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A Chronicle of the Kings of England - 1643
First Edition, First Issue - Sir Richard Baker's Classic Work
One of the Great Works on English Government and Royalty



1 Baker, Sir R[ichard], Knight. A CHRONICLE OF THE KINGS OF ENGLAND, FROM THE TIME OF THE ROMANS GOVERNMENT, UNTO THE RAIGNE OF OUR SOVERAIGNE LORD KING CHARLES. Containing all Passages of State and Church, with All Other Observations Proper for a Chronicle. Faithfully Collected out of Authours Ancient and Moderne; & Digested into a new Method ... Whereunto is Added, THE REIGN OF KING CHARLES THE FIRST AND KING CHARLES THE SECOND. In Which are Many Material Affairs of State, Never Before Published; and Likewise the Most Remarkable Occurrences Relating to King Charles the Second's Most Wonderful Restoration, by the Prudent Conduct of George Late Duke of Albemarle, Captain General of All His Majesties Armies... (London: Printed for Daniel Frere, and are to be Sold at his Shop, at the Red Bull in Little Brittain, 1643) Rare First Edition, First Issue of this important work. With a very elaborate and beautifully engraved title-page by W. Marshall depicting Kings including a Roman, a Saxon, a Dane and a Norman, King Charles, Baker and views of London, York, Lincoln and Verolam, a frontispiece engraving of Charles, Prince of Wales Cor: van Dalen, the preliminary leaves including the Dedication, the Catalogue of Authours, the first page of the Chronicle and the first page of each book, with beautifully engraved head-pieces and 4, 6 or 10 line historiated initials, the books with finely engraved tail-pieces at the end of each. Folio, 13.5" x 9", the binding 14" x 9.5", bound in full contemporary vellum, the spine panel with title in

manuscript. [14], 181, [1], 163, 108, 163, [1] pp. complete A handsome and very well preserved copy, the text crisp, clean and unpressed, the binding strong, with minimal wear and normal expected age evidence

ONE OF THE GREAT EARLY WORKS ON THE HISTORY OF ENGLISH GOVERNMENT AND ROYALTY. Educated at Oxford, Baker was elected to parliament in 1597. In 1603 he was knighted by King James I. His great Chronicle of the Kings of England was published first in 1643, translated into Dutch in 1649 and was continued down to 1658 by Edward Phillips, a nephew of John Milton and a strong loyalist. For many years the Chronicle was extremely popular and followed on in many editions all the way throughout the 19th century.

Baker was Knighted by James the 1st in 1620 but by 1635 found himself penniless and in debtor's prison. It was there that he wrote his magnificent CHRONICLE. The great success of the work came too late to help as he died, still in confinement, very shortly after the printing of the first edition. Granger; Kippis; Encyc. Brit. \$3850.

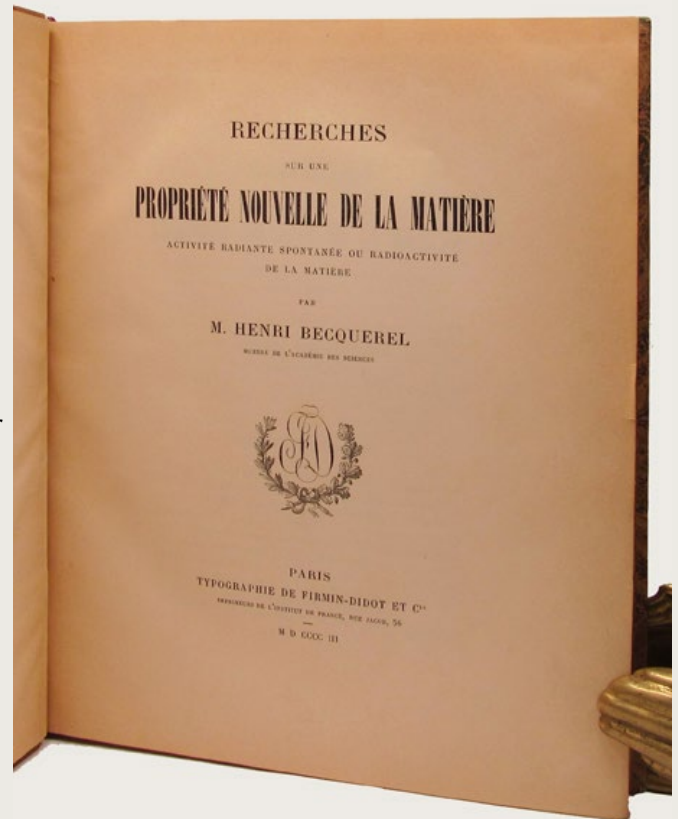
PMM 393 - Henri Becquerel - First Edition - Highly Important
Recherches sur une Propriété Nouvelle del la Matière
His Masterwork on Radioactivity - Paris - 1903

2 Becquerel, M. Henri. RECHERCHES SUR UNE PROPRIÉTÉ NOUVELLE DEL LA MATIÈRE Activité Radiante Spontanée ou Radioactivité del la Matière (Paris: Typographie de Firmin-Didot et Cie, 1903) First Separate Edition. Illustrated with 13 full-page plates at the end of the volume. 4to, tan polished buckram over marbled paper covered boards, the spine with red morocco lettering label gilt. [iv], 360, [4], 13 plates pp. A fine copy, the book beautifully preserved, the spine panel very lightly mellowed.

FIRST EDITION OF THIS PMM WORK WHICH LED TO THE AWARDING OF THE NOBEL PRIZE. Antoine Henri Becquerel was a French nuclear physicist who shared the 1903 Nobel Prize in Physics with Marie and Pierre Curie for his discovery of radioactivity.

Becquerel's discovery of spontaneous radioactivity is a famous example of serendipity, of how chance favors the prepared mind. Becquerel had long been interested in phosphorescence, the emission of light of one color following the object's exposure to light of another color. In early 1896, there was a wave of excitement following Wilhelm Conrad Röntgen's discovery of X-rays on 5 January. During the experiment, Röntgen "found that the Crookes tubes he had been using to study cathode rays emitted a new kind of invisible ray that was capable of penetrating through black paper". Becquerel learned of Röntgen's discovery during a meeting of the French Academy of Sciences on 20 January where his colleague Henri Poincaré read out Röntgen's preprint paper. Becquerel "began looking for a connection between the phosphorescence he had already been investigating and the newly discovered x-rays" of Röntgen, and thought that phosphorescent materials might emit penetrating X-ray-like radiation when illuminated by bright sunlight; he had various phosphorescent materials including some uranium salts for his experiments. Tretkoff, Ernie (March 2008). "American Physical Society" and Pais, Abraham Inward bound: Of matter and Forces in the Physical World

By May 1896, after other experiments involving non-phosphorescent uranium salts, he arrived at the correct explanation, namely that the penetrating radiation came from the uranium itself, without any need for excitation by an external energy source. There followed a period of intense research into radioactivity, including the determination that the element thorium is also radioactive and the discovery of additional radioactive elements polonium and radium by Marie Skłodowska-Curie and her husband Pierre Curie. The intensive research of radioactivity led to Becquerel publishing seven papers on the subject in 1896. Becquerel's other experiments allowed him to research more into radioactivity and figure out different aspects of the magnetic field when radiation is introduced into the magnetic field. "When different radioactive substances were put in the magnetic field, they deflected in different directions or not at all, showing that there were three classes of radioactivity: negative, positive, and electrically neutral." APS March 2008
Dibner 163; Norman 159: "an extended memoir of Becquerel's investigations in radioactivity"; PMM 393] \$1850.



Edmund Burke - Reflections on the Revolution in France Early Issue and a Remarkable Survival in Original Boards

3 Burke, Edmund. REFLECTIONS ON THE REVOLUTION IN FRANCE, AND ON THE PROCEEDINGS IN CERTAIN SOCIETIES IN LONDON RELATIVE TO THAT EVENT. In a Letter intended to have been sent to a gentleman in Paris. (London: J. Dodsley, 1790) Second edition. 8vo, beige cloth over the original boards, lettered in gilt on a black lettering label. iv, 356 pp. A handsome and well preserved copy, still in the original printer's boards, restored at the back with cloth.

A REMARKABLE COPY OF THE EDITION, STILL IN THE ORIGINAL PRINTER'S BOARDS, UNCUT AND UNTRIMMED. Burke's great work on the French Revolution went through eleven printings in the first year of publication and attest to the influence of this book, in which Burke refutes the allegations of his support for the French Revolution, and distinguishes it from legitimate revolutions to restore political traditions. This text is considered the theoretical foundation of modern conservatism, which prompted Thomas Paine to respond with his classic essay, "Rights of Man".

'Edmund Burke served in the House of Commons of Great Britain, representing the Whig party, in close alliance with liberal politician Lord Rockingham. In his political career, he vigorously defended constitutional limitation of the Crown's authority, denounced the religious persecution of Catholics in his native Ireland, voiced the grievances of Britain's American colonies, supported American Independence and vigorously pursued impeachment of Warren Hastings, the Governor-



General of British India, for corruption and abuse of power. For these actions, Burke was widely respected by liberals in Great Britain, the United States and the European continent. Earlier in his career, Burke had championed many liberal causes and sided with the Americans in their war for independence. Thus, opponents and allies alike were surprised at the strength of his conviction that the French Revolution was "a disaster" and the revolutionists "a swinish multitude".

Burke wrote that he did not like abstract thinking, that freedom and equality were different, that genuine equality must be judged by God and that liberty was a construct of the law and no excuse to do whatever one would like. He was not comfortable with radical change and believed that the revolutionaries would find themselves further in trouble as their actions would cause more problems. In his opinions, the revolutionaries did not understand that "there are no rights without corresponding duties, or without some strict qualifications".

With his view of what he believed would happen to the revolutionaries, one can see why Burke did not like change. Men cannot handle large amounts of power. "When men play God", Burke said, "presently they behave like devils".

Historically, *Reflections on the Revolution in France* became the founding philosophic opus of conservatism when some of Burke's predictions occurred, namely when the Reign of Terror under the new French Republic executed thousands (including many nuns and clergy) from 1793 to 1794 to purge so-called counter-revolutionary elements of society. In turn, that led to the political reaction of General Napoleon Bonaparte's government which appeared to some to be a military dictatorship. Burke had predicted the rise of a military dictatorship and that the revolutionary government instead of protecting the rights of the people would be corrupt and violent.' Wiki

PMM cites *Reflections on the Revolution in France* as "one of the most brilliant of all polemics" and further, that "...as the Terror grew, Burke seemed almost to be a prophet. In the eternal debate between the ideal and the practical, the latter had never had a more powerful or moving advocate, nor one whose own ideals were higher."

(PMM 239) Rothschild 522; Todd 53b.
\$1350.

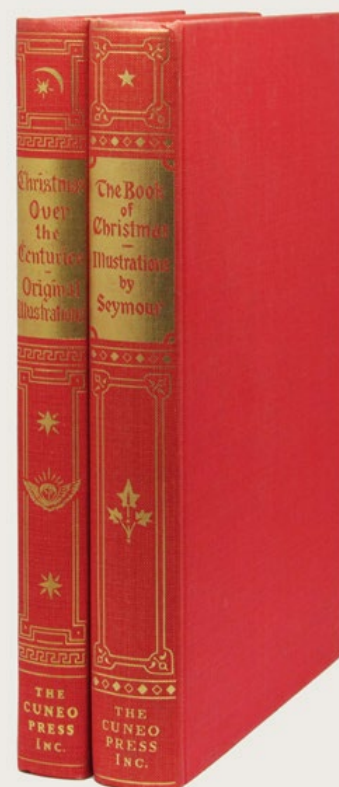
***The Book of Christmas with Christmas Over the Centuries* First Edition of Each Volume - Illustrated Throughout**

4 [Christmas] Hervey, Thomas K., Dickens, Charles, Hawthorne, Nathaniel, et al. *THE BOOK OF CHRISTMAS* Descriptive of the Customs, Ceremonies, Traditions, Superstitions, Fun, Feeling, and Festivities of the Christmas Season [with,] *CHRISTMAS OVER THE CENTURIES* (Chicago: The Cuneo Press Inc., 1951; 1957) Together two volumes. First editions thus, published as annual Christmas offerings from the Cuneo Press. Both books printed in red and black. "Book of Christmas" with reproductions of the original 1837 illustrations by Robert Seymour. "Christmas Over the Centuries" with original engraved illustrations made specifically for this volume. Tall 8vos, in publisher's original matching bright red cloth, the spines festively decorated in gilt and lettered in red within a vivid gilt block, gilt lettered at the foot, t.e.g. 250; 206pp. Both volumes are pristine and as mint, very fine and as bright and as clean as could be.

FIRST EDITION OF EACH VOLUME, UNCOMMON IN SUCH PERFECT CONDITION. Printed as annual Christmas offerings by the Cuneo Press, these two bright volumes would make a welcome addition to anyone's Holiday collection.

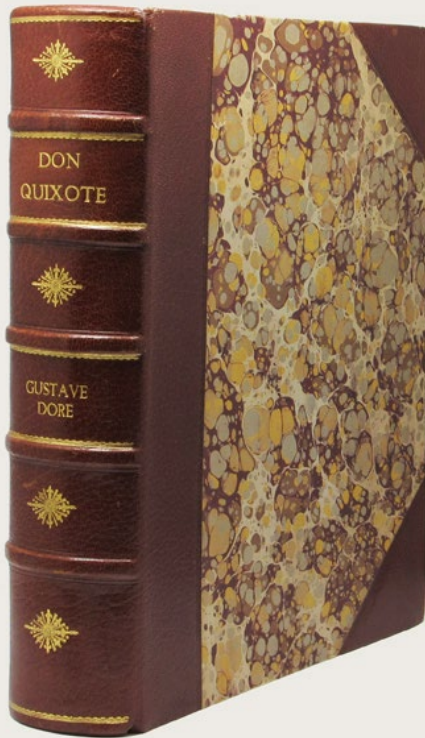
THE BOOK OF CHRISTMAS reprints the 1837 study of English Christmas customs, many of which are easily recognizable as the customs we still hold dear in our families today. The book ends with an English translation of the 1950 Christmas Broadcast of Pope Pius XII.

CHRISTMAS OVER THE CENTURIES is a collection of six short stories by English



and American authors. They include Henry Van Dyke, Charles Dickens, Nathaniel Hawthorne, Hamlin Garland, Henry James, and Elizabeth C. Gaskell. This volume ends with the 1956 Christmas broadcast of Pope Pius XII. \$75.

**Cervantes' Classic 'Don Quixote'
With the Heroic Illustrations of Gustave Doré
In a handsome Morocco Binding - Gilt Decorated**



5 [Doré, illus.]; Cervantes Saavedra, Miguel. THE HISTORY OF DON QUIXOTE. The Text Edited by J. W. Clark and A Biographical Notice of Cervantes, by T. Teignmouth Shore (London: Cassell, Petter, and Galpin, [c. 1870]) A very early issue of this wonderfully illustrated Cervantes. With 118 spectacular illustrations by Gustave Doré. Folio (32 x 24 cm), very handsomely bound in three-quarter dark tan morocco over marbled paper covered boards, the spine with raised bands gilt ruled, compartments of the spine decorated with gilt at the centers, lettered in gilt in two compartment. xxviii, 737 pp. A very handsome and sturdy copy, the binding is very strong and well preserved, with virtually no wear, the text-block lightly mellowed, the plates in fine condition, half-title with some browning at the edges, a very pleasing copy.

A PLEASING AND HANDSOME COPY. SCARCE IN SUCH WELL PRESERVED CONDITION. Gustave Doré was one of the greatest illustrators of his day. He was born in Strassburg in 1832. In 1848, he moved to Paris where "his facility as a draughtsman was extraordinary." He was a prolific worker and his subjects were usually religious or historical. He died in January of 1883.

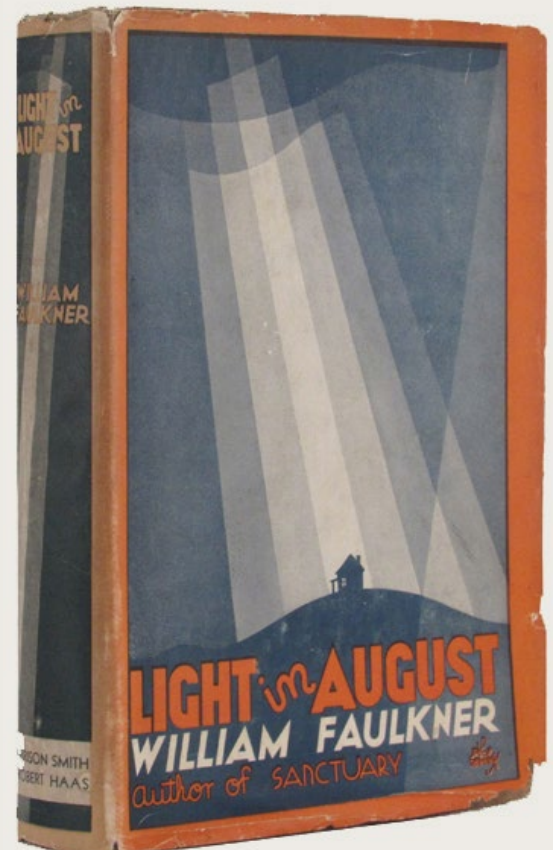
His grand and magnificent style is a perfect complement for Cervantes heroic tale. This great tome presents one of our favorite printings of the Spanish classic and, because of the weight of the text block, is usually found broken and loose. This copy is as sturdy as one could hope for and is especially handsome as well. \$1250.

**Light in August - First Edition - A Fine Copy
One of William Faulkner's Greatest Books**

6 Faulkner, William. LIGHT IN AUGUST (New York: Harrison Smith and Robert Haas, 1932) First edition, first issue with "Jefferson" instead of "Mottstown" in the first line on page 340. With an interesting association inscription regarding the publisher penciled onto the front pastedown. With an illustrated title-page. 8vo, publisher's original beige buckram lettered in orange on the upper cover and in blue on the spine, in the very scarce original dustjacket. 480 pp. A fine copy, the book in fine condition with just a hint of shelf wear to the foot of the spine, the very scarce dustjacket is well preserved with a bit of mellowing evident along the edges and to the spine panel and a closed tear to the back spine fold and to the front flap fold.

IMPORTANT FIRST EDITION UNUSUAL IN THIS CONDITION AND VERY SCARCE IN THE DUSTJACKET, WITH AN INTERESTING ASSOCIATION NOTE TO THE FRONT PASTEDOWN. The jacket has the correct \$2.50 price and listing of Boyle, Kay as the first author on the back cover as is proper for the original first issue.

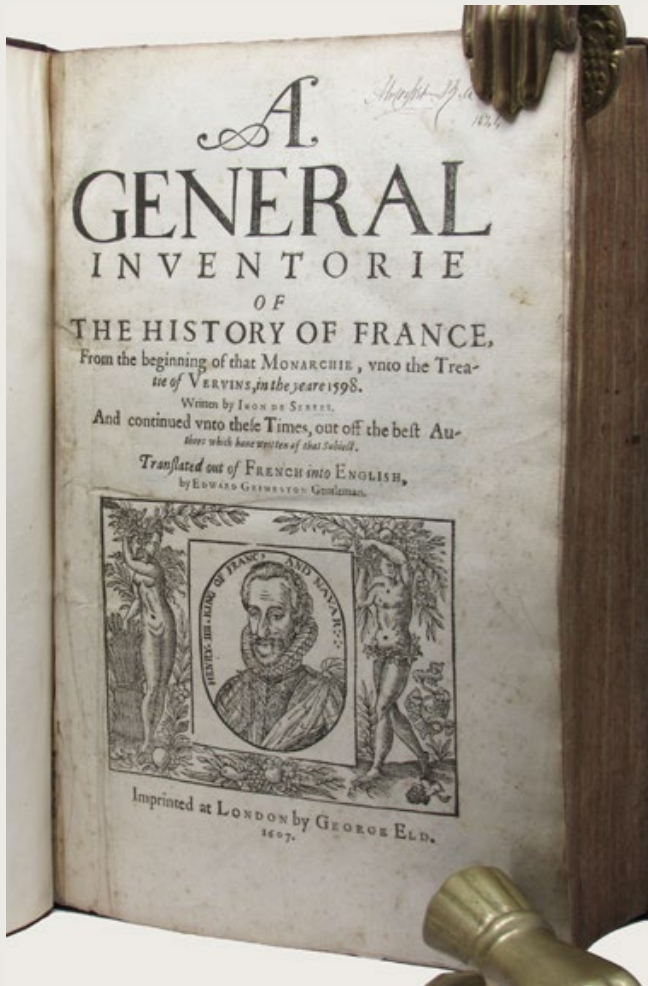
LIGHT IN AUGUST is one of Faulkner's greatest books. The novel's central themes of race, religion and human nature have not, over time, been diminished in their potency. The book presents one of Faulkner's most



balanced works, discussing the negative and positive forces in life as it focuses on the relationship between men and women and between races.

One of America's greatest modern writers, Faulkner was awarded a Nobel Prize in 1950 for his literary accomplishments. In his acceptance he made the brief but important statement "that man will not merely endure; he will prevail... because he has a soul, a spirit capable of compassion and sacrifice and endurance... [it is] the writer's duty to write about these things." \$2750.

Jean Serres - First Edition in English - Printed London 1607
A General Inventorie of the History of France
'Inventaire de l'Histoire de France'
A Rare Folio History Fully Illustrated with Engravings



7 [France]; Serres, John [Jean] de. A GENERAL INVENTORIE OF THE HISTORY OF FRANCE, From the Beginning of that Monarchie, unto the Treatie of Vervins, in the yeare 1598. And continued unto these Times out off the best Authors which have written of that Subject, Translated out of French into English, by Edward Grimeston Gentleman. (London: Imprinted at London by George Eld, 1607) Rare First Edition in English. Well illustrated with large pictorial engravings for every chapter and every King of France considered by the author, fine engraved head- and tail-pieces throughout, beautifully engraved and historiated initial six-line letters to each chapter, the letters to the preliminary leaves running 8 to 9 lines. Folio, 12.75 x 8.25", bound in three-quarter antique calf over marbled paper covered boards, the spine with raised bands gilt ruled, morocco lettering piece gilt in one compartment. [xviii], 1052, [24 The Table] pp. A complete copy of this scarce work. A very solid copy, the binding in very good condition with some expected rubbing at the extremities caused mainly by shelving, the text crisp, clean and unpressed. Some evidence of age as to be expected. A rare survival very well preserved.

RARE FIRST EDITION IN ENGLISH, BY THE "HISTORIAN OF FRANCE" APPOINTED BY KING HENRY IV. Joannes Serranus; 1540–1598) employed by the king, both in France and abroad, to attempt to bring about a rapprochement between the warring religious sects in France was himself a refugee from religious persecution. Serres studied at Lausanne in Switzerland and taught Latin there. In 1578 he was made rector of the Academy of Nîmes and was also involved in the establishment of a printing

press there. He became a Calvinist pastor, humanist, poet, polemicist, and diplomat. His complete translation of Plato appeared in the famous 1578 edition published by Henri Estienne, which is the source of the standard 'Stephanus numbers' still used by scholars to refer to Plato's works. In 1596, de Serres was appointed 'Historian of France' by King Henry IV. His posthumously published History of France as offered here, was an 'immense success' and was not superseded for almost a century.

This is one of his great works which discusses the reigns of every French King, beginning with Paramond in 420 A.D. through Henry IV in 1604. *Inventaire de l'Histoire de France* was written while he was working as historian to the king, and was frequently reprinted with additions. By 1624, the work was renamed *A Generall Historie of France*. According to Dardier, 'The success of the *Inventaire* was immense, and it was deserved... For the first time, the facts were presented in chronological order, clearly and methodically...' Dardier, Jean de Serres, *Revue historique*...1883 \$3750.

**One of the Great Works of American Poetry
North of Boston - A Robert Frost Classic
The First American Edition - In the Rare Dustjacket**

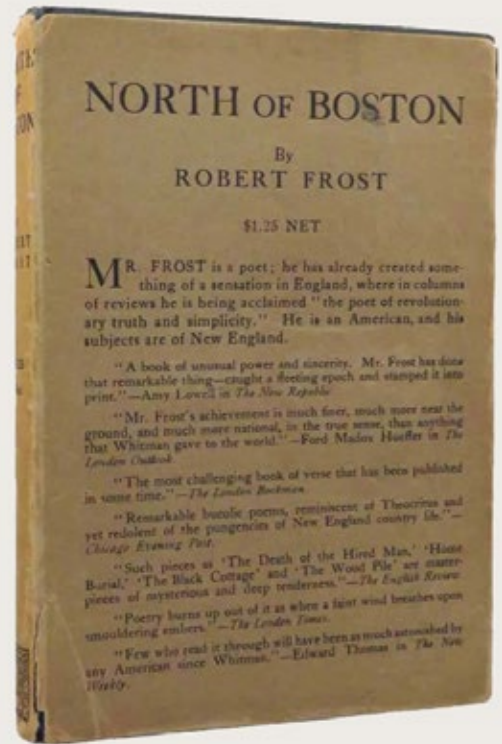
8 Frost, Robert. NORTH OF BOSTON (New York: Henry Holt and Company, 1915) First Edition Thus, Stated Third edition but actually the second printing of the First Edition Printed in America. 8vo, publisher's original blue cloth lettered and ruled in gilt on the spine and lettered in gilt within a double-ruled frame on the upper cover, in the publisher's original dustjacket printed in black on the upper cover and spine. 137 pp. A fine and handsome copy, only the most minor of mellowing to the tips, the jacket unusually well preserved, whole and without chipping, just a bit of wear at the fold lines and extremely minor rubbing to the spine.

SCARCE IN THIS CONDITION AND IN THE DUSTWRAPPER. THIS ISSUE WAS ACTUALLY THE FIRST REPRINT OF THE FIRST EDITION PRINTED IN AMERICA.

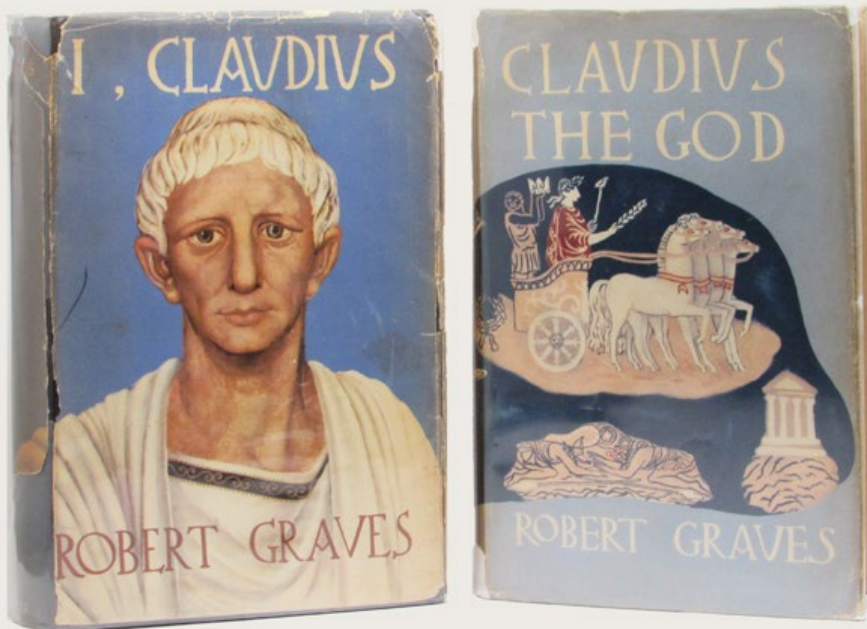
'...the absence of the spectacular is the essence of the man and the man's mind. Truth and its beauty grow more surely from the unfolding of normal life than from any sudden heat of collision. Illumination may sometimes strike through in an unexpected flash, but wisdom is the clear light of steady living....what lies behind the poetry of Robert Frost arises from that deeper level where man engages in the unending struggle to adjust spirit to the world and the world to spirit.

It was in NORTH OF BOSTON that he found himself...and in a few quiet poems that follow, the spirit matures. The settings of so many of his poems belong to NORTH OF BOSTON...but the heart of Frost's poetry is unlimited by place or time...though much of life and its import have tended to come to him...in the garments of country life north of Boston....the substance and meaning of his poetry is human life--moving on, struggling...moving on again.'

The book is vital to his development as a great poet. It remains in all his oeuvre perhaps the most prominent of his books. \$1850.



**Robert Graves - I, Claudius - Inscribed by Robert Graves
With, Claudius the God - First Edition of Each Volume
With Original Dustjackets - Very Rare Inscribed - 1934**



9 Graves, Robert. I, CLAUDIUS. From the Autobiography of Tiberius Claudius Emperor of the Romans born B.C. 10 murdered and deified A.D. 54 (with,) CLAUDIUS THE GOD AND HIS WIFE MESSALINA (London: Arthur Baker, 1934) First Edition of each volume, I, CLAUDIUS is signed and inscribed to Charles Abbot, noted Graves scholar and correspondent by the author, "Affectionately Robert Graves". With fold out genealogical trees of the Imperial family and the royal family of the Herods at the end of the volumes. 8vo, publisher's original black cloth, lettered in gilt on the spine and in the dustjacket. 494, folding table at rear; 575, fold out genealogy, pp. Each is a very good copy,

bright and clean, the text blocks are tight and sound, the dustjackets with some chips and tears but both are now housed in glassine protective wrappers.

FIRST EDITION OF EACH VOLUME, THE FIRST VOLUME IS SIGNED AND INSCRIBED FOR ABBOTT, THE NOTED GRAVES SCHOLAR AND COLLEAGUE. These two books, Graves' best known works, became massively popular when first published in 1934 and gained literary recognition with the award of the 1934 James Tait Black Prize for literature and fiction.

\$7850.

Nathaniel Hawthorne - *The Scarlet Letter* - 1850
The First Edition - A Beautiful Copy in Very Fine Condition
The First Issue with the Earliest Ads and All Points

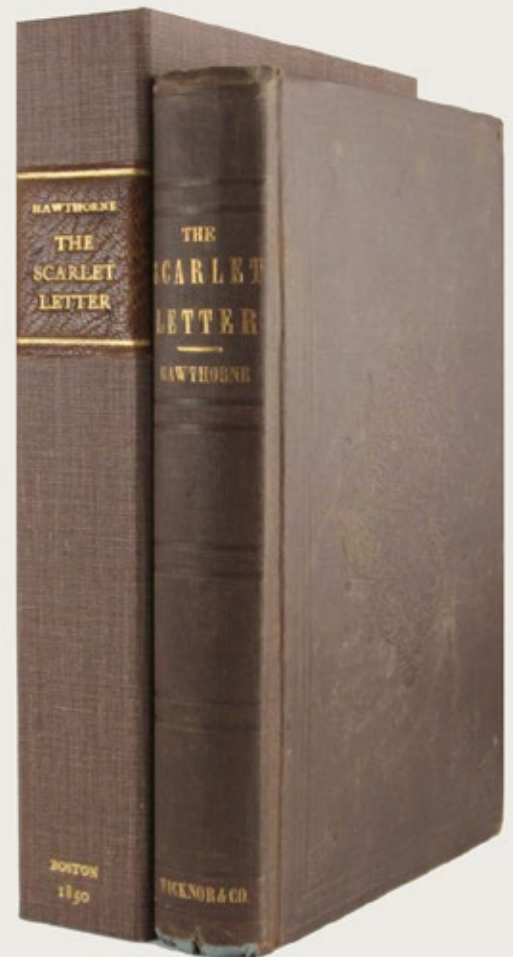
10 Hawthorne, Nathaniel. THE SCARLET LETTER. A Romance (Boston: Ticknor, Reed and Fields, 1850) First Edition, First Issue, with ads dated March 1. 1850, no preface and all first edition points noted by Clark, including 'reduplicate for 'repudiate' on page 21. Title-page printed in red and black. 8vo, a rare survival in the publisher's original Ticknor Style A brown textured cloth, the covers decorated in blind, the spine printed in gilt. Now protected and housed in a folding box of brown cloth covered boards lined with marbled paper, the back with brown leather label lettered and ruled in gilt. iv, 322 pp. A beautifully preserved copy, and a remarkably fine example of what is arguably the author's most important and most revered work, as well as a landmark of American literature. The text very clean and fresh, completely free of foxing or stains, looking to be near as pristine the binding sturdy and strong, the hinges fine and firm, the cloth rich and unfaded with bright gilt, trivial rubbing to the tips and edges.

FIRST EDITION, FIRST PRINTING AND VERY RARE IN SUCH FINE CONDITION. IN THE ORIGINAL CLOTH, THIS IS CORNERSTONE WORK IN AMERICAN LITERATURE AND A LANDMARK WORK OF THE NINETEENTH CENTURY. An American Renaissance masterpiece and surely one of the most important works in the oeuvre of colonial America. More than any other work of literature, Hawthorne's SCARLET LETTER set the stage for an understanding of the puritan mind and beginnings of the American social system.

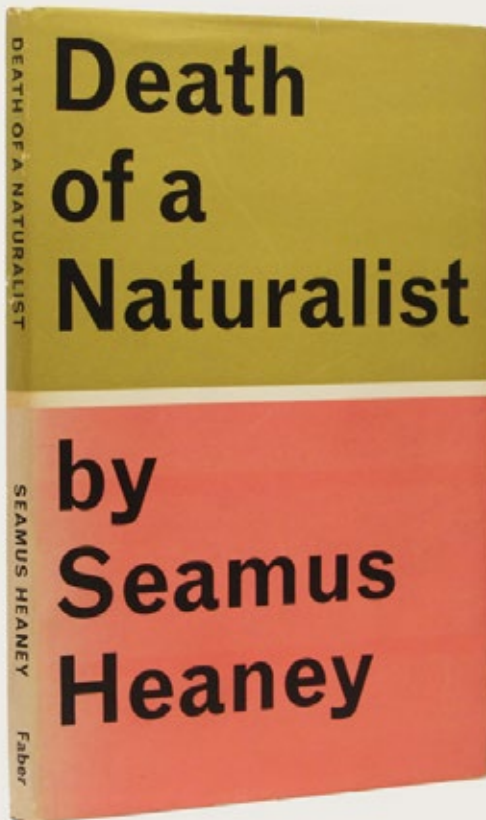
The first printing of THE SCARLET LETTER consisted of only 2500 copies, and sold out within days. It is said when Hawthorne delivered the final pages to Ticknor, Reed and Fields he doubted it would be popular, but THE SCARLET LETTER ushered in the most lucrative period of his long career. The public's positive response was enormous, but the book was not without its critics. The publication brought protest from natives of Salem, who did not like how Hawthorne depicted their Puritan ancestors. Religious leaders also took issue with the novel's subject, and the 'Church Review' offered that the novel "perpetrates bad morals."

Reviewers from the next generation proved more tolerant. Author D. H. Lawrence argued that there could not be a more perfect work of the American imagination than The Scarlet Letter. Henry James said of the novel; "It is beautiful, admirable, extraordinary; it has in the highest degree that merit which I have spoken of as the mark of Hawthorne's best things—an indefinable purity and lightness of conception... One can often return to it; it supports familiarity and has the inexhaustible charm and mystery of great works of art." BAL 7600; Clark A16.1

\$18,500.



Seamus Heaney's First Commercially Published Book
The Start of an Outstanding Career – 1966
Arguably the Greatest Poet of the Later 20th Century



11 Heaney, Seamus. *DEATH OF A NATURALIST* (London: Faber and Faber LTD, 1966) First Edition, the Author's First Commercially Published Work. 8vo, publisher's original green cloth, the spine gilt lettered, in the original dustjacket. 57pp. The book is in excellent condition, very fine indeed, the text clean and bright without so much as a single spot to be found anywhere. The jacket is fresh and complete with no tears or chipping, fully intact, a little mellowed at the spine which has a few tiny abrasions.

FIRST EDITION OF THE FUTURE-NOBEL-PRIZE-WINNING POET'S FIRST COMMERCIALY PUBLISHED BOOK, DEATH OF A NATURALIST was preceded only by the privately printed pamphlet ELEVEN POEMS. This collection of thirty-four poems quickly received international recognition, winning the Cholmondeley Award, the Gregory Award, the Somerset Maugham Award, and the Geoffrey Faber Memorial Prize. It is now considered to be one of the most significant collections of poetry from the second half of the 20th Century.

DEATH OF A NATURALIST can be considered a launching point of a truly extraordinary career. Seamus Heaney won the Nobel Prize for Literature in 1995, and is also widely recognized as one of the most respected poets of the 20th (and 21st) century. As a native of Northern Ireland, Heaney's poetry also bears witness to civil strife and often-violent political struggles.

American poet Robert Lowell described Heaney as "the most important Irish poet since Yeats", and many others, including the academic John Sutherland, have said that he was "the greatest poet of our age". Robert Pinsky has stated

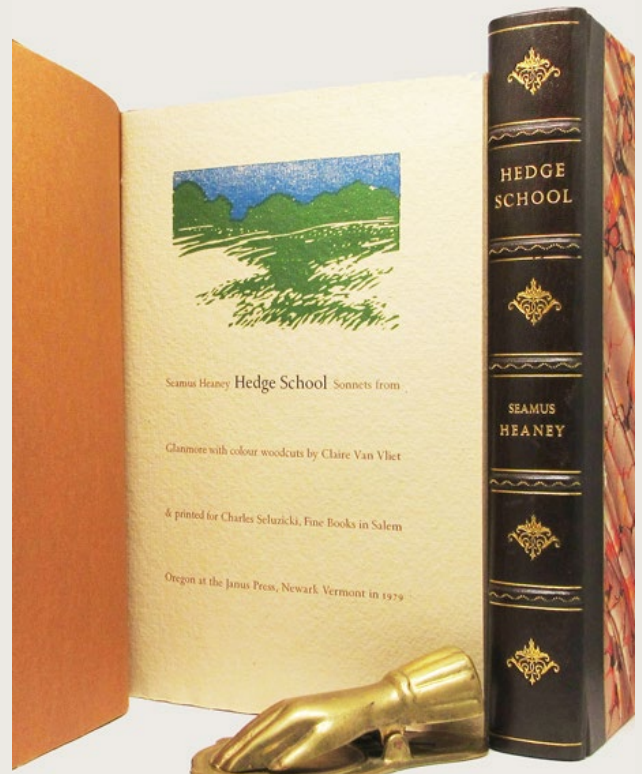
that "with his wonderful gift of eye and ear Heaney has the gift of the story-teller." Upon his death in 2013, The Independent described him as "probably the best-known poet in the world". At one time Heaney's books made up two-thirds of the sales of living poets in the United Kingdom. His work often deals with the local surroundings of Ireland, particularly in Northern Ireland, where he was born and lived until young adulthood.

\$1850.

Hedge School Sonnets - Early Poetry of Seamus Heaney
Signed by Both Heaney and Artist Claire Van Vliet
One of Only 285 Copies Printed

12 Heaney, Seamus. *HEDGE SCHOOL Sonnets From Glanmore* (Newark, VT.: At the Janus Press for Charles Seluzicki Fine Books, Salem, OR., 1979) SIGNED LIMITED FIRST EDITION, one of only 285 hand-numbered copies printed, SIGNED by both Seamus Heaney and by illustrator/printer Claire Van Vliet. With seven woodblock colour-printed illustrations by noted artist and Janus Press founder Claire Van Vliet. Royal 8vo, in the printer's original stiff textured brown paper wrappers, emboss lettered on the upper cover in blind. Now presented and preserved in a handsome clamshell box of fine marbled-papered boards backed in rich brown morocco, the spine with tall raised bands gilt tooled and ruled, large gilt-tooled compartment and gilt lettering. [15] pp. A perfect copy, as pristine and mint.

FIRST EDITION OF A VERY LIMITED AND TWICE-SIGNED PRINTING OF TEN SONNETS BY NOBEL PRIZE-WINNING POET SEAMUS HEANEY. These are powerful youthful writings

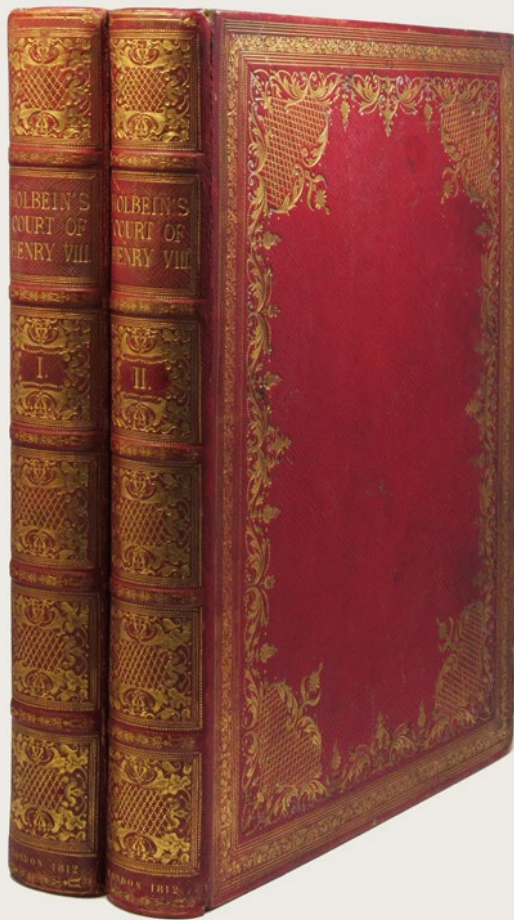


by the man who would go on to be considered one of the greatest poets of his generation.

Heaney says, in his introduction, "During the previous ten years I had been teaching in Belfast but now, thanks to Ann Saddlemyer who gave us the run of Glanmore Cottage, I was cast adrift into a life where my commitments as a writer would take precedence over my commitments as an employee. These sonnets sprang out of the four intense and enhancing years that we spent in 'the hedge-school-school of Glanmore.'"

Claire Van Vliet's Janus Press has handsomely printed this work in black and brown on fine light mocha-coloured Barcham Green handmade paper. Her woodblocks are beautifully printed in multiple colours. Known for her innovative use of dyed paper pulp to create illustrations. She is also known for her long career in artist's books. Her Janus Press publishes collaborative works by contemporary writers, papermakers, printmakers and artists, including Raymond Carver, Tess Gallagher, Seamus Heaney, Ted Hughes, W. R. Johnson, Galway Kinnell, John le Carré, and others. \$1750.

A Superb Set - Beautifully Bound - First Edition - 1812
Imitations of Original Drawings by Hans Holbein
The Court of Henry VIII and Illustrious Persons
Fine Red Morocco Gilt Extra - The Plates in Two States
An Unusually Rare Edition Extra-Illustrated



13 [Henry VIII; Holbein, Hans, artist]; Chamberlaine, John. IMITATIONS OF ORIGINAL DRAWINGS BY HANS HOLBEIN, IN THE COLLECTION OF HIS MAJESTY, For the Portraits of Illustrious Persons of the Court of Henry VIII, With Biographical Tracts (London: Published by John Chamberlaine, the Keeper of the King's Drawings and Medals. Printed by William Bulmer and Co., Shakespeare Printing Office, 1812) 2 volumes. First Edition of the century, First Issue, the second edition overall. A RARE EXAMPLE WITH THE PLATES BOTH IN COLOURED AND UNCOLOURED STATE, THUS WITH DOUBLE THE NUMBER OF PLATES NORMALLY ENCOUNTERED. With 84 hand-coloured plates and 84 plates uncoloured, all separately printed on India paper and tipped onto full-page leaves, each facing the other, the plates with protective leaf separating the two, each image with two variations, mezzotint portraits of Holbein and his wife, a total of 168 illustrations on full-page plates, four plates dated from the first printing in 1792, the other 164 dated 1812 as with the publishing date. The plates are printed on a variety of papers, slightly different from one another--grey, buff, white, lavender and pink. Folio, 34.5 x 2, beautifully bound in full red morocco gilt extra, the spines with gilt tooled raised bands separating the compartments which are elaborately gilt decorated within triple gilt filleted frames, gilt stippling to the borders of the frames, lettered in gilt in one compartment, the covers beautifully gilt decorated in all-over designs, the borders with gilt stippled lines enclosing three gilt filleted borders surrounding an elaborate gilt inner border of floral tooling, bordered again by a stippled and multi-filleted gilt frame, the whole surrounding elaborate and large

gilt tooled decorations at the inner corners and along the rules, the edges gilt ruled, the turnovers gilt rolled, marbled endleaves, all edges gilt, very elaborate and beautifully preserved binding work. unpaginated. Fine copies, beautifully preserved, very light wear or age evidence to the bindings which remain strong, the pages and plates all in good order, some very occasional light foxing to the papers as is typical, the colours remain vibrant and as printed, the giltwork on the bindings is in very pleasing condition, a very handsome set indeed.

FIRST EDITION AND AN UNUSUALLY SPECIAL COPY BOUND IN FULL RED MOROCCO GILT EXTRA, WITH THE PLATES PRINTED ON INDIA PAPER IN BOTH COLOURS AND BLACK AND WHITE, A COPY WITH DOUBLE THE NUMBER OF PLATES USUALLY ENCOUNTERED. Hans Holbein the Younger; c.1497 – between 7 October and 29 November 1543) was a German-Swiss painter and printmaker who worked in a Northern Renaissance style,

and is considered one of the greatest portraitists of the 16th century. He also produced religious art, satire, and Reformation propaganda, and he made a significant contribution to the history of book design. He is called "the Younger" to distinguish him from his father Hans Holbein the Elder, an accomplished painter of the Late Gothic school.

Holbein's art has sometimes been called realist, since he drew and painted with a rare precision. His portraits were renowned in their time for their likeness, and it is through his eyes that many famous figures of his day are pictured today, such as Erasmus and More. He was never content with outward appearance, however; he embedded layers of symbolism, allusion, and paradox in his art, to the lasting fascination of scholars. In the view of art historian Ellis Waterhouse, his portraiture "remains unsurpassed for sureness and economy of statement, penetration into character, and a combined richness and purity of style."

For Holbein, "everything began with a drawing". A gifted draughtsman, he was heir to a German tradition of line drawing and precise preparatory design. Holbein's chalk and ink portraits demonstrate his mastery of outline. He always made preparatory portraits of his sitters, though many drawings survive for which no painted version is known, suggesting that some were drawn for their own sake.

Ellis Waterhouse wrote that "modern" painting in England may be said to have begun with Holbein. That later artists were aware of his work is evident in their own, sometimes explicitly. Hans Eworth, for example, painted two full-length copies in the 1560s of Holbein's Henry VIII derived from the Whitehall pattern and included a Holbein in the background of his Mary Neville, Lady Dacre. The influence of Holbein's "monumentality and attention to texture" has been detected in Eworth's work. According to art historian Erna Auerbach: "Holbein's influence on the style of English portraiture was undoubtedly immense. Thanks to his genius, a portrait type was created which both served the requirements of the sitter and raised portraiture in England to a European level. It became the prototype of the English Court portrait of the Renaissance period". (see J. Rowlands, Hans Holbein the Younger, 1985)

\$8750.

W.H. Ireland's Marvelous Work on Napoleon
The Life of Napoleon Bonaparte - 1828 - First Edition
Four Volumes Profusely Illustrated with Folding Plates
Cruikshank Illustrations Handcoloured - Antique Bindings

14 Ireland, Esquire, W.H. THE LIFE OF NAPOLEON BONAPARTE. (London: John Cumberland, 1828) 4 volumes. First Edition. 27 folding aquatints of which 24 are handcoloured including folding handcoloured frontispieces, engraved title-pages and profusely illustrated with fine handcoloured engravings throughout, many folding coloured plates and battle plans, all by Engraved by G. Cruikshank from the original designs of Vernet, Denon, Prudhon, Gerard, Cruikshank, Swobach, Beyer &c, and executed at Paris by I. Duplessis Berteaux and others. Plates dated 1824,



1825, 1826, 1827 and 1828 8vo, handsomely bound in three-quarter contemporary brown morocco over marbled paper covered boards, spines gilt ruled between raised bands, lettered and numbered in gilt. xl, 477 pp, 5 handcoloured folding plates; xii, 556 pp, 6 handcoloured folding plates; xiv, 600 pp, 5 handcoloured folding plates; viii, 542, 1 folding plates of which 8 are handcoloured, pp. A very pleasing set in antique binding.

VERY SCARCE FIRST EDITION AND ONE OF THE MOST SIGNIFICANT OF THE PLETHORA OF WORKS

ON NAPOLEON. Ireland's "Life" is treasured for the wonderful handcoloured plates that grace its pages. All are multi-folding and depict a wide range of activities, battles, locales and portraiture of the Napoleonic reign. All were executed by the finest artists of the day including court painters to the Emperor himself. This is a pleasing set in original condition. \$7850.

**Brave Companions - With A Lynd Ward Illustration
A War Story & Early Account of 'Seeing-Eye' Animals**



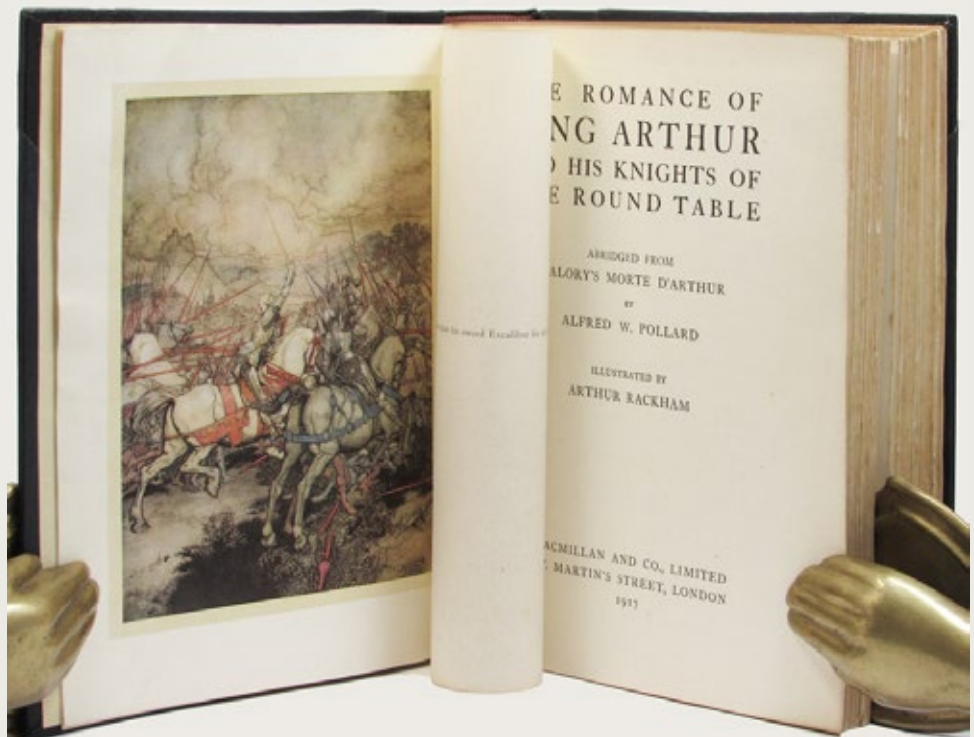
15 Knight, Ruth Adams. BRAVE COMPANIONS (Garden City: Doubleday, Doran & Company, 1945) First edition. With a colour frontispiece by artist Lynd Ward. 8vo, publisher's original gray/blue cloth, the upper cover ruled in silver, the spine lettered and ruled in silver, and in the scarce original dustjacket which repeats the Lynd Ward illustration in colour. 215pp. A near fine copy, there is a little spotting to the prelims only, very lightly so for a book produced to the conservation standards of the time. Otherwise the text is clean and fresh, the binding is clean and solid with scant evidence of use or wear. The jacket is whole and complete, with just a bit of edge rubbing and some mottling to the white areas of the flaps and rear panel.

AN ENGROSSING AND HEARTFELT STUDY OF ONE OF THE GREAT POST-WAR PROBLEMS; the adjustment of military personal, and especially those wounded or disabled, back into civilian life. This is a story, "more real than imaginary, more hopeful than sad" of a soldier who's K-9 companion gave up her life to save his, and how her puppy Valor provided comfort during his long hospital stay. Upon returning to the States and learning he would likely be blinded for life, Valor once again comes to his aid, now being trained as a Seeing-Eye dog. Quote from dustjacket.

\$55.

**Sir Thomas Malory - The Romance of King Arthur
With Arthur Rackham's Illustrations - 1917 - First Edition**

16 Malory, Sir Thomas; [Morte D'Arthur; Rackham, Arthur, Illus.]. THE ROMANCE OF KING ARTHUR AND HIS KNIGHTS OF THE ROUND TABLE, Abridged From Malory's Morte D'Arthur by Alfred W. Pollard (London: Macmillan, 1917) The First Edition with Arthur Rackham's illustrations. Illustrated with 16 color plates and 7 black and white plates, as well as numerous head and tail-pieces by Arthur Rackham. Large, thick 8vo, 3/4 black morocco over the original cloth covered navy boards, lettered in gilt on the spine and upper cover, the spine with raised bands and 6 compartments, gilt lined and with gilt tooling, the upper cover with a decorative gilt design by Rackham. xxiv, 509 pp. A fine copy, the three-quarter morocco binding marries well with the original blue cloth



covers.

FIRST EDITION AND A PLEASING COPY OF ONE OF RACKHAM'S MOST POPULAR WORKS. *The text is Alfred Pollard's abridgment, an extremely well-written and highly entertaining rendition of Sir Thomas Malory's the Morte d'Arthur. Pollard points out in his introduction that Mallory himself was the first to abridge the original Arthurian romances. Pollard in turn attempted to cull further the many repetitions found in Mallory. The result is this readable edition of the classic tales of King Arthur.*

Rackham's colour and black and white illustrations bring to life the gallantry and excitement of the Arthurian romances. He portrays Sir Launcelot fighting the evil dragon, Tristram and Isoud drinking the love drink together, Arthur in the heat of battle drawing his sword Excalibur for the first time, and Queen Guenever riding on her horse through the groves of Westminster. The well-known stories of magic, danger, and heroism are magnificently depicted in Rackham's illustrations.

The Romance of King Arthur was one of Rackham's war-time commissions. He turned to Beardsley's Morte Darthur for inspiration in commencing his illustrations and many similarities in style and layout can be found. "Rackham's work became balm for wounded soldiers, as one mother wrote: 'I am urged to write to you by my son who is wildly fond of your work: and when he was getting better from very bad wounds received near Ypres, your illustrations of Books were his great joy and delight.'" -Hamilton.

"The Romance of King Arthur" is particularly scarce. The text is Alfred Pollard's abridgement, for the preparation of which he offers this apology: "I have tried to clear away some of the underwoods that the great trees may be better seen, and though I know I have cleared away some small timber that is fine stuff in itself, if the great trees stand out the better, the experiment may be forgiven."

\$650.

**John Nalson's Major Work on England and Charles II
An Impartial Collection of the Great Affairs of State From
the Beginning of the Scotch Rebellion In the Year MDCXXXIX
1682 - 1683 -Two Volumes - First Edition**



17 Nalson, John, LL.D. AN IMPARTIAL COLLECTION OF THE GREAT AFFAIRS OF STATE, From the Beginning of the SCOTCH REBELLION In the Year MDCXXXIX, To the Murther of King Charles I. Wherein The first Occassions, and the whole Series of the late Troubles in England, Scotland, & Ireland, Are faithfully Represented. Taken from Authentick Records, and Methodically Digested (London: S. Mearne, TIDring, B. Tooke, T. Sawbridge, and C. Mearne, 1682; 1683) 2 volumes. First Edition. With a full page frontispiece illustration in Volume I, "The Mind of the Frontispiece" leaf, engraved frontispiece to Volume II with "Mind of the Frontispiece". Folio, in very handsome full contemporary calf, the spines with raised bands the compartments decorated in gilt, with red morocco labels on the spines gilt lettered. [6], lxxix, [1], 817, [12 Table]; xii, 920, [20 Table] pp. A very handsome set in their original bindings, the text especially clean and fresh, generous margins. The calf is handsome and well preserved, the text blocks clean, the cords and bindings strong and sound.

RARE FIRST EDITION AND AN ESPECIALLY HANDSOME SET IN FULLY ORIGINAL CONDITION. "Nalson was an active polemical writer on the side of the government during the latter part of the reign of Charles II. The Countermine, published in 1677 quickly went through three editions, and was highly praised by Roger L'Estrange. Published anonymously, its authorship was soon discovered, and the parliament of 1678, in which the opposition, whom he had attacked, had the majority, resolved to call Nalson to account. On 26 March 1678 he was sent for on the charge of having written a pamphlet called A Letter from a Jesuit in Paris, showing the most efficient way to ruin the Government and the Protestant Religion, in which the names of various members of parliament were introduced. After being kept in custody for about a month, he was discharged, but ordered to be put out of the commission of the peace, and to be reprimanded by the speaker (1 May).

Nelson then published several other pamphlets, undertook to make a collection of documents in answer to John Rushworth (1682), and printed the *Trial of Charles I* (1684), prefixing to his historical works long polemical attacks on the Whigs. He begged William Sancroft for preferment; he asked on 21 July 1680 for the deanery of Worcester, on 14 August 1680 for the mastership of Trinity College, Cambridge, and to be given a prebend either at Westminster or Ely.

This is his major work. The first volume was published in 1682, and the second in 1683, but the collection in fact ends in Jan 1642. Its avowed object was to serve as an antidote to the similar collection of materials by Rushworth, and the work was undertaken under the special patronage of Charles II. Nelson was allowed free access to various repositories of state papers...He applied to the Duke of Ormonde for documents relating to Ireland, and obtained permission to copy some of the papers. Lord Guilford communicated to him extracts from the memoirs of the Earl of Manchester, and he at least planned to obtain help from the Earl of Macclesfield, one of the last survivors of the king's generals.

Nelson in these ways brought together a collection of primary sources and original documents illustrating the history of the period between 1638 and 1660. " - wiki
\$1950.

An Excellent Copy of the Best Edition - First Printing
Kay Nielsen's Best and Most Famous Book - 1914
East of the Sun and West of the Moon
The Most Handsome of the First Edition Formats

18 [Nielsen, Kay, illus.]. EAST OF THE SUN AND WEST OF THE MOON: Old Tales From the North (London: Hodder and Stroughton, [1914]) First Edition. The best of the various issues of the first editions. Illustrated with 25 beautiful tipped-in color plates by Kay Nielsen, each with captioned tissue guards, as well as numerous detailed black and white illustrations also by Nielsen throughout the text. 4to, publisher's original navy blue cloth with gilt lettering and elaborate pictorial decorations on the spine and upper cover, and with decorative illustrated endleaves printed in black and gilt. 206 pp. A very bright, handsome and clean copy of this rare book, unusually well preserved, the blue cloth rich and unfaded with vivid gilt, very little evidence of age or use,



essentially a pristine copy and very rare in this condition, the colour plates are all very fine and are truly strong impressions, an especially pleasing copy of this brilliant work.

AN IMPORTANT AND SCARCE FIRST EDITION OF KAY NIELSEN'S BEST BOOK. Fifteen old Norwegian folk-tales from Asbjornsen and Moe's 'Norske Folkeeventyr', have been selected and magnificently portrayed by Nielson. Only his second book commission, this collection of paintings earned him enormous public recognition and equal standing with Dulac and Rackham as a leading children's book illustrator. Here, in its larger format, we are offered the luxury of viewing all 25 illustrations with utter clarity. "In these elegant paintings, he combined qualities of Oriental design with those unique features of his native Scandinavia: The melancholic mystery of a bleak Nordic twilight seemed to cast a magical spell on the images themselves. If it were not for the outbreak of war that year, there is no doubt that Nielsen would have continued to produce many more of these remarkable paintings for children, to establish him as a great master of the

Northern fairy tale."-Susan Meyer.

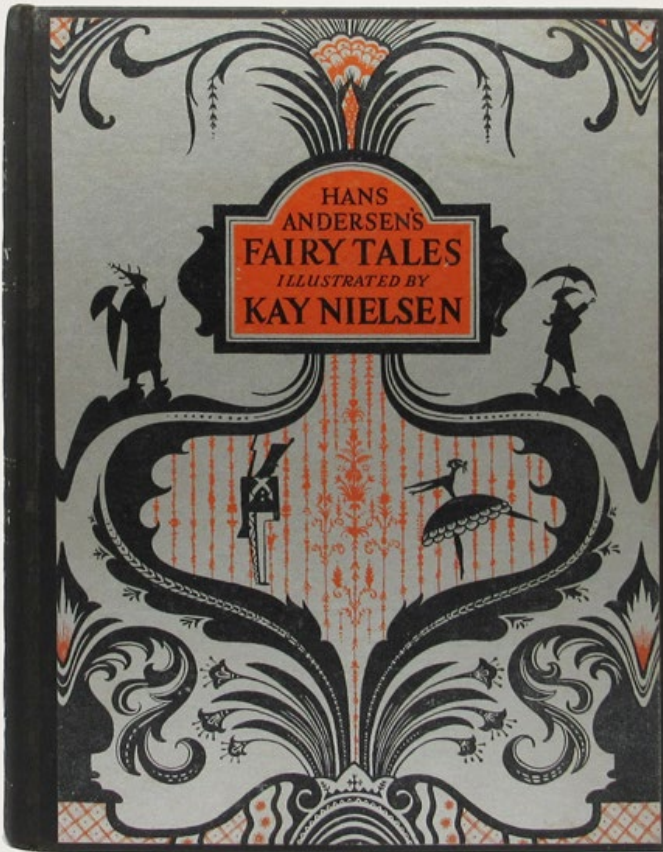
These captivating old tales at once exotic and somehow familiar, of princes and princesses, giants and mythic goats, all combine to give us a glimpse into the Norwegian imagination. And we cannot help but agree that: "The quaintness, the tenderness, the grotesque yet realistic intermingling of actuality with supernaturalism, by which the original Norske folkeeventyr are characterized, will make an appeal to all, as represented in the pictures of Kay Nielsen. And these imperishable traditions, whose bases are among the very roots of all antiquity, are here reincarnated in line and colour, to the delight of all who ever knew or now shall know them."-Preface.

[Surely,] these old-wives' fables "are the romances of the childhood of Nations: they are the never-failing springs of sentiment, of sensation, of heroic example, from which primeval peoples drank their fill at will" (- from the Introduction). This is one of only five books that Nielsen illustrated before going to work as an animator for Disney.

The best of the first editions is quite scarce and in a larger and more decorative format than the more common American edition. This copy is handsome and bright and quite a nice copy indeed.

\$4500.

**The Wonderful Fairy Tales of Hans Andersen
Made all the More Magical by Artist Kay Nielsen
A Very Fine Copy of the Beautiful Quarto Printing**



19 [Nielsen, Kay illus.] Andersen, Hans. FAIRY TALES by Hans Andersen (New York: Doubleday, Doran, [1924]) First Edition, and a copy with Excellent Provenance. Presented by Henriette Wyeth Hand to Anne Wyeth McCoy. With 12 very fine tipped-in color plates, numerous black & white illustrations as frontispieces to each tale and additional decoration throughout all by Kay Nielsen. 4to, in the original black cloth featuring a black, metallic silver, and orange pictorial pastedown on the upper cover, the spine lettered and decorated in silver, with decorative endpapers. 280 pp. the upper pastedown pristine, the silver lettering and decorations on the spine with some flaking as is unfortunately the norm.

FIRST EDITION OF THE QUARTO PRINTING. This collection of sixteen tales was initiated by Nielsen in 1912, though it was not published until 1924. Andersen's beloved tales were an excellent inspiration for Nielsen who produced some of his finest images for this title.

Sixteen of Andersen's tales are included. Interestingly, 'The Little Mermaid' is not included among them. In 1937 Nielsen went to work for Walt Disney. He was renowned at the Disney studio for his concept art, and he contributed artwork for many Disney films. Around 1940 he produced concept paintings for a proposed adaptation of Hans Christian Andersen's 'The Little Mermaid'. The film, however, was not made within Nielsen's

lifetime. The paintings however would remain with the studio for over 40 years and did not go unused, they provided much of the look and style of Disney's 1989 film. That film is given credit for breathing life back into the art of animated feature films and remains one of the studios most popular features to date.

\$950.

**With Kay Nielsen's Wonderful Illustrations
"Hansel and Gretel"-An Extremely Fine Copy**

20 [Nielsen, illus.] The Brothers Grimm. HANSEL AND GRETEL and Other Stories By the Brothers Grimm (London: Hodder & Stoughton, [1925]) FIRST EDITION AND THE BEST OF THE LIMITED EDITIONS. One of only 600 copies hand-numbered and SIGNED BY KAY NIELSEN. This copy also with the laid-in announcement from Leicester Galleries regarding the availability for purchase of the original watercolours produced to illustrate

this book. With 12 tipped-in color plates, 10 black & white illustrations, decorated title-page, decorated initials, and red decorative endleaves all by Kay Nielsen. 4to, publisher's best original binding of beautiful ivory cloth, the upper cover lettered in gilt and pictorially decorated with Nielsen's all-over designs in gold and turquoise-blue, the spine exquisitely decorated and lettered in gilt and with the artist's name gilt within a field of blue, t.e.g. 276 pp. + plates. A very handsome copy with only very light evidence of age, the text-block, plates and binding all in very pleasing condition.

ATRULY HANDSOME COPY OF THE VERY RARE LIMITED FIRST EDITION, IN BEST BINDING, OF THE PREFERRED ENGLISH ISSUE, SIGNED BY NIELSEN. Along with the title story a full twenty-two of Grimm's Tales are beautifully illustrated throughout with Kay Nielsen's wonderfully evocative paintings. Copies this fine and beautiful are very rare. The white cloth, the gilt work and decorative work to the covers, the text-block and plates are in remarkably pristine condition.

This is the last book Kay Nielsen would illustrate for Hodder and Stoughton. It was a book begun many years prior and worked on throughout Nielsen's early career. Nielsen had started work on his paintings to illustrate Grimm's stories in 1912, but the work was halted due to the occurrence of The Great War. After the 1918 Hodder and Stoughton resumed the publishing work on Nielsen's illustrated books. In 1924 it was finally decided to complete Nielsen's Grimm project. The book was offered only to the luxury market and was not issued in a trade edition in England. Susan E. Meyer, *A Treasury of the Great Children's Book Illustrators*, p. 206. \$7650.



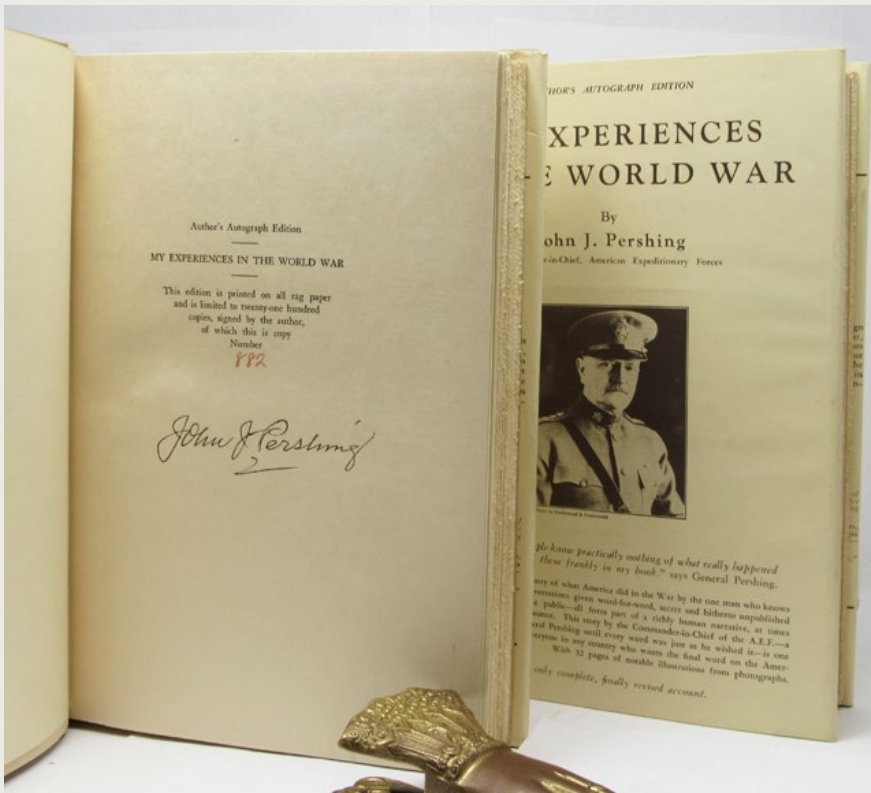
General of the Armies John J. Pershing
My Experiences in the World War - First Edition
Author's Autographed Edition in Remarkably Fine State

21 Pershing, John J. MY EXPERIENCES IN THE WORLD WAR (New York: Frederick A. Stokes Company, 1931) 2 volumes. First Edition, The Author's Autograph Edition, Signed by Pershing on the half-title limitation leaf, and with an Additional Autographed Slip tipped into the front of the first volume. Profusely illustrated with photographs, maps and charts throughout both volumes. Royal 8vo, publisher's original light-olive cloth decorated on the spine and upper cover with gilt panels lettered and decorated in black, illustrated and printed dustjackets as issued, the two volumes housed in the publisher's decorated slipcase. xvi, 400; xii, 436 pp. A mint set, as pristine as one could possibly expect, the dustjackets in especially fine condition, the books superbly preserved, the slipcase with minor rubbing only, and that principally from shelving. Very rare in this condition.

FIRST EDITION, AUTOGRAPH ISSUE, IN REMARKABLY FINE CONDITION, AS PRISTINE AND ESSENTIALLY MINT. VERY RARE THUS. AWARDED THE PULITZER PRIZE FOR HISTORY IN 1932. General Pershing has introduced his work in words that may fit more aptly than any others that could be written: "My primary purpose in writing this story of the American Expeditionary Forces in France is to render what I conceive to be an important service to my country. In that adventure there were many lessons useful to the American people, should they ever again be called too arms, and I felt it a duty to record them as I saw them."

"The World War found us absorbed in the pursuits of peace and quite unconscious of probable threat to our security. We would listen to no warnings of danger. We had made small preparation for defense and none for aggression. So when war actually came upon us we had to change the very habits of our lives and minds to meet its realities. The slow processes by which we achieved these changes and applied our latent power to the problems of combat in Europe, despite our will, our numbers and our wealth, I endeavor to describe. Therein lie the lessons of which I write....Once realizing their obligations, the American people willingly sent their sons to battle with unstinted generosity, they gave of their substance, and with fortitude bore the sacrifices that fell to their lot. They, too, served, and in their service inspired the armies to victory."

General of the Armies John J. Pershing, nicknamed "Black Jack", served as the commander of the American Expeditionary



Forces (AEF) during World War I from 1917 to 1920. In addition to leading the AEF to victory in World War I, Pershing served as a mentor to many in the generation of generals who led the United States Army during World War II, including George C. Marshall, Dwight D. Eisenhower, Omar Bradley, Lesley J. McNair, George S. Patton, and Douglas MacArthur. Tucker, S.C. World War I; Keane, Michael, George S. Patton

During his command in World War I, Pershing resisted British and French demands that American forces be integrated with their armies, essentially as replacement units, and insisted that the AEF would operate as a single unit under his command, although some American units fought under British and Australian command, notably in the Battle of Hamel and the breaching of the Hindenburg Line at St Quentin Canal, precipitating the final German collapse. Pershing also allowed American all-Black units to be integrated with the French Army.

Pershing is the only American to be promoted in his own lifetime to General of the Armies, the highest possible rank in the United States Army. Allowed to select his own insignia, Pershing chose to continue using four stars in either silver or gold. \$2150.

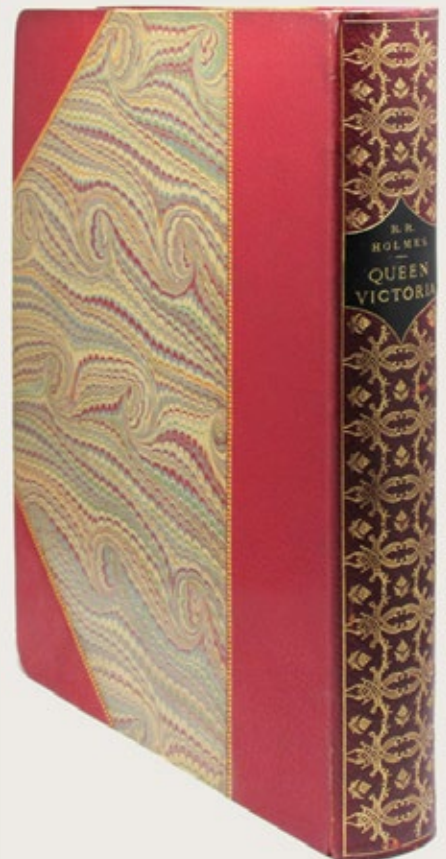
Queen Victoria - First Edition - Very Handsomely Bound Richard R. Holmes - Librarian to the Queen - London 1897

22 [Queen Victoria]; Holmes, Richard R. QUEEN VICTORIA (London and Paris: Boussod, Valadon & Co., 1897) First Edition. Illustrated throughout with forty fine full page engravings printed by Boussod in Paris, the text-block printed by Virtue in London, frontispiece in gilt and vibrant colours, original wrappers printed in red and black are bound in. Folio, (320 x 260 mm.), Very handsomely bound in three-quarter red morocco over red feathered-marble paper covered boards, the spine with elaborate gilt tooling in an overall design arabesque in style, lettered in gilt within a black morocco label, gilt rolled tooling to the joins of the covers, marbled endleaves, top edge gilt. ii, 200, [1 colophon printed in red and black] pp. A fine copy with very little evidence of age or use, very well preserved, the plates and guards and text-block all in fine condition.

FIRST EDITION ILLUSTRATED BEAUTIFULLY WITH FINE ENGRAVED PLATES THROUGHOUT, THE FRONTISPIECE IN GILT AND VIBRANT COLOURS. Richard Holmes, librarian to Queen Victoria had full access to the royal archives, the journals and the complete cooperation of the Queen in writing this complete history of her life and reign. Both the illustrations and the text focus on the personal aspects of Victoria's life. A fine biography covering both the childhood and early years as well as the very long and successful reign.

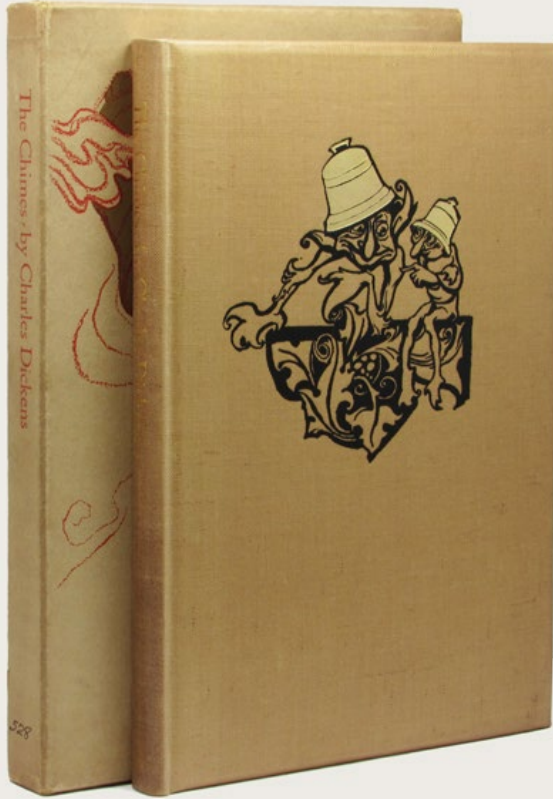
There is a complete chapter on the ancestry of Victoria, another on her birth and childhood, and six more composed of important times in her life--1819-1837; 1837-1838, the accession and coronation years, her years of family life and marriage from 1839-1861 and the later years until 1897. Fine engravings accompany the text throughout.

\$695.



Signed by Arthur Rackham
Charles Dickens - *The Chimes* - A Very Fine Copy
Limited Edition of a Beloved Holiday Classic

23 [Rackham, Arthur, Illus.] Dickens, Charles. THE CHIMES. Introduction by Edward Wagenknecht (London: by George W. Jones for the Limited Editions Club, 1931) First Edition of the Rackham illustrated printing LIMITED EDITION, one of only 1500 numbered copies AND SIGNED BY ARTHUR RACKHAM. With numerous illustrations, both full page and within the text and other decorations in black and white by Arthur Rackham, Rackham decorated titlepage printed in black and gold. 4to, publisher's original tan polished linen, gilt lettered on the spine and with a Rackham designed pictorial decoration in black and gilt on the upper cover, pictorial endpapers printed in gold, in the publisher's original pictorially decorated slipcase printed in red and gold on tan paper. [xxxv], 130 pp. A very fine copy, the book is near pristine, fresh and bright as can be. The original slipcase near fine with a little toning and faint spot, a little rubbing to the paper at the corners and edges but still strong, solid, and very attractive.



FIRST EDITION AND LIMITED EDITION SIGNED BY ILLUSTRATOR ARTHUR RACKHAM. *This was Dickens' second installment in the "Christmas Books" series and his labors in creating THE CHIMES were "very arduous" in order to make it a worthy successor to A CHRISTMAS CAROL. It is also the second Christmas installment to receive Rackham's masterly touch. Rackham has very gracefully adapted his 20th century style to wonderfully compliment that of the 1845 original.*

A very fine copy of a delightfully illustrated book.
 \$1250.

Johannes Spencer - His Magnum Opus
***De Legibus Hebraeorum Ritualibus* - Tübingen - 1732**
Master of Corpus Christi and Dean of Ely Cathedral

24 Spencer, Johannes; Christoph Matthaei Pfaff. DE LEGIBUS HEBRAEORUM RITUALIBUS Earumque Rationibus Libri Quatuor. Ad Nuperam Cantabrigiensem in Qua Liber Quartus. Varia Capita & Dissertationes Aliaque Autoris Supplementa Accessere, Accurate Efformata. Praemittitur Christoph Matthaei Pfaffii, Theologi Primarii & Cancellarii Tubingensis, Dissertatio Praeliminaris Qua De Vita Spenceri, de Libri Pretio & Erroribus Quoque Disseritur, Autoresque, qui contra Spencerum, scripser enarrantur (Tübingen: Johannis Georgii Cotta, 1732) Early Edition. With an engraved frontispiece portrait of Spencer and a profusion of finely engraved, large and elaborate head- and tail-pieces throughout, Hebrew fonts used within the text throughout Folio, bound in contemporary calf over dark-grey antique paper covered boards, the spine with large light calf coloured lettering label gilt, gilt decorations to the head and tail of the spine. Frontispiece, [36], 1232, [30 Index] pp. A very clean copy internally, crisp and unpressed, especially well preserved, the binding complete and original, some rubbing to the edges and tips as to be expected, front cover detached, the book now covered with plastic jacket which holds the upper board in place. A handsome copy.

A SIGNIFICANT WORK. John Spencer (1630–93), was biblical scholar, master of Corpus Christi College, Cambridge, and dean of Ely Cathedral. Today, Spencer remains a significant figure for European intellectual history. Long hailed as a forerunner of the modern study of religion, more recent studies have seen him as a key figure in the overthrow of biblical chronology and the rise of secular interpretations of the Bible. Amos Funkenstein made Spencer a protagonist of the 'historical revolution' of the seventeenth century, who forged a new kind of contextual history based on the reconstruction of past mentalities. The last few years have seen the publication of a number of studies about the origins of modern scholarship that include Spencer. This is an exhaustive work on the traditions of the Jewish people, compiled by a most profound expert

and scholar of Jewish matters.

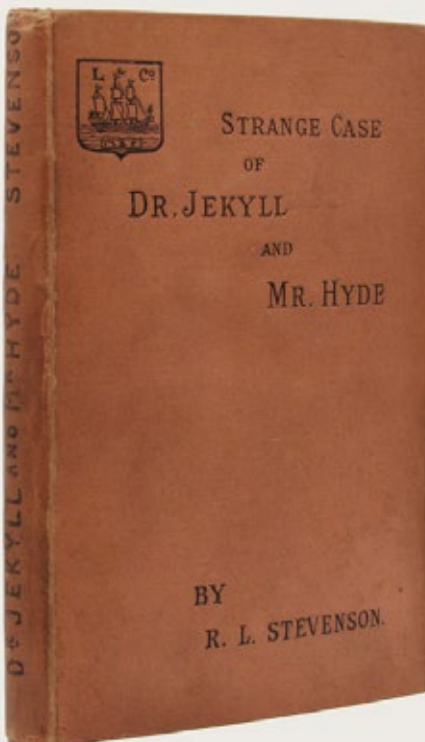
According to Spencer, the Mosaic Law had to be understood in terms of its two divine purposes: first and foremost, it was meant to abolish idolatry among the Jews; secondarily, some commandments served as 'mysteries', representing sacred truths.... The Jews at the time of Moses, he argued, were thoroughly addicted to the idolatrous religion of the Egyptians. Thus, when God desired to lead them back to true religion, he provided the Mosaic commandments to cure them of their habit by means such as: promises of temporal rewards and punishments; marks to distinguish them from their pagan neighbours; distinctions between the pure and impure; prohibitions against the idolatrous practices of their neighbours; and the 'transfer' of other pagan rites into the cult of the true God.

Spencer was most interested in the last two means, to which he devoted the entire second and third books of the three-part *DE LEGIBUS HEBRAEORUM RITUALIBUS*. Throughout, he claimed that God had 'accommodated' the Law to the particular circumstances and capacities of the ancient Jews.

As Spencer acknowledged, his thesis built upon a theory put forth by Maimonides in the twelfth century. In an influential section of his *GUIDE OF THE PERPLEXED*, Maimonides argued that the goal of abolishing idolatry and effacing its memory was 'the foundation of the whole of our Law and the pivot around which it turns'. Like Spencer, he used this principle to unlock the meaning of many commandments that seemed resistant to rational explanation, arguing not only that certain Mosaic laws were designed to prevent the Jews from participating in idolatrous rites, but that others transferred pagan rituals into the divine cult. Daniel Stolzenberg, University of California, Davis, 2014 \$595.



First Edition of Stevenson's Classic Psychological Thriller *Dr. Jekyll and Mr. Hyde* - London - 1886 - A Pleasing Copy



25 Stevenson, Robert Louis. *THE STRANGE CASE OF DR. JEKYLL AND MR. HYDE* (London: Longman, Green and Co, 1886) First Edition. 8vo, original marmalade colored cloth lettered in black on the upper cover with publisher's insignia at the top left corner, the spine lettered in black, housed in a handsome foldover chemise and morocco backed slipcase. [8], 141, [1] ads. pp. A pleasing copy, very well preserved, the hinges in good order, tight and strong, much better than usually found, with light evidence of age or shelving only, the tips and corners in good order.

FIRST EDITION. *Dr. Jekyll and Mr. Hyde* is one of Stevenson's most sought after titles, and it is rarely found in a condition which requires no apologies. This copy, however, is unusually nice condition with only minor evidence of age or use.

The names of Dr. Jekyll and Mr. Hyde, the two alter egos of the main character, have become shorthand for the exhibition of wildly contradictory behaviour, especially between private and public selves. In *The Strange Case of Dr. Jekyll and Mr. Hyde*, Stevenson suggested that the human propensities for good and evil are not necessarily present in equal measure. Hyde is quite a bit smaller than Jekyll, perhaps indicating that evil is only a small portion of Jekyll's total personality but one that may express itself in forceful, violent ways. The story has long been interpreted as a representation of the Victorians' bifurcated self. Jekyll is in every way a gentleman, but just beneath the surface lie baser desires that remain unspoken; he is the very personification of the

dichotomy between outward gentility and inward lust. Stevenson's tale took on new resonance two years after publication with the grisly murders perpetrated by Jack the Ripper in 1888, when the psychological phenomenon that Stevenson explored was invoked to explain a new and specifically urban form of sexual savagery. Britannica Beinecke 348.
\$6950.

Tom Sawyer - An American Masterpiece
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26 Twain, Mark. THE ADVENTURES OF TOM SAWYER The Text Edited and with an Introduction by Bernard DeVoto With a Prologue "Boy's Manuscript" Printed for the First Time (Cambridge, MA.: At the University Press for Members of the Limited Editions Club, 1939) LIMITED EDITION, one of 1500 copies hand-numbered and SIGNED BY THE ILLUSTRATOR. Illustrated with drawings both full-page and within the text by Thomas Hart Benton, the drawings beautifully printed in black and sepia. Large 8vo, in the publisher's original binding of blue denim cloth, the spine with a glossy yellow paper label printed in black, in the original glassine wrapper and original slipcase designed to be reminiscent of a whitewashed fence xxx, [2], 340 pp. An essentially pristine copy, as near as mint as one is likely to encounter. The book is without flaw, the very rarely encountered glassine wrapper fine but for one tear with no loss along the bottom edge and minute wear at the foot of the spine, the slipcase is also well preserved with only a little wear and spitting to the paper along one panel.

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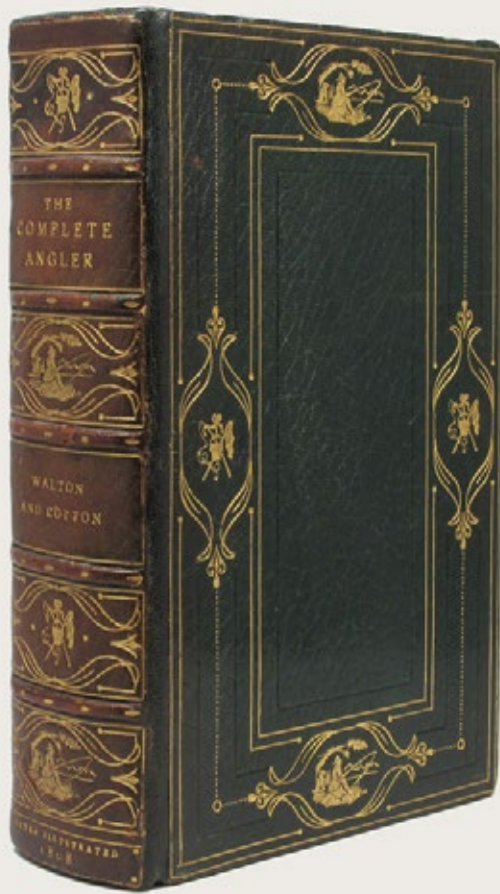


The edition is edited and has a new introduction by Pulitzer-Prize-winning historian Bernard DeVoto. An authority on Mark Twain, DeVoto served as curator and editor for Twain's papers; this work culminated in several publications, including the best-selling *Letters From the Earth*, which appeared only in 1962. From 1936 to 1938, he worked in New York City, where he was editor of the *Saturday Review of Literature*. His essay "Boy's Manuscript" is published here for the first time.

Little needs to be said about TOM SAWYER, it is now thought to be (along with *Huckleberry Finn*) one of the great stepping stones to the modern American novel. It, like Whitman's *Leaves of Grass* and Melville's *Moby Dick*, typifies and describes the American spirit. To this day, it remains a cornerstone of American literature.
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28 Wells, H. G. THE OUTLINE OF HISTORY: Being a Plain History of Life and Mankind (London: George Newnes Ltd, (1919-1920)) In the original 24 fortnightly parts. First edition, first issue. With a profusion of illustrations all throughout, including a full page colourplate at the beginning of each part, 23 additional colourplates, two colour decorated titlepages, and numerous images in black and white. 4to, in the publisher's original multi-coloured pictorially decorated wrappers, staple-bound as issued, now housed in two fine chemises within a handsome sea-blue cloth-covered folding box lettered in gilt. An unusually nice set, the spines all remain intact and the covers are secure, much less than normal aging to the staple wires, the front covers all bright and unfaded, the rear wrappers with just a bit of mellowing to the white paper as one would expect, the text fine but for a touch of mellowing to the paper used by the publisher, in all a very well preserved and attractive set.

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29 [Wiese, Illus., World War II] Stong, Phil. MISSOURI CANARY (New York: Dodd, Mead & Company, 1943) First edition. Illustrated throughout in both colour and black and white by Kurt Weise. Tall 8vo, in the original pictorially decorated paper-covered boards backed in black cloth, illustrated endpapers, in the original dustjacket. 78pp. A fine copy with just a little rubbing along the bottom board edge, unobtrusive former owner's stamp on the front free-fly, the jacket is bright and clean and fully intact with only trivial mellowing at the edges and folds.

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