining. The manuscript leaf mounted to stiff board and with a small pinhole. The Noble Fragment morocco just very lightly rubbed.

The Gutenberg Bible may be described without the slightest exaggeration not only as the earliest but also the greatest printed book in the world. It is the first book from the printing press, having been preceded only by a few trial pieces, single leaves, almanacs and grammatical booklets of which merely stray fragments remain.

It is, as well, one of the most beautiful books ever printed. The quiet dignity of those twelve-hundred or so pages of bold, stately type, the deep black ink, the broadness of the margins, the glossy crispness of the paper, may have been equaled, but they have never been surpassed; and in its very cradle, the printer's art, thanks to the Gutenberg Bible, shines forth indeed as an art as much and more than as a craft.

Last but not least, the Gutenberg Bible is the first printed edition of the Book of Books. The mere fact that in the Rhine valley in 1455 the first book to be printed should have been the Bible tells its own story. "While Gutenberg and Fust were actually at work, the fall of Constantinople in 1453 announced the end of an old world and the dawn of modern thought. Did Gutenberg realize that by setting the Holy Text in type he was heralding one of the greatest movements of human thought in the history of the civilized world?" (S.De Ricci).

Hundreds of volumes, indeed whole libraries have been written about the invention of printing and about Gutenberg—of the struggle to design letters, to discover a metal that would hold clear cut edges and stand pressure; to find paper and a formula for ink that could be applied to it by type, to perfect a press that would bring uniform contact, etc.

The Bible is not only the oldest printed book--the most reprinted book--the most translated book...it is, quite properly, the most sought-after of books by bibliophiles, and the most expensive. The last public sale, of a single volume of the two which had originally been issued (the Old Testament and the New Testament) exceeded \$5,250,000.

The leaf here is from the Apocryphal Book of Tobit and begins with Chapter V, verse 19 and ends with Chapter VIII, verse 10. Included is an appearance by the Angel Raphael.

Included with this leaf is a manuscript leaf of the same period which echoes Gutenberg's print style. HC *3031; BMC I p. 17; GW 4201; Goff B526. \$95000.

Herodotus - "The Geographical System" - Rare Thus
Two Volumes - With Very Fine Large Folding Maps - 1830

11 (Herodotus) Rennell, James. THE GEOGRAPHICAL SYSTEM OF HERODOTUS EXAMINED AND EXPLAINED BY A COMPARISON WITH THOSE OF OTHER ANCIENT AUTHORS, AND WITH MODERN GEOGRAPHY. In the Course of the Work are Introduced Dissertations on the Itinerary Stade of the Greeks, The Expedition of Darius Hystaspes to Scythia, The Position and Remains of Ancient Babylon, The alluvions of the Nile, and Canals of the Suez; The Oasis and Temple of Jupiter Ammon, The Ancient Circumnavigation of Africa, and Other Subjects of History and Geography (London: C.J.G. & F. Rivington, 1830) 2 volumes. Revised edition. Engraved frontispiece to Vol. I and with eleven very fine large multi-folding engraved maps. 8vo, handsomely bound in antique three-quarter polished calf over marbled boards, contrasting red and black morocco lettering labels gilt, gilt tooled compartments with elaborately tooled panel designs between gilt stopped raised bands. xxiv, 535 pp; vi 472 pp. A very fine and handsome set. Exceptionally clean and in excellent state throughout. Some typical offsetting to the frontispiece of Volume I.

VERY SCARCE IN FINE CONDITION AND AN IMPORTANT WORK. James Rennell started his career in geography as a midshipman in the navy. After advancing as far as he could he went to work for the East India Company as Surveyor-General of Bengal. Rennell is most noted for his

Atlas of Bengal and most especially for creating the first correct map of India. An injury forced his retirement from Bengal service and he decided to turn his attention to comparative geography, reconciling ancient descriptions with modern maps.

He continued to write, create maps and win awards throughout his life. Rennell would become a kind of elder statesman of the British geographic world, throughout his life he would be consulted by geographers seeking his opinions and approval for new projects.

This work is a comprehensive historical and geographic survey of the ancient worlds of Africa and Asia. Using the descriptions of Herodotus and other ancient authors Rennell puts them all into a modern context. Each section is accompanied by a map showing and placing ancient sites into their modern positions.

\$1500.

The Works of Ben Jonson In Elusive Period Calf in Fine Condition - 1716 - London

12 Jonson, Ben. THE WORKS OF BEN JONSON. With a Biographical Memoir by William Gifford (London: Printed for J. Walthoe, M. Wotton. . . J. Tonson, and W. Innys, 1716) 6 volumes. Early antiquarian edition. 8vo, bound in fine period calf in very pleasing and handsome style, the spines with raised bands and lettering in gilt. A fine handsome set and rare in this condition.

SCARCE EARLY PRINTING HANDSOMELY BOUND. *A beautiful presentation of one of the English language's greatest writers. Jonson of course is most remembered for his plays and poetry. His first play to be produced "Every Man Out of His Humour" featured William Shakespeare in its cast. Along with Jonson's great body of work is William Gifford's memoir, a selection of Commendatory Verses on Jonson written by his contemporaries, a fine glossary and extensive index.*

\$1250.

Jack London's Masterpiece - The Call of the Wild A Stunning Copy - As Pristine - Very Rare Thus The True First Edition - First Issue - 1903

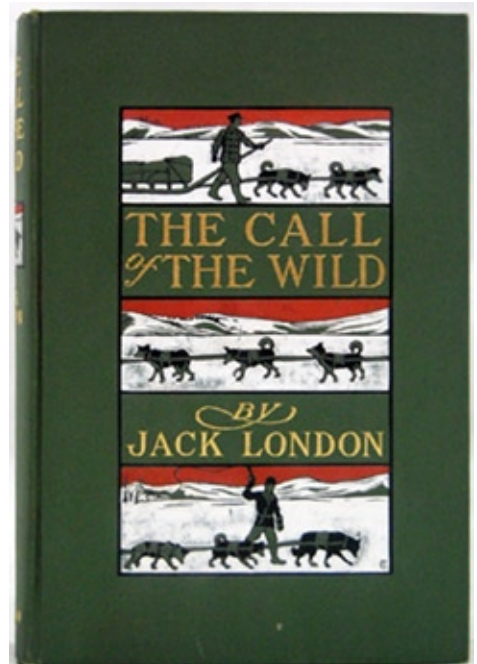
13 London, Jack. THE CALL OF THE WILD (New York: The Macmillan Company, 1903) Scarce First edition, First issue of this American classic. Illustrated with plates in colour by Philip R. Goodwin and Charles Livingston Bull, decorated by Charles E. Hooper. 8vo, publisher's original pictorially decorated green cloth lettered in gilt and with illustrations of dog sledding on the upper cover in white, red and black, similarly gilt lettered and pictorially decorated on the spine, pictorial endpapers. Now protected by a fine and handsome morocco backed slipcase with chemise, the back rounded with raised bands and gilt decorations and lettering. 231, 2 ads pp. An absolutely beautiful copy, as nice as we have ever seen, bright, fine, pristine and quite stunning with the painted cover still near as mint.

A STUNNING COPY OF THE SCARCE FIRST EDITION, FIRST ISSUE OF AN AMERICAN MASTERPIECE AND ONE OF THE "PERFECT" BOOKS.

London's classic tale of a St. Bernard--Buck-- who becomes the leader of a pack of wolves in the Klondike after the death of his master. One of the greatest "boys" books and a vivid memory for countless readers the world over. Like Dickens' "Christmas Carol" and Hemingway's "Old Man and The Sea", THE CALL OF THE WILD is one of the really great reads in world literature, constructed with perfection, it has never grown old or passé.

Jack London was born in San Francisco, and was the son of an itinerant astrologer and a spiritualist mother. He grew up in poverty and had a number of interesting experiences, including a stint as a sailor on a sealing expedition to Japan. Later, he traveled throughout the United States and Canada and attempted to strike gold in the gold rush of 1897. He was largely self-taught, although he did attend college for one semester. As London became a successful writer, he continued to travel and write fiction and political accounts.

These experiences resonate in London's writing, which evokes struggle, adventure, travel, close ties to the land, and a revolutionary consciousness with regard to economic class. London was remembered by his friend, Upton Sinclair as "one of the great revolutionary figures" of US history. [Ox Compan to Eng Lit] \$3250.



John Guille Millais' A Breath From the Veldt Superbly Illustrated Africana - 1895 Large Folio - A Natural History Masterwork

14 Millais, John Guille. A BREATH FROM THE VELDT (London: Henry Sotheran, 1895) First edition. With a great profusion of full-page plates, textual illustrations and fine full-page gravures. Folio, publisher's original white polished buckram over boards with pictorial decorations and titling on the upper cover and spine, t.e.g. x, 236 pp. Some foxing to the prelims, otherwise internally bright and clean, externally some wear and darkening to the cloth, sturdy, a very attractive copy.

IMPORTANT FIRST EDITION AND A BEAUTIFULLY ILLUSTRATED WORK BY MILLAIS. ONE OF THE BEST ILLUSTRATED BOOKS OF AFRICA. "South Africa, with its attraction for the sportsman and the naturalist, has already given birth to so many books by abler pens than mine, that some apology seems necessary for the appearance of these pages. Let me say then at once that though they are occupied in the main with dissertation on, and adventures in pursuit of big game, I have endeavored as far as possible to avoid trespassing on the domain of the standard authorities on this subject. My object has been rather to supplement from personal observation what is already known of such animals as I came across

during a recent tour in South Africa; to present to the best of my ability a true picture of life in that country, whether of man, beat of bird; and to give the sportsmen of that period what help I can as a guide to the hunting grounds and how to work them to advantage.

My drawing will no doubt be disappointing to admirers of the grim and gory, who know the lion only as presented in picture-books, with mane trailing on the ground, claws extended, and mouth full of blood and foam. Exception too may be taken by the uninitiated to the fantastic attitudes of some of the birds and beasts here represented. But that I cannot help. I have drawn only what I have seen, and as I have seen it, and it is not my fault if my subjects declined to display themselves in the approved conventional form." From the Author's Preface.

\$1150.

**Rare 1691 Issue - First Illustrated Edition
Milton's *Paradise Lost* - Illustrated with Fine Engravings
Original Folio Format in Contemporary Paneled Calf**



15 Milton, John. PARADISE LOST. A POEM IN TWELVE BOOKS. (London: Printed for Richard Bently in Covent-garden, and Jacob Tonson in Chancery-lane near Fleetstreet, 1691) First illustrated edition, first folio edition. Second issuance and printing, sold and printed in 1691. The first issuance of the illustrated edition was in 1688. This printing is more rare than the first. A copy with fine provenance, being the Kimbolton Castle copy with their small ownership label and identifying marks on the inner pastedown. Engraved portrait frontispiece, 12 copperplate engravings by Burgess and P. P. Bouche after John Baptist Medina. Folio c. (320 x 197 mm), bound in the original contemporary paneled calf, the spine panel sometime expertly and sympathetically replaced to style incorporating the original red morocco lettering label gilt. iv, 336 pp. A very pleasing, crisp, large copy, with wide borders. A well preserved copy of this very rare book.

THE FIRST ILLUSTRATED AND FIRST FOLIO EDITION, SECOND ISSUANCE AND PRINTING. This is also one of the earliest examples of a book published by subscription as was the case with the first printing. In *Five Centuries of Book Illustration* (1988) Edward Hodnett calls this "the earliest serious effort to illustrate an important work of English poetry;" and in *Francis Barlow: First Master of English Book Illustration* he goes further and declares it "the only major English literary work with important engraved illustrations in the seventeenth century." The book was co-published by Tonson with Richard Bentley, and as with all of Tonson's more elaborate books this is printed on high-quality paper in a large, very handsome type. The copperplate engravings have a dramatic power that was only matched 200 years later by John Martin's gloomy mezzotints.

Milton revived the heroic verse of Homer and Virgil to frame the tale of Satan and Paradise that has become the best-known epic poem written in English. He had difficulty in finding a publisher because of the plague of 1665, which killed many pressmen, and the Great Fire of the previous year, which destroyed many printing houses—and those publishers who were still operating were wary of the project because of Milton's anti-Restoration sympathies. Wing M2149; Pforzheimer 720, 721 (First).

\$4850.

**A Beautiful Selection of Handcoloured Folio Plates
History of the Indian Tribes of North America
From McKenney and Hall's Great Work on the Native Americans**

16 [Native American]; McKenney, Thomas L. and James Hall. [Plates] A SELECTION OF FOLIO PLATES OF INDIAN PORTRAITS. [From HISTORY OF THE INDIAN TRIBES OF NORTH AMERICA] ([Philadelphia: Daniel Rice, W. F. Greenough, James G. Clark, etc, 1837 - 1843]) Beautifully lithographed colour plates reproduced from the original paintings by various artist including Charles Bird King, Robert Sully, Henry Inman and others. Folio, image size roughly 12.5 by 8 inches, with captions beneath, printed on a folio sheet of rag paper measuring 18.5 by 13.5 inches.

Original handcoloured PLATE FROM 'One of the most costly and important works ever published on the American Indians'-Field. The lithographs from McKenney and Hall's HISTORY OF THE INDIAN TRIBES OF NORTH AMERICA are not only amongst the greatest hand-coloured American illustrated plates of the 19th century, but are also an American cultural treasure providing an historical record of the portraits of the chiefs, warriors and women of the various tribes. The lithographs are faithfully produced from original oil paintings either by Charles Bird King painted from life in his studio in Washington or reproduced by King from the watercolours of the famous frontier artist James Otto Lewis as well as a few other artists.

Priced Individually.

**A Beautiful Edition of *Ovid's Metamorphoses*
Translated Into English by the Most Eminent Hands - 1812
Beautifully Bound and Decorated with Engravings**

17 [Ovid]. OVID'S METAMORPHOSES, [In Fifteen Books]. Translated from the Latin by [Dryden,] Dr. Garth, [Croxall] and others. (London: Whittington and Rowland, 1812) 3 volumes in one. First of the edition. Adorned with 3 full page engravings introducing each of the three volumes. Small 8vo, beautifully bound in full contemporary Regency wine straight-grain goatskin, the spine in compartments between wide bands decorated in blind, elaborate gilt decorations in the compartments, covers with double gilt ruled borders surrounding an inner gilt roll, enclosing a blind rolled border, all edges gilt. iv, 175; iv, 183, v, 212 pp. A very handsome crisp and clean copy in a superb state of preservation. A beautifully bound volume.

Dr. Garth has brought together several of the more noteworthy translators to complete this folio edition of Ovid's epic-style poem in 15 books. His eminent translators include John Dryden, Mr. Addison, Samuel Garth himself, and many others. The poem is mainly a collection of Greek and Roman myths, retelling classical stories such as Echo and Narcissus, Jason and Medea, and Venus and Adonis. It also includes the Eastern Babylonian tale, Pyramus and Thisbe. This great epic work has been recognized throughout the centuries for its inventiveness, charm, and originality.

"As a story-teller and guide to Greek myth and Roman legend, Ovid was very influential on later Roman writers and was read, quoted, and adapted during the Middle Ages. He was the favourite Latin poet of the Renaissance, and there were many translations of his works into English." - M.C. Howatson. His influence upon great writers through history, from Chaucer to Marlowe and Shakespeare, is well-known.

This handsome edition, beautifully illustrated in statuesque, classical proportion, aptly evokes the grandeur of Ovid's epic poem.
\$850.

Henry David Thoreau - *Walden* - First Edition A Highlight of American Renaissance Thought A Copy with Pleasing Provenance

18 Thoreau, Henry David. *WALDEN, Or, Life In the Woods* (Boston: Ticknor and Fields, 1854) First edition, first state of the text, early state of the ads, May 1854. A copy with provenance having belonged to A. Pell, Jr. of West Point, a friend and colleague of William Cullen Bryant and a founder and owner of the International Ocean Telegraph Co. which received the rights from Congress to lay the cables from America to Cuba and on to Latin America. Bryant visited and stayed in touch with Pell for some years and was involved with him in the Free Trade Club. Pell is buried at West Point and owned historic property there. Illustrated with the map of Walden Pond printed on a separate leaf and inserted at p. 307 8vo, publisher's original brown cloth lettered in gilt and ruled in blind on spine, bordered and decorated in blind on all covers. Housed in a fold-over morocco backed case. 357, [8 ads (dated May, 1854)]. A handsome copy indeed, internally quite pleasing and quite fresh with very little evidence of age or use, the binding very expertly and unobtrusively refreshed at the tips of the spine panel.

HIGHLY IMPORTANT FIRST EDITION OF A SEMINAL WORK IN AMERICAN LITERATURE. *WALDEN* has taken its place as one of the most important pieces of American literature and a highlight of American thought. In attempting an experiment in simple living Thoreau became the embodiment of the American quest for the spiritual over the material; and his book, ostensibly a simple record of his experiment, has earned the reputation as a work of great philosophical import.

An interesting note is penciled in at the rear of the volume: "Thoreau's mother said to Mr. Henry James ... Mr. Emerson has been so much with my son that he talks & writes quite like him." DCP[ell] Grolier 100
\$12,500.

With the Flag to Pretoria - The Best Gilt Bindings - 1900-1901 Very Fine Rare Issue of This Important Boer War History

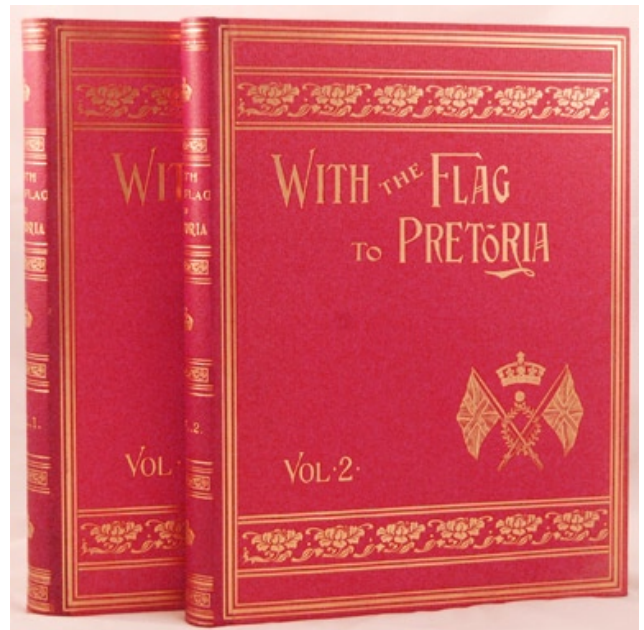
19 Wilson, H. W. *WITH THE FLAG TO PRETORIA*. A History of the Boer War of 1899-1900. (London: Harmsworth Brothers, Ltd., 1900, 1901) 2 volumes. First edition. Profusely illustrated throughout, "from photographs and authentic sketches taken in South Africa", and with two very large folding maps and a number of charts and plans. Tall 4to, in the publisher's scarce original full gilt binding, the publisher's best bindings, designed to be reminiscent of full morocco bindings featuring red morocco spines over matching red cloth textured as morocco, the upper covers beautifully gilt decorated and lettered in a Pax Britannica motif featuring crossed Union Jacks with laurels and an imperial crown, the spines with flat decorated full gilt decorated bands creating compartments with imperial crown central tools in gilt, gilt lettering in one compartment. Arguably this is the least common, and most impressive, of the many binding variations available on this title. viii, 364; viii, 365-716 pp. A pristine, very fine and very beautiful set, the full gilt decorated red bindings are extremely handsome and in remarkably nice shape, hinges firm and solid which is sometimes a problem on these sets, the color and gilt both extremely bright and fresh, internally as perfect as can be, an exceptional set.

FIRST EDITION IN PERHAPS THE SCARCEST AND MOST IMPRESSIVE BINDING STATE OF WILSON'S EXTREMELY WELL ILLUSTRATED AND COMPREHENSIVE CONTEMPORARY HISTORY OF THE BOER WAR.

The South African war was notable for many reasons, not the least of which was the fact that it was "the first great struggle fought out under new conditions which smokeless powder had introduced. No invention has made a greater change in the art of war than this revolution, so profound that it can only be compared with that brought about by the general adoption of firearms four hundred years (before)." In the early stages of the war, the British were met with resistance and defeat at the hands of the Boers who then as now had an absolute knowledge of the country and its terrain.

Almost as in the American Revolution, British troops were met by an adversary secreted in the geography and whose arms and artillery were scattered and placed in an order completely alien to the normative battlefield strategy of the times. On many levels, the British were greeted with an array of new experiences on the battlefields. These books portray these experiences and the building of the realities that would beset South Africa for over a century. A quite remarkable set of books in exemplary condition.

\$895.



**Le Morte D'Arthur - A Brilliant Masterpiece
The Best Edition With Aubrey Beardsley's Illustrations**



20 [Beardsley, illus.] Malory, Thomas. LE MORTE D'ARTHUR...Introduction by Prof. Rhys and a note on Aubrey Beardsley by Aymer Vallance (London: J. M. Dent and Sons, Aldine House, 1927) Third and most complete edition, limited to 1600 copies, with 10 extra illustrations not included in the two first printings. 22 full page and double-page illustrations by Aubrey Beardsley including the fine frontispiece, the Merlin drawing and the design for the original cover, also with numerous designs and illustrations throughout the text, as well as a profusion of decorated initials and chapter headings. Thick, large 4to, publisher's original black cloth with spine and covers beautifully and fully decorated in gilt after designs by Beardsley. lv, 538 pp. A very handsome, superior copy, beautifully preserved, the cloth bright with strong gilt

and no fading. The textblock very clean and crisp, the hinges tight and strong, corners sharp, only the most minute bit of age evidence along the tips or extremities.

AN IMPORTANT PRINTING OF THIS VERY BEAUTIFUL BOOK, and this a very desirable and strong copy. The third edition contains an extra 10 illustrations added in the text, the first edition to do so, as well as the original binding design (which was never used) and a full size facsimile of the Merlin drawing, previously used on a smaller scale. The text is that of Caxton's printed for the first time in 1485 at Westminster in London.

This book represents Aubrey Beardsley's first commissioned work, undertaken when he was not yet twenty. While working at an insurance office in London, Beardsley frequently visited the Jones and Evans bookshop in Cheapside, where he got to know Frederick Evans. Mr. Evans allowed the artist to trade drawings for books on occasion, and it was Evans who suggested to J. M. Dent that Beardsley should be the artist for Mr. Dent's new edition of the Arthurian tales. A suggestion well made and one to which 20th century printing owes much.

The commission, which came in 1892 was to "design and illustrate an ambitious edition of Malory's 'Le Morte d'Arthur' which was intended to rival the Kelmscott Press books on their own ground...(E)lements beside the pale remnants of Pre-Raphaelitism were at work fertilizing (Beardsley's) developing talent, and what was seen by its devisers as an emulation of Morris and Burne-Jones turned out in the execution more like a parody of them--a parody which annoyed Morris to the point at which he contemplated legal action. It may well not have been a deliberate parody: it is simply that already, willy-nilly, the 'strong medieval decorative feeling' of Morris was mixed, as Walter Crane noted, 'with a curious weird Japanese-like spirit of diablerie and grotesque, as of an opium dream'."

Beardsley's life was short, he died of tuberculosis at the age of 26. In those few years he managed however to leave a great and lasting artistic legacy and a fascinating personal history as well.

\$2950.

**The King James Folio Holy Bible - 1706
In a Stunning Binding with Marvelous Giltwork of the Period**

21 [Bible; King James Bible, Book of Common Prayer]. THE HOLY BIBLE, CONTAINING THE OLD TESTAMENT, AND THE NEW: Newly Translated out of the Original Tongues, and with the former Translations diligently compared and revised by His Majesties Special Command. Appointed to be read in Churches and THE BOOK OF COMMON PRAYER, and Administration of the Sacraments, and other Rites and Ceremonies of the Church, According to the Church of England, Together with the Psalter or Psalms of David, Pointed as they are to be Sung or Said in Churches. (London: Charles Bill, and the Executrix of Thomas Newcomb, decease'd, printers to the Queen's most Excellent Majesty, 1706) Engraved black and white woodcuts on title page and throughout text. Royal Folio, full contemporary black calf with superb and extensive parallel gilt and blind tooled ornamentation on the spine and all covers, the spine in compartments separated by raised bands and let-

tered in gilt, board edges and turn-ins gilt, edges finely gauffered, t.e.g., feathered endpapers. A splendid copy, the binding handsome and bright and internally very fresh and clean.

A BREATHTAKINGLY HANDSOME BIBLE IN STUNNING, UNUSUAL BINDING. This King James Bible is handsome without and within. The binding of this large, stately folio is marvelously decorated in extensive gilt tooling, intricate down to the gauffered edges. Handsome pictorial woodcuts appear at the heading of each book. Recorded on the initial blank pages are the births, marriages, and deaths of three centuries of generations from several different families, reminding us that this book has been loved by and held great significance for numerous people throughout its time. A majestic volume.

\$6250.

Scarce Truman Capote First Edition *Breakfast at Tiffany's*

22 Capote, Truman. BREAKFAST AT TIFFANY'S, A Short Novel and Three Stories. (New York: Random House, 1958) First edition, first printing. 8vo, publisher's original yellow cloth lettered in black and gold. In the original printed dustjacket. 179 pp. A bright clean copy, the dustjacket just lightly aged and very nicely preserved.

FIRST EDITION OF THE NOVEL THAT GAVE US HOLLY GOLIGHTLY. Also includes the stories, A Diamond Guitar, House of Flowers, and A Christmas Memory. Probably Capote's scarcest book and his best remembered too.
\$1850.

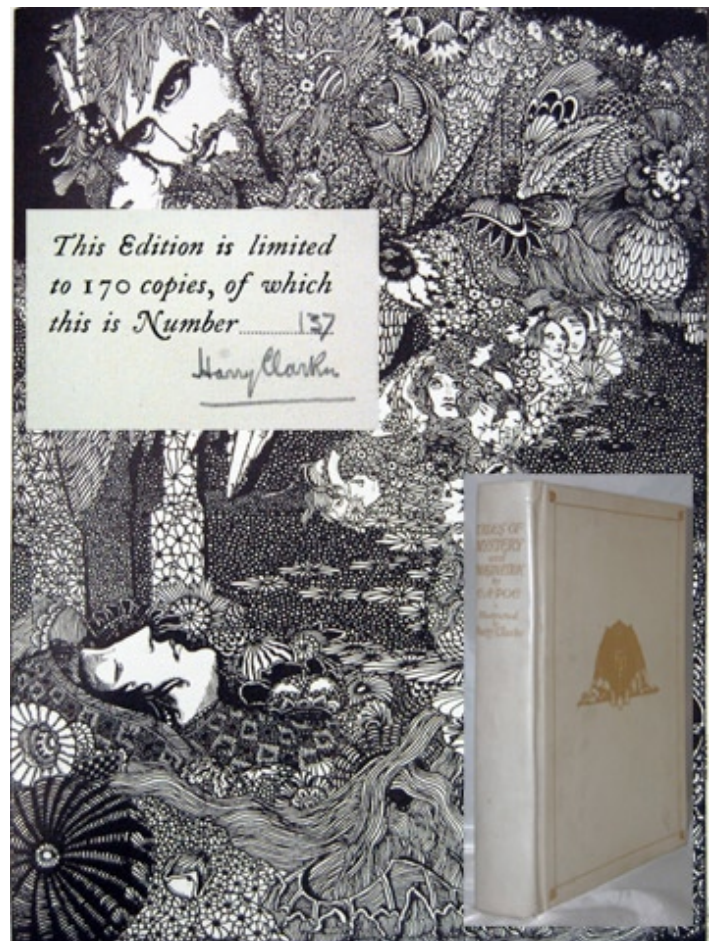
Signed - Limited Deluxe Copy - One of Only 170 Printed Harry Clarke's Illustrated *Tales of Mystery and Imagination* A Stunning Interpretation of Poe's Classic Writing The True and Most Rare of the First Editions Offered

23 [Clarke, illus.] Poe, Edgar Allan. TALES OF MYSTERY AND IMAGINATION (London: George G. Harrap & Co. Limited, 1919) Very scarce, first edition DELUXE ISSUE ON FINE HANDMADE PAPER. Limited issue of only 170 copies SIGNED AND NUMBERED BY HARRY CLARKE. With 24 stunning full page black and white plates by Harry Clarke and with a profusion of very fine Clarke designed head and tail-pieces throughout. Large, thick 4to, in the publisher's best deluxe binding of full vellum, the upper board decorated in gilt from designs by Harry Clarke, the spine gilt lettered, top edge gilt, others untrimmed. 383 pp. A very fine and beautiful copy, still partially unopened, the text bright and the vellum unusually fresh and clean.

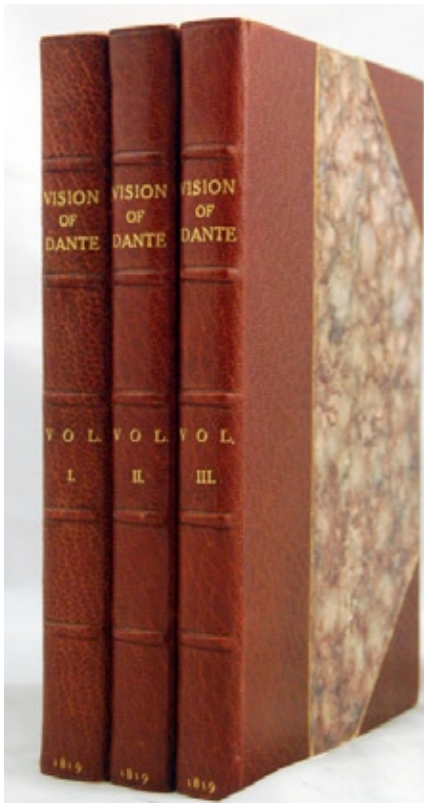
THE RARE DELUXE EDITION OF ONLY 170 SIGNED AND NUMBERED COPIES. Perhaps the most perfect edition of Edgar Allan Poe's TALES OF MYSTERY AND IMAGINATION. Clarke's stunning black and white plates utilize dramatic wide areas of black with intricate areas of white appearing nearly scratched out. The effect at once conveys both the beauty and horror unique to Poe's writing and evokes the dense spiritual qualities of the exquisite text. A wonderful marriage of artist and writer and "probably the ideal interpreter of Edgar Allan Poe." (Bowe, 53)

There are twenty-nine tales including "The Pit and the Pendulum", "The Murders in the Rue Morgue", "The Fall of the House of Usher", and "The Descent into the Maelstrom."

\$7750.



**The First Trade Published Edition - Large Paper Copy
And the First 'Modern' Translation Into English - 1819
Dante's *Divine Comedy* - The Great Cary Translation**



24 Dante Alighieri, (1265-1321). THE VISION; OR HELL, PURGATORY AND PARADISE OF DANTE ALIGHIERI. Translated by the Rev. Henry Francis Cary, A.M. (London: Printed for Taylor and Hessey, Fleet Street, 1819) 3 volumes. A LARGE PAPER COPY of the FIRST TRADE EDITION of the FIRST MODERN TRANSLATION of Dante into English in its complete form including all the parts of the trilogy. Preceded only by the privately printed edition issued by the author. Additionally, for this edition is affixed a Life of Dante, Notes and an Index. Tall 8vo, very handsomely and beautifully bound in three-quarter burnt-red morocco by Bayntun early in the last century, the covers with fine French marbled paper over boards and morocco at the corners, the spines decorated with raised bands ruled in blind, gilt lettered and numbered in two compartments of each volume, marbled end-leaves, t.e.g. lii, 303; xi, 309; 297, (28) index pp., with all three half-titles as called for. A fine and very handsome set in excellent condition, essentially as pristine. The bindings and text-blocks are in wonderful condition, very finely preserved.

RARE FIRST EDITION AND COMPLETE SET IN A VERY HANDSOME EARLY BAYNTUN BINDING. ONE OF THE GREAT BOOKS OF ALL TIME.

Cary's famous translation has long been considered the first modern rendering of Dante's timeless epic into English. While previous English translations prior to Cary's had been accomplished in the 18th century, none were able to transfer into the English language, the beauty and richness of language for which Dante has forever been revered.

It took Cary many years to make the complete translation. Indeed, the parts of the COMEDY were released over a number of years from 1805 on. Cary was influenced greatly by the Romantics and by Coleridge in particular. Though the text was finished in mid-1812, Cary was unable to secure a publisher and was, after some years, obliged even with his very modest means to publish the work at his own expense. It at first excited little attention, but it came under great notice primarily because of the applause of Coleridge whom Cary had met while pacing the beach reading Homer to his son. 'Sir,' said Coleridge, attracted by the sound of the Greek, 'yours is a face I should know. I am Samuel Taylor Coleridge.'

"During the rest of the day, the wondrous stranger discoursed on Homer making young Cary 'feel as one from whose eyes the scales were just removed,' and in the evening carried home the translation of Dante, of which he had never even heard. The next day he was able to repeat whole pages, and his winter course of lectures gave it celebrity.

The new and first edition published by a general publisher was secured in 1819, and ever since...it has remained the translation which, on Dante's name being mentioned, occurs first to the mind." Cary's translation allowed the rediscovery of Dante's masterpiece by the British of the Romantic Era and it was praised not only by Coleridge, but by Shelley, Byron and Wordsworth as well.

Copies of this, the first generally published edition of the book in its original three-decker format are extremely scarce. This is a still more scarce large paper copy As to Dante himself, "Dante's theme, the greatest yet attempted in poetry, was to explain and justify the Christian cosmos through the allegory of a pilgrimage. To him comes Virgil, the symbol of philosophy, to guide him through the two lower realms of the next world, which are divided according to the classifications of the 'Ethics' of Aristotle. Hell is seen as an inverted cone with its point where lies Lucifer fixed in ice at the centre of the world, and the pilgrimage from it a climb to the foot of and then up the Purgatorial Mountain. Along the way Dante passes Popes, Kings and Emperors, poets, warriors and citizens of Florence, expiating the sins of their life on earth. On the summit is the Earthly Paradise where Beatrice meets them and Virgil departs. Dante is now led through the various spheres of heaven, and the poem ends with a vision of the Deity. The audacity of his theme, the success of its treatment, the beauty and majesty of his verse, have ensured that his poem never lost its reputation. The picture of divine justice is entirely unclouded by Dante's own political prejudices, and his language never falls short of what he describes." PMM \$2450.

Dennis' 'Etruria and the Etruscans'
The Best Edition - Original Decorated Cloth - Two Volumes
Cities and Cemeteries of Etruria - London - 1878

25 Dennis, George. THE CITIES AND CEMETERIES OF ETRURIA (London: John Murray, 1878) 2 volumes. Revised and preferred edition, recording the most recent discoveries made after the printing of the first edition. With over 200 illustrations including 98 fine plates, illustrations in the text, one colour lithograph, 33 plans and maps many of which are folding, including a large folding map at the rear of the second volume. Large, thick 8vo, original dark brick-red cloth gilt lettered and decorated on the spines and decorated with blind stamped borders and central gilt pictorial devices on the covers all in Etruscan motif. cxxviii, 501, [2]; xv, 579 including index, addenda and errata pp. A fine and very handsome set, the text uncommonly clean and fresh, the cloth rich and deep with the gilt decorations and lettering bright and in good order. Some extremely minor age-mellowing.

A very scarce early AND HIGHLY IMPORTANT study of Etruscan archeology and art. Though ostensibly a guide book to the regions of Italy and Germany where ancient monuments and remains might be found, the author has transcended the genre by providing historical and other scholarly references and delving into the histories of the various sites. It is one of the earliest and most important works on the Etruscans.

Dennis' writings are the fruit of several tours made in Etruria between the years 1842 and 1847. He made copious notes, many of which have been included as annotations to the work. There are frequent references to the classics and to the then modern works on archaeology in order that Dennis' own work could not be charged with making loose or unfounded statements. He strove for truth and accuracy in the work. At least half of the manuscript was written in Italy and the greatest part of it was continually verified by subsequent visits to the scenes described. The book remains then, to this day, a cornerstone to all work on the early Etruscans and their civilization.

This edition contains additional material not included in the first edition as well as a preface for the second edition.
\$795.

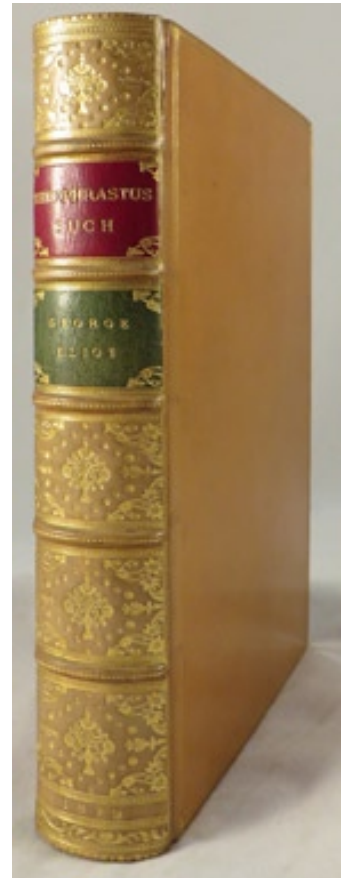
George Eliot's Final and Most Autobiographical Writings
Impressions of Theophrastus Such - First Edition

26 Eliot, George. IMPRESSIONS OF THEOPHRASTUS SUCH (Edinburgh: William Blackwood and Sons, 1879) First Edition, with fine provenance, having come from the collection of Robert Hoe with his gilt lettered morocco ex libris. 8vo, beautifully bound by Riviere and Son in full tan calf, the covers with multi-ruled gilt fillet lines at the borders with circular tools as corner-pieces, the spine richly gilt decorated in panels between gilt ruled and stippled raised bands, two compartments with contrasting red and green morocco labels finely gilt ruled and lettered and with gilt tooled corner-pieces, beautifully gilt tooled turn-ins and ruled board edges, marbled endpapers, t.e.g. 357 pp. A superb, very fine and handsome copy, the text clean and fresh with two edges still untrimmed and free from any spotting, the fine binding in excellent condition.

FIRST EDITION, A COPY FROM A FINE LITERARY COLLECTION AND VERY FINELY BOUND. Eliot's last published writings and considered by many to be her most experimental. It takes the form of a series of literary essays by an imaginary minor scholar whose eccentric character is revealed through his work. The second chapter of the book, "Looking Backwards" is also considered her most autobiographical writing.

Industrialist and noted book collector Robert Hoe was preeminent among American producers of printing presses. He was one of the organizers and first president of the Grolier Club, the well-known New York organization for the promotion of bookmaking as an art. His collection of rare books and manuscripts at the time of his death in 1909 was valued at several million dollars.

\$895.



**Euripides - The Tragedies - *Tragoediae Quae Extant*
1602 Estienne Printing in Fine Vellum - 2 Volumes**

27 EURIPIDIS (EURIPIDE). TRAGOEDIAE QUAE EXTANT. Cum Latina G. Canteri Interpretatione. Excudebat Paulus Stephanus. (Geneve: Estienne, 1602) 2 volumes. The Estienne printing of Euripides 4to, handsomely bound in full antique vellum. (6 ff), 747 et 136 pour les Annotations de Julien Brodeau; 846, (1 feuillet blanc), 214 pur les Praefationes et Annotations de G. Stiblin. A fine set, beautifully preserved.

Plein veau racine du XVIIIeme siecle, triple filet d'encadrement. (Epidermures benignes; 2 coins frottes. Quelques rousseurs.) Dernière édition ancienne des Tragedies d'Euripide, qui ne furent pas reimprimées pendant pres d'un siecle.

Le premier volume renferme 7 tragedies: EKABH, ORESTHS, POINISSAI, MHDEIA, IPPOLUTOS, ALKHSTIS, ANDROMACH; accompagnées de la traduction latine de Guillaume Canter et des scholies en grec d'Arsene de Monemvasia, et suivies du savant apparat critique de Julien Brodeau.

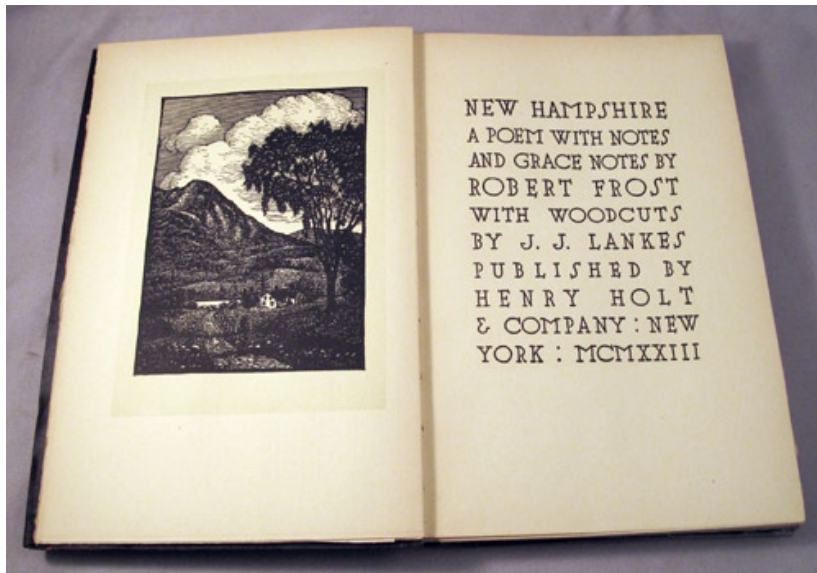
Le TMHMA DEUTERON contient les IKETIDES, IFIGENEIA EN AULIDI, IFIGENEIA EN TAUROIS, RHSOS, TRWADES, BAKCAI, KUKLOY, HRAKLEIDE, ELENH, IWN, HRAKLHS, MAINCMENOS, HLEKTRA, DANAH. Ces pieces sont accompagnées de la version de Guillaume Cnater, et suivie des prefaces et notes latines der G. Stiblin.

Le texte des Tragedies est imprime en Grecs du Roi de Garamont de corps Saint Augustin et les Scholies d'Arsene de Monemvasia en Grecs du Roi de Garamont de corps Cicero.

Les poinçons de ces caracteres avaint ete emportés par Robert Estienn, lorsqu'il dut quitter Paris pur Geneve. Renouard, p. 196, n 11. Schoell, II, 66

\$3850.

**Robert Frost's *New Hampshire*
Limited First Edition Signed by Frost**



28 Frost, Robert. NEW HAMPSHIRE: A Poem With Notes and Grace Notes (New York: Henry Holt, 1923) First Edition, The Limited First Edition printing of 350 copies only, SIGNED by Frost. Woodcuts by J. J. Lankes. 8vo, publisher's original polished black cloth, lettered in gilt on the spine panel and with fine gilt decoration and lettering to the upper cover. 113 pp. A fine copy just slightly mellowed on the spine.

THE IMPORTANT FIRST EDITION, LIMITED ISSUE SIGNED BY ROBERT FROST. NEW HAMPSHIRE is one of Frost's earliest works and also one of his greatest. The collection includes the title-poem, one of his longer works, as well as over 35 others. It includes such well known poems as; "Star-Splitter," "Dust to Snow"

and perhaps one of his most often recited works "Stopping by Woods on a Snowy Evening", a perennial holiday favorite in New England and other chilly climes.

Considered one of the greatest 20th century American poets, Frost also won much acclaim and popularity throughout the English speaking world. J.J. Lankes and Robert Frost enjoyed a long professional and personal association. Lankes' woodcuts beautified many of Frost's published works. Barrett Library.

\$4250.

**Thomas Hardy's First Book - A Fine Three-Decker
First Edition - *Desperate Remedies* - 1871 - Very Scarce**

29 Hardy, Thomas. DESPERATE REMEDIES. A Novel (London: Tinsley Brothers, 1871) 3 volumes. Very scarce first edition. 8vo, bound in antique, near contemporary three-quarter blue morocco over blue marbled boards, the spines are gilt lettered in two compartments and have wide gilt decorated raised bands, t.e.g., the

original red cloth to the upper cover and spine of Volume I has been retained and bound in. Now housed in a fine morocco backed foldover protective case. 304; 291; 274 pp. A very pleasing and handsome set of this rare book, quite fine internally with just a bit of normal age mellowing to the text, the original half-titles retained, the antique bindings with some light evidence of age or use at the joints and extremities.

Hardy's first PUBLISHED book, and very scarce INDEED. The book was published anonymously in an edition of only 500 copies. Hardy wrote an earlier novel but had been unable to get it published. It was suggested to him to "attempt a novel with a purely artistic purpose, giving it a more 'complicated' plot than was attempted with his first, unpublished novel." The publication of Desperate Remedies was Hardy's breakthrough work, and the first of a long string of novels that propelled him to the forefront of Victorian letters. Hardy destroyed the manuscript to his one earlier and unpublished novel so no copies of it exist today. Thus it can be fairly said that Desperate Remedies is not only his first published work but also his earliest surviving. Purdy.
\$10,500.

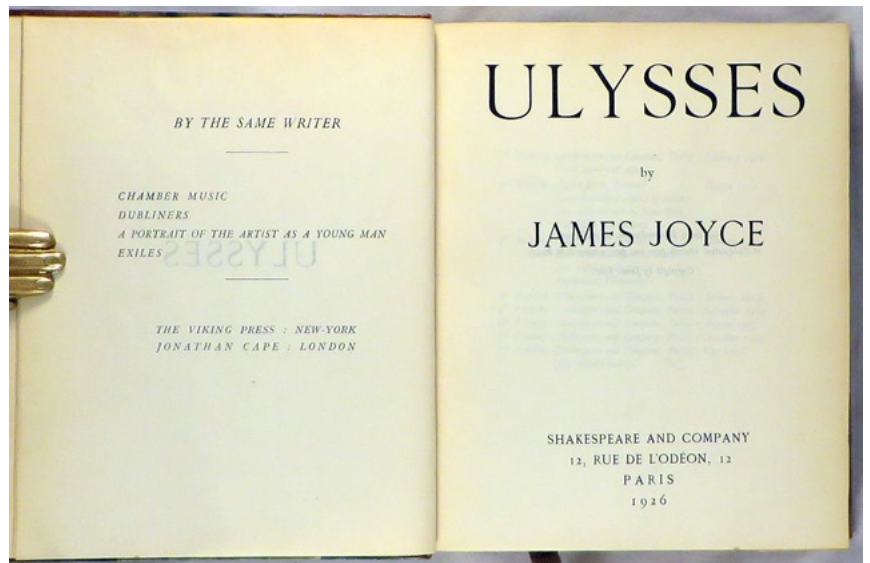
A Superb Set in Exquisite Bindings
The Works of Robert Herrick
One of the Most Important English Poets of the 1600's

30 Herrick, Robert. THE WORKS OF ROBERT HERRICK (Edinburgh: W. and C. Tait, 1823) 2 volumes. First printing of this very handsome edition. Frontispiece engravings of Herrick in both volumes signed in the plate. Reprinting of the 1648 engraved title-page to HESPERIDES. 8vo, superbly bound in very fine full crushed dark blue morocco, full gilt backs with elaborate gilt panel designs within compartments separated by raised bands, finely tooled fillet and rolled designs to the covers, corner pieces gilt, double fillet lined turnovers gilt, fine marbled endleaves, gilt dentelles, all edges gilt. xxx, 288; 296, xxxviii table of contents pp. A superb set in pristine condition.

A RARE AND IMPORTANT SET, being the first significant reissue of the poems since the 1648 first edition. Herrick's poems form a cornerstone place in the oeuvre of English poetry. The author was a highly accomplished seventeenth century poet and author of the famous line: "Gather ye rose buds while ye may".
\$950.

James Joyce - Ulysses - The First Printing to be Reset
Shakespeare and Company - 1926 - Scarce and Important

31 Joyce, James. ULYSSES (Paris: Shakespeare and Company, 1926) The first printing of Ulysses to have the type entirely reset, work accomplished with Joyce's participation, the 8th printing overall and one of the key Shakespeare and Company printings, very early and desirable. Small 4to, in a handsome contemporary binding of three-quarter green morocco over marbled paper-covered boards, the spine evenly toned to a pleasant honey color and with simple raised bands ruled in blind, red morocco label lettered and framed in gilt, t.e.g. (6), 735 pp. A very desirable copy in contemporary binding, the paper still quite fresh for this title and all very sturdy and sound. With a bit of quite pleasant and expected mellowing by time.



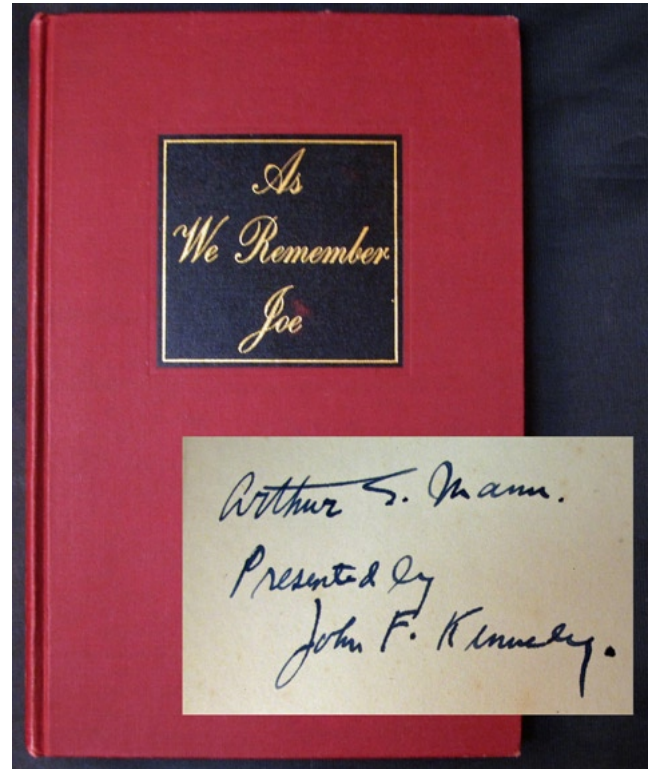
ONE OF THE KEY PRINTINGS BY SYLVIA BEACH'S SHAKESPEARE AND COMPANY OF THIS LAND-MARK OF 20th CENTURY LITERATURE. It is the first reprinting of the work to use entirely reset type. The work was accomplished with Joyce's participation. The copy is bound as is often found on printings of the period in a simple style designed to draw little attention to itself due the controversy of the text within. In all a highly collectable copy.

ULYSSES can be viewed as the pinnacle of the Modernist movement, and its impact on all subsequent western literature is unmistakable. Such writers as Virginia Woolf, John Dos Passos, William Faulkner, Samuel Beckett, Malcolm Lowry, and Anthony Burgess have all paid tribute, consciously or unconsciously, to Joyce's influence. Burgess as well pronounced it the greatest single work in the English literature of the century, and he was not alone in that opinion. At the beginning of the present century the Modern Library placed ULYSSES in the number one spot on their 100 best books of the 20th century list.

\$1950.

**Inscribed by John F. Kennedy - As We Remember Joe
The Rarest of All Works in the Kennedy Genre
His Touching Tribute to His Fallen Elder Brother - 1945**

32 Kennedy, John F. Editor. AS WE REMEMBER JOE (Cambridge: Privately Printed, designed and printed at the University Press, 1945) VERY SCARCE. INSCRIBED BY JOHN F. KENNEDY. First edition, first issue with the Wings insignia printed in dark red on the title-page, very limited printing of probably 250 copies such. Extensively illustrated with black and white photographs, letter facsimiles and a colour reproduction of the Navy Cross. 8vo, in the original burgundy cloth lettered in gilt on the spine and gilt lettered within a gilt ruled border within a black cloth box on the upper cover. xi, 75, with printers colophon on verso of page 75. A very handsome copy of this very scarce work, the cloth is fresh and bright, internally solid with fresh paper, hinges fine and well cared for, with an inscription as noted below providing more of an interesting history than being a distraction. With a rare genuine period signature by the future President.



BOLDLY INSCRIBED BY THE FUTURE PRESIDENT. VERY SCARCE, THE RAREST OF ALL JOHN F. KENNEDY RELATED BOOKS AND WITH VERY EARLY PUBLISHED WRITINGS BY THE FUTURE PRESIDENT. Privately printed and limited, the work is known in two issue states. This is the first state with the title page printed in black and red. It is estimated

that there were roughly 250 copies printed such. The second state was printed with the title page all in black. While 500 copies in total was the official printing record, it is believed that the actual print count was only 360.

AS WE REMEMBER JOE was privately printed by the Kennedy family as a memorial to Joseph P. Kennedy Jr., John F.'s elder brother who was killed in action during World War II. It was to provide a remembrance for family, friends and a few important associates.

In content, AS WE REMEMBER JOE is a collection of essays or writings by various persons concerning Joe Kennedy. It was only John Kennedy's second book (after WHY ENGLAND SLEPT in 1940) and it includes a forward by him and his very touching essay, MY BROTHER JOE. It also includes a short essay by his youngest brother Teddy, who was only 12 years old at the time. Teddy had convinced his brother John and sister Eunice to allow him to submit a story about a sailing race in which he accompanied Joe and where Joe, "seized me by the pant and through me into the cold water.". With all of the youngest Kennedy's spelling and punctuation errors intact it is a very sweet and touching addition.

With the death of Joe Kennedy in 1944 his brother John F. Kennedy assumed the responsibilities and stature expected of an eldest son in the Kennedy family. This change in family position no doubt affected him for the rest of his life, greatly influencing his career in public service and leading 15 years later to the White House. J. Maddalena; K. Hasely; John F. Kennedy Library & Museum.

\$9500.

Rare First Edition of Melville's *Mardi* - Two Volumes
A Unusually Handsome Set in Publisher's Original Cloth
New York - Harper and Brothers - 1849

33 Melville, Herman. *MARDI and a Voyage Thither* (New York: Harper & Brothers, 1849) 2 volumes. First edition. 8vo, publishers original blind-stamped purple cloth, with elaborate blind-stamped decorative tooling on covers and spine, lettering and Harper's logo in gilt to the spine panel. Housed in a pleasing dark green morocco solander case, the volumes each with their own chemise. xii, 365; xii, 387 pp., 8 pp. ads. An unusually fine copy and a very handsome pair, beautifully preserved. The cloth is bright and clean and essentially without fading, some of the typical offsetting to the pastedown and free-fly.

*RARE FIRST EDITION IN ORIGINAL CLOTH IN UNUSUALLY WELL PRESERVED CONDITION. THE BOOK IS EXCEPTIONALLY SCARCE IN THE PURPLE CLOTH IN FINE CONDITION AS IS THIS COPY. After a tiring 18 month whaling voyage in the south seas, Melville jumped ship and with his companion, Richard Tobias Greene, lived in the islands for several months. While there he was captured by but escaped from island natives. He served on an Australian trader, worked as a field laborer and enlisted on the frigate U.S.S. United States. His experiences are the basis for the Swiftian adventures of Taji and his companion Jarl in *Mardi*. This is one of Melville's best written stories. BAL 13658, Wright I, 1860 \$4750.*

A. A. Milne's Four "Pooh" Books - Illustrated by Shepard
A Very Fine Set of the First Editions Beautifully Bound
Great Classics and Cornerstone Works - 1924 - 1928 - London



34 Milne, A. A. [The Four Pooh Books, Comprised of:] *WHEN WE WERE VERY YOUNG* [and] *WINNIE-THE-POOH* [and] *NOW WE ARE SIX* [and] *THE HOUSE AT POOH CORNER* (London: Methuen and co., 1924, 1926, 1927 1928) First Edition of each volume. Illustrated by E.H. Shepard throughout each volume. 8vo, beautifully bound by Bayntun-Riviere in fine full gilt decorated morocco. Each volume is bound in a colour to match the original cloth covers. The spines are richly gilt, the covers are pictorially decorated in gilt with images of Pooh and his friends. The original covers and spine panels are bound

into the rear of each book. All volumes are housed together in a cloth covered slipcase. An elegant production. x,100; xi,158; x,103; xi,178 pp. All copies are very fine and beautifully preserved.

VERY FINE COPIES OF THE FIRST EDITIONS OF EACH OF THE FOUR POOH BOOKS, BEAUTIFULLY BOUND. These charming children's classics contain delicately detailed illustrations and some of the most beloved stories of all time. From the first poem or story to the last drawing, the reader is transported to another world of imagination and youthful play.

*"When We Were Very Young" was the first of the "Pooh" books and was extremely successful in both America and England. Ironically, when A.A. Milne was first presented with the possibility of Ernest Shepard being the illustrator for this first Pooh book, he was less than pleased, having never been particularly drawn to Shepard's style. But the illustrator won out in the end and the rest is legend. The book's success in both America and England was phenomenal, and it went through six printings in just one year and six more the next. The public voraciousness for his work inspired Milne to follow *WHEN WE WERE VERY YOUNG* with *WINNIE THE POOH*, *NOW WE ARE SIX*, and *THE HOUSE AT POOH CORNER*. Some of the most cherished and beloved verses of our time rest on the charmingly illustrated pages of this first*

volume in the series of books that have become timeless classics. This book is dedicated to Milne's son, Christopher Robin Milne, who "prefers to call himself Billy Moon."

The second book in the series is WINNIE THE POOH and the one included here is a beautiful copy of the most famous of the four Pooh books. Milne's classic story, all about Christopher Robin, Winnie-The-Pooh, and their friends Eeyore, Piglet, Rabbit, Owl, Kanga, and Baby Roo. WINNIE-THE-POOH came into being in the wake of his first book of verse, WHEN WE WERE VERY YOUNG, which was the first collaboration of Milne's words and E.H. Shepard's delightful illustrations. Milne and Shepard truly ascended to harmonious heights with the cast of characters in WINNIE-THE-POOH based on the stuffed animal collection of Milne's own son, Christopher Robin, who also became immortalized as one of the main characters in the Pooh series.

The third book in the quartet written by Milne, inspired by his young son Christopher, and illustrated by Shepard was an instant success. Like WHEN WE WERE YOUNG, NOW WE ARE SIX is a joyful combination of verse and pictures designed to captivate young readers. Christopher Milne wrote of his father's stories: "It is difficult to be sure which came first. Did I do something and did my father then write a story about it? Or was it the other way about, and did the story come first? Certainly my father was on the look-out for ideas; but so too was I. He wanted ideas for his stories, I wanted them for my games, and each looked towards the other for inspiration. But in the end it was all the same: the stories became part of our lives; we lived them, thought them, spoke them."-Enchanted Places. Most likely it was this unique collaboration between father and son which makes these little stories and poems so intimate and personal.

THE HOUSE AT POOH CORNER is the last of the four beloved Pooh books. In this charming offering Eeyore's friends employ "Brains first and then Hard Work" to build him a house. There are also big happenings for Tigger in this volume and Rabbit has a very busy day.

\$17,500.

**With Three Original Woodcuts By the Artist
Joan Miró Engraver - Limited and Beautifully Produced**



35 [Miró, Joan] Dupin, Jacques. MIRÓ ENGRAVER I. 1928-1960 (Paris: Daniel Lelong, 1984) First and limited edition, one of 2700 numbered copies printed in English and including the three original woodcuts by Joan Miró. With three original full-colour woodcuts especially executed by Miró for this edition printed Joan Barbarà's Atelier in Barcelona and with 290 photogravure reproductions of Miró's works printed by Jean-Paul Vibert and with several other black and white illustrations from photographs. Folio, publisher's original blue cloth lettered in white on the upper cover and spine and in the original dust-jacket printed by Joan Barbarà and cut from wood by Joan Miró. 184, [6] pp. A fine copy, the book essentially as new and pristine, the jacket in excellent, as pristine condition.

BEAUTIFULLY PRODUCED Catalogue Raisonné OF THE EARLY WORKS OF THE GREAT SPANISH SURREALIST, JOAN MIRÓ. WITH THREE ORIGINAL full-colour WOODBLOCK PRINTS MADE ESPECIALLY FOR THIS EDITION.

Earning international acclaim, Miró's work has been interpreted as Surrealism, a sandbox for the subconscious mind, a re-creation of the childlike, and a manifestation of Catalan pride. In numerous interviews dating from the 1930s onwards, Miró expressed contempt for conventional painting methods

as a way of supporting bourgeois society, and famously declared an "assassination of painting" in favour of upsetting the visual elements of established painting. This catalogue features works from 1928 to 1960.

\$495.



**Beautiful Original Handcoloured Folio Plates
From the Aboriginal Portfolio:
A Collection of Portraits of the Most Celebrated Chiefs...
From the James O. Lewis Work on Native Americans - 1835**

36 [Native Americans]; Lewis, James Otto. A SELECTION OF ORIGINAL COLOUR PLATES OF NATIVE AMERICAN PORTRAITS. [From Aboriginal Portfolio: A Collection of Portraits of the Most Celebrated Chiefs of the North American Indians ([Philadelphia: E.C. Biddle, 1835]) Lithographed and coloured by Lehman and Duval. Beautifully lithographed colour plates reproduced from the original painting of James Otto Lewis. Folio, image sizes roughly 9 by 8 inches, including captions beneath, printed on a folio sheet measuring 19 by 12 inches.

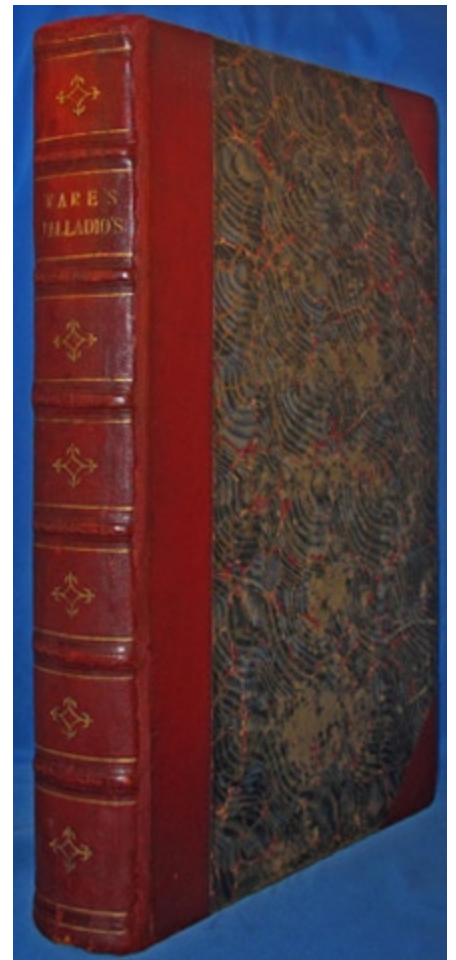
ORIGINAL HANDCOLOURED PLATES FROM ONE OF THE RAREST OF ALL AMERICAN COLOURPLATE BOOKS. *The work from which these plates originated was among the earliest grand colour printing projects taken up in the United States and was the first illustrated book on the native American Indians.* Priced Individually.

**A Copy with Fine Provenance and Original Drawings
Palladio - Isaac Ware's Magnificent Edition
The Great Master of Western Architecture
Beautifully Engraved Plates Bound in Antique Morocco**

37 Palladio, Andrea. THE FOUR BOOKS OF ARCHITECTURE... Literally Translated from the Original Italian, by Issac Ware (London: by Isaac Ware, 1738) First edition of Isaac Ware's translation, highly important and perhaps the best of all the early English translations. This copy with FINE PROVENANCE, having been owned by both Edward Cresy and Joseph Gwilt. With notes and architectural renderings in their hands and with additional architectural drawings by Cresy tipped in. With 4 engraved architectural title-pages, 204 engraved plates, 7 engravings within text and additionally decorated with engraved head and tail pieces by William Kent. Complete and perfect. Large folio, 405mm x 270mm, handsomely bound in later antique red morocco over marbled boards, the spine with raised bands bordered with gilt rules, head-cap gilt ruled, one compartment gilt ruled and lettered, others with central ornamental device gilt. [xiv, with the ad leaf], 110, the many plates on folio pages, a profusion of them being bound at the end of each of the four books, over 300 pages plus blanks. A very handsome copy with only expected mellowing from time and a touch of wear to occasional page edges, some occasional old stains from use, the binding is handsome and expertly strengthened at the hinges, title page edge reinforced.

A HANDSOME AND IMPORTANT COPY OF THIS RARE BOOK. WITH SIGNIFICANT PROVENANCE, HAVING BEEN OWNED BY BOTH JOSEPH GWILT AND EDWARD CRESY, AND WITH ORIGINAL NOTES AND ARCHITECTURAL RENDERINGS. *Produced with the assistance of Lord Burlington, Ware's translation surpassed all earlier English editions in its faithfulness to the original. The divisional titles are reverse reproductions of the original woodcuts of 1570. A very skilled draughtsman and engraver, Ware exactly traced and engraved the plates for his edition from Palladio's original drawings in Burlington's collection.*

This is a fine and beautiful folio edition of the master's four books on architecture. Palladio's designs and work to this day remain the central pillar of classical architecture and all architecture which





followed. Such early antique editions are truly scarce and here retains its original sophistication.

'Palladio's lasting influence on architectural style in many parts of the world was exercised less through his actual buildings than through this, his textbook. The book is divided into four sections: orders and elementary problems, domestic building, public building and own planning and temples. Palladio's style was directly inspired by Roman classical models through the writings of Vitruvius and Alberti. Its characteristics are those of classicism: symmetry, order, fixed mathematical relations of the parts to each other and to the whole, logic and monumentality.

Palladio followed the rules of classical Roman architecture more closely than any other architect...In spite of the vogue for the baroque and the fact that Palladio left no immediate successors, his book exerted a powerful influence on contemporary architecture and classical ideals until the end of the eighteenth century.

As a practicing architect Palladio worked mainly in Vicenza, Venice and the Venetian countryside, especially along the Brenta River. His Villa Capra (known as La Rotonda) near Vicenza became virtually a prototype of the Palladian style, and it was widely and faithfully copied. At the end of his life he left plans for the tour de force of trompe l'oeil, the Teatro Olimpico in Vicenza, which was finished by his pupil Vincenzo Scamozzi.' PMM 92

Ware (d. 1766) is reported "to have been originally a chimney-sweeper's boy whom an unknown patron found drawing with chalk at Whitehall. He was sketching the elevation of the banquet house upon the basement walls of the building itself,

and is said to have made similar sketches of the portico at St. Martin's-in-the-Fields" (DNB). He developed into an eminently competent architect, among whose works were counted Chesterfield House, South Audley Street, of which Philip Dormer Stanhope, fourth earl of Chesterfield, took possession in 1749; he also built, for his own use, No. 6 Bloomsbury Square, which was inhabited later by Isaac D'Israeli.

An excellent presentation of Palladio's magnificent work. A remarkably fresh and clean survival. With the fine provenance of Edward Cressy, highly regarded British architect and engineer (1792-1858) and author of several important books on engineering, including the TREATISE ON BRIDGE BUILDING; ACCOUNT OF STONE CHURCH and AN ENCYCLOPAEDIA OF CIVIL ENGINEERING.

Joseph Gwilt was another famous British architect and writer of the period. After a visit to Italy in 1816, he published in 1818 *Notitia architectonica italiana, or Concise Notices of the Buildings and Architects of Italy*. In 1825 he published an edition of Sir William Chambers' *Treatise on Civil Architecture*; and among his other principal contributions to the literature of his profession are a translation of the *Architecture of Vitruvius* (1826), a *Treatise on the Rudiments of Architecture, Practical and Theoretical* (1826), and his valuable *Encyclopaedia of Architecture* (1842), which was published with additions by Wyatt Papworth in 1867. In recognition of Gwilt's advocacy of the importance to architects of a knowledge of mathematics, he was in 1833 elected a member of the Royal Astronomical Society. DNB; Britannica 11th edition. \$12,500.

Heart of the Antarctic - First Edition - 1909
Shackleton's Gripping Account of the 'Nimrod' Expedition
One of the Most Important Works of Polar Exploration

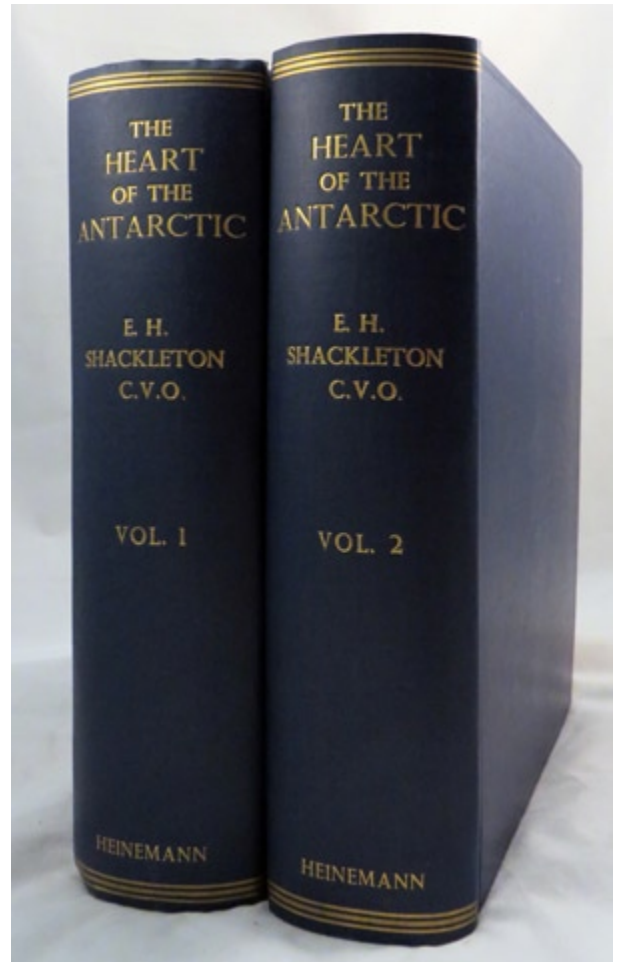
38 Shackleton, Ernest. THE HEART OF THE ANTARCTIC: Being the Story of the British Antarctic Expedition 1907-1909 (London: William Heinemann, 1909) 2 volumes. First edition. Portrait frontispiece, 12 color plates,

numerous black and white plates, 4 maps and panoramas in the rear pocket. Tall, thick 8vo, beautifully bound in a fine facsimile binding mimicking the publisher's original dark blue cloth binding, spine lettered in gilt, t.e.g. xlvi, 371; xv, 419 (including extensive appendices, index). A fine and handsome set. The bindings in near mint condition, internally very clean and pleasing.

SCARCE FIRST EDITION OF SHACKLETON'S FAMOUS 2-YEAR EXPEDITION AND A HIGHLY IMPORTANT WORK IN THE ANTARCTIC OEUVRE. Shackleton's narrative of the "Nimrod" voyage and expedition of 1907-1909 is not only one of the classics of Polar exploration, but a great read in its own right. Shackleton had three goals for the mission and divided the company into three groups: one would set out to reach the Pole, another to plant a flag at the South Magnetic Pole, and the third to explore the Ross Barrier. This ambitious program was kept faithfully in the foreground, and although it was not possible to fulfill every detail of it, the mission is regarded as a triumphant success.

"Men go out into the void spaces of the world for various reasons. Some are incited simply by a love of adventure, some have a keen thirst for scientific knowledge, and others are drawn away from trodden paths by the "lure of little voices," the mysterious fascination of the unknown. I think that in my own case it was a combination of these factors that determined me to try my fortune once again in the frozen south...

"The DISCOVERY expedition [1901-1903] had brought back a great store of information, and had performed splendid service in several important branches of science. I believed that a second expedition could carry the work still further. ...The southern limits of the Great Ice Barrier plain had not been defined... It was important to the scientific world that information should be gained regarding the movement of the ice-sheet that forms the Barrier. Then I wanted to discover what lay beyond the mountains to the south of latitude 82 17' and whether the Antarctic continent rose to a plateau similar to the one found by Captain Scott beyond the western mountains." Shackleton goes on to discuss the possibilities for discoveries in the fields of meteorology, zoology, mineralogy and general geology, atmospheric electricity, tidal movements, hydrography, etc. The work as a whole touches upon all these fields and more, providing an extensive account of Shackleton's Antarctic adventure from the preparation and supplies to accounts of daily travel and discovery. An excellent copy of this increasingly scarce set. \$950.



A Beautiful Copy - The Poetry of Percy Bysshe Shelley Very Finely Bound in Polished Tree Calf Gilt Extra

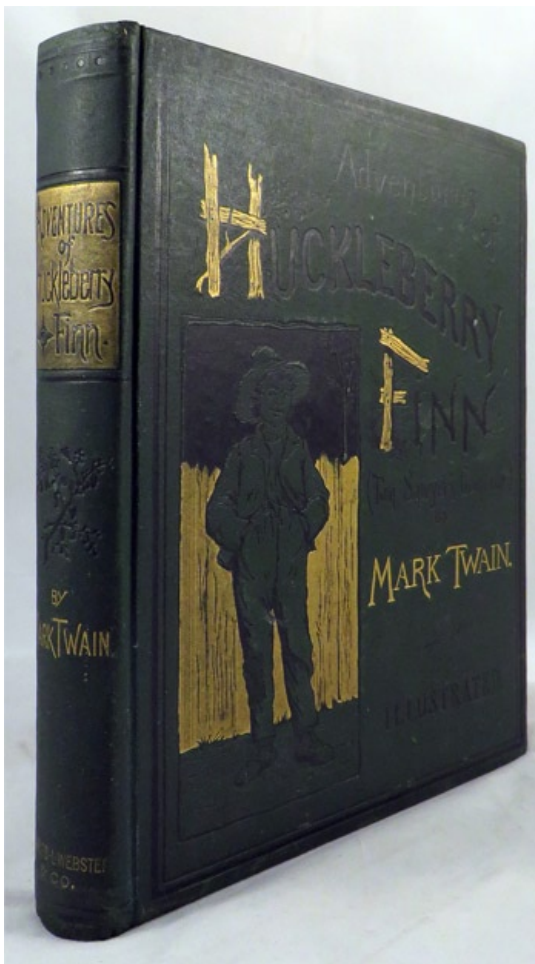
39 Shelley, Percy Bysshe. THE COMPLETE POETICAL WORKS... (Including Materials Never Before Printed in Any Edition of the Poems.) Edited (with Textual Notes) by Thomas Hutchinson (London: Humphrey Milford, Oxford University, 1919) First of the edition. Portrait frontispiece of Shelley. 8vo, beautifully bound in full polished red calf, the spine richly and elaborately designed gilt in panels designs within compartments separated by raised bands, lettered in gilt in one compartment, the covers with gilt roll tooling at the borders, all edges, turnovers and dentelles fully gilt decorated. xxiv, 912 pp. (with notes on the text and an index of first lines). A very fine copy, beautifully presented and preserved.

A BEAUTIFUL COPY IN A BEAUTIFUL BINDING. Shelley remains one of the best known and loved Romantic poets; his works such as Queen Mab, The Revolt of Islam and Prometheus Unbound have indisputably placed him amongst the greatest English poets. This handsome printing, in a fine antique binding, provides some of the greatest works of Romantic poetry. Shelley, along with Lord Byron, is considered the leading voice of the genre. Throughout much of the late 19th century Shelley had fallen somewhat into disfavor, and his fame was also overshadowed by one particular novel written by his wife. He was rediscovered and reappreciated however as the 20th century came into being. Thus, this attractive 1904

printing is not without significance.

Mr. Hutchinson helped bring Shelley into yet more modern times though he used to great degree, Buxton-Forman's prodigious amount of work on the poet. As had been written--Forman's goal was to lay before the public "as near an approximation as may be to the text that the poet intended to issue," a task which required Forman to decide on what authority to base the final version of any given poem. As Buxton-Forman states in his preface, "In respect of books seen through the press by [Shelley], there ought to be no difficulty whatever, except as regards isolated words and stops; but unfortunately he did not revise while at press one half of the entire bulk of his poetry, several of the volumes having been printed in England while he was abroad, and read through the press by friends. As regards the proportion of his mature works, from 'Alastor' onwards, which had the advantage of his personal revision when in type, we should, I think, be making a liberal allowance if we assumed that he saw proofs of one third; and the largest of the volumes seen through the press by himself is infamously printed."
\$650.

**Twain's Masterpiece of American Literature
Huckleberry Finn - First Edition in the Original Cloth
An Unusually Nice Copy - Very Early Issue Points**



40 Twain, Mark. THE ADVENTURES OF HUCKLEBERRY FINN (New York: Charles L. Webster and Company, 1885) FIRST AMERICAN EDITION, FIRST PRINTING with BAL's first state frontispiece with the cloth visible, and very early issue points: "was" for "saw" on p.57; and the Illustrations list p.[13] shows "Him and another Man" plate as appearing on p.88; p. 155 with the final "5" restored. With 174 black and white illustrations by E.W. Kemble. Square 8vo, publisher's original green cloth elaborately decorated in gilt and black on the covers and spine. 366 pp. A handsome copy, bright and appealing. This copy is quite clean and well preserved. The cloth is bright and the gilt is in pleasing condition. Some very expert care to the cloth, spine tips strengthened or consolidated expertly and unobtrusively, the hinges are firm and strong.

A HANDSOME AND WELL PRESERVED COPY OF THE FIRST EDITION OF ONE OF THE MOST IMPORTANT AND GREATEST BOOKS IN AMERICAN LITERATURE.

Along with TOM SAWYER, HUCKLEBERRY FINN is considered the stepping stone to modern American literature. And along with Tom Sawyer, for the first time, the hero of the novel was a boy. These books are landmarks and Hemingway often offered his opinion that the modern novel would have been impossible without them. With Whitman's LEAVES OF GRASS and Melville's MOBY DICK, they provide us with a view of America transcending its past and beginning its future. BAL 3415; Grolier American 87; Johnson, pp. 43-50; Peter Parley to Penrod, pp. 75-6 \$3950.

**“The Greatest Book in All the History of Navigation”
“The First Accurate Navigator’s Guide”
An “American Nautical Institution”
Bowditch’s *New American Practical Navigator* - 1807**



41 Bowditch, Nathaniel. *THE NEW AMERICAN PRACTICAL NAVIGATOR: Being An Epitome Of Navigation; Containing All The Tables Necessary To Be Used With The Nautical Almanac Determining The Latitude, And The Longitude By Lunar Observations, And Keeping A Complete Reckoning At Sea; Illustrated By Proper Rules And Examples: The Whole Exemplified In A Journal, Kept From Boston To Madeira, In Which All The Rules Of Navigation Are Introduced: Also, The Demonstration Or The Most Useful Rules Of Trigonometry: With Many Useful Problems In Mensuration, Surveying, And Gauging: Dictionary Of Sea Terms: And The Manner Of Performing The Most Useful Evolutions At Sea : To Which Are Added....* (Newburyport, MA.: Edmund M. Blunt, 1807) Second Edition, expanded and with many improvements over the first, including additional plates and over 100 additional pages of text. With a large folding copper-engraved chart of the Atlantic Ocean and the adjacent lands, ten other engraved plates, countless tables, diagrams and illustrations within the text. Complete as called for. Tall, thick 8vo, in full later calf, the spines with simple flat bands ruled in gilt and with a red morocco label double-ruled and lettered in gilt. xiv, 679, [1] ad pp. A very handsome, complete, sturdy and quite fresh copy. This book is usually encountered having been used at sea to near destruction, but this copy remains very nice and is quite unusual thus. It shows far less than the typical toning, spotting or age evidence. Rarely found this well preserved, and quite rare thus.

“THE GREATEST BOOK IN ALL THE HISTORY OF NAVIGATION”. “THE BOWDITCH”, AN AMERICAN NAUTICAL INSTITUTION, A BEAUTIFULLY PRESERVED COPY OF THE SECOND ISSUANCE, THE 1807 IMPROVED EDITION.

*Bowditch, a native of Salem, Massachusetts, shipped out in 1795 on the first of five voyages to the East Indies. Much of his time at sea was spent poring over the standard navigational tables prepared by John Hamilton Moore of England. Bowditch, a self-taught expert on mathematics, science and astronomy, found and corrected over 8,000 errors. The corrected tables were included in Bowditch’s *New American Practical Navigator*, originally published in both England and America in 1802. Howes calls this the “First accurate navigator’s guide.” The original 594 page volume also included information on navigational law, measurement, and terminology. The book was easily understood by sailors with limited education. It became, along with “a Bible, a chest of clothes and mother’s blessing”, an essential part of every seaman’s gear. This second edition is greatly expanded and improved, bringing the full heft of the volume to 679 pages.*

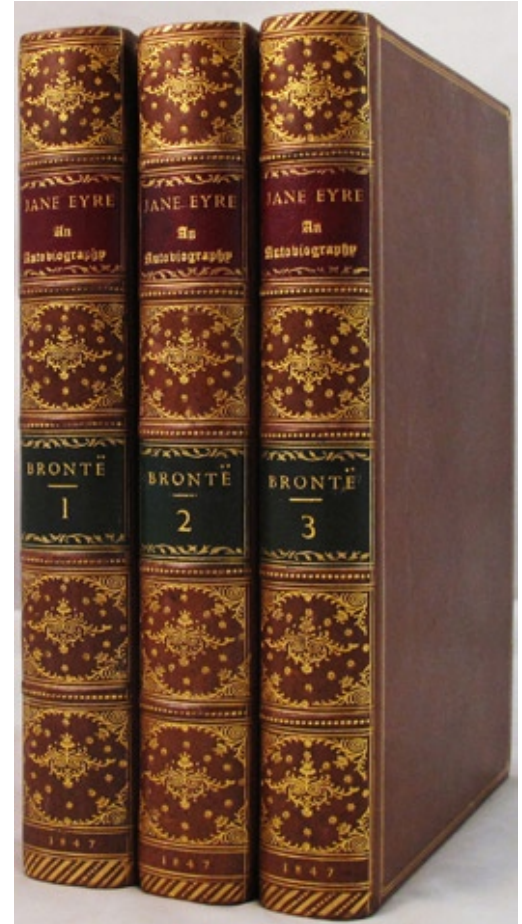
*The full value of Bowditch’s work goes well beyond the tables, it is in fact an encyclopedia of navigation. It served, and still does, as a valuable handbook on oceanography and meteorology, and contains useful tables and a maritime glossary. A book of such importance that in 1867, a full sixty five years after the initial publication, the copyright and plates were bought by the Hydrographic Office of the United States Navy, and as a U.S. Government publication, it is still available. It is not only a notable book but is considered one of America’s nautical institutions. Adams, *Dict. of Amer. History*; McAllister, *Salem City Guide*. Howes. *Grolier 100 American* \$2750.*

**Charlotte Brontë's Jane Eyre - The First Edition
Beautifully Bound in Full Polished Calf - Gilt Extra
A Cornerstone Book of Modern English Literature
The First of the Bronte Sisters' Novels Published**

42 [Brontë, Charlotte] Bell, Currer (Pseud). JANE EYRE: An Autobiography. Edited By Currer Bell (London: Smith, Elder and Co, 1847) 3 volumes. RARE FIRST EDITION of the great masterpiece by Charlotte Bronte. 8vo, in very attractive bindings of full tan calf, the spines richly gilt decorated in compartments between raised gilt decorated bands, the boards gilt framed, two of the spine compartments with contrasting red and green morocco labels gilt lettered and decorated. Publisher's ad catalogue is retained and bound in. [xiii], 303; 304; 304; with the catalogue of advertisements pp. A very fine copy, beautifully preserved and clean throughout.

RARE, AND ONE OF THE MOST SOUGHT-AFTER BOOKS OF ENGLISH LITERATURE. JANE EYRE IS NOT ONLY THE FIRST NOVEL PUBLISHED BY CHARLOTTE BRONTE, but is also the first published of the Bronte Sisters. In an amazing year for them, all three published a work in 1847 under a 'Bell' pseudonym. Charlotte's was first, the two others were Emily's *Wuthering Heights* (published as Ellis Bell) and Anne's *Agnes Grey* (published as Acton Bell). All three are very scarce indeed.

JANE EYRE is especially scarce, the print run of the first edition was approximately only 500 copies. It is a cornerstone book of multiple collections; early novels, English literature, Women's literature. It is a work which helped to define the novel as we know it. With its internalization of action, its focus on the gradual unfolding of Jane's moral and spiritual sensibility it creates a heightened intensity that was previously the domain of poetry and thus it revolutionized the art of fiction. It is also considered a full generation ahead of its time for the individualistic character of Jane and the novel's exploration of classism, sexuality, religion, and what has been coined 'proto-feminism'. Sadleir 346; Smith 2; Ashley I:32; Wolff 826; Tinker 379; Grolier English 83; Parrish, pp. 87-88. \$48,500.



**Cervantes' Don Quixote Beautifully Decorated
With Hayman's Fine Plates and the Smollett Translation
In Beautiful Bindings With Inlays - Gilt Extra**

43 Cervantes Saavedra, Miguel de. THE HISTORY AND ADVENTURES OF THE REKNOWNED DON QUIXOTE Translated from the Spanish of Miguel de Cervantes Saavedra. To which is prefixed, Some Account of the Author's Life. By T. Smollett, MD. (London: Printed for W. Strahan, J. and F. Rivington. W. Johnston, et al., 1782) 4 volumes. A fine antiquarian edition of the 18th century. Illustrated with the original twenty eight new copper-plates, designed by Hayman. 8vo, bound elegantly in full contemporary polished calf, the spines beautifully decorated with elaborately designed panels within compartments separated by wide gilt lines gilt stopped, panels incorporating a fine regency design of birds at the bath surrounded by elegantly tooled borderwork, one compartment with gilt lettering on black morocco labels, another compartment with red morocco labels inlaid with oval green morocco numbering panels. xl, 293; (2), 314; xi, 331; (2); 322. A very fine set indeed, elegant and handsome and in unusually nice condition. The plates are all in good order, the text blocks are clean and crisp, the bindings very nicely preserved.

A BEAUTIFUL SET AND VERY SCARCE IN THIS CONDITION AND STATE OF ELEGANCE. An important set of Cervantes with both the Smollett and Hayman connection. Smollett's is one of the best-known translations, and here it is accompanied by a wonderful collection of illustrations by Hayman who was certainly recognized for illustrating the most

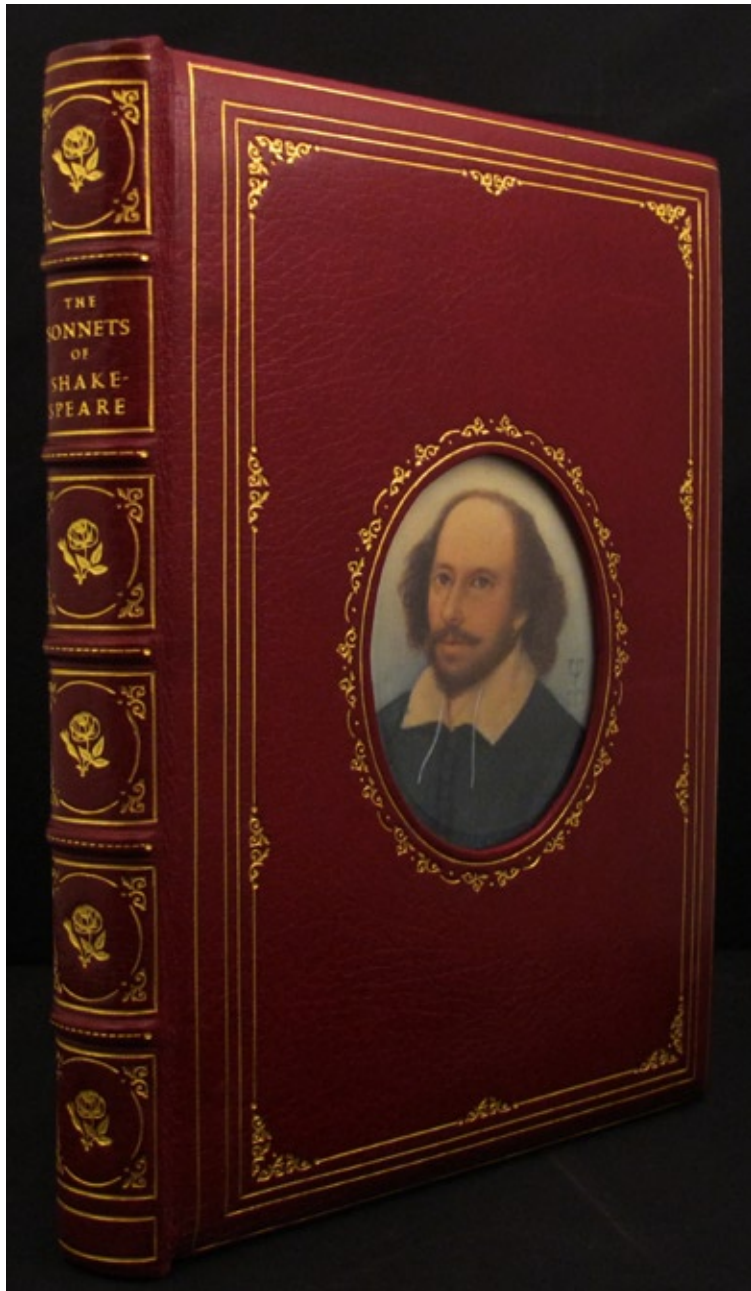
important books of the day. The preliminary matter in the first volume contains a long biography of Cervantes by Smollet.

DON QUIXOTE ranks among the greatest literary works of Western Civilization. "What had begun as a simple satire on the tedious chivalric romances of the time broadened into a sweeping panorama of Spanish society. It was for this, the liveliness, and the gibes at the famous, which won it instant fame. Its larger claims, the subdued pathos, its universal humanity, were slower to be appreciated. But within months Don Quixote and Sancho Panza had become legendary...Don Quixote is one of those universal works which are read by all ages at all times, and there are very few who have not at one time or another felt themselves to be Don Quixote confronting the windmills..." (PMM). An appealing set of this masterwork in one of its best and most well known English translations.

\$2450.

Shakespeare's Sonnets - In a Truly Beautiful Binding
A Very Fine Cosway Style Binding of Red Morocco Gilt
The Greatest Body of Poetry in the Language
The Finely Decorated Medici Printing on Riccardi Paper

44 [Cosway Style Binding; Riccardi Press; Medici Society] Shakespeare, William. THE SONNETS OF WILLIAM SHAKESPEARE (London: Philip Lee Warner for the Medici Society, 1913) One of only 1000 hand-numbered copies on handmade Riccardi paper, specially bound and presented.



With an engraved decorated title-page featuring a large and wide border frame in Arts & Crafts and William Morris style incorporating designs of intertwining vines, leaves and flowers. 8vo, IN A VERY FINE COSWAY STYLE BINDING, of crushed red morocco, the upper cover with an inlaid oval portrait of Shakespeare beautifully set into the cover and framed with gilt tooling, the covers with fine gilt bordering of triple gilt fillet lines and with a fourth inner gilt tooled line decorated with corner and central gilt tooled devices, central gilt floral tooling to the rear cover, the spine with raised bands separating the six compartments which are gilt tooled in panels and decorated with elaborate borders and with central gilt floral devices between gilt stippled bands, one compartment gilt lettered, gilt stippled board edges, wide turn-overs gilt tooled with floral corner pieces and gilt fillet lines designed in a frame pattern and with fine red moire silk end-leaves completing this beautiful binding, a.e.g. [iv], 78, [4]. Extremely fine, pristine and perfect.

A superb AND BEAUTIFUL Cosway-style binding ON A HIGHLY IMPORTANT TEXT FINELY PRINTED AND DESIGNED. This beautiful printing of Shakespeare's SONNETS is set in the Riccardi type by C.T. Jacobi and decorated with a beautifully designed and printed title-page. The presswork has been accomplished on fine Riccardi handmade paper. The text is that of the Oxford Edition, edited by W.J. Craig.

The quality of this production, including both the beautiful Cosway styled binding and the fine press work, pays great tribute to what is arguably, the greatest body of poetry ever written in the English language.

\$7500.

Darwin's Variation of Animals and Plants...
His First Work on Pangenesis - Highly Important
A Splendid Copy - Beautifully Preserved - Bright and Fine

45 Darwin, Charles. THE VARIATION OF ANIMALS AND PLANTS UNDER DOMESTICATION (London: John Murray, 1868) 2 volumes. First edition, second issue with the two line imprint and the two line erratum. With all Illustrations as called for throughout. Tall 8vo, original polished green cloth gilt lettered and decorated on the spines, decorated in blind on the covers. viii, 411, publisher's catalogue; viii, 486, ads. A wonderfully well preserved, beautiful, fine copy, bright and clean, and with just a bit of age evidence to the extremities.

VERY SCARCE IN THIS FINE CONDITION. The first edition, second issue retains the original format. The first work to truly discuss the actual origin and development of species as an accepted scientific method.

"This represents the only section of Darwin's big book on the origin of species which was printed in his lifetime and corresponds to its first two intended chapters. It...contains, in Chapter XXVII, his provisional hypothesis of pangenesis; one which he thought was new, but has a long back history" (Freeman 877). The second part of his 'big book' was not published until 1875, under the title NATURAL SELECTION. It was in this work that Darwin attempted his finalization of the understanding of pangenesis and an explanation of acquired characteristics and hereditary resemblance. These subjects were near to impossible to explain in Darwin's time as scientific methodology and technology had simply not developed to the point at which finite and provable studies on genes and chromosomes could be explored. Freeman 232, 877.

\$2250.

In a Superb Beautifully Full Gilt Binding of the Period
The Grand Paradise Lost of John Milton and Gustave Doré
One of the Greatest Illustrated Editions of the Title
A Masterpiece of Literature and the Engraving Arts



46 [Doré, illus.] Milton, John. PARADISE LOST. Illustrated by Gustave Doré. Edited, with Notes and a Life of Milton, by Robert Vaughan, D.D. (London: Cassell, Petter and Galpin, no date [c.1866]) One of the earliest issues with both England and America in the imprint and a particularly large copy. With 50 magnificent plates after engravings by Gustave Doré. Large, tall folio, in a beautiful contemporary and deluxe binding by one of the important London binders for Hatchard and Co. of full brown morocco, the boards paneled in gilt and blind in an elaborate design befitting the period and grandeur of Milton's epic poetry, and featuring a huge gilt central design within wide elaborate gilt frames further enhanced with toolwork in blind, the spine with elaborate decorations in blind around large gilt thistle and flower motif gilt tooling the center of 5 multi-gilt ruled compartments separated by wide and tall raised double-bands, lettering in one additional compartment and also at the foot, the boards are thick with beveled edges and gilt ruled turn-ins, fine marbled endpapers and a.e.g. lxii, 329 pp. A fine copy, internally extremely fresh and clean with only the lightest hint of the usually present spotting, and even this just occasionally and primarily confined to prelims, the binding strong and extremely handsome.

A VERY REGAL COPY, FRESH AND CLEAN AND IN AN ESPECIALLY IMPRESSIVE AND BEAUTIFULLY EXECUTED DELUXE BINDING FOR HATCHARD BEFITTING THIS MAGNIFICENT EDITION OF ONE OF THE GREATEST WORKS OF THE ENGLISH LANGUAGE.

John Milton's PARADISE LOST is most appropriately met by the magnificent steel engravings of Gustave Doré. The powerful and mood-inspiring images make this one of the greatest issues of a true classic yet produced. The poem has remained one of the greatest classics of modern English vernacular, indeed some say, that it constitutes the beginning of modern English poetry and literature. This edition retains the classic marriage of illustration and verse and is particularly attractive in its pressing and design. Add to this the extremely fine binding work done for Hatchard and the complete presentation can only be called extraordinary.

\$2500.

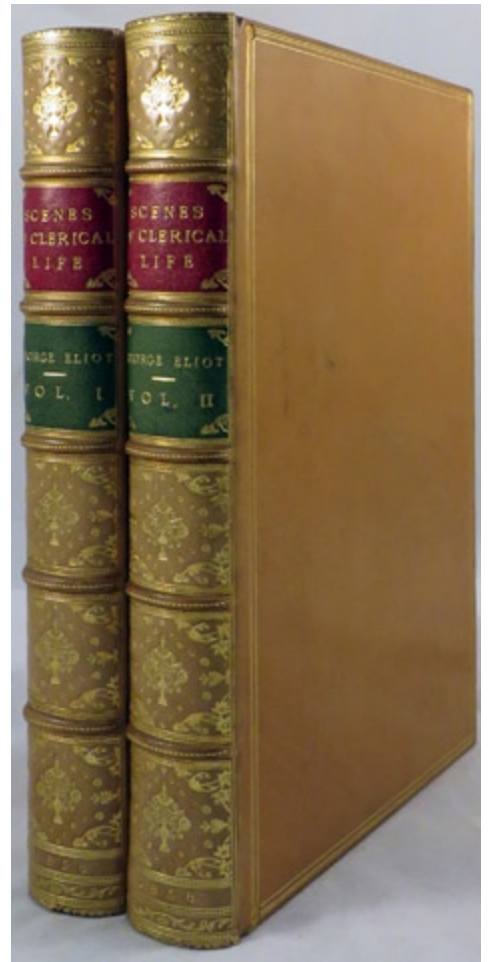
**First Edition of George Eliot's First Published Fiction
And the First Use of Her Famous Pseudonym
Scenes of a Clerical Life - Much Praised by Charles Dickens**

47 Eliot, George. SCENES OF CLERICAL LIFE (Edinburgh: William Blackwood and Sons, 1858) 2 volumes. First Edition, with fine provenance having come from the collection of Robert Hoe with his gilt lettered morocco ex libris. 8vo, beautifully bound by Riviere and Son in full tan calf, the covers with multi-ruled gilt fillet lines at the borders with circular tools as corner-pieces, the spines richly gilt decorated in panels between gilt ruled and stippled raised bands, two compartments with contrasting red and green morocco labels finely gilt ruled and lettered and with gilt tooled corner-pieces, beautifully gilt tooled turn-ins and ruled board edges, marbled endpapers, t.e.g. 366; 381 pp. A superb copy and a fine and handsome set, the text clean and fresh with two edges still untrimmed and free from any spotting, the fine binding in excellent condition.

FIRST EDITION, GEORGE ELIOT'S (Mary Anne Evans) FIRST PUBLISHED FICTION AND THE FIRST WORK PUBLISHED UNDER THE GEORGE ELIOT PSEUDONYM. A collection of three short stories. Her partner, G. H. Lewes, in order to help her get her stories written and published, arranged for John Blackwood to publish these first tentative efforts claiming them to be written by a 'friend' named George Eliot. The stories first appeared in Blackwood's Edinburgh Magazine throughout 1857 and were then first published in book form, as here, in January of 1858.

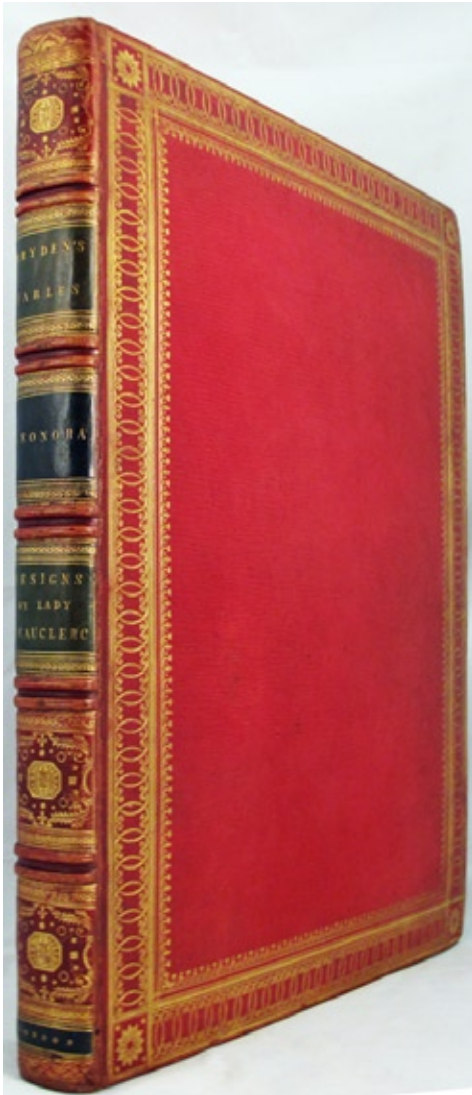
In this complete form it was met with 'just and discerning applause', and considerable speculation as to the identity of its author. Charles Dickens, wrote to the unknown author by care of William Blackwood saying, "I have been so strongly affected by the two first tales in the book you have had the kindness to send me, through Messrs. Blackwood, that I hope you will excuse my writing to you to express my admiration of their extraordinary merit. The exquisite truth and delicacy both of the humour and the pathos of these stories, I have never seen the like of; and they have impressed me in a manner that I should find it very difficult to describe to you. if I had the impertinence to try. In addressing these few words of thankfulness to the creator of the Sad Fortunes of the Rev. Amos Barton, and the sad love-story of Mr. Gilfil, I am (I presume) bound to adopt the name that it pleases that excellent writer to assume. I can suggest no better one: but I should have been strongly disposed, if I had been left to my own devices, to address the said writer as a woman. I have observed what seemed to me such womanly touches in those moving fictions, that the assurance on the title-page is insufficient to satisfy me even now. If they originated with no woman, I believe that no man ever before had the art of making himself mentally so like a woman since the world began." This makes him among the first to suggest the author may have actually been a woman.

Industrialist and noted book collector Robert Hoe was preeminent among American producers of printing presses. He was one of the organizers and first president of the Grolier Club, the well-known New York organization for the promotion of bookmaking as an art. His collection of rare books and manuscripts at the time of his death in 1909 was valued at several million dollars. Saddleir 818.
\$3750.



**In a Superb Regency Full Red Morocco Binding of the Period
John Dryden's *Fables* and Gottfried Bürger's *Lenore* - 1797
With the Engraved Illustrations of Lady Diana Beauclerc**

48 [Fables]; Dryden, John [and] Bürger, Gottfried Augustus; [Fine Binding]. THE FABLES OF JOHN DRYDEN [Bound with] LEONORA Translated from the German of Gottfried Augustus Bürger by W. R. Spencer (London: By T. Bensley for J. Edwards and E. Harding, 1797, 1796) First edition thus of each title and a very early edition of LEONORA (Lenore), with fine provenance being from Conover Hall, the grandest manor house in Shropshire,



and with at least two generations of lineage at Condober. First, with the manuscript ownership notation of Owen Smyth Owen, whose family owned the hall beginning with its construction circa 1598 and later with the fine engraved bookplate of Reginald Cholmondeley, who owned Condober Hall when he was host to American writer Mark Twain in 1873. Both works ornamented with very fine engravings from the pencil of the Right Hon. Lady Diana Beauclerc, being nine plates engraved by Vandenburg, Bartolozzi, Chessman and others and with 15 engraved head and tail vignettes engraved by Bartolozzi and others within the FABLES, and 5 plates engraved by Bartolozzi and others and 4 very fine engraved vignette head pieces within LEONORA. The text of Lenore/Leonora given in both German and English, English on one page, German on the facing page. Folio, in a superb contemporary full Regency binding of red crushed morocco, both boards with a wide and elaborate gilt tooled frame in a chain-like pattern with inner frame of a rolled thistle device, the board edges gilt rolled and the turn-ins gilt tooled in Greek key. The spine elegantly decorated with six wide compartments between gilt stippled raised bands, each compartment beautifully gilt tooled around a large central gilt device, three compartments with large morocco gilt lettered and tooled labels in contrasting blue and green, one smaller gilt lettered label at the foot, marbled endpapers, a.e.g. xviii, 241; [v], 35 pp. The finest copy we have ever seen. A beautiful copy, the superb Regency binding fully original, unrestored and unsophisticated, the paper very fresh and clean, extremely minor and occasional scattered foxing only, much less than is typically seen on this title, in all very handsome and fine with excellent provenance.

A BEAUTIFUL EDITION OF THESE GREAT WORKS, ILLUSTRATED WITH FINE ENGRAVINGS BY LADY DIANA BEAUCLERC AND IN AN EXCEPTIONALLY HANDSOME BINDING WITH THE PROVENANCE OF THE GRANDEST MANOR HOUSE IN SHROPSHIRE.

The "Fables" are Dryden's rather free but very popular translations of portions of Chaucer, Boccaccio, the first book of the ILLIAD, and parts of Ovid's METAMORPHOSES, as well as some original poems. The Preface, reprinted

in this edition from the original can be considered some of Dryden's most lively and unconstrained prose work. "I have endeavored to chose such fables, both ancient and modern, as contain in each of them some instructive moral, which I could prove by induction..."

Bürger's Poem LENORE is generally characterized as a Gothic ballad, and although the character that returns from its grave in the poem is not considered to be a vampire, the poem has been very influential on two centuries of vampire literature. William Taylor, who published the first English translation of the ballad in 1790 for Monthly Magazine, would later claim that "no German poem has been so repeatedly translated into English as Ellenore". Percy Bysshe Shelley treasured a copy of the poem which he had handwritten himself. Samuel Taylor Coleridge's Christabel was influenced by Bürger's Lenore. Influences of Bürger's poem on Keats and Wordsworth have also been noted and Lenore is also particularly famous for being cited by Bram Stoker in the early chapters of his novel Dracula.

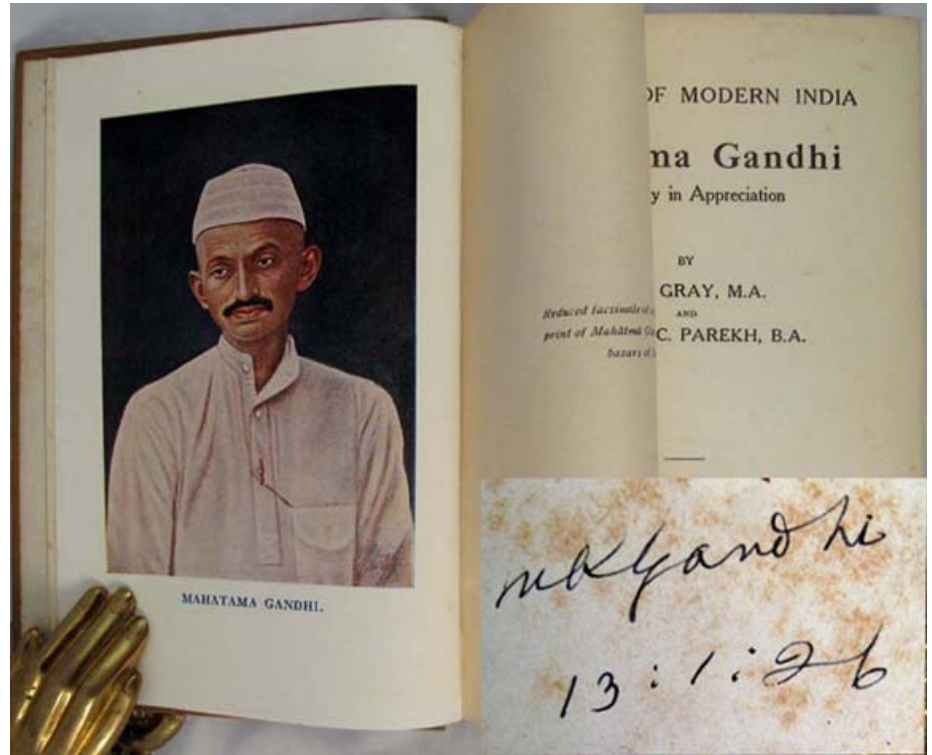
'A Royal manor in Anglo Saxon times, until the 16th century Condober Manor was in and out of Crown Tenure until, in 1586, Elizabeth I made a grant of the current Manor to Thomas Owen, a Member of Parliament and Recorder of Shrewsbury.

Built out of pink sandstone, quarried at nearby Berriewood, Condober Hall has the typical Elizabethan two storey high ground floor rooms lit by tall windows with their regular mullions and double transoms. There are fine chimneys, gables and a good example of a strapwork frieze. The grounds are laid out in formal 17th century style with boxed yew hedges and sandstone balustraded terraces decorated with Italianate terracotta vases.

Owned by the Owen family until the late 1860s the house then passed to the Cholmondeley family and Mary Cholmondeley (1859–1925) lived in the hall for a few months in 1896 before moving to London. Her uncle, Reginald Cholmondeley had owned the house when he was host to the American writer Mark Twain (1835–1910) when he visited in 1873 and 1879. \$7500.

Signed and Dated by Gandhi in 1926
An Exceptionally Early Work on Mahatma Gandhi
Mahatma Gandhi - An Essay in Appreciation - 1924

49 [Gandhi, Mahatma]; Gray, R.M. and Parekh, Manilal C. Builders of Modern India: MAHATMA GANDHI An Essay in Appreciation (Calcutta: Association Press, 1924) Rare First Edition, SIGNED AND DATED BY MAHATMA GANDHI. Illustrated with a colour frontispiece portrait and 5 additional portraits from various sources. 8vo, publisher's original paper covered boards printed on the upper cover in black, backed in gray/blue cloth, the spine gilt lettered. 136 pp. A very attractive and well preserved copy, far better than would be expected for a Calcutta printing of the period, the prelims with a bit of age evidence, the spine just a touch toned.



SIGNED AND DATED BY MAHATMA GANDHI IN 1926, one of the greatest men of the age. The work is rare in first edition and in collectable condition and we know of no other copy signed by Gandhi. This is an exceptionally early work on Gandhi, published only a few years after he had become leader of the Indian National Congress and was signed a year prior to the publication of his "MY EXPERIMENTS WITH TRUTH".

This is an exceptionally early work on Gandhi, published only a few years after he had become leader of the Indian National Congress and was signed a year prior to the publication of his "MY EXPERIMENTS WITH TRUTH".

\$15,000.

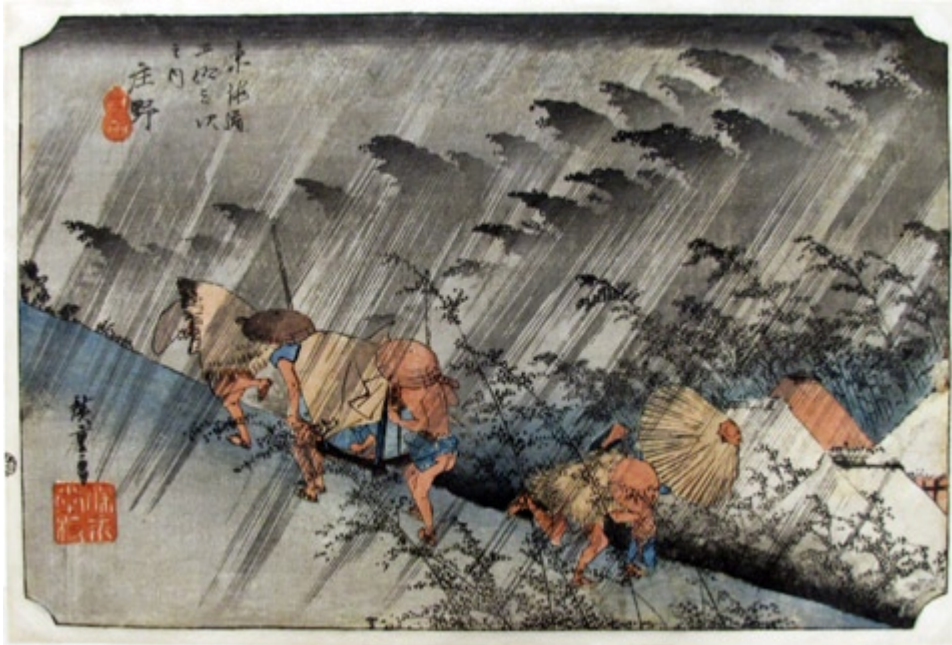
Thomas Hardy's Most Modern Novel - Quite Rare
First Edition - *A Laodicean* - A Story of Today - 1881

50 Hardy, Thomas. A LAODICEAN; Or, The Castle of the De Stancys. A Story of Today (London: Sampson, Low, Marston, Searle and Rivington, 1881) 3 volumes. First English edition. 8vo, bound in antique three-quarter blue morocco over blue marbled boards, the spines are gilt lettered in two compartments and have wide gilt decorated raised bands, t.e.g., the original slate gray cloth to the upper cover and spine of Volume I has been retained and bound in. Now housed in a fine morocco backed foldover case. 312; 275; 269 pp. A handsome and well preserved set, internally fine with just a bit of normal age mellowing to the text, the original half-titles retained, the antique bindings with some evidence of age or use at the joints and extremities.

FIRST EDITION OF HARDY'S MOST CONTEMPORARY NOVEL. Unlike his Wessex novels, this is work is set in the more technologically advanced contemporaneous age, so the plot exhibits devices uncommon among Hardy's novels, such as falsified telegrams and faked photographs. It was originally published in monthly installments in the European edition of Harper's New Monthly Magazine, from December 1880 to December 1881. Due to this arrangement Harper was able to publish the work in book form first, but this English edition was only issued a few weeks later and contains revisions made by Hardy not included in Harper's issue. It is the only three-decker issue published and the print run is presumed to be only around 1000 copies. Purdy.

\$1850.

The Masterpiece of Hiroshige's Greatest Series *Rain at Shono - From the Tokaido Road 53 Stations*



51 Hiroshige, , Ando [Japanese Print]. [A Woodblock Colour Plate] RAIN AT SHONO [From the series] 'FIFTY-THREE STATIONS ON THE TOKAIDO ROAD' [Tokaido Gojusan no Uchi] (: Takenouchi Magohachi , circa 1830s) A beautiful colour woodblock print from "The Great" series of woodcut views by Ando Hiroshige originally done 1831-1833 . The plate depicts the Shono, and is often looked upon as being on of the most brilliant depiction's of rain in world art. Oban Yokoye, being 363 x 238 millimeters. Beautifully preserved, the impression strong and the colours bright, the paper in excellent condition.

This image is considered the masterpiece of Hiroshige's MOST famous series, Fifty-three Stations on the Tokaido Road. Shono was the forty-sixth posting station on the great highway linking Edo and Kyoto.

In a lashing rainstorm, two sets of travelers cross paths, one going up a hill, the other, down. The uphill bearers, with the wind at their backs, bend to their task. The design of this scene moves in long diagonals with and against the wind, perfectly conveying its subject. The graded tonalities of black ink define the intensity of the storm, which lightens toward the left, where the trees are slightly more upright and the angles of the rain less acute.

Ando Hiroshige (1798-1858) was a master ukiyo-e artist, and one of the last great artists in that tradition. He is especially known among the ukiyo-e for his dramatic landscapes, and it could be argued that none convey more drama than this famous depiction of rain.

\$10,500.

The Rarely Encountered True First American Edition Unauthorized and Preceding the First in England by Years

52 Joyce, James. ULYSSES (Paris, [New York]: Shakespeare and Company, [by Adolph and Rudolph Loewinger for Samuel Roth and Max Roth], 1927, [1929]) The very rarely encountered true First American Edition (unauthorized), preceding the authorized edition by some five years and the first printing in England by seven years. Small 4to, in a handsome contemporary binding of three-quarter navy blue morocco over blue cloth covered boards, the spine featuring three elegant compartments with red morocco inlaid fleur-de-lis within a densely gilt-stippled field, two further compartments gilt lettered, each compartment gilt ruled and divided by gilt-stippled raised bands, additional gilt lettering at the tale, endpapers marbled, t.e.g. (6), 735 pp. A very nice copy in contemporary binding, the paper still quite fresh, clean and bright, the binding is handsome in spite of some light age wear along the edges and tips.

SCARCE FIRST AMERICAN EDITION (UNAUTHORIZED). The most important novel of the twentieth century . ULYSSES can be viewed as the pinnacle of the Modernist movement, and its impact on all subsequent western literature is unmistakable. Such writers as Virginia Woolf, John Dos Passos, William Faulkner, Samuel Beckett, Malcolm Lowry, and Anthony Burgess have all paid tribute, consciously or unconsciously, to Joyce's influence. Burgess as well pronounced it the greatest single work in the English literature of this century, and he is not alone in that opinion.

According to James Sporrri, "This fortunate combination of printer and publisher resulted in the appearance of ULYSSES as a book whose physical aspect is particularly suited to its content. It is (an)... inviting volume, the blue and white of its covers subtly evocative of the Greece whose epic it so closely parallels" (quoted in the catalogue for the Garden Sale,

Sotheby's 1989).

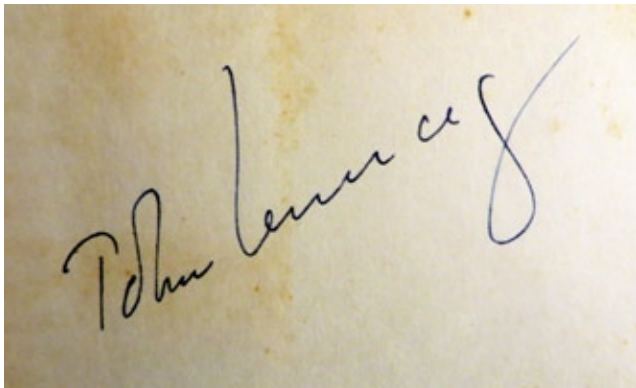
"This pirated edition of ULYSSES is discussed at some length by R.F. Roberts in his pioneer article, "Bibliographical Notes on James Joyce's 'Ulysses'," in the "Colophon", New York, NS. 1.4 (Spring, 1936) 565-579. Among the many points in which this piracy differs from the legitimate (Shakespeare and Co.) printing are the misprint "Jonthan" for Jonathan" (p.[2]), the reversal of the position of the fly title and divisional numeral I, the absence of title and author on the spine, and a very large number of typographical errors. On p. 323 of this piracy, for example, l.29 of the legitimate edition is inverted and inserted as the third line from the bottom. Roberts also states that "The pagination is the same but the type font is perceptibly smaller; the paper is a considerably heavier stock and the book is consequently about one-eighth of an inch thicker." This edition is not a copy of the photographic reproduction mentioned by Joyce in his letter to Bennett A Cerf, April 2, 1932, printed in the 1934 Random House edition of ULYSSES (A 21), but a piracy from new plates. The photographic reproduction mentioned by Joyce almost certainly never existed.

Copies of this pirated edition reached Paris and were imported into the United States as genuine copies. One of these, sent by Joyce to Bennett A. Cerf of Random House, was used in setting up the first authorized American edition of ULYSSES.

This pirated edition...was printed by Adolph and Rudolph Loewinger...for Samuel Roth, publisher of "Two World and Two Worlds Monthly, and his brother Max Roth. It was unauthorized by Joyce and sold illegally in the United States. Many copies of this piracy were seized by the Society for the Suppression of Vice on October 5, 1929." Slocum and Cahoon 28-29

\$4250.

John F. Kennedy - Profiles In Courage - 1956 A Copy Signed by the Future President



53 Kennedy, John F. PROFILES IN COURAGE (New York: Harper and Brothers, (1956)) SIGNED BY JOHN F. KENNEDY. First Edition, a very early printing with the Harper code H-F (August, 1956) and the original \$3.50 price on the dustjacket. 8vo, publisher's original quarter black cloth and blue cloth over boards, in the original printed and pictorial dustjacket, the book and its original jacket are now protected in a fine facsimile of the jacket. xix, 266 pp. A very good and handsome copy of the book, the paper with just minor age mellowing, minor rubbing at the extremities and edges, the jacket is edge worn and mellowed and has several chips, including some loss at both spine tips, bottom third of spine

torn but present and still attached. Now presented with a facsimile jacket housing the original jacket.

SIGNED BY THE FUTURE PRESIDENT AND A VERY EARLY ISSUANCE OF HIS IMPORTANT PULITZER PRIZE WINNING BOOK. The most famous and long-enduring of the President's writings. This was Kennedy's second book, written when he was a Senator from Massachusetts. It earned for him the Pulitzer Prize.

\$4250.

As We Remember Joe The Most Scarce of All Works in the Kennedy Genre JFK's Touching Tribute to His Fallen Elder Brother - 1945

54 Kennedy, John F. Editor. AS WE REMEMBER JOE (Cambridge: Privately Printed, designed and printed at the University Press, 1945 [1965]) Scarce First and Limited Edition of the second issue, one of 250 only, with the title page printed entirely in black. This issue was privately printed for Robert Kennedy with most copies being distributed by him personally. Extensively illustrated with black and white photographs, letter facsimiles and a colour reproduction of the Navy Cross. 8vo, in the original burgundy cloth lettered in gilt on the spine and gilt lettered within a gilt ruled border within a black cloth box on the upper cover. xi, 75, with printers colophon on verso of page 75. An especially fine copy of this scarce work, rarely seen in this condition.

SCARCE, AND ONE OF THE MOST DIFFICULT TO OBTAIN JOHN F. KENNEDY RELATED BOOKS AND WITH VERY EARLY PUBLISHED WRITINGS BY THE FUTURE PRESIDENT. Privately printed and limited, the work is known in two issue states. This is the second but probably scarcer state with the title page printed in black only. It

is estimated that there were roughly 250 copies printed of the first issue with 500 copies in total given as the official printing record. However it is believed that the actual total print count was only 360, thus making the second issue the less common of the two.

AS WE REMEMBER JOE was privately printed by the Kennedy family as a memorial to Joseph P. Kennedy Jr., John F.'s elder brother who was killed in action during World War II. It was to provide a remembrance for family, friends and a few important associates.

In content, the book is a collection of essays or writings by various persons concerning Joe Kennedy. It was only John Kennedy's second book (after *WHY ENGLAND SLEPT* in 1940) and it includes a forward by him and his very touching essay, *MY BROTHER JOE*.

With the death of Joe Kennedy in 1944 his brother John F. Kennedy assumed the responsibilities and stature expected of an eldest son in the Kennedy family. This change in family position no doubt affected him for the rest of his life, greatly influencing his career in public service and leading 15 years later to the White House. J. Maddalena: K. Hasely: John F. Kennedy Library & Museum.
\$1850.

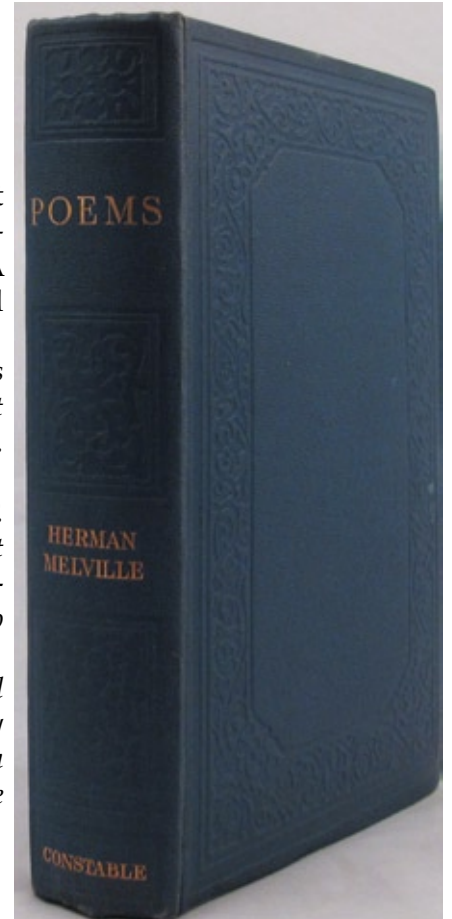
First Edition of Herman Melville's Collected Poems Original Blue Cloth Gilt - A Superior Copy in Fine Condition

55 Melville, Herman. *POEMS* (London: Constable & Co., 1924) Rare First Edition. Limited to 750 numbered copies only. Large 8vo, publishers original blue cloth lettered in gilt and stamped in blind, t.e.g. xii, 434 pp. A superior copy of this very scarce book, fine and bright and unusually well preserved, without wear or blemish.

RARE FIRST EDITION OF THE POEMS. The first publication of Melville's collected poems and the first time that many appear in print. Appearing for the first time "Author's note (on the use of expletives)" pg. 129, "Miscellaneous Poems" pp. 297-349, and "At the Hostelry" pp. 351-434.

Between 1875 and 1920 Melville had fallen deep into obscurity. William P. Trent's *A HISTORY OF AMERICAN LITERATURE*, 1903, gives Melville but three pages out of 593, and Wendell and Greenough's *A HISTORY OF LITERATURE IN AMERICA*, 1904, gives him nothing at all. The author's star began to rise in 1921 with the publication of Weaver's biography.

The first volume of the collected works was published the following year and did much to expand American awareness of Melville's art. It stands alone as a truly important edition with the inclusion of 'The Poems' and 'Billy Budd,' both of which were here published separately for the first time. 'The Poems' appears as Volume XVI of the Standard Edition set. BAL 169
\$950.



Now We Are Six - Signed by A.A. Milne First Edition in the Scarce Dustjacket

56 Milne, A. A. *NOW WE ARE SIX* (London: Methuen & Co. Ltd., 1927) First edition, SIGNED BY THE AUTHOR, A.A. MILNE. With illustrations by Ernest H. Shepard. Small 8vo, publisher's original red cloth pictorially decorated in gilt on both covers and gilt lettered on the spine, t.e.g., with the pink illustrated endpapers and in the scarce dustjacket. x, 103 pp. SIGNED BY THE AUTHOR. A very nice, bright and clean copy, fresh and fine, the scarce jacket with just a minor bit of mellowing at the spine tips.

FIRST EDITION, SIGNED BY THE AUTHOR, RARE THUS, AND SCARCE IN DUSTJACKET. This third book in the quartet written by Milne, inspired by his young son Christopher, and illustrated by Shepard was an instant success. Like *WHEN WE WERE YOUNG*, *NOW WE ARE SIX* is a joyful combination of verse and pictures designed to captivate young readers. Christopher Milne wrote of his father's stories: "It is difficult to be sure which came first. Did I do something and did my father then write a story about it? Or was it the other way about, and did the story come first? Certainly my father was on the look-out for ideas; but so too was I. He wanted ideas for his stories, I wanted them for my games, and

each looked towards the other for inspiration. But in the end it was all the same: the stories became part of our lives; we lived them, thought them, spoke them."-Enchanted Places. Most likely it was this unique collaboration between father and son which makes these little stories and poems so intimate and personal.

Milne had bought a country house in Sussex, and it was there that many of his poems were set. Amid fields, under cherry trees, in rustic barnyards, and down by the pond, these poetic yarns lead young minds to a refreshing holiday in nature. And, as always, Shepard's drawings capture our hearts with their endearing images of a boy and his roly-poly teddy bear, their endless adventures, and much much more. These buoyant illustrations are sure to bring a smile to the innate child buried somewhere within each of us. And who can resist the charm of Milne's writing when in a P.S. to his introduction he notes: "Pooh wants us to say that he thought it was a different book; and he hopes you won't mind, but he walked through it one day, looking for his friend Piglet, and sat down on some of the pages by mistake." Sibley, ed., Evening Standard. \$6500.

The Voyage to America, Italy and Egypt - 1816 – 1819 Montulé – The First Editions in English with Illustrations as Called For With the Important Atlas Volume of 59 Plates Printed in Paris in 1821

57 Montulé, Édouard de. RECUEIL DES CARTES ET DES VUES DU VOYAGE EN AMERIQUE EN ITALIE ET EN ÉGYPTÉ FAIT PENDANT LES ANNEES 1816, 1817, 1818 et 1819. [With] VOYAGE TO NORTH AMERICA AND THE WEST INDIES IN 1817... [and] TRAVELS IN EGYPT DURING 1818 and 1819. (Paris [and] London: Delaunay [and] Sir Richard Phillips, 1821) Together 3 volumes. The important original French atlas of lithographs and the first editions of the English text. Atlas vol.: 59 numbered lithographed plates, comprising: lithographed title within oval cartouche framed by 4 allegorical vignettes depicting America, Italy, Sicily

and Egypt, by Brocas after Montulé; 2 folding maps, of eastern North America and of the Nile basin, both after Montulé, the first drawn on stone by Moulin; and 56 plates, 14 by Brocas and the remainder by Montulé, after Montulé's drawings, and printed at the lithographic press of the Comte de Lasteyrie, except pl. 9, printed by Marlet, the English texts with 6 plates for Voyage to North America and 12 plates for Travels to Egypt. Oblong Folio and 8vos, the atlas volume in contemporary, perhaps original, boards with paper label. The English texts in modern wrappers.

A splendid copy of this rare early lithographic work documenting Montulé's early exploratory voyage to the Mississippi region just after the Louisiana Purchase. The set comprises the important original French atlas of lithographs and the first editions of the English text.

Édouard de Montulé appears to have first visited North America at the time of the Revolution. In his account, first printed in French in 1821, he relates, in letter form, a voyage from September 1816 to October 1817, from New York to the West Indies, with stops in St. Thomas, Jamaica, and Santo Domingo, and returning north via New Orleans and the Mississippi to the Ohio river regions and the Hudson valley. "The account is significant because it relates Montulé's experiences during his journey up the Mississippi on board the Vesuvius, which is said to have been the third steamboat to ply the waters of the Mississippi. The boat and its navigation are described in detail. Another distinguishing feature of the narrative is the information it contains about Frenchmen in the United States, especially Napoleonic refugees" (Clark, Travels in the New South, II, 47). The remainder of his account (published separately in the English translation) describes his subsequent travels in Sicily and Egypt.

In the preface to the French text Montulé states that he "would have never published these letters without the help of lithography," a new graphic technique whose ease of execution convinced him to



share with the public some of the sketches he had made in his travels. He apologizes for not having made use of eminent artists, as the cost would have rendered the work too expensive. In fact his lithographs are expressively executed, full of carefully observed detail, and important for their early date: a number of Montulé's plates are in fact lithographic "firsts," notably plate 3, the fine view of New York seen from the west, which appears to be the earliest lithographed view of New York City. It is the earliest view of New York listed by John Reps, whose union catalogue of American city views purports to list all separately published lithographic city views of America. (Reps lists this view and Montulé's small lithograph of a village near Natchez [Mississippi], indicating that these were occasionally sold separately.) Other "firsts" are the depiction of the skeleton of a mammoth in the Philadelphia Museum, several views of Philadelphia itself, a group of unidentified Native Americans of the Mississippi region, an "encounter with a rattlesnake on the bank of the Ohio River," and two views of Niagara Falls. Several lithographs show regions of the West Indies and their inhabitants, and one shows a Native American funeral mound. The English translations, published in London the same year, are illustrated with reduced engraved reproductions of the lithographs.

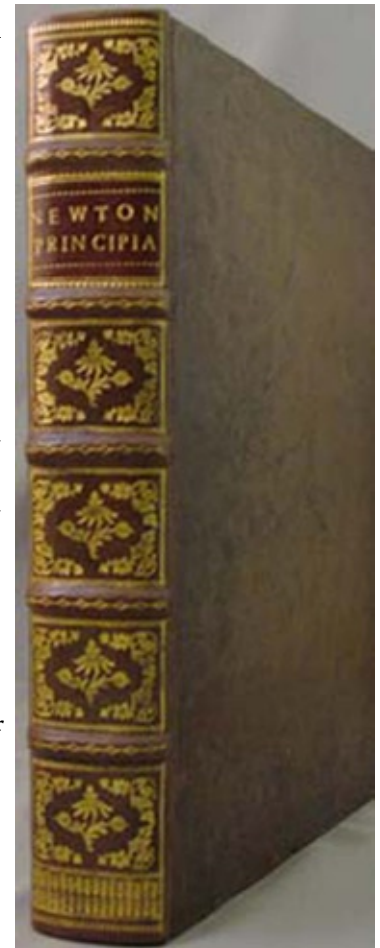
Montulé's lithographs have been somewhat neglected in the standard repertoires of early American prints and bibliographies of American travel books, surprisingly, since his prints predate by several years more celebrated collections of French lithographic views of America (e.g., Milbert's *Itinéraire pittoresque du Fleuve Hudson*, published in 1828-1829, and other American-produced examples). The lithographs are equally noteworthy for their origin: they were produced at the lithographic press of Count Charles-Philibert Lasteyrie du Saillant, who had traveled to Munich in 1812 to learn the art of lithography from Senefelder, and whose lithographic press, established in Paris in 1816, vied with Godefroy Engelmann's for the title of first Parisian lithographic printing establishment. Brunet III, 1874 (59 plates). Sabin 50229 (51 plates). Howes M750 ("the plates are highly interesting"). John W. Reps *Views and Viewmakers of Urban America*, Univ. of Missouri, 1984, 1973 and 2624 (Natchez and NYC views). Stokes, V:1588, 1595-6. \$27,500.

Sir Isaac Newton's *Principia Mathematica* - 1713 The Great Monument to Human Intelligence A Foundation Stone to All of Modern Science

58 [Newton, Isaac]. PHILOSOPHIÆ NATURALIS PRINCIPIA MATHEMATICA Auctore Isaaco Newtono, Equite Aurato. Edition Secunda Auctior et Emendatior (Cambridge: (University Press), 1713) The second edition, the first to include the General Scholium in which Newton gives a general resume of the work. One of about 750 copies printed, of which 250 were sent to Holland and France. Engraved vignette on title, one folding engraved plate, and numerous woodcut diagrams and illustrations in the text. Large 4to, bound in full English contemporary polished calf, the spine fully gilt and very handsome, morocco lettering label gilt, compartments handsomely gilt between raised bands of the spine. 14 leaves, 484, [8]. A very handsome copy, the back expertly and exquisitely restored to style, title with usual offset from binding turn-ins in fore-margin, fore-margin of title very slightly frayed, small neat repair to upper inner corner of title.

ONE OF THE GREATEST BOOKS EVER PENNED, AND A FOUNDATION OF ALL MODERN SCIENCE. THE CORNERSTONE TREATISE ON DYNAMICS AND GRAVITATION, "THE MOST INFLUENTIAL SCIENTIFIC PUBLICATION OF THE 17TH CENTURY" (Horblit) A pleasing and handsome copy of the PRINCIPIA. "Richard Bentley, Master of Trinity College, was instrumental in bringing out this second edition, which was edited by Roger Cotes, F.R.S. In his important preface, Cotes attacks the Cartesian philosophy then still in vogue in the universities, and refutes an assertion that Newton's theory of attraction is a *causa occulta*. It contains a second preface by Newton and considerable additions, the chapters on the lunar theory and the theory of comets being much enlarged" (- Babson 12).

Newton, in the PRINCIPIA, stated the three laws of motion that establish the relationship of mass, force, and direction; he also discussed the movement of bodies through gases and liquids, and defined mass and force and the corpuscular theory of light. But most importantly, he established the principal of universal gravitation and the motion of the planets. "Copernicus, Newton, and Einstein are the three corner-stones of our conception

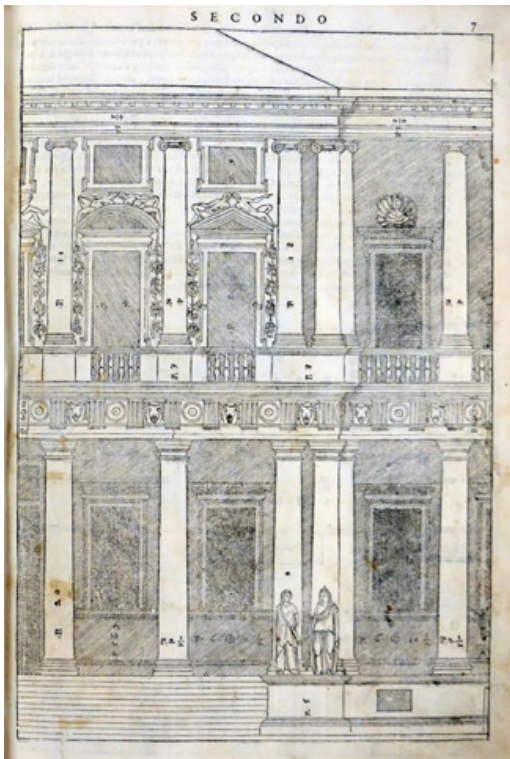


of the universe. Few could grasp Newton's reasoning at the time, and his fame was spread on the Continent by Voltaire's *ELEMENTS DE LA PHILOSOPHIE DE NEUTON, 1738*" (PMM).

Roger Cotes, 1682-1716, "was not only able enough to see where *Principia* could be improved, but also able to criticise Newton and correct his errors without ever antagonising him - no mean feat ... [Cotes's Preface contains] a strong attack against Cartesian physics in general and the vortex theory of planetary motion in particular ... The most significant feature remains the number of changes introduced into this edition [including] the propositions on the resistance of fluids, the lunar theory, the procession of the equinoxes, the theory of comets ... On [Cotes's] death Newton bestowed on him the tribute he had denied him in his life: if he had lived we might have known something". Wallis 8: see PMM, Horblit Dibner &c. for the first edition.

\$35,000.

Andrea Palladio's Great Work on Architecture The Very Fine Folio Printing- 1581



59 Palladio, Andrea. *I QUATTRO LIBRI DELL'ARCHITETTURA* (Venice: Bartolomeo Carampello, 1581) Very early printing of this masterwork, only the second ever issued and from the blocks and type of the first printing. General and divisional titles within woodcut historiated architectural border, over 200 woodcut illustrations (including over 150 full page folio sized). Folio, properly bound in later antique Italian calf over marbled boards. 67, [1], 78, [2], 46, [2], 133, [3] pp. A well preserved copy with fine dark impressions of the engravings. A bit of expert refurbishment at the hinges. An unwashed, unpressed copy with normal minor mellowing as expected. Divisional title to the second book probably from another copy and with restoration to the panel signifying the title to the second book--"Il Secondo Libro Dell'Architettura".

RARE AND HIGHLY IMPORTANT PRINTING FROM THE FIRST EDITION BLOCKS. This very fine and handsome folio printing of Palladio's great work is virtually identical to the first issuance of 1570. Palladio's designs and work to this day remain the central pillar of classical architecture and all architecture which followed. Sixteenth century editions are truly scarce and retain the original sophistication and in this case, the exact replication of the prior issue.

'Palladio's lasting influence on architectural style in many parts of the world was exercised less through his actual buildings than through this, his textbook. The book is divided into four sections: orders and elementary problems, domestic building, public building and own planning and temples.

Palladio's style was directly inspired by Roman classical models through the writings of Vitruvius and Alberti. Its characteristics are those of classicism: symmetry, order, fixed mathematical relations of the parts to each other and to the whole, logic and monumentality.

Palladio followed the rules of classical Roman architecture more closely than any other architect...In spite of the vogue for the baroque and the fact that Palladio left no immediate successors, his book exerted a powerful influence on contemporary architecture and classical ideals until the end of the eighteenth century.

As a practising architect Palladio worked mainly in Vicenza, Venice and the Venetian countryside, especially along the Brenta River. His Villa Capra (known as La Rotonda) near Vicenza became virtually a prototype of the Palladian style, and it was widely and faithfully copied. At the end of his life he left plans for the tour de force of trompe l'oeil, the Teatro Olimpico in Vicenza, which was finished by his pupil Vincenzo Scamozzi.

The impact of Palladio's 'Four Books' is without comparison, he is the most imitated architect of all time. Book I covers foundations and materials, the five orders, types and proportions of rooms, stairs and roofs, coverings for flooring and other areas, doors and windows.. Book II covers the private home, the villa and the palace, with study of the Graeco-Roman villa and Palladio's own villas. Book III deals with public spaces, such as roads, bridges and the ancient basilica—and additionally the architect's contemporary projects. Finally, Book IV focuses on the ancient Roman temples and ends with a discussion of the work of Bramante.

"Palladio was one of the five great protagonists of the Italian Renaissance, along with Alberti, Serlio, Vignola and

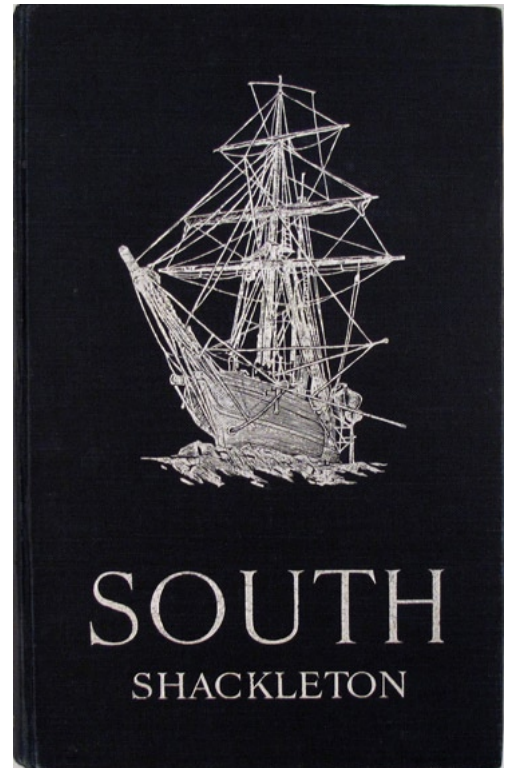
Scamozzi. While his works had considerable effect throughout Europe, it was in England that he was especially influential, and from England to this country [United States] in the works of Thomas Jefferson" – Fowler 212 Fowler 213. \$12,500.

South - Shackleton's Unforgettable Last Expedition A Rare First Edition in the Original Cloth - 1919

60 Shackleton, Ernest. SOUTH: The Story of Shackleton's 1914-1917 Expedition (London: William Heinemann, 1919) First edition, first issue. With a color frontispiece, 87 illustrations from photos and drawings, and a folding map at the rear. 8vo, publisher's original blue cloth lettered and pictorially decorated in silver on spine and upper cover. xxi, 368. A handsome, clean, fresh and well preserved copy. The paper toned far less than normal, the binding and silverwork in pleasing order with only very minimal evidence of age.

ONE OF THE GREATEST BOOKS IN THE SOUTH POLAR OEUVRE AND INCREASINGLY MORE RARE AND DIFFICULT TO OBTAIN, ESPECIALLY IN COLLECTOR'S CONDITION. THIS IS ONE OF THE GREATEST EPICS IN THE HISTORY OF ANTARCTIC TRAVEL AND ONE OF THE MOST HARROWING TALES EVER PENNED OF RESCUE AND HUMAN TRIUMPH. SOUTH is the story of Shackleton's failed attempt, after learning of Amundsen's attainment of the South Pole, to be the first to cross the final continent from sea to sea. One of the great titles in the Polar genre. Copies of the first issue of the first edition in any condition have become truly scarce.

"The story of our attempt is the subject for the following pages, and I think that though failure in the actual accomplishment must be recorded, there are chapters in this book of high adventure, strenuous days, lonely nights, unique experiences, and above all, records of unflinching determination, supreme loyalty, and generous self-sacrifice on the part of my men which, even in these days that have witnessed the sacrifices of nations and regardlessness of self on the part of individuals, still will be of interest to readers who now turn gladly from the red horror of war and the strain of the last five years to read, perhaps with more understanding minds, the tale of the White Warfare of the South. The struggles, the disappointments, and the endurance of this small party of Britishers, hidden away for nearly two years in the fastnesses of the Polar ice, striving to carry out the ordained task and ignorant of the crises through which the world was passing, make a story which is unique in the history of Antarctic exploration." - Shackleton from the Preface. Taurus 105; Books on Ice, 7.8; Conrad p224; Rosove 308.A1. \$5500.



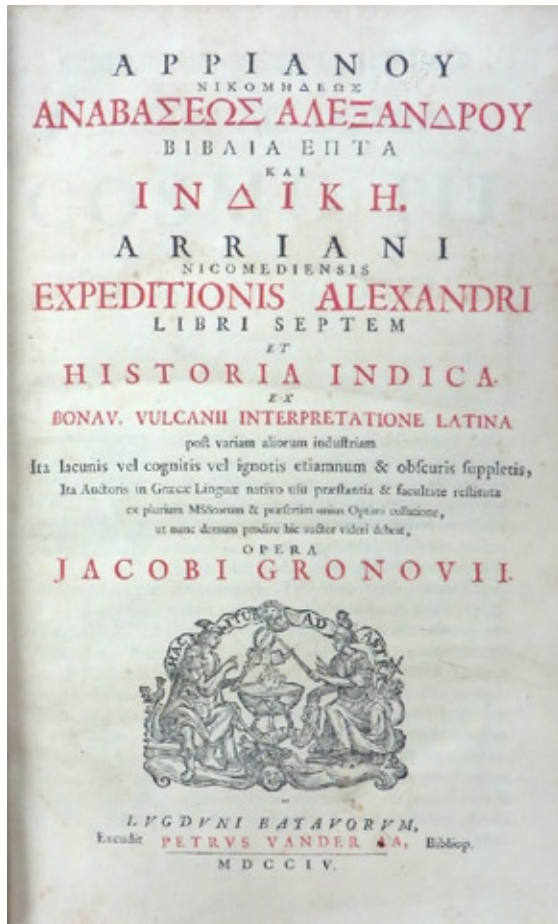
An Artist in Italy - A Bright and Beautiful Book Illustrated in Colours by Walter Tyndale - 1913

61 Tyndale, Walter. AN ARTIST IN ITALY (London: Hodder & Stoughton, (circa 1913)) First edition. Illustrated throughout with beautiful tipped in coloured plates. 4to, publisher's original blue cloth, the best of the bindings, with elaborate all over pictorial designs and border decorations in gilt on the spine and upper cover. 307 pp., plus 26 coloured plates with tissue guards. A very nice copy of one of our favorite books, the plates are all pristine, the blue cloth dark and rich, some very typical evidence of shelving or age evidence along the extremities.

FIRST EDITION OF THIS EXCEPTIONALLY BEAUTIFUL BOOK. AN ARTIST IN ITALY is one of the finest examples of the decorative travel gift books of the period. Tall and handsome with extensive text and reminiscences it is none the less best loved for the absolutely marvelous colour plates. They portray not only natural and man-made beauties but also capture the spirit, the "feel", of this timeless sea-bound peninsula.

Tyndale's work is to do chiefly with Venice and the hill towns of Tuscany, high among the most beautiful areas in all of Italy, or for that matter, in all of Europe. The paintings, reproduced so competently in this large volume, are a record of those places and of the treasures they contain in the way of architecture, art and environment. \$395.

Edward Gibbon's Own Copy with Autograph Notes
Arrian's Life of Alexander the Great - Greek and Latin Texts
Expeditionis Alexandri Libri Septem et Historia Indica
Published in Leiden - Folio - Fine in Contemporary Calf



62 Arrianus, Flavius; Arriani Nicomediensis; Arrian, [Alexander the Great, Greek History, Macedonia]. EXPEDITIONIS ALEXANDRI LIBRI SEPTEM ET HISTORIA INDICA. EX Bonav. Vulcanii Interpretatione Latina post variam aliorum industriam Ita lacunis vel cognitis vel ignotis etiamnum & obscuris suppletis...ut nunc demum prodire hic actor videri debeat, Opera Jacobi Gronovii. (Leiden: Petrus Vander Aa, 1704) First of the Edition and first with Gronovius' curation, the volume printed in both Greek and Latin in parallel columns. AN OUTSTANDING COPY WITH OUTSTANDING PROVENANCE, HAVING BEEN OWNED BY EDWARD GIBBON THE GREAT HISTORIAN, author of THE HISTORY OF THE DECLINE AND FALL OF THE ROMAN EMPIRE, with autograph notes on the front pastedown by the Henry Edward Fox noting his purchase of the book at the sale of Gibbon's library at Lausanne, Sept 13 1832, and a further note in his hand presenting the book to a friend in 1834. The front free-fly WITH THIRTEEN LINES IN GIBBON'S HAND giving a brief history of Arrian and his place in Greek letters and historiography. The title page printed in red and black and with engraved decoration, engraved decorated capital initials at the beginning of each book, both for the Latin and Greek texts. Folio, bound at the time in full contemporary polished calf, the covers with double gilt fillet rules at the borders, the spine with raised bands gilt ruled, and with a red morocco lettering label gilt. (6 ff), 376, (6) pp. A well preserved copy, still very handsome and with slight strengthening at the hinges, the text block crisp and clean throughout, with some of the occasional browning usual to the paper stock evident on some leaves. Still as fine a copy one

might hope to encounter.

FIRST OF THE EDITION AND A COPY WITH SUPERB PROVENANCE HAVING BEEN OWNED AND ANNOTATED BY EDWARD GIBBON, THE GREAT HISTORIAN. Upon his retirement Flavius Arrianus, a Greek soldier in the Roman army, completed his seven volume work on the campaigns of Alexander, and an eighth describing India was also penned, as well as his writings on the area of the Euphrates. All are included in the present volume.

'Arrian was born of Greek ethnicity in the coastal town of Nicomedia (present-day Izmit), the capital of the Roman province of Bithynia, in what is now north-western Turkey, about 70 km from Byzantium (later Constantinople, now Istanbul). He studied philosophy in Nicopolis in Epirus, under the Stoic philosopher Epictetus, and wrote two books about the philosopher's teachings. At the same time he entered the Imperial service, and served as a junior adviser on the consilium of Gaius Avidius Nigrinus, governor of Achaëa and a close friend of the future Emperor Hadrian (circa 111-114). Very little is known about his subsequent career - though it is probable that he served in Gaul and on the Danube frontier, and possible that he was in Baetica and Parthia - until he held the office of Consul in 129 or 130. In 131 he was appointed governor of the Black Sea province of Cappadocia and commander of the Roman legions on the frontier with Armenia.

Arrian wrote a military treatise called *Ektaxis kata Alanōn*, which detailed battle against the Alans, and the *Technē Taktikē* in which he described how he would organise the legions and auxiliary troops at his disposal, among which were legions XII Fulminata and XV Apollinaris. He wrote of deploying the legionaries in depth, supported by javelin throwers, archers, and horse archers in the rear ranks to defeat the assault of the Alan cavalry using these combined arms tactics. Interestingly, there seems to be no historical record of a battle between Romans and Alans that year. During this period Arrian wrote several works on military tactics, including *Ektaxis kata Alanōn*. He also wrote a short account of a tour of inspection of the Black Sea coast in the traditional 'periplus' form (in Greek) addressed to the Emperor Hadrian, the *Periplus Ponti Euxini* or "Circumnavigation of the Black Sea".

Arrian left Cappadocia shortly before the death of his patron Hadrian, in 138, and there is no evidence for any further pub-

lic appointments until 145/6 when he was elected Archon at Athens, once the city's leading political post, but by this time an honorary one. It was here that he devoted himself to history, writing his most important work, the *Anabasis Alexandri* or "The Campaigns of Alexander". He also wrote the *Indica*, an account of the voyage by Alexander's fleet from India to the Persian Gulf under Nearchus. He also wrote a political history of the Greek world after Alexander, most of which is lost.'

Arrian's history is a GREAT AND CLASSIC WORK which describes in intimate detail, the exploits of Alexander the Great, student of Aristotle and reader of Homer. By the age of sixteen, he had gained significant military experience but became estranged from his father, the king of Greece. Upon his father's death, Alexander took the throne and was named captain general of the Hellenes. After this propitious beginning, Alexander went on to travel widely and fight intelligently. This classic work by Arrian, relates like no other, Alexander's exploits and his successes.

Historical works owned by Gibbon rarely appear in the marketplace and even more elusive are copies containing autograph notes by the great historian as here.

Graesse I, 227

\$9750.

The Worst Journey in the World
First Edition - One of the Greatest Polar Narratives
The Account of Scott's Last Worst Journey
Apsley Cherry-Garrard's Cornerstone Text - 1922

63 Cherry-Garrard, Apsley. *THE WORST JOURNEY IN THE WORLD: Antarctic 1910-1913* (London: Constable and Company, 1922) 2 volumes. First edition, first issue. 73 panoramas, maps and illustrations, ten of them folding, a number in colours, by Dr. Edward A. Wilson and other members of the expedition. 8vo, publisher's original linen backed blue paper boards with manila lettering labels on the spines. xiv, 300, [4]; viii, 301-580, index pp. A pleasing and very well preserved set of this scarce book, and a partially unopened, pristine copy. No chipping or bumping or damage to the bindings. Very clean internally with virtually none of the usual foxing encountered in these volumes, some light, typically seen spotting at half-titles from offsetting of the pastedowns. Spine labels somewhat mellowed from age, one label with light chipping, but both of the original replacement labels remain tipped in as issued and may be used to replace the existing labels as desired.



IMPORTANT FIRST EDITION OF A CORNERSTONE TEXT. One of the most sought after and most difficult to find first editions in the polar canon, this is a dramatic and splendidly written account of Scott's 1910-1913 expedition.

This is the dramatic and splendidly written account of Scott's last expedition from its departure from England in 1910 to its return to New Zealand in 1913. The expedition was comprised of three actual journeys: the depot journey, during which supplies were laid for the polar trip; the winter journey to Cape Crozier to visit the penguin rookery--the "worst journey" of the title; and the final, tragic attempt on the pole, during which Scott and three others perished. The story of Scott's last expedition is of course a great tale, and Cherry-Garrard uses his considerable skill as a writer to heighten the drama.

"And I tell you, if you have the desire for knowledge and the power to give it physical expression, go out and explore. If you are a brave man you will do nothing: if you are fearful you may do much, for none but cowards have need to prove their bravery. Some will tell you that you are mad, and nearly all will say, 'What is the use?' For we are a nation of shopkeepers, and no shopkeeper will look at research which does not promise him a financial return within a year. And so you will sledge nearly alone, but those with whom you sledge will not be shopkeepers: that is worth a great deal. If you march your Winter Journeys you will have your reward, so long as all you want is a penquin's egg."-Cherry-Garrard. The best written and most enduring account of exploits in the Antarctic. - Taurus. Later editions omitted the numerous panoramas, color plates, one map, and most of the photographs. Taurus 84; Books on Ice, 6.12; Conrad p173; Rosove 71.A1; Spence 277

\$6950.

Rare First Edition of These Early English Poems
Charles Cotton - *Poems on Several Occasions* - 1689

64 Cotton, Charles. POEMS ON SEVERAL OCCASIONS (London: printed for Thos. Basset, 1689) First edition. 8vo, bound in full contemporary calf. 729, advertisement pp. A desirable copy in this rare period binding.

RARE FIRST EDITION ISSUED IN 1689. Including, on page 14, a poem dedicated to "my dear and most worthy friend," Isaac Walton. Cotton and Walton co-authored what is perhaps the most famous fishing book of all time, entitled THE COMPLEAT ANGLER.
\$2150.

First Edition Charles Dickens - *Master Humphrey's Clock*
The First Book Forms of *Barnaby Rudge* and
***The Old Curiosity Shop* - Handsomely Bound at the Time**

65 Dickens, Charles. MASTER HUMPHREY'S CLOCK (being, OLD CURIOSITY SHOP and BARNABY RUDGE) (London: Chapman and Hall, 1840, 1841) 3 volumes. First edition. With 198 drawings by George Cattermole and Hablot Browne. Royal 8vo, bound in handsome period three-quarter tan calf over marbled boards, the borders ruled in blind, the spines very handsomely decorated with wide raised bands gilt decorated, compartments decorated with gilt panel designs incorporating fine central ornamental pieces, two compartments gilt lettered over maroon morocco labels, all edges marbled. iv,306, vi, 306, vi, 426. A handsome and well preserved set, internally quite clean and fresh with very little aging, the bindings in a fine state of preservation.

MASTER HUMPHREY'S CLOCK was initially an experiment on Dickens' part. He originally intended it to be a miscellany which would contain a continuous narrative linked by reminiscences of the narrator, Master Humphrey. He outlined his goals in a preliminary letter to Chapman and Hall: "To introduce a little club or knot of characters and to carry their personal histories and proceedings through the work; to introduce fresh characters constantly; to re-introduce Mr. Pickwick and Sam Weller; [xxx] to write amusing essays on the various foibles of the day as they arise; to take advantage of passing events; and to vary the form of the papers by throwing them into sketches, letters from imaginary correspondents, and so forth, so as to diversify the contents as much as possible." Dickens would use ideas from the outline of this form in several succeeding books.

As the originally-conceived miscellany, MASTER HUMPHREY'S CLOCK failed to gain a substantial readership, so the project was quickly abandoned, the story transformed into a serial, and the character of Master Humphrey himself abandoned as a narrator in the midst of THE OLD CURIOSITY SHOP. According to Eckel, the work was published in four distinct forms over the course of its creation: in 88 weekly parts, 30 monthly parts, a three-volume edition, and in separately bound volumes of the two stories, "The Old Curiosity Shop" and "Barnaby Rudge." The three volume sets have become scarce indeed, especially so in such a fine state of preservation.

According to Eckel, this work was published in four distinct forms: in 88 weekly parts, 30 monthly parts, a three-volume edition, and in separately bound volumes of the two stories, "The Old Curiosity Shop" and "Barnaby Rudge." "In the latter form," he states, "all the extraneous 'Clock' matter had been expunged, but was retained in the other forms of publication." The three volume sets have become scarce indeed and especially so in such a fine state of preservation. Podeschi A51; Eckel pp. 67-68.

\$1650.



Perhaps the Greatest Modern Work on Arabia - A Masterpiece
Charles M. Doughty - *Travels in Arabia Deserta*
Two Volumes with All Illustrations and Folding Maps
With the Introduction by T.E. Lawrence

66 Doughty, Charles M. TRAVELS IN ARABIA DESERTA, With an Introduction by T. E. Lawrence (London: Jonathan Cape, 1949) 2 volumes. First edition, second issue of the 1936 "New and Definitive Edition" with the introduction by T. E. Lawrence and the prefaces to the first through third editions. Portrait frontispiece in first volume, maps, plans, and collotype plates including large fold-out maps at the inside of the rear covers of both volumes. 4to, publisher's original brown cloth, the spines with bold gilt lettering. 674; 696 pp. An especially fine, handsome and clean set indeed, this edition is rarely found so due to the war standards.

THE DEFINITIVE EDITION, UNCOMMON IN SUCH FINE CONDITION. ARABIA DESERTA is perhaps one of the best-known classics of exploration and travel. Few writers of any genre have worked such magic or mischief on the English language as Doughty. He disapproved of Victorian style, and mingled his own with Chaucerian and Elizabethan English and Arabic.

But whatever the style, the result is perhaps the finest book on Arabia ever written. We will let another Arabist, Lawrence, speak on Doughty's behalf: "I have talked the book over with many travellers, and we are agreed that here you have all the desert, its hills and plains, the lava fields, the villages, the tents, the men and animals. They are told of to the life, with words and phrases fitted to them so perfectly that one cannot dissociate them in memory. It is the true Arabia, the land with its smells and dirt, as well as its nobility and freedom. There is no sentiment, nothing merely picturesque, that most common failing of oriental travel-books. Doughty's completeness is devastating. There is nothing we would take away, little we could add. He took all Arabia for his province, and has left to his successors only the poor part of specialists. We may write books on parts of the desert or some of the history of it; but there can never be another picture of the whole, in our time, because here it is all said..." (- from the Introduction).

\$495.

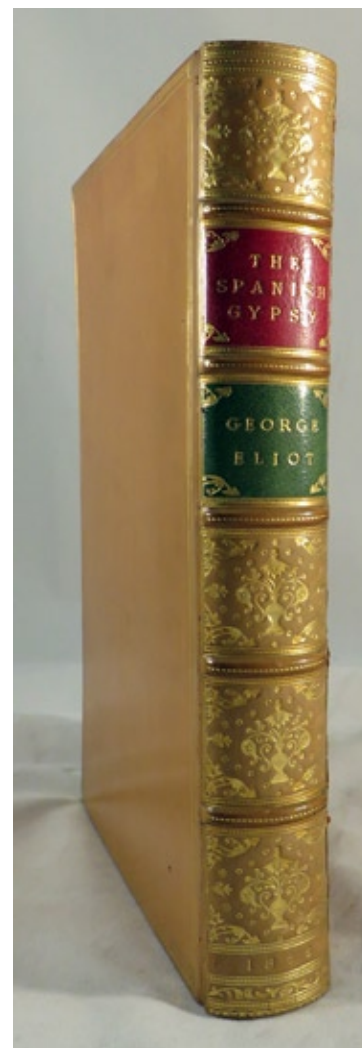
George Eliot's Foray into Poetry - Beautifully Bound
***The Spanish Gypsy* - First Edition - 1868 - Fine Provenance**

67 Eliot, George. THE SPANISH GYPSY A Poem (Edinburgh: William Blackwood and Sons, 1868) First Edition, with fine provenance having come from the collection of Robert Hoe with his gilt lettered morocco ex libris. 8vo, handsomely bound by Riviere and Son in full polished tan calf, the covers with multi-ruled gilt fillet lines at the borders with circular tools as corner-pieces, the spine richly gilt decorated in panels between gilt ruled and stippled raised bands, two compartments with contrasting red and green morocco labels finely gilt ruled and lettered and with gilt tooled corner-pieces, beautifully gilt tooled turn-ins and ruled board edges, marbled endpapers, t.e.g. 358pp. A superb, ver fine and handsome copy, the text clean and fresh with two edges still untrimmed and free from any spotting, the fine binding in excellent condition.

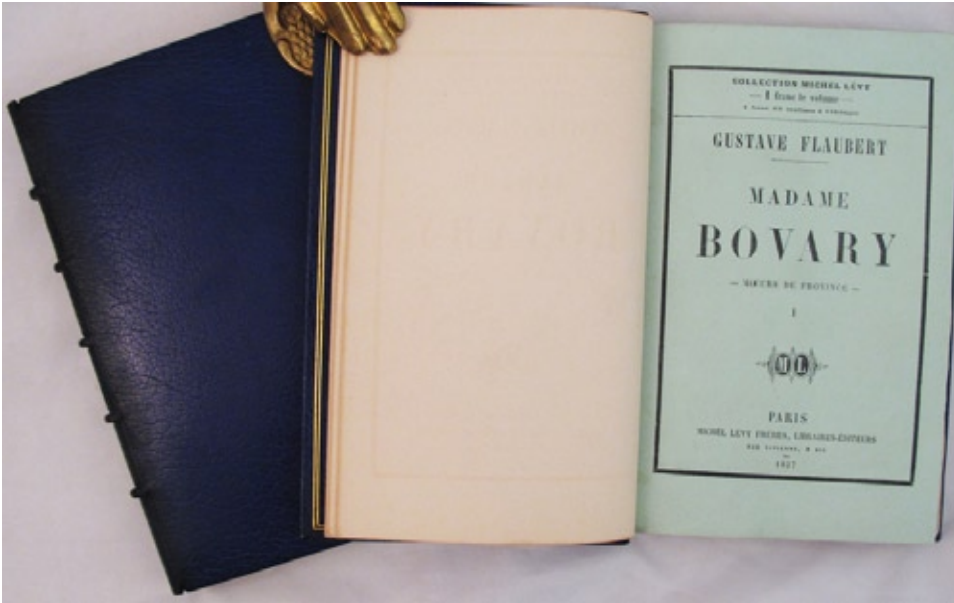
FIRST EDITION, A COPY FROM A FINE LITERARY COLLECTION AND VERY FINELY BOUND. With this work, Eliot made her foray into verse. Inspired by her visit to Spain it at times intentionally mimics the trochaic measure and assonance associated with the Spanish ballad. It is based on the expulsion of the Moors and the Gypsies of the 1490s. In many ways it is considered to be the forerunner of Daniel Deronda with its clash of cultures.

Industrialist and noted book collector Robert Hoe was preeminent among American producers of printing presses. He was one of the organizers and first president of the Grolier Club, the well-known New York organization for the promotion of bookmaking as an art. His collection of rare books and manuscripts at the time of his death in 1909 was valued at several million dollars.

\$1750.



**The First Edition of *Madame Bovary* - First Issue
Two Volumes - In Signed Creuzevault Bindings
A Fine Set with the Original Wrappers Preserved**



68 Flaubert, Gustave. MADAME BOVARY Moeurs de Province (Paris: Michel Lévy Frères, 1857) 2 volumes. First edition, the first state with the dedication leaf reading 'Senart' rather than 'Senard.' 12mo, in a handsome signed binding by Creuzevault of full crushed blue morocco, lettered in gilt on the spines, original wrappers retained and bound in. The binding is noticeably unadorned, probably intentionally so as to not draw attention to the controversial title within. [8], [5]-232;[4],[233]-490 pp.

FIRST EDITION AND FIRST STATE of Flaubert's first published

work, considered his masterpiece and a masterpiece of 19th century literature. It is a seminal work of Realism and one of the most influential novels ever written. But, When it was first serialized in 'La Revue de Paris' between October and December of 1856, the novel was attacked for obscenity by public prosecutors. The resulting trial, held in January 1857, made the story notorious. After Flaubert's acquittal in February it was published in book form and became a bestseller, but not one without controversy.

In style, the book makes a striking impression. The precision and brevity of detail is unexcelled, and the novel has often been described as a "perfect" work of fiction. It is among the most imitated novels ever written, critic James Woods once said, "...[its] influence is almost too familiar to be visible". Henry James once wrote, "Madame Bovary has a perfection that not only stamps it, but that makes it stand almost alone; it holds itself with such a supreme unapproachable assurance as both excites and defies judgment."

\$14,500.

**The Great Herbal of John Gerarde - In Contemporary Calf
A Very Fine Copy With Over 1800 Fine Woodcut Engravings
Published in London - 1633 - The Best of the Editions**

69 Gerarde, John. THE HERBALL OR GENERAL HISTORIE OF PLANTES. Gathered by John Gerarde of London Master in Chirvrgerie, Very Much Enlarged by Thomas Johnson Citizen and Apothecarye of London (London: Printed by Adam J. Slip et al, 1633) The scarce second edition, which is the first edited, greatly enlarged and corrected by Thomas Johnson. With engraved allegorical title-page by John Payne and with nearly 2800 woodcut illustrations throughout text. Folio, a superb, very large copy in a very handsome contemporary full calf binding, the boards with multiple ruled line borders, at some time expertly refurbished at the spine in perfect period style with tall, thick, raised bands ruled in blind, dark brown morocco label in one compartment gilt ruled and lettered. [xxxiv], 1631, index, table and errata. An extremely handsome copy of this scarce book, the antique covers with some minor expert refurbishment. Internally very fresh, crisp and clean, and with only very insignificant occasional evidence of age, one leaf of the table and final errata leaf with minor paper repairs not affecting the text.

AN UNUSUALLY FINE AND TRULY EXCELLENT COPY OF THIS HIGHLY IMPORTANT PRINTING. A RARELY ENCOUNTERED COMPLETE COPY IN CONTEMPORARY BINDING of the great herbal of Gerarde, one of the finest and most important botanical works printed.

John Gerarde served for some time as Master of the Barber-Surgeons company and was considered one of England's finest Herbalist. The title "Herbalist to James I" appeared on many of his papers. Among his chief accomplishments was the estab-

lishment of a medicinal garden for the Barber-Surgeons but it was his great herbal which made his name a household word.

In December of 1597 appeared the first folio volume of the herbal. The work contained more than 1800 woodcuts. Along with the more specific information such as names, genus and usage, it also gave the locations to hunt for scarce plants in England and, although primarily a scientific endeavor, it also included much folklore.

The edition of 1633 was the first to be edited, enlarged and corrected by Thomas Johnson and was a tremendous success. This edition is essentially a reprint, word for word, issued only 3 years later. Johnson's edition is considered a great improvement over the original, being half again as large as the original and in every way a superior printing. Johnson's edition brings the number of plants described to over 2800 with more than 2700 being illustrated. Interestingly, this edition was of special importance in the New World. Far from the medical science of civilized Europe, the early American colonist had been forced to come up with a medical science all their own. This work, plus the herbal knowledge of the indigenous peoples, was the primary basis for early American medical studies. So important was it that the genus *Gerardia* was named for Gerard and of its 30 or so species most are North American.

In our century, medical science has advanced to a degree Gerard could only have dreamed of, but it is just beginning to rediscover the value of botanicals in health care. The scientific groundwork established by Gerard over 400 years ago is once again of interest and importance.

Gerarde's was "the best-known and most often quoted herbal in the English language. Its lasting repute is due not so much to its originality and accuracy, which are oftentimes questionable, as to its entertaining Elizabethan descriptive style, its interspersed anecdotes and comments, and antique remedies, and its woodcuts" (DSB). The apothecary Thomas Johnson was commissioned to revise Gerard's original book within one year, a task he accomplished with marked success, adding a balanced and comprehensive historical introduction, and a set of 2766 woodcuts, several hundred more than previously. His revised edition appeared in 1633, and this third edition three years later. "The care bestowed by Johnson in correcting what Raven calls 'the errors of Gerard's book, the misplaced pictures, the confused species, the blunders of fact' and in adding much new material made his edition...a popular and standard work, which proved of especial value in promoting the study of the British flora well into the eighteenth century" (DSB).

In our century, medical science has advanced to a degree Gerard could only have dreamed of, but it is just beginning to rediscover the value of botanicals in health care. The scientific groundwork established by Gerard over 400 years ago is once again of interest and importance. \$12,500.



**Thomas Hardy's 'Melancholy Hussar' - Rarely Encountered
First Edition in Three Notable Stories - 1890**

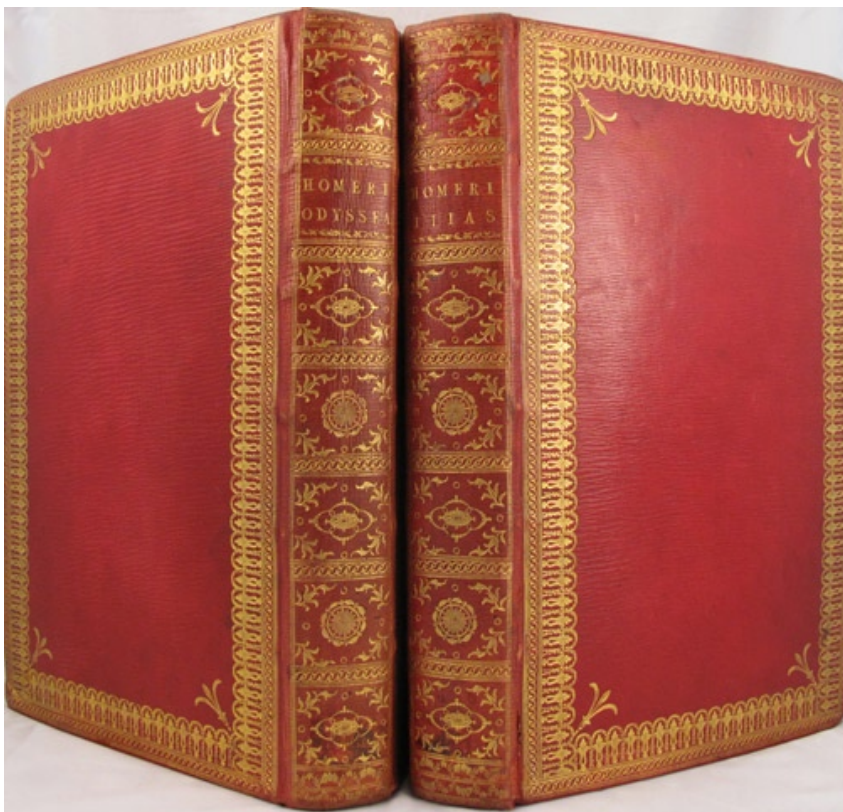
70 Hardy, Thomas; The Marquis of Lorne; Mrs. Alexander. THREE NOTABLE STORIES. Love and Peril. To Be, Or Not To Be. The Melancholy Hussar. Respectively by the Marquis of Lorne, Mrs. Alexander, Thomas Hardy (London: Spencer Blackett, 1890) First edition, and being the first of Hardy's short story "The Melancholy Hus-

sar of The German Legion". 8vo, bound in contemporary three-quarter blue morocco and marbled boards, gilt lettered in two compartments of spine, wide gilt decorated raised bands, t.e.g. Now housed in a fine custom clamshell box backed in blue morocco and gilt lettered. 211pp. The textblock in fine state being clean and uncommonly fresh, solid and free of spotting or toning completely, the antique binding a bit rubbed at the joints but still firm and sound, at the lower spine tip there is a roughly three-quarter in chip to the leather.

THE FIRST EDITION IN BOOK FORM OF THOMAS HARDY'S SHORT STORY WHICH WOULD LATER APPEAR IN "LIFE'S LITTLE IRONIES." It is also the first edition of the works by John Campbell and Annie Hector Alexander.

'The Melancholy Hussar' first appeared in the Bristol Times, but this is the first appearance in book form. It is an uncommon item for the Hardy collector to acquire.
\$550.

One of the Great Books from the Press
An Iconic Printing of Homer – Opera – Ilias & Odyssea – In Greek
Luxuriously Bound in Deluxe Red Morocco Bindings



71 Homer, [Greek; Classics; Fine Press; Fine Bindings]. OPERA. [Ilias & Odyssea. In Greek] (Glasgow: Robert & Andrew Foulis, 1756 [-1758]) Four volumes bound in two. The First Edition of the very famous Foulis Press printing of Homer. Folio, [320 x 197 mm], bound in contemporary deluxe straight-grained English/Scottish red morocco, gilt-floral ornamental borders and spines. [iii]-xii, 312; iv, 336; viii, 297; iv, 336 pp. A superb copy, the finest we have ever seen. The morocco bindings in superior condition and the text-blocks well preserved. An absolutely beautiful set. General title not included as is most often the case.

A spectacular copy of the quintessential eighteenth-century text of Homer in a fine English/Scottish deluxe binding. The Foulis Edition of Homer has been frequently cited as one of the most accurate and typographically splendid editions of Homer's Iliad and Odyssey in the original Greek.

Printed in Wilson's Double Pica Greek type, here in its first use; Gaskell calls the Foulis Homer: "A magnificent achievement, ... a modern approach to type design." "One of the most splendid specimens of Greek typography extant. Its accuracy is equal to its magnificence" (Lowndes, II, 1097). "The Double Pica Greek type in which it is set was specially cut for it by Alexander Wilson, the University Typefounder; in designing this fount Wilson made the first deliberate break from the tradition of copying Garamond's grec du roi, with all its ligatures and contractions" (Gaskell, Printing the Classics in the Eighteenth Century, p. 106).

This beautiful Foulis edition met with the approval of no less an authority than Edward Gibbon: "As the eye is the organ of fancy, I read Homer with more pleasure in the Glasgow edition. Through that fine medium, the poet's sense appears more beautiful and transparent." Thomas Frognall Dibdin states that this is not only a "sumptuous" edition but also an accurate one, "each sheet, before it was finally committed to the press, having been six times revised by various literary men." The edition was prepared by the Professor of the Greek, James Moor, and the professor of Latin, George Muirhead, at the University of Glasgow.

Gaskell, Foulis 319. Moss I, 489. Dibdin II, 58. Hoffman II, 319. Scholderer, Greek Printing Types, 12.
\$17,500.

The Exquisite Kelmscott Chaucer
The Most Beautiful Printed Book in the English Language
Magnificently Created by William Morris
With Superb Designs by Sir Edward Burne-Jones

72 [Kelmscott Press] Chaucer, Geoffrey. THE WORKS OF GEOFFREY CHAUCER. From the Ellesmere manuscript of The Canterbury Tales and Professor W. Walter Skeat's editions of the other works [edited by F.S. Ellis, printed on the colophon leaf] (Hammersmith: Kelmscott Press, 1896) One of 425 copies of a total edition of 438. Printed on Perch handmade paper. This the Jean Hersholt copy with his signed bookplate laid in along with the original linen from the spine with paper labels and a note, likely from the binder to a later owner, that they belong with the Chaucer. With 87 wood-engravings designed by Sir Edward Burne-Jones, cut by W.H. Hooper after drawings by Robert Catterson-Smith, superb wood-engraved title page, fourteen very fine large borders, eighteen different woodcut frames around the illustrations, twenty-six nineteen line woodcut initial letters, and numerous initials, decorative woodcut printer's device all designed by William Morris and cut by C.E. Keates, Hooper and W. Spelmeyer, with shoulder and side titles. Printed in red and black in Chaucer type, double column, headings to the longer poems in Troy type. Folio (424 x 289 mm), bound in full rich pumpkin morocco in a style fitting the Arts and Crafts movement, with raised beveled panels to front and rear boards, blind-stamped in a diamond pattern, with borders and geometric dentelles also stamped in blind. Front board with large diamond leather inlay in a deep orange, with "Chaucer's Works" stamped in gilt. Spine with five raised bands, deep orange morocco title label stamped in gilt, and compartments containing vertical lines stamped in blind. Marbled endpapers. Leaves untrimmed. Laid in is original linen spine, with remnants of original paper label 554 pp. A handsome copy, the text is fresh and bright and fine and virtually free of the spotting with which the Kelmscott Chaucer is sometimes afflicted.



FIRST EDITION AND HANDSOME COPY OF WHAT IS CONSIDERED TO BE THE MOST BEAUTIFUL PRINTED BOOK IN THE ENGLISH LANGUAGE. *The Kelmscott Chaucer is "the most famous book of the modern private press movement, and the culmination of William Morris's endeavor" (The Artist and the Book). "[F]rom first appearance, the Chaucer gained a name as the finest book since Gutenberg. It has held its place near the head of the polls ever since... The terms which critics used in the eighteen-nineties to welcome it simply show us what an impression Morris's printing made upon late Victorian bookmen" (Colin Franklin, The Private Presses, p. 43). Evidence of the esteem in which the book has been held lies in the fact that after the Second World War, during the rebuilding of Japan and its libraries, a copy of the Kelmscott Chaucer was the first book presented to the Japanese people by the British Government on behalf of the English nation.*

The Kelmscott Press produced forty-eight books in its brief life. Morris had toyed with the idea of a Shakespeare in three folio volumes; a suggestion for a King James version of the Bible was in his pending file; and preliminary work had begun on editions of Froissart and Malory, both of which would have formed a triumvirate with the Chaucer. But on October 3, 1896, Morris died, and for all intents and purposes the Kelmscott Press died with him, the Froissart and Malory unfinished. The Chaucer, regretfully, remained the only "titan" among Kelmscott books.

Morris dedicated his life to poetry and the decorative arts, but he did not exhibit an active interest in the design and production of books until he was fifty-five years old. He died eight years later, but in that brief fragment of time he established a standard and prestige that still make him one of the most powerful and pervasive influences in book design in the English-speaking, English-reading world.

This is the Jean Hersholt copy, with his signed bookplate laid in. Jean Hersholt (1886-1956), the Danish-born actor who had a lengthy and successful Hollywood career which spanned the years 1913 to 1955, is, perhaps, best known for his performance as Shirley Temple's grandfather in *Heidi*. He helped form the Motion Picture Relief Fund which assisted in-need members of the film community, and he served as president of the American Motion Picture Arts and Sciences for four years. A popular figure in Hollywood, the Jean Hersholt Humanitarian Award, which is presented to an "individual in the motion picture industry whose humanitarian efforts have brought credit to the industry," was created in his honor. He is also known for his important work in translating the stories of Hans Christian Andersen from the original Danish into English, and his translations are now generally considered the standard by which all others are measured. Hersholt was an avid book collector, and many fine books were in his personal collection, including this tremendous volume, one of the most beautifully printed books ever made. It was sold by his order at the Parke-Bernet Sale, March 23-24, 1954. Abbey/Hobson 119; *The Artist and the Book*, 45; *Sparling* 40; *Peterson* A40. \$85,000.

**First Edition in the Original Cloth - Redburn
A Herman Melville Classic - Very Scarce - 1849**

73 Melville, Herman. REDBURN: HIS FIRST VOYAGE. Being the Sailor-boy Confessions and Reminiscences of the Son-of-a-Gentleman, in the Merchant Service (New York: Harper and Brothers, 1849) First edition. A copy with both sets of the ads. 8vo, publisher's original purple blind-stamped cloth with gilt lettering on spine. Now housed in a fine three-quarter blue morocco drop-over clamshell case, decorated with raised bands separating compartments with gilt designs and gilt lettering. xi, 390 pp. + [advertisements [i-iv], 1-11, 14, 1-2]. A very handsome, very pleasing, tight copy, beautifully preserved with little of the inevitable foxing. The spine panel, as would be expected, is mellowed down from the original purple, some offsetting to the yellow end-leaves as normal.

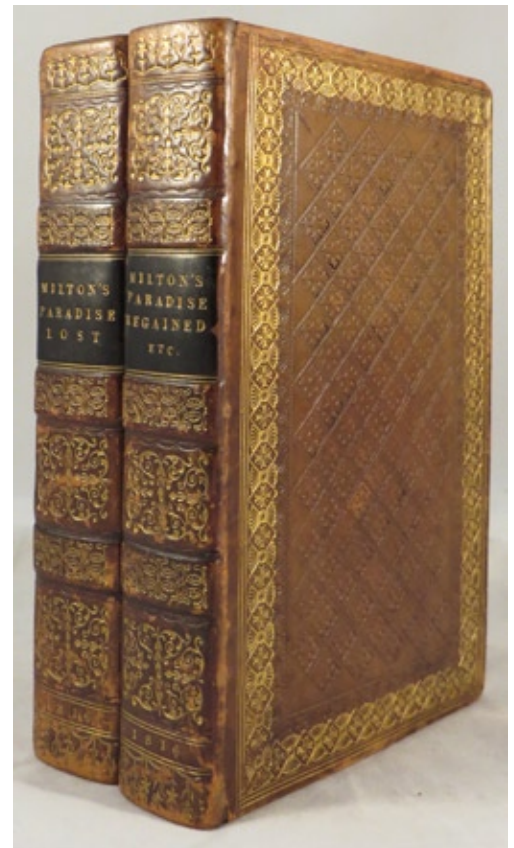
RARE FIRST EDITION OF THIS FINE WORK. Melville's novel, based on his own experiences as a boy from a poverty stricken New York family who ships out to sea on his first voyage bound for Liverpool.

In 1837 Melville left his impoverished New York family on a similar voyage. It was the young boy's first taste of life on the ocean and an experience that would instill a lifelong love of the sea. That love was so profound that it is seen throughout virtually all of his writings.

\$2850.

**John Milton's Great Poetical Works
A Lovely Set with Fine Engravings - 1816-1819
Two Volumes In Full Contemporary Calf Gilt Extra**

74 Milton, John. PARADISE LOST. A Poem in Twelve Books [and] PARADISE REGAINED, SAMSON AGONISTES, COMUS, AND ARCADES. [and] POEMS ON SEVERAL OCCASIONS [including Sonnets, Odes, Translations, Il Penseroso, L'Allegro and others] (London: Printed for John Sharpe, 1816-1819) 2 volumes. Early issuance of the edition with the plates dated 1816. With an engraved title to each volume from artwork by Richard Westfall or T. Stothard and with many fine illustrations throughout each volume after Westfall and engraved by William Finden. Large 12mo, in contemporary full polished and highly decorated and diced calf, the covers with double gilt fillet rules at the borders, surrounding wide gilt rolled fan borders, enclosing diced central panel designs, the spines with raised bands, elaborately and richly tooled in gilt in Regency style, the compartments with full gilt decorations and ornaments, black morocco lettering labels on the spines, board edges gilt ruled, turn-ins in gilt, page edges gilt and endpapers coloured. Lovely and beautifully bound gems, quite handsome and well preserved with just a bit of age evidence. The textblocks in very pleasing condition, some occasional offsetting primarily to areas around the illustrations.



SCARCE PERIOD WORK IN TWO VOLUMES COMPLETE. A beautiful set of John Milton's great poetical works. These handsomely illustrated volumes in their fine fully decorated calf bindings are lovely examples of early 19th century printing arts. The finely engraved plates, excellent art work, small size, excellent print and paper quality and the fine contemporary bindings make this set a true gem.

Along with *Paradise Lost* and *Paradise Regained*, it also includes *Comus*, *Samson Agonistes*, *Lycidas* and all the Miscellaneous Poems, the Sonnets, the three "Liberi" and translations of the foreign poems.

In *PARADISE LOST*, *PARADISE REGAINED* and *SAMSON AGONISTES* Milton revived the heroic verse of Homer and Virgil to frame the tale of Satan and Paradise that has become the best-known epic poem written in English. He had difficulty in finding a publisher because of the plague of 1665, which killed many pressmen, and the Great Fire of the following year, which destroyed many printing houses—and those publishers who were still operating were wary of the project because of Milton's anti-Restoration sympathies.

\$950.

***In Northern Mists - First Edition - 1911 - Two Volumes* Fridtjof Nansen's History of the Early Explorations**



75 Nansen, Fridtjof. *IN NORTHERN MISTS: Arctic Exploration In Early Times* (London: William Heinemann, 1911) 2 volumes. First edition. Tipped-in color frontispiece in each volume, numerous illustrations in text. Royal 8vo, publisher's original blue cloth lettered in gilt on spine, lettered and decorated in gilt on upper cover featuring a Northern sunrise. xi, 383; 416 including index pp. A very handsome, well preserved and proper set, the text blocks sturdy and quite fresh, toning or spotting at a minimum and largely confined to the prelims, rear fly and rear pastedown to Vol. I a bit abraded, the cloth handsome and pleasing with a bit of expected age only, the gilt lettering and motifs bright, the black decorations clean and unblemished.

A SCARCE AND IMPORTANT FIRST EDITION SET IN THE POLAR OEUVRE. THIS COPY WITH THE PREFERRED GILT DECORATIONS TO THE UPPER COVERS.

Nansen's most significant biographer described him as the man who, "in the teeth of skepticism and discouragement harder to face, perhaps, than the Arctic ice-pack and the month-long night, [led] the way into the very heart of the polar fastnesses... in one stride enormously reduced the unconquered distance, and...demonstrated the justice of his theory...from [his initial] campaigns [he returned] never [losing] a Norwegian life." This significant explorer, pushed the limits of arctic exploration, despite the discouragement of his peers.

Although best known for his skills in arctic climates, Nansen was also a scholar in the history of the north. In these volumes

he traces the history of arctic voyages from antiquity to 16th century exploration. "By tracing how ideas of the northern world, appearing first in a dim twilight, change for age to age, how the old myths and creations of the imagination are constantly recurring, sometimes in new shapes, and how new ones are added to them, we have curious insights into the workings of the human mind and its endeavor to subject to itself the world and the universe." (preface)

\$1075.

Charles Dickens' Timeless Annual Favorite
A Christmas Carol - Illustrated by Arthur Rackham
A Fine Copy - 1915 - First Edition
Delightfully Illustrated Throughout in His Best Fashion



76 [Rackham, illus.] Dickens, Charles. A CHRISTMAS CAROL (London and Philadelphia: William Heinemann and J. B. Lippincott Co., [1915]) First edition, the English issue. With 12 haunting colour plates, illustrated endpapers, 18 black and white illustrations and line drawings by Arthur Rackham. 8vo, publisher's original olive green cloth lettered and pictorially decorated in colour on the upper cover and spine panel. xi, 147 pp. A very nice copy indeed, very well preserved, with little evidence of age or use, a fine copy very clean and very crisp.

SCARCE FIRST EDITION IN PLEASING CONDITION. A shining example of what you get when a true masterpiece of literature is complemented by one of the world's greatest book illustrators. An inspiring combination.

Dickens writes of A Christmas Carol in his preface: "I have endeavoured in this Ghostly little book to raise the Ghost of an Idea which shall not put my readers out of humour with themselves, with each other, with the season, or with me. May it haunt their house pleasantly, and no one wish to lay it." Surely, the author would be pleased with the perennial delight his little Christmas tale has stirred in the hearts and imaginations of generations of readers. Originally, Rackham's illustrated edition of Dickens' classic was published during the war years (1915) and was quite well received. The artist successfully incorporated the 'Phiz' and Cruikshank styles into his own

to create striking renditions of Victorian London with ample room to uniquely evoke ghostly fantasy images as well. His almost characterized depiction of Scrooge, features chiseled and grotesque, are as bone-chilling as his fantastic entourages of moaning ghouls. The muted, shadowed atmospheric tones so characteristically Rackham, support Dickens' eerie tale wonderfully. Some examples of Rackham's emerging special talent for silhouette are also included.
\$950.

The First Estienne Printing of Sophocles - 1568
Bound in Full Contemporary Calf - A Very Important Book

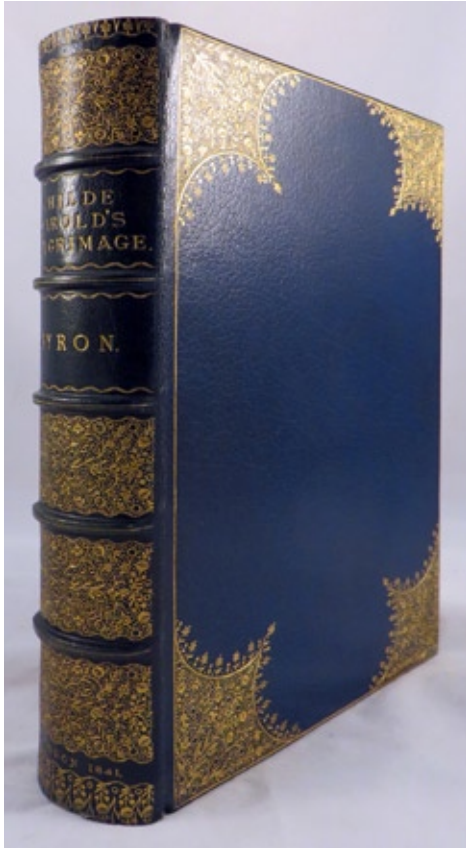
77 SOPHOCLES. [Greek], (469-399 B.C.). TRAGOEDIAE SEPTEM. UNA CUM OMNIBUS GRAECIS SCHOLIIS, & CUM LATINIS IOACH. CAMERARII. (Geneva: Henri Estienne, 1568) Two parts in one volume. Estienne device [Schreiber 10] on title; foliated Greek initials, with matching headpieces. 4to, contemporary calf, in centers an azured oval ornament. [8], 451 misnumbered 461: pagination skips from 389 to 400; fol. ggg4 blank but accounted for in the page-numbering), 242 (misnumbered 142) pp., [1] blank leaf, Complete as called for and correct as issued.

A VERY IMPORTANT PRINTING OF A GREAT BOOK. The celebrated Estienne edition of the seven Tragedies of Sophocles, which include the most influential drama ever written: Oedipus Rex. This edition is important for the scholia, and the Greek treatise by Demetrius Triclinius on the meters of Sophocles. The Greek text of the tragedies is followed by the commentary of the German humanist Joachim Camerarius, and his Latin translations of Ajax (verse) and Electra (prose). In his preface Henri Estienne states that his forthcoming Greek Thesaurus (which would be published in 1572) will cite the text of Sophocles after the page-references of the present edition.

In the margins of the Greek text Estienne has employed his peculiar diacritical notations, which he had devised originally in 1566 for his editions of the Anthology and the Poetae Graeci Principes. Renouard 131: 3; Hoffmann III, 414; Adams S-1448; Schreiber 171].

\$3950.

**Lord Byron's *Childe Harold's Pilgrimage*
Exquisitely Bound and Illustrated With Superb Engravings**



78 Byron, George Gordon, Lord. CHILDE HAROLD'S PILGRIMAGE. A Romance (London: John Murray, 1841) First edition with the illustrations. With 61 very fine engravings on steel and one fold-out map all by W. Finden. Thick 8vo, luxuriously bound by Tout in dark turquoise-blue morocco, the covers and spine with elaborate all over gilt arabesque decorations and corner tooling, the spine with raised bands separating the compartments, lettered and richly gilt designs, edges with double gilt fillet rules, elaborate gilt turnovers, a.e.g.. xvi, 311. A very fine and beautiful copy in a luxurious, very bright and clean. Some very light, quite unobtrusive and only occasional foxing.

A SUPERB AND EXTREMELY APPEALING COPY of Lord Byron's classic poetic work. The poet began writing 'Childe Harold' in Albania in 1809 and the first two cantos were issued in 1812. Cantos three and four appeared in 1816 and 1818 respectively. Upon its initial publication in 1812, Byron became instantly famous. "The effect wa s...electric, his fame...seemed to spring, like the palace of a fairy king, in a night."-Moore. A fifth edition was issued later in the same year. "Just turned twenty-four he found himself famous, a great poet, a rising statesman. Society, which in spite of his rank had neglected him, was now at his feet." -EB

This volume, profusely illustrated by one of the best known steel-engravers in London, is a visual treat. Through the viewing of the illustrations, the reader is able to travel through Albania, Spain, Portugal, Greece, Belgium, Switzerland, and Italy enjoying through the lyrical voice of the poet and also through the evocative illustrations.

\$2500.

**One of the Greatest and Most Important Classics on America
First Edition of the Original Work - Two Volumes - 1835
Alexis De Tocqueville - *De la Démocratié en Amérique*
A Very Handsome Set in Contemporary Calf Gilt**

79 De Tocqueville, Alexis. DE LA DÉMOCRATIE EN AMÉRIQUE. (Paris: Librairie de Charles Gosselin, 1835) 2 volumes. RARE FIRST EDITION OF THIS CLASSIC WORK. Two further volumes were issued in 1840, but this is complete unto itself, rare, and highly important, being one of the cornerstone works on America and one of the most significant works ever penned on the American democracy. Illustrated with a folding map as called for. This particular copy handcoloured and more rare than in the usual copies. Tall 8vo, bound in three-quarter contemporary polished French calf over royal-blue marbled boards, the spines with gilt bands and tooling, two compartments with contrasting black and dark-blue morocco lettering labels gilt. The spine panels and endleaves sometime renewed in skilled and sympathetic fashion. 4, xxiv, 367 pp. + 1 folding map; 4, 459 pp; A handsome and pleasing set, and a well preserved copy in contemporary binding. A tight and clean set, with a bit of the typical and occasional light mellowing or browning to some leaves.

HIGHLY IMPORTANT TRUE FIRST EDITION OF ONE OF THE GREAT BOOKS ON AMERICA AND A SET HANDSOMELY BOUND IN PERIOD FRENCH CALF, GILT. RARE FIRST EDITION OF VOLUMES ONE AND TWO.

"One of the most important texts of political literature" (PMM). Tocqueville travelled to America to examine prisons and penitentiaries in this country, and upon his return he wrote DE LA DEMOCRATIE, the first book of reasoned politics on democratic government in America, which made his reputation. The book established many of the fundamental concepts of sociology. De Tocqueville's articulation and application of the concepts of power, social stratification, industrialism and mass culture in particular provided the theoretical framework for their more detailed treatment at the end of the century by Weber, Simmel, Tönnies, Burckhardt, Michels, Acton, Taine and Le Play.

Harold J. Laski calls Democracy in America "perhaps. . . the greatest work ever written on one country by the citi-

zen of another." The book grew out of a trip to the United States De Tocqueville took as an assistant magistrate, with Gustave de Beaumont, in order to study the American penitentiary system for France. From New York City they travelled as far east as Boston, as far west as Green Bay, as far north as Sault Ste. Marie and Quebec, and as far south as New Orleans. Their analysis was published in 1833, and immediately afterward Tocqueville began to write the work by which he is best remembered.

The book treats specific aspects of government and politics, including the principal of popular sovereignty, the nature of the states and local government, judicial power, the American Constitution, political parties, freedom of the press, suffrage, the role of the majority and the methods used to ensure against its tyranny, and the present and possible future of the three races making up the population--whites, blacks, and the indigenous peoples. There is also a discussion of the difficulties inhibiting the creation of an aristocracy, and an analysis of the causes of prosperity. The second part was published in the following year.

DEMOCRACY IN AMERICA "remains the best philosophical discussion of democracy, illustrated by the experience of the United States, up to the time when it was written, which can be found in any language. More than this is true. Notwithstanding the changes which have occurred in the material and social circumstances of the United States during the last sixty years [written in 1898], the consequent elimination of certain factors in the civilization of this country, and the introduction of new and unforeseen problems,--notwithstanding all this, the student of modern popular government must revert to Tocqueville....When his work appeared, democracy was to some an 'ideal,' a 'brilliant dream;' to others, 'ruin, anarchy, robbery, murder.' De Tocqueville wished to lessen the fears of the latter, the ardor of the former class. He treats Democracy as a fact" (Daniel Gilman, in his introduction to the 1898 edition, quoted by Larned 2807). De Tocqueville's conclusions about the system of government chosen by the young nation, and the implications of that choice, have been reexamined by each succeeding generation since it was originally published. Sabin 96060; Howes T278; Clark III:111; Library of Congress, A PASSION FOR LIBERTY, ALEXIS DE TOCQUEVILLE ON DEMOCRACY & REVOLUTION (Washington, 1989) \$22,500.



**Dickens' *The Pickwick Papers*
In a Beautiful Signed Zaehnsdorf Binding - Gilt Extra
With Engraved Illustrations on India Paper - Proof Copies**

80 Dickens, Charles. THE POSTHUMOUS PAPERS OF THE PICKWICK CLUB (London: Chapman and Hall, 1887) 2 volumes. A Proof Set of the Victoria Edition limited to 500 copies with proofs on India Paper [of a total edition of 2,000]. A set containing the unpublished plates by Buss, "Phiz" and Leech, issued with the work for the first time ever. The illustrations are proofs without letters and from the original illustrations. Additionally included is a manuscript autograph facsimile in Dickens' hand and a facsimile of the front wrapper to Volume I of the parts issue. With photogravure illustrations after the original drawings by R. Seymour, R.W. Buss, Hablot K. Browne ("Phiz") and J. Leech, all on India Paper, facsimiles of Dickens' handwriting and a facsimile of the original front cover to the parts issue of the book. Thick, royal 8vo, beautifully bound by Zaehnsdorf in full green crushed goatskin, the spines attractively mellowed to honey, the compartments decorated with very richly and elaborately designed panels gilt and separated by raised bands gilt ruled, two compartments lettered and decorated in gilt, the covers with fine gilt rolls on either side of three gilt fillet lines at the borders, very elaborate corner decorations gilt tooled, wide and beautifully decorated gilt turnovers, gilt edges and dentelles, marbled

endleaves, t.e.g., original upper covers and spine panels tipped in. xlvi, 430; xi, 439, pp. A very fine set, beautifully preserved and exquisitely bound.

A UNIQUE COPY IN ITS BEAUTIFUL SIGNED ZAEHSDORF BINDING. THIS ISSUE WITH THE PLATES IN PROOF STATE ON INDIA PAPER.

"Pickwick was issued when Dickens' name was just beginning to excite the attention of prescient publishers and be recognized by readers in search of entertaining novels. The publication of PICKWICK, which ran through twenty numbers, made for all time an English classic--a book representative of its age, exhibiting the life and the ideals of an important class of English folk, on the threshold of the Victorian era.

"Now, over a century and a half later, PICKWICK holds its assured place in the literature of our tongue, and, among all its author's works, seems to have the best chance of achieving what is known as immortality. The book was an improvisation. Dickens was led by his genius and by the indulgence of his jocose fancy into picturing all the popular life which his varied experience in and out of London had made familiar to him. And it is a book that appeals throughout life--to the child and to the person of late years" (Gissing). Like others of Dickens' creations, it is a masterpiece.

\$2650.

A Handsome Photograph of Candidate Kennedy With a Signed Inscription to Congressman Stephens



81 [Kennedy, John F.]. A LARGE MOUNTED PHOTOGRAPH OF CANDIDATE JOHN F. KENNEDY, INSCRIBED AND SIGNED BY KENNEDY ON THE MOUNTING. (: [Photographer Alfred Eisenstaedt, 1960] Signed & inscribed "For Congressman Robert Stephens [sic], Jr. / With very best wishes-/John F. Kennedy". A fine photograph taken in his office shortly after being named the Democratic candidate for President. 9.5 by 7.5 inch photograph, on mounting 14.25 by 11 inches. Finely preserved, the photograph in excellent shape. There is a minor spot on the top of the mounting board and some minor edge toning also to the board, this would be covered if framed.

The recipient of the photograph was Robert Grier Stephens Jr. (1913-2003) Great-great-nephew of Alexander H. Stephens, Georgia state legislator 1951-59 (D), US Rep 1961-77. He was also a World War Two Army veteran, and served as member of Justice Jackson's legal staff at the Nuremberg trials. In the inscription, future President Kennedy has misspelled Stephens name.

\$4500.

Signed by General Robert E. Lee The "Floppy Tie" Portrait in Uniform - 1864

82 [Lee, Robert E.]. A SIGNED PHOTOGRAPH OF ROBERT E. LEE, Commanded the Confederate Army of Northern Virginia in the American Civil War and by war's end the supreme commander of the remaining Southern armies. (Richmond: Photographer J.W. Davies, Circa 1864) A studio portrait of General Lee SIGNED R E LEE at the bottom. Carte-de-visite photograph in uniform. The photo approx 2.25 by 3.25 inches, very handsomely framed and mounted in an ornately carved wooden frame accentuated in antiqued silver, glazed. A very fine presentation, the photograph is in excellent state of preservation and the signature is strong.

RARE, signed photographs of Lee from this period of time are very uncommon. This photo, known as the "floppy tie" portrait, this picture was taken in 1864 by John W. Davies in the Lee Photographic Gallery. According to Edward D. C. Campbell, Jr., in his article "The Fabric of Command: R. E. Lee, Confederate Insignia, and the Perception of Rank" in The Virginia Magazine of History and Biography (Vol. 98 No. 2, April 1990), Davies "...made a single image. The picture was, in fact, a favorite of General Lee and is easily recognized by Lee's closely cropped beard, ill-fitting collar, and drooping black tie."

\$5500.

**The Great First Edition in English - The First History of Rome
The Best Translation Available of Livy's History**



83 [Livy] T. Livius, of Padua. THE ROMANE HISTORIE Written by T. Livius of Padua. Also, the Breviaries of L. Florus: with a Chronologie to the whole Historie: and the topogrphie of Rome in old time. Translated out of Latine into English by Philemon Holland, Doctor of Physicke. (London: Adam Islip, 1600) First Edition in English. Engraved decorations at head of each chapter, decorated frontispiece, two portraits: Queen Elizabeth and Titus Livius. Thick Folio, in a binding of contemporary full calf, the covers ruled in blind, wide raised bands to the spine with sedate gilt ruling to the bands red morocco lettering label gilt. (x), 1404, (40 index and errata), blank. A very handsome and well preserved copy in original antique binding. The binding in remarkably good condition, the text block clean and very bright.

This is the RARE FIRST ENGLISH translation of the great historian's work on Roman history, originally written circa 20 B.C.

"(T)he only English translation of any merit is by Philemon Holland (1600)." Livy's account is of interest because unlike others at the time [Virgil, Horace], he did not predict an upward, linear progression of Rome. Livy divided the history into decades and his further division of subjects into 142 libri or volumina is thought to be his own idea. Livy's goal in writing a history was to write the first history of the Roman people. For the people themselves, he believed something could be learned; "they are invited to note especially the moral lessons taught by the story of Rome, to observe how Rome rose to greatness by the simple virtues and unselfish devotion of her citizens, and how on the decay of these qualities followed degeneracy and decline." His aim is not to develop historiagraphy per se but to write in testimony

to Rome's greatness as well as attempting to ensure that Rome did not bring about its own downfall through corruption and vice. "Livy was deeply penetrated with a sense of the greatness of Rome...But, if this ever-present consciousness often gives dignity and elevation to this narrative, it is also responsible for some of its defects. Thus, it could be said that Livy's approach is a "didactic view of history." [EB]
\$15,500.

**With Original Native American Art - Signed
One of 45 Copies Only - Includes the Rare Phonograph Record
Rare Native American Stories Beautifully Printed**

84 [Native American Philosophy; Native American Art; Fine Press]; K'ehgosone, Talamantez, Ines; Bräm, Thüring; Mengershausen, Cornelia. K'EHGOSONE [Texts of the American Indian Translated From the Original Languages by Ines Talamantez] (Del Mar, CA.: Ettan Press, 1975) Original art portfolio of prints laid in and including the rare phonograph record of music by Thuring Bram: "Flexagon" and "Children Songs of the American Indian." RARE LIMITED EDITION, ONE OF ONLY 45 HAND-NUMBERED COPIES OF A TOTAL PRINTING OF 51. With fine provenance, being from the private library of Haven O'more. With eight beautiful color etchings by Cornelia v. Mengershausen, each one is numbered and signed by the artist. Folio sheets and record, original thick portfolio, enclosed in a folding box of white suede with Indian weaving, slipcase is fitted with a stiff protective pocket for the 33.3 RPM phonographic disk and all are housed in the original protective case. 56pp. A pristine, as mint set, the white suede with slight evidence of having been touched.

RARE FIRST EDITION, COMPLETE AND VERY SCARCE, one of only 45 copies such of a total print run of only 51. The phonograph record is of music by Thüring Bram: 'Flexagon', and 'Children Songs of the American Indian.' We know of no other complete copy that is available with the record intact. The work was handset and printed in Spectrum by Wesley

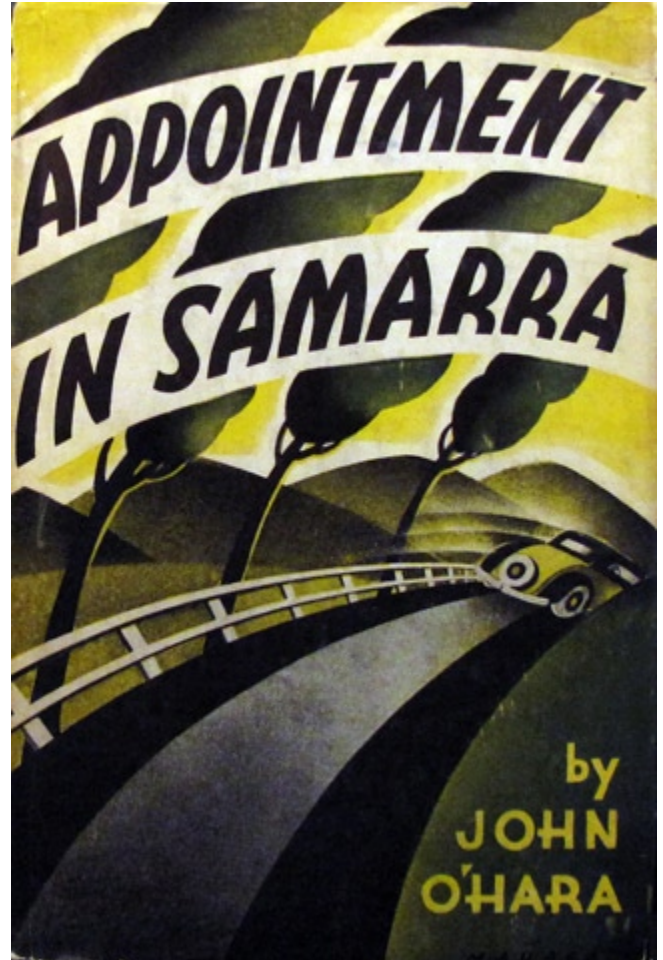
Tanner, Berkeley, California, on paper made especially for this book by Twinrocker, Brookston, Indiana. The etchings were pulled from the presses of Ettan Press by Eugene Schiller and Rom Lingren. The phonograph record was struck for this book by Custom Fidelity, Los Angeles, California. Bookbinding was executed by H. Halbach, Konigstein i.T., West Germany. \$5850.

**John O'Hara's *Appointment in Samarra* - First Edition
In the Very Scarce First Issue Dustjacket**

85 O'Hara, John. APPOINTMENT IN SAMARRA (New York: Harcourt, Brace and Company, [1934]) First edition, First Issue, with the tipped in erratum slip as called for. 8vo, publisher's original black polished cloth lettered on the spine in gilt. IN THE SCARCE FIRST ISSUE DUSTJACKET, with the \$2.50 price and with "Recent Fiction" on the back cover. 301pp. A fine copy, pristine and unused, the varnished black cloth shiny and fresh with only a tiny amount of marking that is common to the varnish and almost no wear whatsoever, the text clean and solid and fresh. The jacket, which is quite scarce, is still very bright and attractive. The front and rear panels of the dustjacket are in quite excellent condition, bright, clean and complete, the spine panel shows a bit of evidence of shelving at the foot, and a bit of wear at the head, but this is a very pleasing and attractive copy of an important book.

A FINE COPY IN SCARCE ORIGINAL DUSTJACKET OF JOHN O'HARA'S FIRST BOOK. One of the Modern Library's Top 100 books of the 20th Century. O'Hara is particularly well-known for his uncanny ear for dialogue. Writer Fran Lebowitz called him "the real F. Scott Fitzgerald" and John Updike has likened him to Chekhov.

The novel is about the self-destruction, over a three day period, of Julian English, once a member of the social elite of Gibbsville. Gibbsville is clearly O'Hara's fictionalized version of his native Pottsville, Pennsylvania. Brucoli A2.1.a \$5500.



**Sir Walter Raleigh - *The History of the World* - 1666
A Copy with Fine Provenance in Excellent Condition
A Handsome Folio Printing with Engravings and Maps
A Rare Offering in Contemporary Calf Binding with Device**

85 Raleigh, Sir Walter. THE HISTORY OF THE WORLD, In Five Books... (London: for Robert White, John Place, and George Dawes, 1666) A handsome early issue of this classic work, and a Copy with Fine Provenance. With an engraved frontispiece portrait of Raleigh by Simon de Passe, title-pages in red and black, engraved architectural title-page by Renold Elstrack, six finely engraved double-page maps, 2 double-page engraved plates of battle plans, 2 by William Hole, pedigrees, a chronological table, finely engraved head and tail pieces, engraved and decorated capital letters, but for the preface, printed in double columns. Folio (340 x 220mm), full contemporary English mottled calf, blind-ruled borders to the boards, the upper cover with embossed baronial emblem with coat of arms, the spine with elaborate gilt tooling including central devices featuring baronial crowns within finely tooled borders, each compartment separated by tall gilt scored bands, one compartment gilt lettered, additional gilt at the head and tail. This binding made for Sir John Leveson-Gower, 1st Baron Gower, whose engraved armorial bookplate is on the front endpaper, all edges speckled. [2 ('The Mind of the Front', verso blank)], [16 ('The Preface')], [13 ('The Contents')], [1 (blank)], [1143], [1 (blank)], [2 ('To the Reader')], [26 ('A

Chronological Table'), [12 ('An Alphabetical Table of the Principal Contents of the First and Second Part...')], [13 ('An Alphabetical Table of the principal Contents of the Third, Fourth, and Fifth parts ...')], [1 (blank)] pp. A grand and handsome copy in contemporary full calf, internally quite fine, the binding with expert, unobtrusive restoration by Bernard Middleton at the hinges and edges leaving it solid and sturdy.

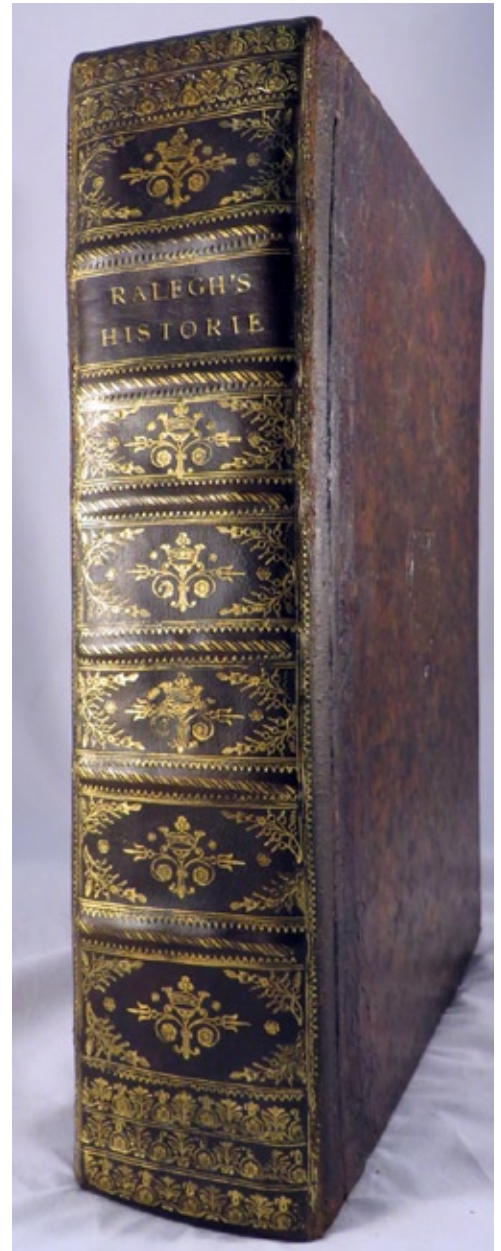
FINE ANTIQUARIAN FOLIO PRINTING, ONE OF THE MOST HANDSOME EDITIONS OF THIS CLASSIC WORK, BEAUTIFULLY ILLUSTRATED WITH ENGRAVED DOUBLE-PAGE MAPS. A COPY WITH FINE PROVENANCE.

Sir John Leveson-Gower Bt, 5th Baronet (1675-1709, engraved armorial bookplate on upper pastedown, prior to his creation as Baron Gower of Stittenham in 1703; presumably by descent to his great-grandson)--George Granville Leveson-Gower, 1st Duke of Sutherland (1758-1833, armorial supralibros on upper cover (cf. *British Armorial Bindings database*, s.n., stamp 4)) -- William B. Dickinson, March 1907 (ownership inscription on front free endpaper) -- M.Y. Banks, 1942 (ownership inscription on front free endpaper).

This is the only volume published of the massive history Raleigh planned and began while in the Tower of London after the accession of James I. It was rigidly suppressed by order of King James I, but nevertheless passed through several editions. While most of his prose works up to then had been written for private circulation[...] the HISTORY was intended for publication to a wide audience. Raleigh began writing it about 1607, the work was entered in the Stationers' register in 1611 and appeared towards the end of 1614. The preface was suppressed by George Abbot, archbishop of Canterbury, on 22 December and copies were seized by the king's agents for his own use. According to Chamberlain the suppression came about because it was "too sawcie in censuring princes" [...] The suppression order was soon lifted and the History was reprinted in 1617. It remained popular: there were at least eleven editions in the seventeenth century, one in the eighteenth, and one in the nineteenth.

Raleigh was one of the principal figures of the English Renaissance. As well as being a poet of wide repute and a successful soldier, he was one of the earliest explorers of the New World (one of its cities still bears his name). This ambitious book, which Raleigh worked on with the help of several assistants, ostensibly deals with Greek, Egyptian, and biblical history up to 168 B.C., but the preface summarizes modern European history and represents one of the earliest English views of the world and its history. It has become a classic of English Renaissance literature.

The History is described as "The first part of the general history of the world", implying, as Raleigh said, that other parts were to come. This, he admitted, was his intention and indeed he had "hewn them out". What exists is a substantial work, of about a million words, in five books, running from the creation of the world to 146 B.C., the time of the second Macedonian war. The first two books are principally, though not wholly, concerned with biblical history, the last three mainly with the story of Greece and Rome. In the first two, God's judgments are seen as the central determinants of events; in the latter three the role of man is more evident. History is regarded as moral exemplum, a classical concept appropriate to the treatment of ancient history but unusual for the subsequent discussion of Henry VIII. The juxtaposition of the discussion of Henry with that of James must have registered as ironic with the original readers, especially later when James's "unstained sword of justice" had Raleigh's blood on it. THE HISTORY IS FAR MORE THAN A CHRONOLOGY, ITS OPENING CHAPTERS DESCRIBED THE CREATION OF THE WORLD AND ITS NATURE BEFORE RALEGH MOVED TO THE PHILOSOPHICAL PROBLEMS RAISED BY THE CONCEPTS OF PRESCIENCE, PROVIDENCE, FREE WILL AND FORTUNE. Although Raleigh believed that history could provide examples and precepts for rulers to follow, its events demonstrated only too clearly that they were unlikely to do so. His book ends with a paean of praise to Death: "Oh eloquent, just and mighty Death! whom none could advise, thou has persuaded; that none has dared, thou hast done; and whom all the world hath flattered, thou only hath cast out of the world and despised: thou hast drawn together all the far stretched greatness, all the pride, cruelty, and ambition of man, and covered it over with these two narrow words, Hic

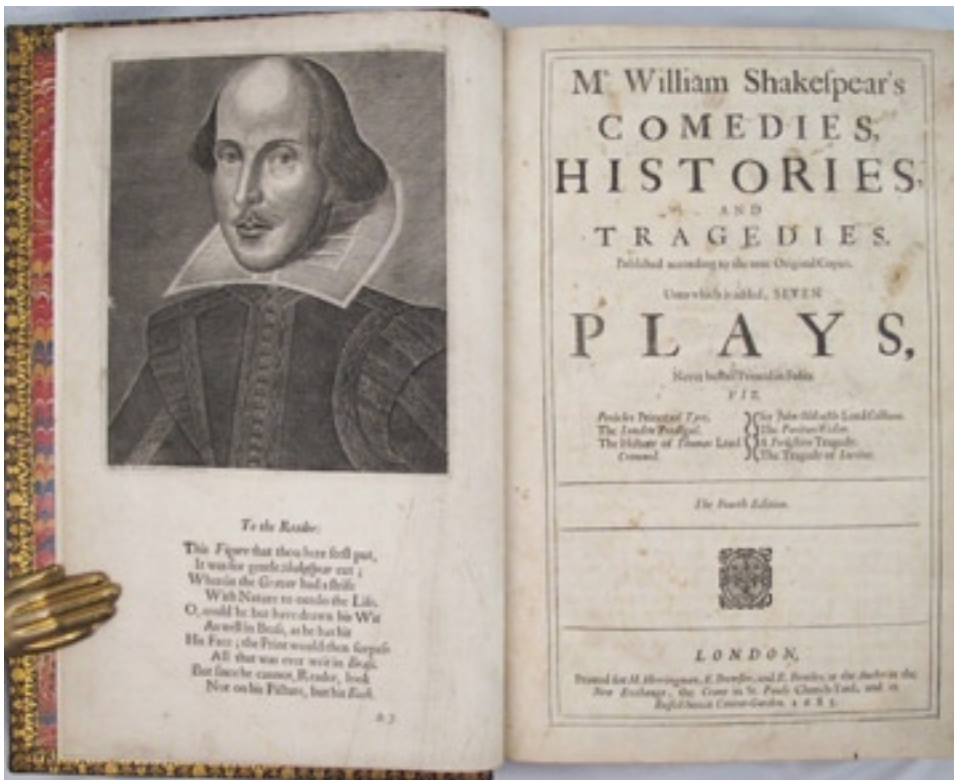


jacet" (loc.cit.) The poem "The Mind of the Front' (i.e. explanation of the allegorical frontispiece) was written by Ben Jonson, who had been tutor to Raleigh's son at the time of the book's production, and the engraved portrait of Raleigh by Simon de Passe is believed to be the only engraved portrait of him to be published in his lifetime (this is a later state, following the re-engraving of 1652; for the portrait, cf. Franken 826 and Wellcome, Portraits, 2426.1) As with earlier editions, the 1666 edition was published by a syndicate of three publisher-booksellers, comprising Robert White, John Place, and George Dawes, and three issues are known, each with a title-page bearing the formulation 'are to be sold by...' and then the name of one of the booksellers on the title-page; this copy from the issue bearing the name of George Dawes.

This copy was previously in the library of the politician John Leveson-Gower, Baron Gower, who succeeded his father as Member of Parliament for Newcastle under Lyme in 1692, and was a prominent Tory critic of the Whig 'unto'. He was appointed a privy Councillor on the accession of Queen Anne in 1702 and in the same year replaced the earl of Stamford as Chancellor for the Duchy of Lancaster. In 1703 he was created Baron Gower of Stintzenham, to ensure a Tory majority in the House of Lords. The book then appears to have descended to Gower's great-grandson, George Granville Leveson-Gower Duke of Sutherland, whose supralibros is struck upon the upper board of the binding. Born into immense wealth derived from both the Leveson-Gower and Egerton families, the young Viscount Trentham was educated at Westminster School, and then (at the suggestion of Edmund Burke) studied in Auxerre, before entering Christ Church, Oxford in 1775. After he graduated, he traveled throughout Europe, and married Elizabeth, Duchess of Sutherland, who inherited vast estates in Scotland. The combination of his own inherited wealth and his wife's meant that Trentham was tremendously rich and he was described by his contemporary Charles Greville as 'a leviathan of wealth' upon his death. Shortly before his twenty-first birthday Trentham became Member of Parliament for Newcastle under Lyme, retaining the seat until 1784, and then returning to parliament in 1787 with the title Earl Gower and sitting as the Member for Stafford until 1798, when he entered the House of Lords, as Baron Gower of Stintzenham (and finally, January 1833, he was raised to the Dukedom of Sutherland).

\$4250.

A Wonderful Shakespeare Folio - 1685 A Very Handsome Copy of the Fourth Folio Complete and Beautifully Preserved



88 Shakespeare, William. COMEDIES, HISTORIES, AND TRAGEDIES Published according to the true Original Copies. Unto which is added, Seven Plays, Never before Printed in Folio... (London: for H. Herringman, E. Brewster, and R. Bentley, 1685) The fourth folio edition of Shakespeare's plays, the title-page is in first state, without Chiswell's name in the imprint. Portrait frontispiece after Martin Droeshout with ten line poem by Ben Johnson entitled 'to the reader' beneath. Woodcut printer's device on titlepage (McKerrow 263) and decorative woodcut initials. Large folio (347x225mm), bound in very handsome 19th century full brown paneled morocco, the think boards paneled in double-ruled blind and with blind

stamped corner pieces, the spine with tall raised bands ruled in blind, the compartments each with a central gilt leaf device, one compartment gilt lettered, turn-ins beautifully gilt tooled, endpapers marbled, a.e.g. [12], 272, [2], 328, 303, [1]. A wonderful copy, in all very fresh and handsomely presented, the binding with only the

most minor evidence of age, very minor scattered light foxing or staining, seven leaves supplied from a slightly shorter copy (D1, 2G3 & 4, 3E4 & 5, 4B5 & 6), closed 2 inch tear to M1 neatly repaired, top corner of XX6 and outside edge of S4 with minor restoration.

RARE AND IMPORTANT SHAKESPEARE FOLIO, the beautiful **FOURTH** folio printing of Shakespeare's plays. Considered the stateliest and most handsome of the four folios, it was printed on Royal stock larger than the third folio which was in turn larger than the first and second. It also employed a new larger type and wider spacing. The Fourth was the first folio edition to be printed including the seven spurious plays, although folio sets of the seven plays had been printed for insertion in the second issue of the third folio. It was the last edition printed in the 17th century and the last printed before the editorial endeavors of the 18th. It is especially desirable and rare in a contemporary binding with fine gilt work.

A Shakespeare folio is one of the most desirable books to a collector of literature. Shakespeare is far more than England's most famous playwright. His effect on vernacular English is only matched by that of Geoffrey Chaucer. Our modern way speaking, and therefore thinking, has been more heavily influenced by Shakespeare than most of us may realize. From the way we sign our Valentine's cards to the way we insult our enemies, Shakespeare is everywhere.

The first folio is now considered impossible for the private collector as virtually all copies are now in institutions. The third has been considered rare for centuries as the majority of copies printed were destroyed in the fire of London. The opportunity to purchase any of the folio editions in fully contemporary bindings, especially ones with such a small degree of later sophistication, is a very scarce occurrence. Greg 3:1119; Pforzheimer 910; Wing S2915; STC; PMM (First Edition), Jaggard p.497; Bartlett 123.

\$225,000.

Four Plays From the Second Folio of Shakespeare's Plays Romeo and Juliet and 3 Others- Printed in London - 1632

90 Shakespeare, William. "The Tragedie of Troylus and Cressida" [with] "The Tragedy of Coriolanus" [with] "The Lamentable Tragedy of Titus Andronicus" [with] "The Tragedie of Romeo and Juliet" ([London]: [by Thomas Cotes for Robert Allot], [1632]) From the Second Folio of Shakespeare. Folio, quarter brown calf over blue-gray boards, gilt lettered on the spine. [1]-106 pp. A fine copy, beautifully preserved.

A **SCARCE OFFERING FROM THE SECOND FOLIO**. Four of Shakespeare's tragedies--including three of his classical plays and "Romeo and Juliet," perhaps his finest romantic tragedy--extracted from the Second Folio edition of his **COMEDIES, HISTORIES, AND TRAGEDIES**, a cornerstone--and some would say foundation--of English literature. While the complete Second Folio is one of the book collector's great prizes, a status well reflected in its price these days, this is an opportunity to acquire four of the plays from the volume bound separately. \$8500.



Robert Ward's *Anima'dversions of Warre* - 1639 One of the Greatest Military Treatises Ever Printed Replete with Impressive Woodcut Illustrations

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