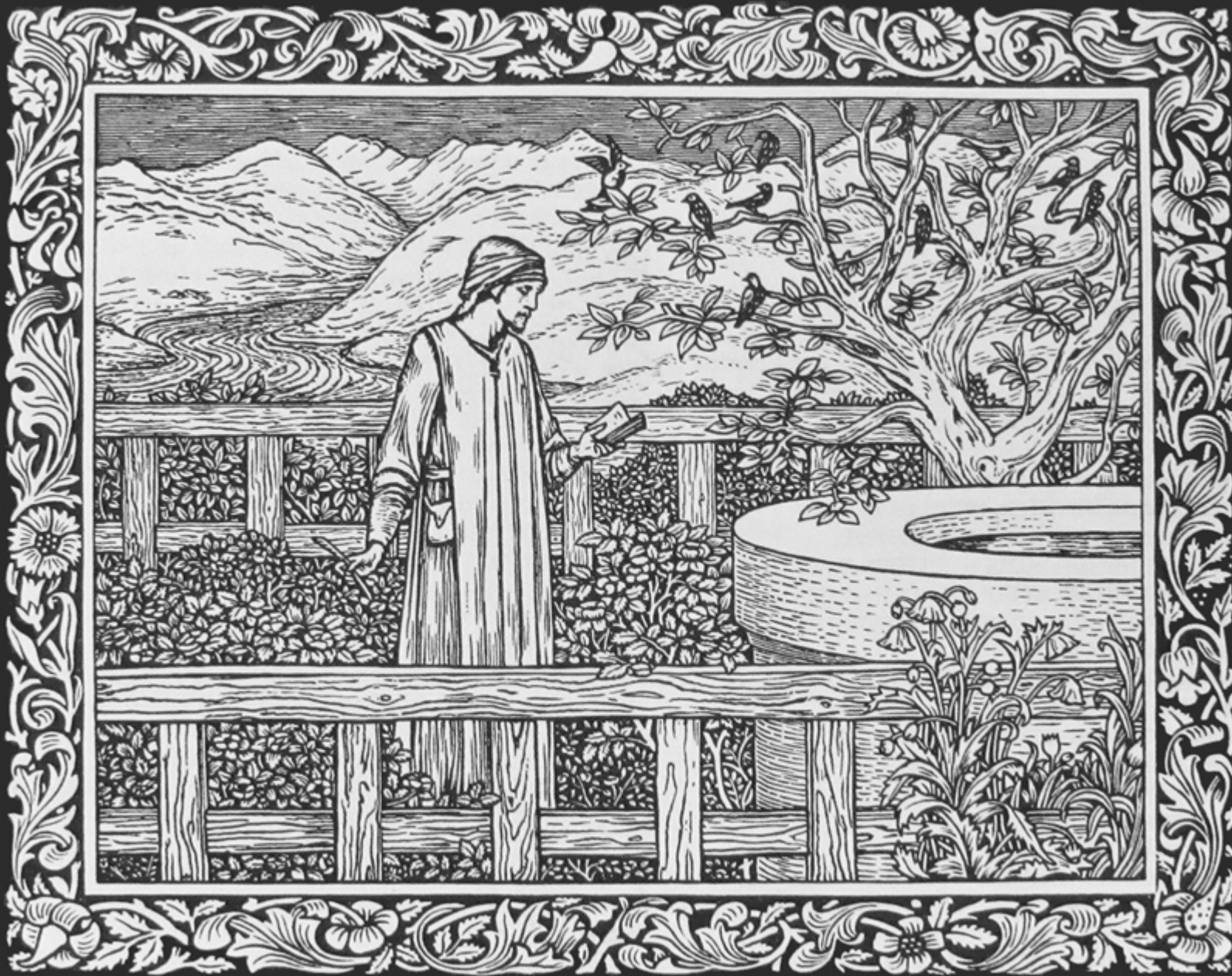


Fine and Rare Books Spring 2024



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**An Important Woodblock Hand-Coloured Japanese Map
From the Beginning of 1684 - Very Rare and Very Beautiful
Japan Eiri Edo Oezu - Very Large Joined and Folded Paper**



1 [Japanese Hand-Coloured Wood-Block Printing]; [Maps and Atlases]; [Tokyo Map], Hyoshiya Ichirobe. A WOODBLOCK HAND-COLOURED MAP OF TOKYO; JAPAN EIRI EDO OEZU (Illustrated Edo) (Edo [Tokyo]: Hyoshiya Ichirobe (Hayashi-shi Yoshinaga), First month, 1684 (But Third month, 1680)) A large woodcut map of Edo (Tokyo) with fine handcolouring, on joined and folded paper. The map is breathtaking in its detail and features many paintings of important landmarks, temples, bridges and people, who are often pictured working or fishing from boats on the waterways running through Tokyo. A stunning and very rare woodblock map beautifully

and unusually handcoloured. Roads, blocks, buildings, open areas, canals and waterways, are all vividly laid out on this huge and most impressive map. 123.5 by 149.5 cm., folded within paper covers, folds to 28 by 18 cm, now preserved in a fine clamshell box. A remarkably well preserved and very rare item, with some light rubbing due to age and as to be expected. A bit of old worming or light soiling and occasional small repairs, but in all quite astonishing in its quality and beautifully preserved with bright and vivid colour and detail.

AN EXTRAORDINARY ITEM, REMARKABLE FOR BOTH ITS CARTOGRAPHIC DETAIL AND ITS ARTISTIC BEAUTY. The wood block printing shows land tenures of Daimyo and Hatamoto. It also shows temples and shrines, includes a distance chart and descriptive listing of Daimyo showing crests and halberds. There is also a inset of the eastern portion of Edo. East Asian Library, Berkeley EA9. \$14,500.

**A Magnificent Italian Classic - The Great Gravelot Decorations
Torquato Tasso - *Il Goffredo...Gerusalemme Liberatadi*
Exquisitely Illustrated With Superb Engravings**

2 Tasso, Torquato. LA GERUSALEMME LIBERATA DI TORQUATO TASSO. (Paris: Agostino Delalain, etc., 1771) 2 volumes. First Delalain edition, the rare LARGE PAPER COPY on papier de Hollande. The true first of the edition with the portraits in Italian rather than French. Superbly illustrated with very fine 20 finely engraved full page plates throughout and with very finely engraved full-page frontispieces of Tasso and Gravelot and engraved title pages in each volume, copiously adorned throughout with beautiful engravings including 9 full page culs-de-lame, 20 portrait vignette headpieces and 14 cul-de-lampe tailpieces by Gravelot. The "Argomentos" set in italics. 4to, in fine full mottled calf bindings of the period, the covers with triple gilt fillet borders and finely gilt turnovers, the mottling in red and green, the spines with elaborate gilt panel designs incorporating a urn device at the centers, raised bands decorated in gilt, red and green morocco lettering labels gilt, the latter

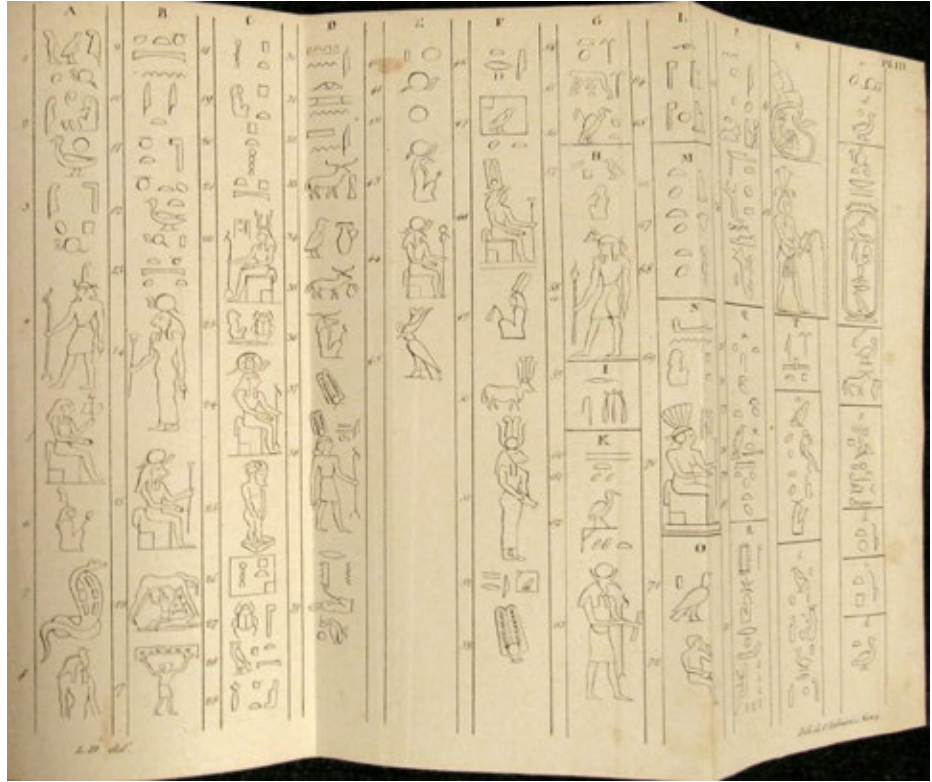
with number label inlaid with red morocco, a.e.g. (4 ff), 331; (3ff), 340. A very handsome copy in beautifully executed bindings, crisp, clean, unwashed and unpressed internally, the bindings a bit rubbed in some places, joint of one volume unobtrusively cracked, the cords, hinges and sewing all still strong. A very wide margined copy in a lovely contemporary binding.

A RARE QUARTO LARGE PAPER COPY, AND AN IMPORTANT AND VERY BEAUTIFUL EDITION OF THIS CORNERSTONE CLASSIC OF ITALIAN LITERATURE. The edition has long been considered one of the richest and most magnificent of the many editions of Tasso printed over the centuries. It is the rare large paper copy on papier de Hollande and is beautifully printed with very fine impressions of all the plates. Perhaps the finest of the classic illustrated editions of the 18th century; Brunet states, "Assez belle édition. "The illustrator Hubert Gravelot studied under Boucher in Paris and later was Gainsborough's master in London. He at one time or another illustrated almost all the important books published in his day, this particular title being a noted success.



Provenance: Very finely engraved period pictorial ownership labels at the pastedowns. De Ricci 974/5; Brunet V. 667. \$3895.

**Salt's Important Work on Deciphering the Hieroglyphics
The Systems of Champollion and Thomas Young
The Rare First French Edition - One of Only 300 Copies Printed**



3 Salt, Henry. ESSAI SUR LE SYSTEME DES HIEROGLYPHES PHONETIQUES DU DR. YOUNG ET DE M. CHAMPOLLION,... (Paris: Bobee et Hingray, 1827) Rare, the first French edition, one of only 300 copies printed. With 5 folding lithographic plates, lacking folding frontis. 8vo, in a handsome French binding of quarter black morocco over marbled boards, the spine with blind tooled compartments between gilt ruled raised bands, one compartment finely gilt lettered, additional gilt decorations at both tips. (4), ix, 70 pp. A fine and handsome copy of this rare work, as is always the case there is some light foxing and general toning due to the paper stock used. The binding is in very fine condition.

THE RARE FIRST FRENCH EDITION OF SALT'S Essay on Dr. Young's and

Champollion's System of deciphering the Hieroglyphics of ancient Egypt. Salt was appointed British Consul General of Egypt in 1816. Once set up in Cairo, he began to work on his mission of securing antiquities and artifacts for the British Museum. Salt was able to foster beneficial relations between the British government and Pasha Mohammed Ali negotiating deals concerning trade and territorial rights. He also sponsored the excavations of Thebes and Abu Simbel, personally carrying out significant archaeological research at the pyramids of Giza and the Sphinx. He earned praise from Jean-François Champollion for his ability to decipher hieroglyphs.

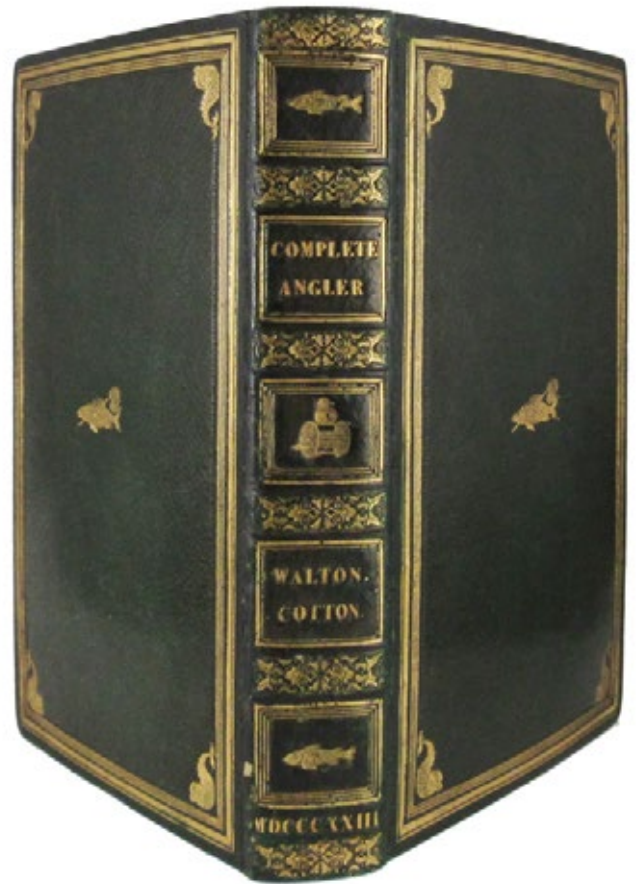
\$1800.

**A Superbly Illustrated and Bound *Complete Angler*
A Masterpiece of the Language Beautifully Presented
Izaak Walton's Classic Work in a Fine Contemporary Binding**

4 Walton, Izaak. THE COMPLETE ANGLER. Extensively Embellished with Engravings on Copper and Wood, from Original Paintings and Drawings, by First-Rate Artists. To which are added, An Introductory Essay; The Linnaean Arrangement of the Various River-Fish Delineated in the Work; and Illustrated Notes (London: John Major, 1823) The Important First Major Edition, Large Paper Copy. With 2 engraved portraits, 2 copper engraved plates of music, 10 copper plates engraved by Cook and Pye after drawings by Wale and Nash, and 77 woodcuts in the text. 8vo, Large Paper, in an especially handsome contemporary binding of full green crushed morocco, covers bordered and stamped in gilt with wide ruled frames featuring gilt dolphin fish corner tools and a central gilt tool of a fish and fisherman's net, spine lettered in gilt in two compartments between elaborately decorated raised bands and with gilt central tools of fish and a reel in three others, board edges gilt ruled, gilt ruled turn-ins, a.e.g. lx, 412 pp. A very appealing copy of this fine illustrated edition of Walton's classic, the very handsome binding sturdy and strong, the hinges fine and solid, the text well preserved with the inevitable foxing to which the edition is prone being light and less than typical and only occasionally present.

FIRST EDITION IN VERY FINE BINDING OF JOHN MAJOR'S SUPERB ILLUSTRATED EDITION OF WALTON'S COMPLETE ANGLER, a great sporting book, and one of the most treasured works in the English language. Walton's ANGLER has been described as "full of wisdom, kindly humour, and charity; it is one of the most delightful and care-dispelling books in the language." "More than most authors he lives in his writings, which are the pure expression of a kind, humorous and pious soul in love with nature, while the expression itself is unique for apparent simplicity which is really elaborately studied art" (DNB). Coigney 23.

\$3650.



**One of Only 100 Large Paper Copies - Very Specially Bound
Izaak Walton: His Wallet Book - Signed by the Publisher
Including Songs and Poems From The Compleat Angler**

5 [Walton, Izaak; Fishing and Angling]; Crawhall, Joseph. IZAAK WALTON: HIS WALLET BOOK (London: Field and Tuer, Leadenhall Press, 1885) First Edition and one of only 100 Large-Paper Copies of a total edition of only 600 copies. SIGNED BY THE PUBLISHER AND SPECIALLY BOUND, MOST PROBABLY FOR PRESENTATION. With a profusion of hand-colored woodcut plates after Joseph Crawhall, in chapbook style, and with bound-in cloth pockets labeled in black. 8vo, in very beautiful contemporary full red-orange calf, likely a binding for presentation purposes, the boards are elaborately decorated with a very wide and exquisitely detailed borders



of stylized thistles, the spine with central gilt tooling depicting fish and tackle bags within double-gilt ruled compartments separated by gilt ruled raised bands, two compartments with gilt lettering, board edges and turn-ins gilt tooled in floral motif, page edges untrimmed, green endpapers. 112, [8], pp. A very handsome copy of an especially elusive book, lavishly bound, likely a presentation copy and unique thus, the binding well preserved and sturdy with some light evidence of age or use, some general mellowing, the text retains the original pockets and black leaves, all as pristine. A bit of mild offsetting from the cloth pockets.

FIRST EDITION OF ONE OF CRAWHALL'S FINEST PRODUCTIONS IN ITS BEST AND MOST LIMITED FORMAT. This

abridged edition of *THE COMPLEAT ANGLER* contains 36 songs and poems taken from the text of the fifth edition. The prospectus promises that this collection will 'rank amongst the quaintest and most covetable,' and we have to agree. The book includes small cloth pockets for the owner's own use. They have whimsical labels such as "Fyssh Tales I believe" (a very small one) and (the much larger) "Fyssh Tales I don't believe". Also for the owner's personal use are 24 blank ruled leaves entitled 'Fyssh Stories' bound in at the rear for the owner to write in his own stories. These leaves are un-used. \$2375.

The London Angler's Book or Waltonian Chronicle - 1834
A Classic English Fishing Book in the Tradition of Walton
Scarce First Edition - Filled With Songs and Anecdotes

6 Baddeley, John. *THE LONDON ANGLER'S BOOK, OR WALTONIAN CHRONICLE*, Containing Much Original Information to Anglers Generally Combined With Numerous Amusing Songs and Anecdotes of Fish and Fishing, Never Before Published. Together with an Entirely New Description of the Thames, from London Bridge to Staines, the Lea from the Thames to Hertford, the Wandle, the Mole, the Wey, the Colne, the Brent, the Roding; and Every River and Stream within 20 Miles of London, Worth Fishing in (London: John Baddeley, 1834) First edition. With an engraved frontispiece and two engraved plates of fishing tackle at the end. 12mo, bound in very handsome three-quarter calf over marbled boards to period style, the spine with gilt ruled bands and gilt lettering, edges untrimmed. vi, 185, vi, 2 pp. A very handsome copy of a scarce book typically found well worn, the text-block just lightly mellowed, the handsome binding is in very fine condition.

FIRST EDITION OF THIS SCARCE TREATISE



ON LONDON ANGLING BY THE FOUNDER OF THE 'TRUE WALTONIAN SOCIETY'. The author, a keen and enthusiastic amateur fisherman, lovingly explores all the rivers and streams of the area. He not only describes the various species of fish worth fishing for, and even provides us with a little song about each of them. A section of the book is devoted to what the author calls "the best part of the sport"--- fly fishing. A classic English sporting book that gives far more than a tip-of-the-hat to Isaac Walton's 17th century masterpiece. Westwood & Satchel! 20. \$725.

**One of the Greatest Works of Political Philosophy
'The Federalist Papers', With the Works of Hamilton
First Edition of the Works - Early Issue of The Federalist**

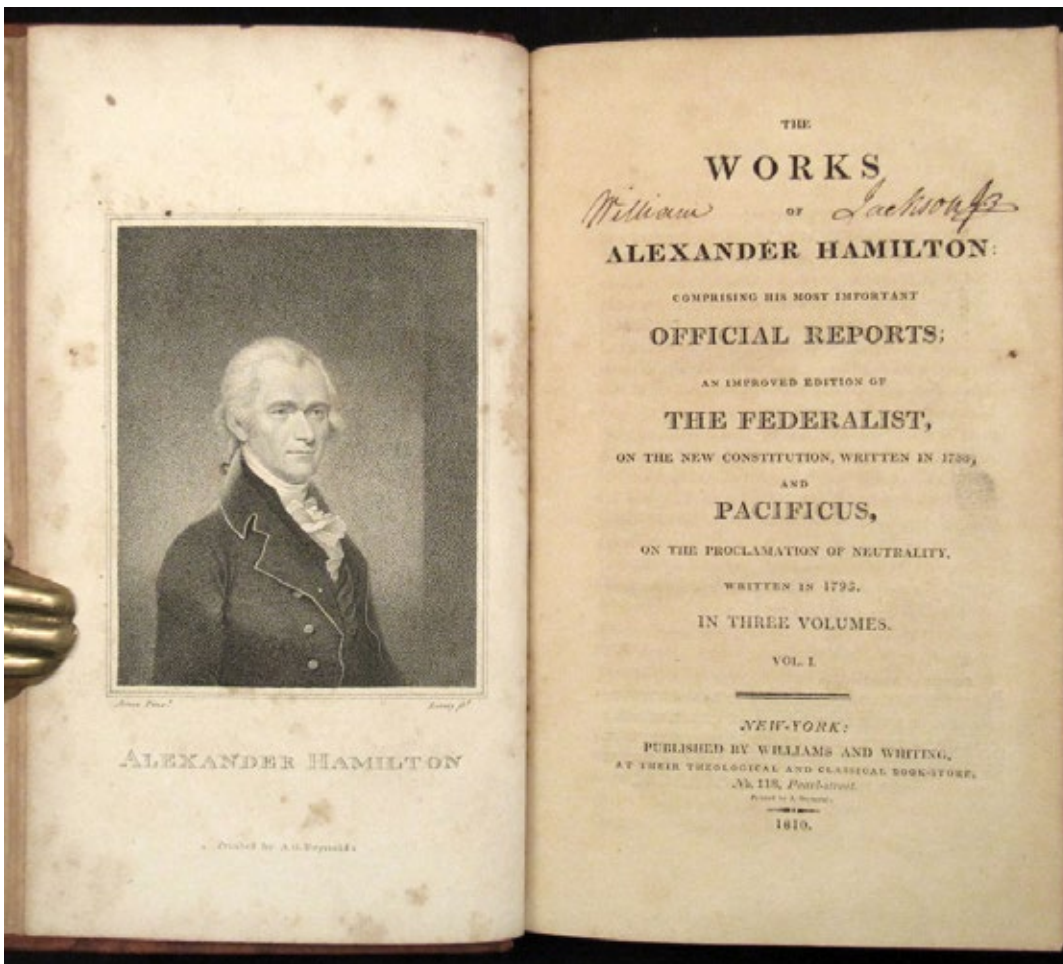
7 Hamilton, Alexander [et. al]. [THE FEDERALIST] THE WORKS OF ALEXANDER HAMILTON; Comprising His Most Important Official Reports; an Improved Edition of THE FEDERALIST, On The New Constitution, Written in 1788; and PACIFICUS, On The Proclamation of Neutrality, Written in 1793 (New York: Williams & Whiting, 1810) 3 volumes. First edition of the collected WORKS and only the third printing of the FEDERALIST according to Sabin. Of the other works included, these are generally the first obtainable editions. With engraved frontispiece portraits in each volume. 8vo, in very handsome contemporary tree calf, the spines with gilt ruled flat bands and with black morocco labels gilt ruled and lettered, gilt volume numbers with leather labels. vii,325; iv,368; iv, 368 pp. The rare and handsome contemporary calf only very lightly worn at the edges and extremities, overall near-fine, the text with some light tonging and foxing, but much less than is expected on such early American imprints. Ex-libris on front paste-down, contemporary ownership inscription on title-pages, some notes in text also, all in pencil, a few instances of authorship emendations made in ink by a contemporary hand.

AN EXTREMELY EARLY PRINTING OF THE FEDERALIST AND QUITE SCARCE, and very much so in contemporary tree calf and fully original condition. The first volume of this work contains miscellaneous but highly important papers by Hamilton concerning his reports on a National Bank and the Constitutionality of the National Bank. Volumes Two and Three contain the FEDERALIST and PACIFICUS. Sabin notes that Williams also distributed this same printing with just

volumes two and three with a different title-page and it is only the fourth printing of the FEDERALIST Sabin list. The papers in volume one are: The Report on Public Credit, on a National Bank, on the Subject of Manufactures, on the Constitutionality of a National Bank, and on the Establishment of a Mint.

"The Federalist is the most important work in political science that has ever been written, or is likely ever to be written in the United States. It is...the one product of the American mind that is rightly counted among the classics of political theory."

The Federalist stands beside the Declaration of Independence and the Constitution itself among all the sacred writings of American political history. It has a quality of legitimacy, of authority, and authenticity



that caused Thomas Jefferson to say of it, "appeal is habitually made by all, and rarely declined or denied by any" as to the "genuine meaning" of the Constitution.

George Washington, writing to Alexander Hamilton in the summer of 1788, said: "When the transient circumstances and fugitive performances which attended this crisis shall have disappeared, that work will merit the notice of posterity, because in it are candidly and ably discussed the principles of freedom and the topics of government--which will be always interesting to mankind so long as they shall be connected in a civil society."

"Its fame derives from the whole course of American history. It is a sign, as it were, of the prodigious success of the Constitution, which as it has endured and evolved over the generations, has called attention ever more insistently to the men who, having helped write it, first explained it. In bursts of brilliance it is not only an analysis and defense of our Constitution but an exposition of certain enduring truths that provide an understanding of both the dangers and the delights of free government. It mixes candor and hope, realism and idealism in a message to all friends of liberty. No happiness without liberty, no liberty without self-government..." (Rossiter 1961).

One of the most important pieces of early American writing in political philosophy. Alexander Hamilton, James Madison, and John Jay originally published these articles to explain the principle of, and to argue the propriety of adopting, the recently devised Constitution. THE FEDERALIST PAPERS remains to this day the most vital and important writing about the American Constitution and is referred to on an ongoing basis by scholars of law, politics, philosophy and history and lovers of literature for its perfection of thought and beauty of word.

Sabin lists a copy with three portraits which appear in this copy. The copies here are unrestored and in absolutely original condition, a highly unusual find as goes this work. Sabin, 29987, 23982; PMM 234 [for the first edition]; Ford 116. \$12,000.

The Jesuit Missions in Japan and Asia Extremely Early News and Accounts From the East *Epistolae Iapanicae - Japan and Asiatica*

8 [Jesuit Letters]. EPISTOLAE IAPANICAE, DE MULTORUM IN VARIJS INSULIS GENTILIUM Ad Christi Fidem Conversione. Illustrissimo Principi Domino D. Guiliel. Bauariae Duci dicatae. AccelBit demum Rerum Verborum Index Locupletissimus (Louanii: Apud Rutgerum Velpium sub Castro Angelico cum Privilegio Regno, 1570) Early Printing. 12 leaves with woodcut title border, figurative initials, and printer's device at the end. 8vo [14.5cm x 50.5cm], ihandsonely bound in full antique vellum over stiff boards, the spine lettered in calligraphic manuscript. 402 pp. A handsome and well preserved copy in attractive fine vellum, p. 51/52 upper blank edge restored, some minor occasional browning and at the end of the book, very light evidence, now faded away, of damp from long ago.

VERY RARE, EXTREMELY EARLY ACCOUNTS OF WESTERN INTERACTION WITH JAPAN AND ASIA. THE WRITINGS DATE FROM 1549 TO THE 1560'S.

\$15,550.



Giovanni Bardi - *Memorie del Calcio Fiorentino* - 1688 One of the Very Earliest Books Relating to Football With Fine Engraved Folding Plates

9 [Soccer; Football]; Bardi, Giovanni Maria De', Et Al (Bini, Pietro de Lorenzo, Editor). MEMORIE DEL CALCIO FIORENTINO. Tratte da Diverse Scritture (Firenze: Stamperia di S.A.S., alia Condotta, 1688) Rare First Edition of this very early work on football. Engraved armorial title-vignette featuring a figure with a football by Francesco Nacci, two folding engraved plates, one with players lined up for play in the Piazza Sante Croce



by Alexander Cecchini and one a diagram of player's positions. 4to, in nineteenth-century marbled boards backed in black morocco, the spine gilt lettered and with multi-line gilt ruled flat bands, additional gilt tooling at the foot, bookplate of Franco Niccoli to front paste-down. [xii], 118, [2 manuscript entries] pp. A very handsome and proper copy of this rare book, with a couple of contemporary marginal annotations and one contemporary manuscript leaf bound at the end, a little scattered foxing throughout but not obtrusive.

RARE FIRST EDITION
OF PIETRO BINI'S

ANTHOLOGY ON FLORENTINE FOOTBALL, a forerunner to the modern games of soccer, rugby and American football. THIS IS ONE OF THE EARLIEST TREATISES ON THAT PREDECESSOR TO OUR MODERN GAMES.

In the game of calcio two teams each consisting usually of 27 men are engaged on an enclosed ground of 172 x 82 braccia fiorentine (just little smaller than a modern football field). The action consists of carrying and kicking a pumped ball of medium size with fists and feet (hence the name calcio) in order to make it pass beyond the terminal barriers of the adversaries' half. One such successful action is called caccia. The team making the most caccie is the winner. Games typically last one hour and are played 'for honour's sake'.

The wonderfully detailed description of the game is largely by Giovanni de' Bardi and, though it was first published (anonymously) nearly a century earlier, the text included here is greatly expanded and illustrated. It fully explains the rules and manners of the game, and describes a number of games that had recently been played in and near Florence. The double-page plate depicts a match in the Piazza Santa Croce is very impressive and provides us with a lasting 17th century "instant replay" of the event.

\$9450.

The Most Magnificent Book of the Italian Renaissance
Colonna's *Hypnerotomachia Poliphili*
Le Songe De Poliphile - Ou Hypnertomachie
Replete with a Great Profusion of Fine Engravings
Popelin - Prunaire - Liseux - The Beautiful French Edition

10 Colonna, Francesco. [HYPNEROTOMACHIA POLIPHILI] LE SONGE DE POLIPHILE. OU HYPNERTOMACHIE de Frère Francesco Colonna, Littéralament traduit pour la première fois, avec une Introduction et des Notes par Claudius Popelin. (Paris: Isidore Liseux, 1883) 2 volumes. FIRST PRINTING OF THIS IMPORTANT LIMITED EDITION, one of only 400 copies on Hollande paper of a total edition of only 410. With a great profusion of illustrations throughout the text being woodcuts after those first issued in the original first edition of 1499 now re-engraved by A. Prunaire. Large 8vo, very handsomely bound in contemporary three-quarter brown morocco over marbled boards, the spines with wide raised bands ruled in blind, two compartments with gilt lettering, marbled endpapers. ccxxxvii, 379; 458 pp. A very handsome set,

the bindings very attractive and in fine shape with just a little rubbing at the extremities, the text all fine but for the lightest of spotting to which the Hollande paper is prone, in this case it is very minor.

A VERY SCARCE AND BEAUTIFUL EDITION OF COLONNA'S GREAT ROMANCE, THE DREAM OF POLIPHIL, THE MOST MAGNIFICENT AND SERENELY BEAUTIFUL ILLUSTRATED BOOK OF THE ITALIAN RENAISSANCE. With scholarly notes and a long and very fine introduction and translation Claude Popelin. One of the great works of the early Renaissance, *Hypnerotomachia Poliphili* presents a mysterious arcane allegory in which the main protagonist, Poliphilo pursues his love, Polia, through a dreamlike landscape. In the end, he is reconciled with her by the "Fountain of Venus". The original edition, published in 1499, has long been sought after as one of the most beautiful incunabula printed. Here we see that tradition of the printer's craftsmanship brought to the modern period with woodcuts skillfully copied from French editions dating back to 1546.

The illustrations were so striking for their time that the HYPNEROTOMACHIA served as a sort of pattern-book, influencing book illustration styles all over Europe. For some time, attribution of the illustrations was made to Giovanni Bellini (ca. 1430-1516) or to Raffaello Sanzio (1483-1520) but it is a fact of course, that present scholarship can only conjecture as to the true artist. "[A]rtists...craftsmen...decorators got hold of this incomparable album of compositins in the antique taste. In the countries beyond the Alps its repercussions are even more clearly traceable than in Italy itself, where a greater variety of other sources for the study of clasical forms were to be found. In the north an astonishing proportion of all Renaissance ornament and accessory design can clearly be proved to derive from Colonna's POLIPHILLO" (E.P. Goldschmidt, *The Printed Book of the Renaissance*, 1950, 52).

The text, attributed to "Franciscus Columna" is based on the fact that the woodcut initials form an acrostic of his name, is a blending of the courtly romance of the Middle Ages with the revival of classical culture. It has recently been argued that the hidden autor was not the traditional candidate but rather the Servite friar Eliseo da Treviso (fl. 145-1506): see two articles by Piero Scapecchi in *"Accademie e biblioteche d'Italia*, 1983: 286sq. and 1985: 68 sq. This revised opinion is not strongly grounded however. Collona's authorship is implied by several contemporary evidences. The aforementioned acrostic (POLIAM FRATER FRANCISVS COLCMNA PERAMAVIT), the unique setting of the first sheet (πλ.4) of HYPNEROTOMACHIA preserved in a Berlin copy (presumably a rare cancellandum) contains Italian verse by on Matteo Visconti of Brescia refering more openly to "...Francisco alta columna l Per cui phama imortal de voi [scil. Polia, and Visconti's own loved one Laure] rissona." Finally, an act of the Dominican order; of 5 June 1501, instructed that Francesco Colonna should be compelled to repay expenses which the Provincial of the Order had incurred "on account of the printed book."

George Painter, in his fascinating essay, gives an appropriate context to the book: "Gutenberg's Forty-two-Line Bible of 1455 and the HYPNEROTOMACHIA of 1499 confront one another from opposite ends of the incunabular period with equal and contrasting pre-eminence. The Gutenberg Bible is somberly and sternly German, gothic, Christian, and medieval; the HYPNEROTOMACHIA is radiantly and graciously Italian, classic, pagan, and renescent. These are the two supreme masterpieces of the art of printing, and stand at the two poles of human endeavour and desire."

The text, attributed to "Franciscus Columna", is a blending of the courtly romance of the Middle Ages with the revival of classical culture. In search of his lost love, Polia, Polifilo is carried through a dream-world of pyramids and obelisks, ruined temples, bacchanalian festivals, and other classical scenes before finding her and attaining enlightenment at the temple of Venus. It "teaches that all human existence is no more than a dream, and along the way records many things most worthy of knowledge."

\$2250.

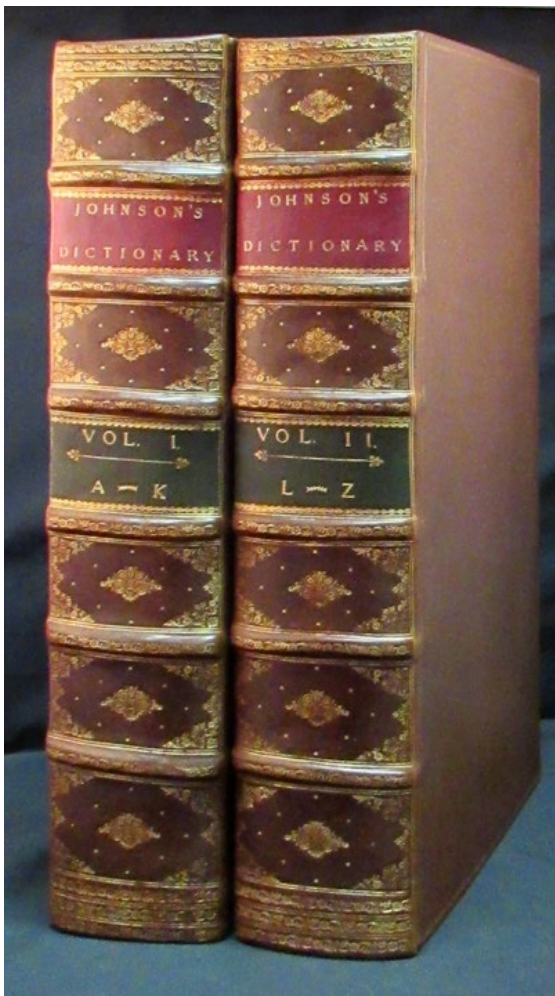


Samuel Johnson's Greatest Achievement
First Edition - *The Dictionary of the English Language* - 1755
A Beautiful Copy in Full Polished Calf Gilt Extra
"The Most Amazing, Enduring, and Endearing
One-Man Feat in the Field of Lexicography"

11 Johnson, Samuel. A DICTIONARY OF THE ENGLISH LANGUAGE, in Which the Words are deduced from their Originals...To Which are Prefixed a History of the Language and An English Grammar (London: Printed by W. Strahan, For J. and P. Knapton; T. and T. Longman; C. Hitch and L. Hawes; A. Millar; and R. and J. Dodsley, 1755) 2 volumes. First Edition. Title pages printed in red and black, woodcut tailpieces. Royal folio (410 x 260 mm.), expertly bound to style in full polished speckled calf, spines with raised bands creating seven compartments, ruled in gilt on either side of each band, the bands with fine gilt toolwork, two compartments with contrasting red and green morocco lettering pieces gilt, five compartments with full gilt panel decorations incorporating elaborate borders and central tooling, the covers with double gilt fillet rules at the borders, all edges dyed as original and without further trimming. Collation: Vol. I [A]2, B-K2, a-c2, d1,2B-2K, 2L-13A2, one leaf signed 13B-14Z; Vol. II [-]1, 15A-16Z2, one leaf signed 17A-17Z, 18A-22E2, one leaf signed 22F-22Z, 23A-27D2, one leaf signed 27E-28Z, 29A-31C2. A very handsome copy beautifully preserved. The bindings in superb condition. The text-blocks both clean and unpressed and with fine impressions. a large copy with fine margins. A beautiful copy in excellent condition. and an unusually fine, handsome and clean set.

RARE AND HIGHLY IMPORTANT, THE TRUE FIRST EDITION OF SAMUEL JOHNSON'S MASTERWORK AND A WONDERFUL CLEAN AND LARGE COPY. "The most amazing, enduring and endearing one-man feat in the field of lexicography (PMM). Begun in 1747 and printed over five years, Johnson's DICTIONARY set the standard for all subsequent lexicographical work. Its excellence was immediately recognized in all quarters and the first edition of two thousand copies sold quickly.

What set Johnson's DICTIONARY apart from earlier efforts was his reliance on the examples of English literature rather



than his own intuition or previous word lists or dictionaries, a method that has been the standard ever since, from Richardson and Webster to the Oxford English Dictionary. Johnson, in undertaking this vast work, set out to perform single-handed for the English language what the French Academy, a century before, had attempted for French. He hope to produce "a dictionary by which the pronunciation of our language may be fixed, and its attainment facilitated;" and though, of course, no language can be frozen in time, by aiming at fixing the language he succeeded in giving the standard of reputable use. As Noah Webster stated, his work "had, in philology, the effect which Newton's discoveries had in mathematics."

Johnson presumed to finish the work for the Dictionary in three years by his own labor, but he underestimated the work required and it eventually took nine years to complete (though not all of his time was spent upon the Dictionary, as he was also the editor of *The Rambler* at this time) and required the assistance of six amanuenses--five of whom, to Boswell's satisfaction, were Scotsmen.

"Johnson's achievement marked an epoch in the history of the language. The result of nine years labor, it did more than any other work before or since towards fixing the language. The preface ranks among Johnson's finest writings. The most amazing, enduring, and endearing one-man feat in the field of lexicography" (*Printing and the Mind of Man*).

"The most important British cultural monument of the eighteenth century" (Hitchings); "the only dictionary [of the English language] compiled by a writer of the first rank " (Robert Burchfield) and first genuinely descriptive dictionary in any language. "Johnson's writings had, in philology, the effect which Newton's discoveries had in mathematics" (Webster).

"It is the fate of those that toil at the lower employments of life, to be rather driven by the fear of evil, than attracted by the prospect of good; to

be ... punished for neglect, where success would have been without applause, and diligence without reward. Among these unhappy mortals is the writer of dictionaries ... Every other author may aspire to praise; the lexicographer can only hope to escape reproach" (Johnson, preface to the present work).

Samuel Johnson's monumental work, which drew on all the best ideas and aspects of earlier dictionaries, was published on April 15, 1755 in an edition of 2000 copies. The price was a high one £4 10s, or £3 10s to the trade. The group of publishers whose names appear in the imprint were joint proprietors, having paid Johnson £1575 in installments for copy which took him eight years to complete, although in the final months publication was held back for the granting of his Oxford M.A. (Feb. 20, 1755). Some of Johnson's advance was used to rent the well-known house in 17 Gough Square, where the garret became his "dictionary work-shop." He called on the assistance of six amanuenses, five of whom, Boswell proudly records, were Scotsmen, and who were almost derelict when he hired them. "With no real library at hand, Johnson wrote the definitions of over 40,000 words...illustrating the senses in which these words could be used by including about 114,000 quotations drawn from English writing in every field of learning during the two centuries from the middle of the Elizabethan period down to his own time" (W. Jackson Bate, *Samuel Johnson* (New York, 1977), p.247. "It is the dictionary itself which justifies Noah Webster's statement that Johnson's writings had, in philology, the effect which Newton's discoveries had in mathematics. Johnson introduced into English lexicography principles which had already been accepted in Europe but were quite novel in mid-eighteenth-century England. He codified the spelling of English words; he gave full and lucid definitions of their meanings (often entertainingly colored by his High Church and Tory propensities); and he adduced extensive and apt illustrations from a wide range of authoritative writers...but despite the progress made during the past two centuries in historical and comparative philology, Johnson's book may still be consulted for instruction as well as pleasure" (PMM).

The Dictionary was issued with two titlepages, identifying the volumes as "I" and "II," and is usually divided between the letters "K" and "L," as here. Although Fleeman estimates that "more than half" of the 2000 copies survive, their condition is extremely variable. The great weight of the work ensured that when standing upright and even when stoutly bound, the covers were likely to detach with time. Once the covers were loose, damage to the titles and the other outer leaves was almost inevitable.

Courtney & Smith p. 54; Chapman & Hazen p. 137; Fleeman Bibliography I, p.410; Grolier English 50; cf. H. Hitchings *Defining the World* (ref.); PMM 201; Rothschild 1237; Slade & Kolb *Johnson's Dictionary* pp.105-113; cf. William B. Todd 'Variants in Johnson's Dictionary, 1755', pp.212-3 in *The Book Collector* vol.14, number 2, summer 1965. \$18,500.

The Truly Rare First Edition, First Issue
Sir Walter Raleigh's *History of the World* - London - 1614
In Fine Contemporary Binding - A Classic of the Renaissance
One of the Earliest English Views of the World and History

12 Raleigh [Raleigh], Sir Walter. THE HISTORY OF THE WORLD (London: Printed for W. Barre, 1614) First edition, first issue, with the Rare Errata leaf at the end. With the engraved title-page and the "Minde of the Front. [ispiece]" leaf, and 8 double-page plates and maps as issued. Folio, very handsomely bound in full antique mottled calf, the spine panel fully gilt, with raised bands separating the compartments which are elaborately decorated with full multi-tooled panels incorporating a number of tools, all gilt, and with a red morocco lettering label gilt, the covers with double gilt fillet rules at the borders, binding edges gilt tooled. Collation: [2ff.] [40, A-B4 Preface], [40, a-d2, Contents of the Chapters], 1-651, [1]; [2 blank], 1-776; [2, To the Reader], [24, A Chronological Table], [16, An Alphabetical Table...of the First and Second Bookes], [16, An Alphabetical Table ...of the Third, Fourth and Fifth Bookes], [1, Errata], [1, Colophon] pp. A very handsome copy in full antique mottled calf, the hinges and portions of the tips or edges refurbished imperceptibly in an expert, unobtrusive and sympathetic manner at an early date, the text-block large and barely trimmed, opening leaves with some expert refurbishment and strengthening at the edges, the Preface and a few other leaves remargined or re-edged expertly at an early date and not affecting the text, a clean, crisp and fine copy, with the covers well preserved and the spine panel beautifully accomplished and expertly restored. Rare in such an early binding.

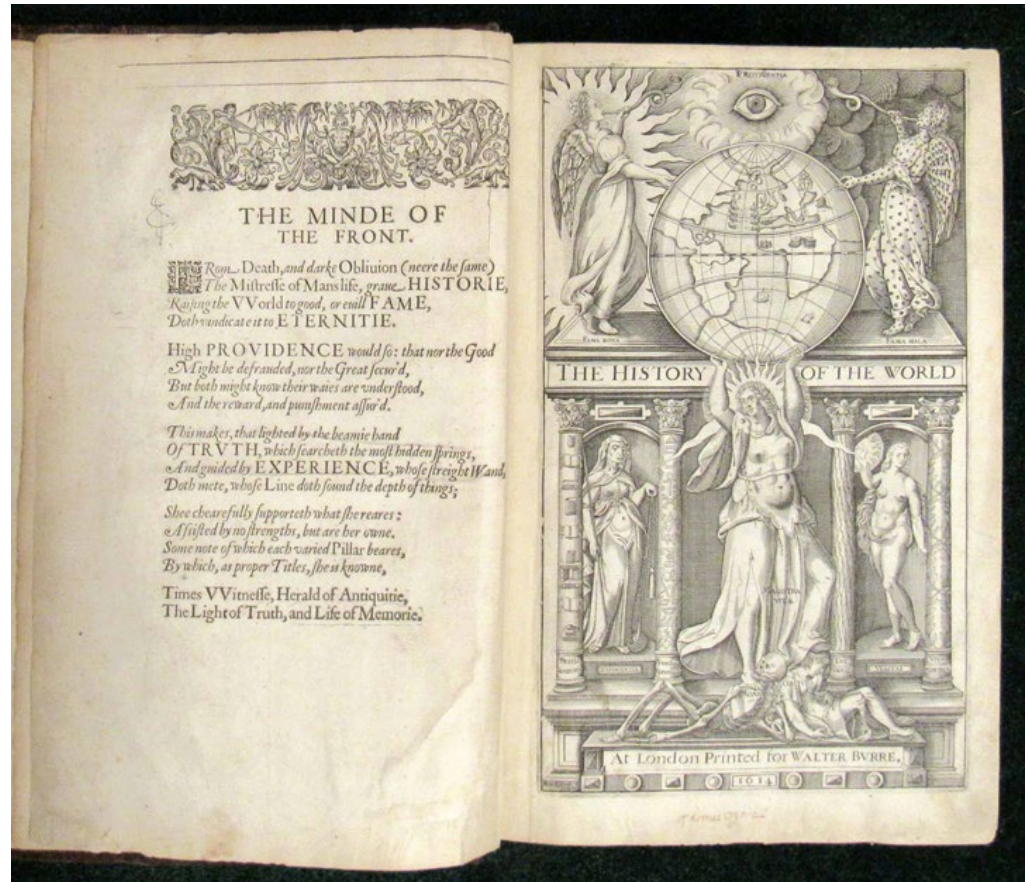
RARE FIRST EDITION OF RALEIGH'S MASSIVE TOME AND A CORNERSTONE WORK IN HISTORIOGRAPHY. ONE OF THE GREAT BOOKS PRINTED IN ENGLAND AT THE BEGINNING OF THE 1600's. This is the only volume published of the massive history Raleigh planned and began while in the Tower of London after the accession of James I. This is the earlier of the two editions having the colophon dated 1614, with the errata uncorrected. It was rigidly suppressed by order of King James I, but nevertheless passed through several editions. The engraved title was not issued with the second edition, which appeared in 1617, a printed title having a portrait of Raleigh taking its place. A reissue of the second

edition appeared in 1621, and later editions in 1624, 1628, 1666, and 1684, 1687 and throughout the 18th century.

While most of Raleigh's 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 kings' 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 of 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.* He adopted the familiar distinction between first and second causes, God' Will, he later wrote, determined everything [...] yet God works through second causes, "Instruments, Causes and Pipes", which carry his will to the world. The distinction is not clear or unambiguous, but it enabled Raleigh to focus upon human actions. Essentially, he wrote for a purpose, as a man of action: it was, he said, "the end and scope of all History, to teach by example of times past, such wisdom as my guide our desires and actions" (ODNB). perhaps unsurprisingly, given his previous experiences, one of Raleigh's principal themes was 'the general wickedness of kings and the severity of God's judgement upon them [...] The misdeeds of English kings were related in some detail. o Henry VIII Raleigh wrote that "if all the pictures and patterns of a merciless prince were lost in the World, they might again be painted to the life, out of the story of this king" [...] Only one ruler in the entire history of the world receives unstinted and unadulterated praise from Raleigh: Epaminondas of Thebes, with Hannibal as proxime accessit. 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. \$10,500.

Francis Bacon's *Essayes, or Councils, Civill or Morall* - 1625
The First Edition, First Issue - First Complete Edition
One of the Greatest Books in the Language - PMM 119

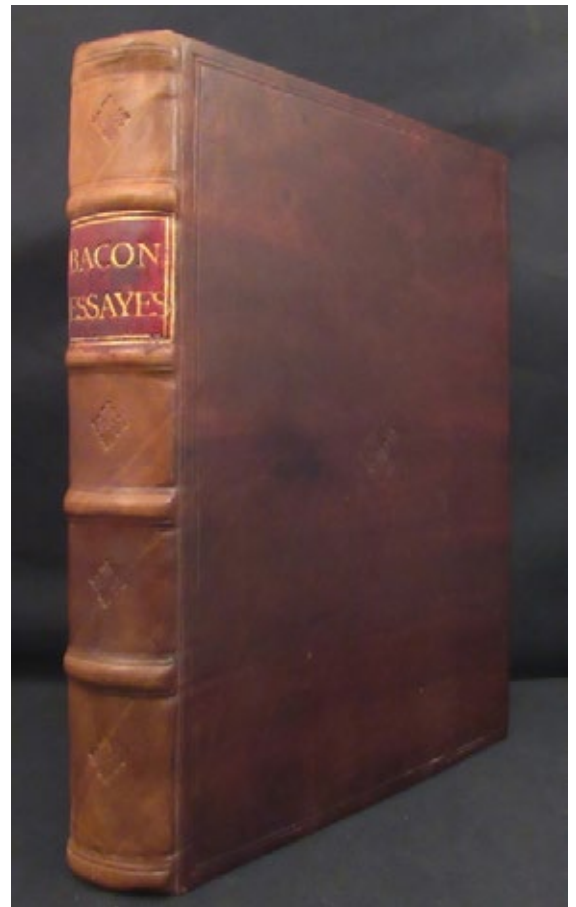
13 Bacon, Sir Francis. THE ESSAYES, OR COUNCILS, CIVILL OR MORALL of Francis Lo. Verulem, Viscount St. Alban. Newly enlarged. (London: Printed for John Haviland for Hanna Barret and Richard Whitaker, 1625) First Edition, First Issue. First Complete Edition of the Essayes. With the crown watermark. This 1st Issue has the imprint reading Printed by John Haviland for Hanna Barret, and Richard Whitaker and has Newly enlarged on tp. The 2d Issue (Gibson 14) has imprint reading John Haviland for Hanna Barret and has Newly written on tp. Some catalogues call this the 1st Collected or 1st Complete edition. STC indicates that this is a new work different from The Essayes. 4to, full contemporary style calf, the boards framed in blind, with simple blind ruled raised bands and a single red morocco label gilt ruled and lettered. [11], 340 pp. A (a) B-2V 2X. Without the initial blank leaf. A sound and well preserved copy, the paper still quite crisp and unpressed and with strong impression of the type, generally very clean and with pleasing age, one leaf at the front with support to the edge of the verso, another with a small loss of paper latter replaced, the loss just touching the border lines surrounding the text, one leaf at the back with paper loss to the lower corner with some words replaced in facsimile, some antique underlining within the text, the binding very handsome and in quite excellent condition with very little evidence of wear or age.

ONE OF THE GREATEST BOOKS IN THE LANGUAGE AND THE RARE FIRST EDITION, FIRST ISSUE OF THE FIRST COMPLETE EDITION OF THE ESSAYES, A BOOK ABOUT WHICH BACON HIMSELF WROTE: 'I doe now publish my Essayes; which of all my other workes have been most Currant: For that, as it seemes, they come home, to Mens Businesse, and Bosomes. I have enlarged them, both in Number, and Weight; so that they are indeed a New Worke.'

This volume includes some of the most important essays ever penned by Bacon who is especially reknown for his explorations into the relation between science and thoughtful living. He questioned contemporary conceptions of understanding and knowledge and emphasized the development of knowledge based on experimentation rather than purely on theory.

The Essayes are written in a wide range of styles, from the plain and unadorned to the epigrammatic. They cover topics drawn from both public and private life, and in each case the essays cover their topics systematically from a number of different angles, weighing one argument against another. While the original edition entitled *Essayes: Religious Meditation, Places of Perswasion and Disswadion, Seene and Allowed* included 10 essays, and a second edition of 1612, 38, another, under the title *Essayes or Counsels, Civill and Morall*, was first published in 1625 with 58 essays. Translations into French and Italian appeared during Bacon's lifetime. That book, the first complete edition of the Essayes is offered here.

Though Bacon considered the Essayes "but as recreation of my other studies", he was given high praise by his contemporaries, even to the point of crediting him with having invented the essay form. Later researches made clear the extent of Bacon's borrowings from the works of Montaigne,

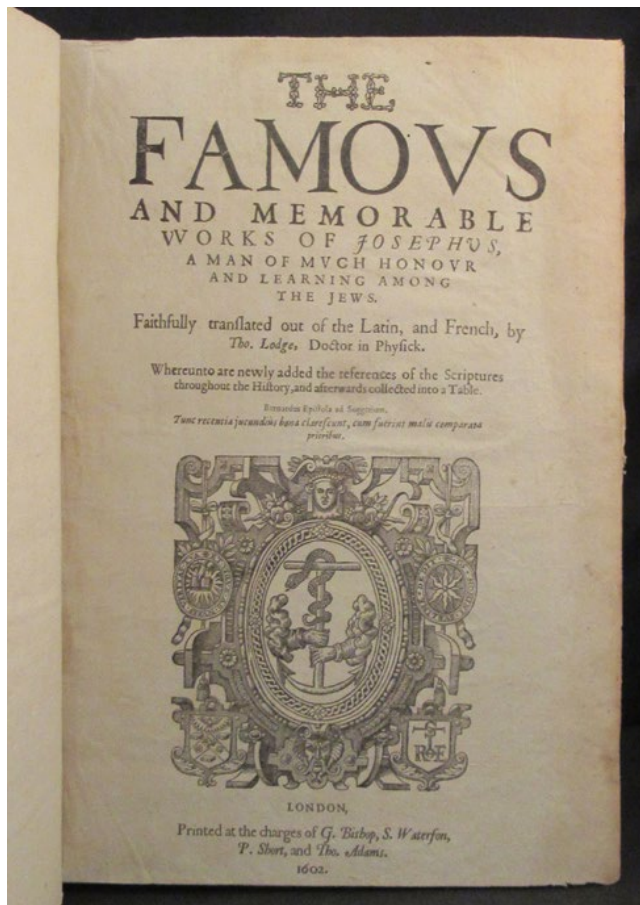


Aristotle and other writers, but the Essays have nevertheless remained in the highest repute. The 19th-century literary historian Henry Hallam wrote that "They are deeper and more discriminating than any earlier, or almost any later, work in the English language".

Bacon's genius as a phrase-maker appears to great advantage in the later essays. In *Of Boldness* he wrote, "If the Hill will not come to Mahomet, Mahomet will go to the hill", which is the earliest known appearance of that proverb in print. The phrase "hostages to fortune" appears in the essay *Of Marriage and Single Life* – again the earliest known usage. Aldous Huxley's book *Jesting Pilate* took its epigraph, "What is Truth? said jesting Pilate; and would not stay for an answer", from Bacon's essay *Of Truth*. The 1999 edition of *The Oxford Dictionary of Quotations* includes no fewer than 91 quotations from the Essays. Gibson 13; STC 1147; Lowndes 1:94; ESTC S124226; Britwell Handlist p. 52. Grolier Club English 100 p. 26. PMM 119. \$10,000.

The Works of Josephus - The Very Rare First Edition in English The Early Folio Printing - London - 1602 Contemporary Polished Calf Gilt

14 [Josephus], [Philo Judaeus]. THE FAMOUS AND MEMORABLE WORKS OF JOSEPHUS, A MAN OF MUCH HONOUR AND LEARNING AMONG THE JEWS. Faithfully Translated out of the Latin and French, by Tho. Lodge...Whereunto are newly added the references of the Scriptures throughout the History, and afterwards collected into a Table. [And, Including: A HISTORY [The Antiquities] OF THE JEWS; A LIFE OF JOSEPHUS, WRITTEN BY HIMSELF; SEVEN BOOKS OF THE WARRES OF THE JEWES; TWO BOOKS AGAINST APION; A BOOK AS TOUCHING THE MEMORABLE MARTYRDOM OF THE MACCABEES. (London: Printed at the charges of G. Bishop, S. Waterson, P. Short, and Tho. Adams, 1602) The very rare First Edition, First Printing in English by the first translator of Josephus into the language. Illustrated with a decorated title-page, finely engraved head-pieces, large historiated capitals, engraved capitals throughout, engraved title-page to the "Wars" as called for, elaborately engraved tail-pieces. Folio in sixes., handsomely bound in contemporary antique mottled calf, the spine panel expertly restored with raised bands ruled in gilt, one compartment decorated and lettered in gilt, the compartments of the spine ruled in gilt. (6 ff.), 812, (27) pp. A pleasing and handsome copy of



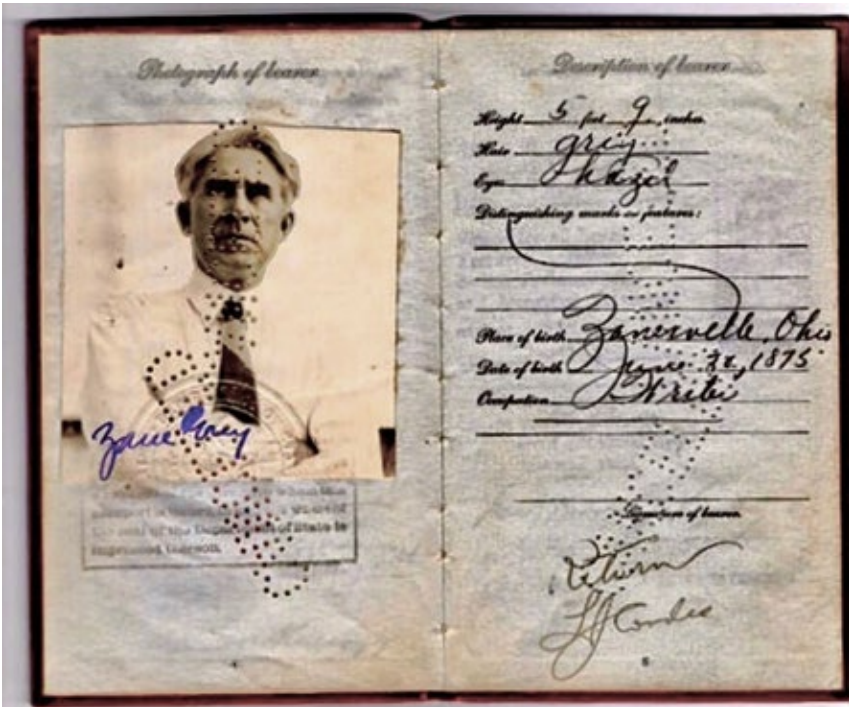
this important folio edition, the first translation into English, the binding still in good order, with less wear or evidence of use than would be expected, the prelims somewhat dusty or aged, two with strengthening, another with restoration to the lower corner, the text-block generally in very pleasing condition, a bit mellowed, some evidence of old damp to the heads of some quires towards the end of the book, final leaf in expert engraved facsimile or from another copy.

VERY RARE FIRST EDITION IN ENGLISH OF THE WORKS OF JOSEPHUS, ACCOMPLISHED BY THOMAS LODGE AND PRINTED IN 1602.

"Josephus was a learned Jew who lived in the latter half of the first century of our era. At Rome he early made a favorable impression on the imperial government. Returning to Jerusalem, he endeavored to dissuade his countrymen from their intended revolt against Roman authority; but, failing in his efforts, he joined the war party. He was made a general, and was entrusted with the defense of Galilee; but, after a desperate resistance, was betrayed to the Roman commander. Long held as a prisoner, he was present at the siege of Jerusalem. At the close of the war he went to Rome, was presented with the freedom of the city, an annual pension, and a house that had formerly been the residence of an imperial family. The remainder of his life he gave up to literary pursuits" (Adams, *Manual of Historical Literature*, p. 81). His works cover the entire history of the nation to the fall of Jerusalem.

\$4050.

Zane Grey - Icon of Western Americana
His 1928 Passport - Unique - Signed and With Photograph
With Visas for Travel in Britain, France, Tahiti, New Zealand



15 [Grey, Zane]. AN ORIGINAL PASSPORT WITH PHOTOGRAPH AND SIGNATURE OF AUTHOR ZANE GREY (Washington: United States State Department, May 7th, 1928) Rare and Unique Passport # 550576. With Grey's passport photograph, signed "Zane Grey" by his hand in purple pen on page four, the photograph with embossed State Department seal over lower portion. And with the State Department red applied seal on the partially printed and partially handwritten and signed statement of the Secretary of State on page two. 3.75" x 6", in the original passport binding of maroon textured faux morocco, lettered and with Great Seal of the United States in gilt on the upper cover. 32pp. The passport in excellent state of preservation, stamped "Cancelled" as would be expected of an expired passport. The gilt is worn on the upper cover but the lettering and seal are

still clearly legible, minor wear or age to the binding.

THE UNITED STATES PASSPORT OF ONE OF THE MOST POPULAR AMERICAN AUTHOR'S OF HIS TIME. In addition to the standard printed and handwritten information included on all such passports, this one also includes foreign Visas on pages 7,9,10,11 & 12. These being of the British Consulate, Los Angeles, dated June 27, 1928 for travel in all British territories and protectorates except Iraq and Sudan, signed, stamped, and sealed; the French Consulate, Los Angeles, dated June, 28, 1928 for "France et dans les Colonies Francaises", signed and stamped; Papeete, Tahiti - 7/21/1928; Wellington NZ - 12/19/1928; Papeete, Tahiti - 3/1/1930.

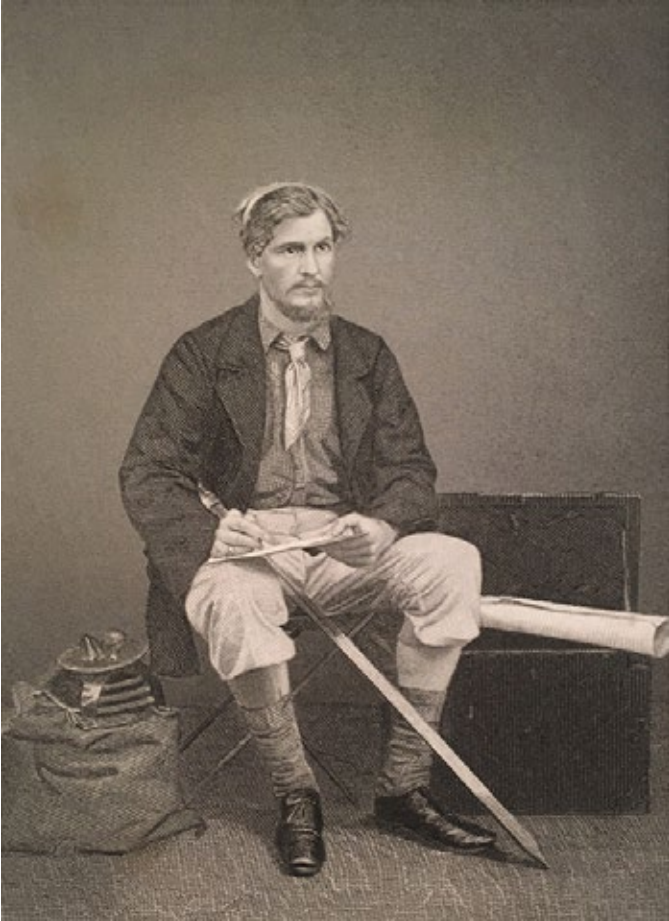
An avid Sports Fishermen, Grey was known to travel to places such as Tahiti and New Zealand for fishing. In 1931 he published TALES OF TAHITIAN WATERS, one of nearly twenty books he authored on sports fishing. His son penned FISHERMEN UNDER THE SOUTHERN CROSS in 1930. Such fishing trips could possibly account for all of the Visa stamps on this Passport.

Though an accomplished writer on many subjects Zane Grey is probably best remembered for his novels of the American West. He was a highly outspoken and influential conservationist. His main motivation behind the writing of his western novels was to spark interest in America's great wilderness areas and National Parks, and thus he hoped to encourage others to preserve them. The period of his writing coincides with when many of the great National Parks we now take for granted were only coming into being. Without the influence of men like Grey one wonders how much lesser our modern America might have been.

Sold



**Very Rare Africana - Captain Grant's *Walk Across Africa*
James Grant's Own Copy - With Hill House Markings - 1854**



16 Grant, Capt. James Augustus. A WALK ACROSS AFRICA or Domestic Scenes from My Nile Journal. (Edinburgh: William Blackwood and Sons, 1864) First Edition and THE COPY BELONGING TO GRANT HIMSELF, WITH HILL HOUSE MARKINGS, FROM HILL HOUSE, MORAY, BANFFSHIRE, SCOTLAND. THIS IS FROM THE HOUSE OCCUPIED BY JAMES AUGUSTUS GRANT AND THIS COPY IS RECORDED AS BELONGING TO THE AUTHOR. With the folding map of the walk done by Grant and Speke Across Africa, contained in pocket in back cover. 8vo, publisher's original green cloth, the spine lettered in gilt with gilt decorations at the head and tail, covers with decorative borders in blind, the upper cover bearing a large vignette decoration of the M'Ganda warrior saluting impressed in gilt. xviii, 452, [34 ads] pp. An internally fine and fresh copy, partially unopened. The cloth does bear some old evidence of water at the lower right corner of the upper cover and to the lower cover. There is a repaired tear to the cloth. The gilt remains bright on both the spine and upper cover, and the binding is solid and tight.

VERY RARE, THIS IS CONSIDERED TO BE THE COPY BELONGING TO GRANT HIMSELF, AS IT CONTAINS THE HILL HOUSE MARKINGS FROM HIS HOME IN MORAY, BANFFSHIRE, SCOTLAND. IT IS THE VERY SCARCE FIRST EDITION IN ORIGINAL CLOTH OF ONE OF THE MOST ELUSIVE OF THE EARLY AFRICAN

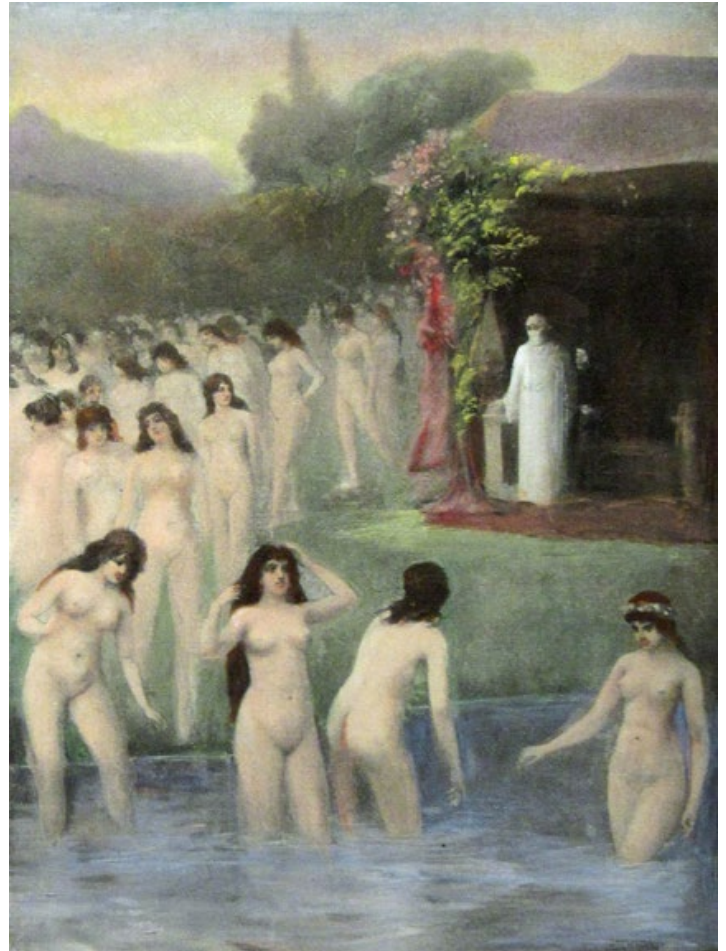
EXPLORING BOOKS. James Grant accompanied Speke on his journey across Africa to solve the riddle of the source of the Nile. Meant as a companion to the account of the journey written by Speke, Grant explores the "ordinary life and pursuits, the habits and feelings of the natives" and the economic potential of the countries they traveled. Britannica vol. 12, 354. \$4500.

**A Rare Unique Handcoloured Set - Beautifully Bound
The First Illustrated Edition of Burton's Masterpiece
His Great Translation of the "*Arabian Nights*"
With a Double-Set of 142 of Letchford's Plates - 1897**

17 Burton, Richard F., [translator]. A PLAIN AND LITERAL TRANSLATION OF THE ARABIAN NIGHTS' ENTERTAINMENTS, NOW ENTITLED [sic] THE BOOK OF THE THOUSAND NIGHTS AND A NIGHT. With Introduction, Explanatory Notes on the Manners and Customs of Moslem Men and a Terminal Essay Upon the History of The Nights [with] SUPPLEMENTAL NIGHTS... With Notes Anthropological and Explanatory (London: H.S. Nichols, Ltd., 1897) 12 volumes. Rare and Most Probably a Unique Presentation of the Illustrated Library Edition. 142 original illustrations, including a portrait of Burton, reproduced from the original pictures in oils specially painted by Albert Letchford with one set of the original 71 illustrations presented as included by the publisher and another set individually hand-coloured. 8vo, splendid, handsome and very finely executed three-quarter gilt-bordered dark red morocco over vellum covered boards, the spine in compartments separated by wide gilt decorated raised bands, the compartments of the spine elaborately decorated and lettered in gilt with beautiful arabesque designs, t.e.g., marbled endpapers. A very handsome and unusually appealing set. The bindings are very stately and attractive and the colouring of the illustrations beautifully accomplished. We know of no other handcoloured copy being offered in recent memory. Some old stains to the edges of some leaves or plates, lower corners of a few volumes with old evidence of damp. Spines, gilt-work, bands all in

excellent condition.

A VERY RARE AND PROBABLY UNIQUE SET OF THIS HIGHLY IMPORTANT EDITION, THE FIRST TO BE ILLUSTRATED, AND THIS COPY WITH AN ADDED SET OF THE ORIGINAL PLATES SINGULARLY HANDCOLOURED. Nichols' printing is a scarce and handsome edition, the first to include the illustrations by Letchford. In 1896, two years after their first edition of *ARABIAN NIGHTS*, the Nichols-Smithers duo commissioned Sir Richard Burton's close friend, Albert Letchford, to paint 65 illustrations for another edition as well as a portrait of Burton, and soon after commissioned for 5 more. Burton and Letchford had met several years before when Letchford was 18 when he was in Florence beginning his art education and had discussed the possibility of illustrating "Nights." "Burton's suggestion of illustrating the "Nights" had appealed greatly to Letchford on account of the unlimited scope such a subject would give to an artist who loved the East and had a boundless imagination." Letchford commenced study of Eastern images for his paintings, though only one of the illustrations was painted in Burton's lifetime.



Richard Burton was one of the foremost linguists of his time, an explorer, poet, translator, ethnologist, and archaeologist, among other things. 'The Thousand Nights and a Night' is probably the most famous of all his many works. This translation reflected his encyclopedic knowledge of Arabic language, sexual practices and life: "it reveals a profound acquaintance with the vocabulary and customs of the Muslims, with their classical idiom," [Ency Britt] as well as colloquialisms, philosophy, modes of thought and intimate details. In contrast to Victorian mores, Burton was driven to explore what would now be called by literary critics the uncanny/Unheimliche or the unresolvable tensions of human beings. Accordingly, he recorded details of daily life and practices that were considered vulgar at the time.

"The Arabian Nights" have been traced back to an ancient Persian masterpiece, the "Hazar Afsanah" or "Thousand Tales." The stories themselves can be dated from between the 8th and the 16th centuries and were for popular entertainment. They include a range of subjects from romance and fantasy, to homosexuality, bestiality, and obscenity. While a number of other English translations predated Burton's unexpurgated version, perhaps his achieved greatest notoriety due to its copious footnotes and the "Terminal Essay" found in the last volume. They are a compendium of his private reservoir of anthropological and sexual curiosities. His discussions of female sexual education and homosexuality excited intense debate and controversy at the time of publication.

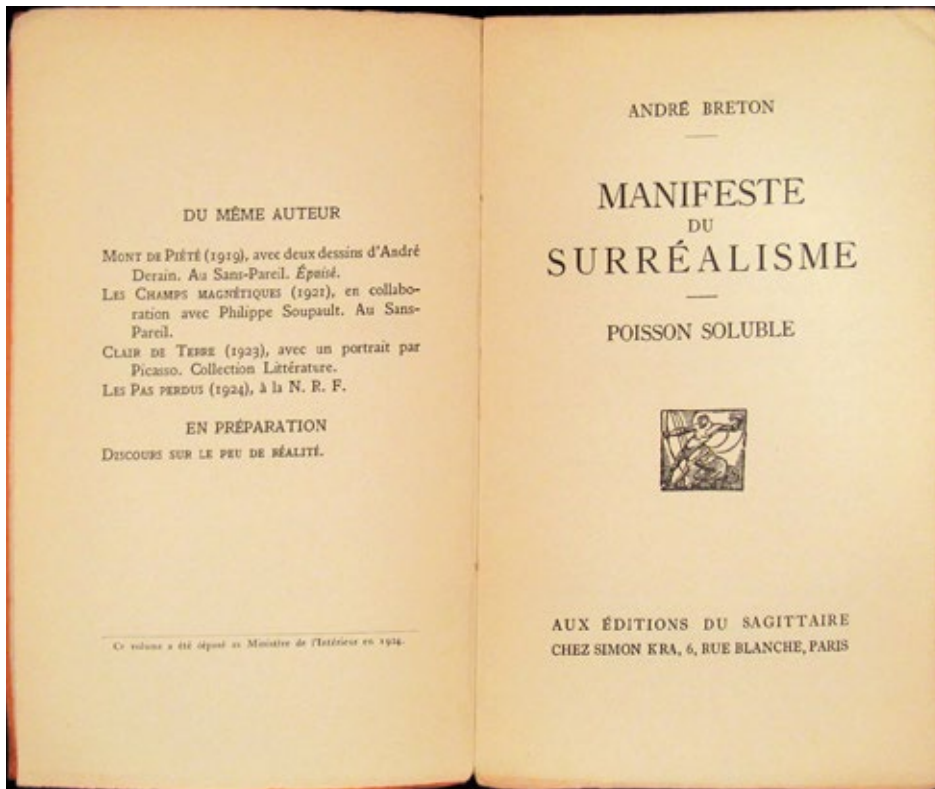
Burton's intellectual influence is far-reaching. His amazing grasp of languages and culture anticipates the globalism of the future. His geographical discoveries not only make him an interesting historical figure but also allowed for future exploration. The detail with which he wrote and his willingness to examine intimate aspects of daily life were precursors to modern ethnography. And his understanding and willingness to immerse himself in cultures that are still little understood by those in Western nation-states is enlightening on many levels.

Burton's "Nights" was enthusiastically received and lauded as "masterly, strong, vital, and picturesque," and as "one of the most important translations to which a great English scholar has ever devoted himself." However, it was not without its critics, including the *Edinburgh Review* which wrote, "Probably no European has ever gathered such an appalling collection of degrading customs and statistics of vice." Burton was ecstatic over the immediate critical and financial success of his translation and became instantaneously famous internationally.

Burton wrote of the financial success of his *Nights*, "I struggled for forty-seven years. I distinguished myself honourably in every way I possibly could. I never had a compliment nor a 'thank you', nor a single farthing. I translated a doubtful book in my old age, and immediately made sixteen thousand guineas. Now that I know the tastes of England, we need never be without money." Penzer, p. 114-116.

\$12,500.

**The Movement's Defining Text - *Manifeste du Surréalisme*
 André Breton - The First Great Surrealist Manifesto
 A Very Rare Presentation and Association Copy Inscribed
 Paris - Editions du Sagittaire - 1924 - Original Wrappers**



18 Breton, André. MANIFESTE DU SURRÉALISME, Poisson Soluble (Paris: Editions du Sagittaire, Chez Simon Kr, 1924) First Edition of Breton's first Surrealist Manifesto. This copy is an RARE INSCRIBED PRESENTATION COPY from Breton to the author Pierre Lièvre, noted French writer and biographer of the period, WITH "sympathique hommage". 8vo, in the publisher's original orange paper wrappers printed in black on the upper cover and spine. 190 pp. A beautifully preserved copy, just a bit mellowed at the edges and corners and with very minor toning mostly at the prelims.

AN IMPORTANT FIRST EDITION PRESENTATION COPY OF THE FIRST OF BRETON'S SURREALIST MANIFESTOS, issued in 1924 during the Surrealist movement. Leading up to 1924, two rival surrealist groups had formed, each claiming to be true

successors of the revolution launched by Guillaume Apollinaire. One group was led by Yvan Goll, and the other, led by Breton, included Louis Aragon, Robert Desnos, Paul Éluard, Jacques Baron, Jacques-André Boiffard, Jean Carrive, René Crevel and Georges Malkine, among others. Goll and Breton clashed openly, even fighting at the Comédie des Champs-Élysées over the right to use the term Surrealism. In the end it was Breton who won the battle, though the history of surrealism from that moment would remain marked by fractures, resignations, and resounding ex-communications, with each surrealist having their own view of the issue and goals, and accepting more or less the definitions laid out by André Breton.

Breton's Manifesto includes examples of Surrealism in poetry and literature, but states that the tenets of Surrealism can be applied to all aspects of life, not just to the worlds of art and literature.

\$14,500.

**A Fine Association and Presentation Copy
 Inscribed by Eugene O'Neill to a Fellow Writer
 Beyond the Horizon - First Edition - 1920**

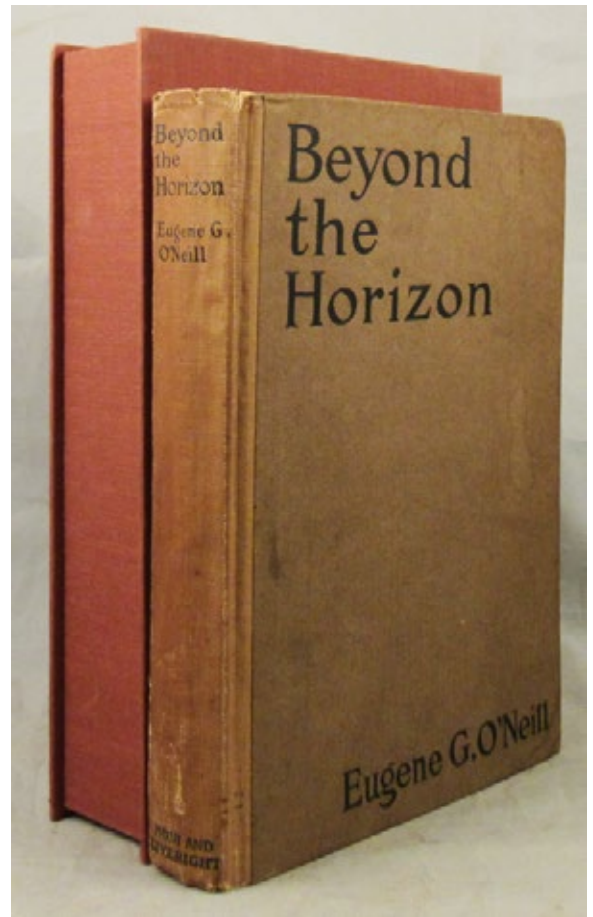
19 O'Neill, Eugene, G. BEYOND THE HORIZON. A Play in Three Acts (New York: Boni and Liveright, 1920) First Edition. A Fine Association Copy, Inscribed and Signed by Eugene O'Neill to novelist Josephine Johnson "... with all pleasant memories of her visit to Old Peaked Hill Bar...". A copy with fine provenance. 8vo, publisher's original tan and terra-cotta cloth, the spine and upper cover lettered in black. Now housed and protected in a foldover box of terra-cotta cloth. [x], 165 pp. A very good plus copy of a book seldom found as such. Some evidence of age or use, light foxing to the endleaves as usual, but a very pleasing copy still.

FIRST EDITION AND A SIGNED ASSOCIATION AND PRESENTATION COPY WITH PLEASING PROVENANCE. Josephine Johnson was an American novelist, poet, and essayist. She won the Pulitzer Prize for Fiction in 1935 at age 24 for her first novel, NOW IN NOVEMBER, which she wrote while living in her mother's attic. To this day she remains the youngest person to win the Pulitzer for Fiction. Shortly thereafter, while still living on her farm,

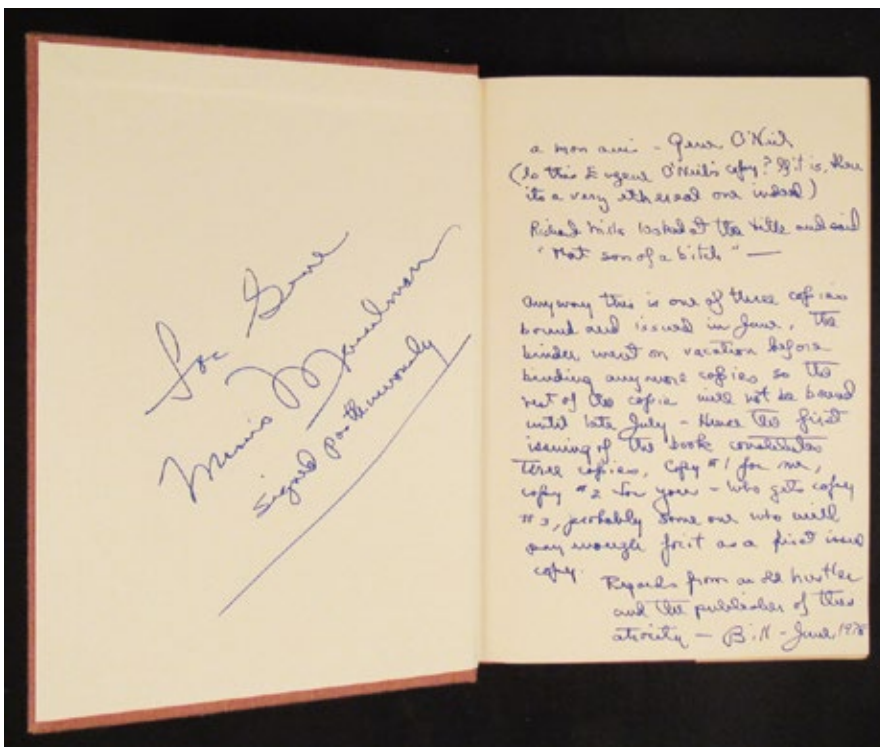
she published *Winter Orchard*, a collection of short stories that had previously appeared in *The Atlantic Monthly* and *Vanity Fair* among other periodicals. Of these stories, "Dark" won an O. Henry Award in 1934, and "John the Six" won an O. Henry Award third prize the following year. Johnson continued writing short stories and won three more O. Henry Awards: for "Alexander to the Park" (1942), "The Glass Pigeon" (1943), and "Night Flight" (1944).

She visited Eugene O'Neill on Cape Cod and frequented a favorite area of the author and his friends. To this day, Peaked Hill Bars Historic District includes dune shacks that were home to American artists and writers from the 1920s to present day. The historic district, located in the Outer Cape towns of Provincetown and Truro, comprises 1,950 acres of the Cape Cod National Seashore.

O'Neill worked on *Beyond the Horizon* for more than three years. Although he first copyrighted the text in June 1918, O'Neill continued to revise the play throughout the rehearsals for its 1920 premiere. His first full-length work to be staged, *Beyond the Horizon* won the 1920 Pulitzer Prize for Drama. It played on Broadway for all of 1920 and was revived and produced on Broadway again in 1926. Nearly 50 years later, PBS created a fine presentation of the play for television. And in 1983 it was adapted into an opera by composer Nicolas Flagello. In 2009 and 2010 it was brought again to stage in both London and Northampton. "Theater historians point to O'Neill's *Beyond the Horizon*, which debuted in 1920, as the first native American tragedy. That play emerged from O'Neill's association with the Provincetown Players, one of many so-called 'little theaters' that developed in the 1910s to provide alternative fare to commercial drama of the time." "Playwrights in America" Wiki \$3500.



**One of Only Three Copies Specially Bound and Presented
Ernest Hemingway - *Hokum: A Play in Three Acts*
With Long Association Inscription and Autograph Presentation**



20 Hemingway, Ernest; McNeil, Morris. *HOKUM: A play in three acts* (Wellesley Hills: Sans Souci Press, 1978) First Edition. ONE OF ONLY THREE COPIES, this being copy Number 2, inscribed by the publisher to the recipient with a long and very personal presentation inscription noting the placement of the three copies and the fact that the book would not be published and bound for still a month after this first issue copy which is specially bound for presentation. Signed and inscribed again on the colophon page with presentation to the recipient and the numbering of the copy as No. 2 of 3. 8vo, publisher's special binding of rough sepia cloth, the spine with a white label lettered in black, with end-leaves, wrapper and slipcase in off-white and the title-page printed in black. Typesetting by Thomas Todd, the binding by Robert Burlen,

designed and printed by William and Raquel Ferguson for William Young's San Souci Press, June 1978. 138 pp. A pristine copy, as mint, both the book and protective box in excellent condition

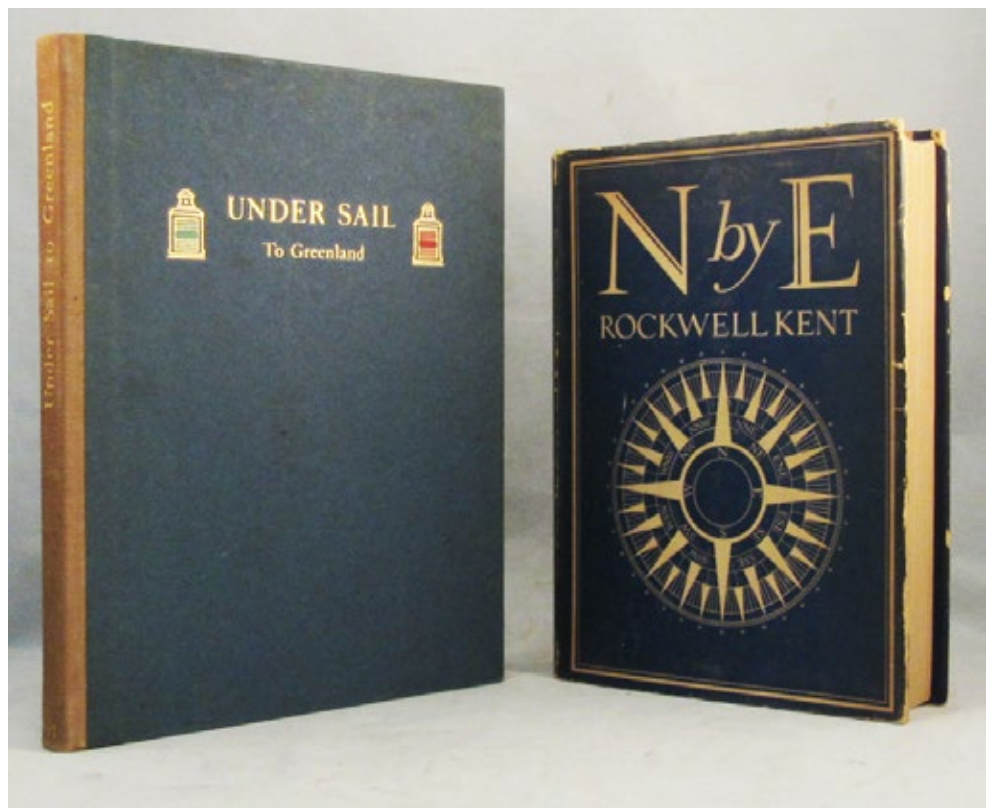
ONE OF ONLY THREE COPIES OF THE EARLIEST ISSUE OF THE FIRST EDITION. ONE COPY FOR THE PUBLISHER, THIS COPY FOR PRESENTATION BY THE PUBLISHER TO A CLOSE FRIEND AND ASSOCIATE, AND ONE COPY FOR SALE AT THE HIGHEST PRICE. What led to the eventual publication of this book is a story of significant interest and it is outlined in the long introduction by William and Dorothy Young. The typescript of the play was dated: Chicago 1920-1921 and would therefore qualify as Hemingway's first book, unpublished. Later research proved that at least Acts One and Two were completed and that the play had been copyrighted on June 4, 1921 thus proving that "what was apparently Hemingway's first book lay resting in some dusty corner of the copyright office in Washington."

"The carbon typescript of the book was authenticated by Professor Carlos Baker, the definitive Hemingway scholar. The only fragment remaining of the original manuscript descended from Leicester Hemingway to the publisher. In the Quinlan papers at Yale is a letter from Hemingway to Grace Quinlan, dated November 16, 1920, stating, in substance that he is writing a fifty-fifty collaboration with Musselman. Professor Baker also made note of a second letter from Musselman to Hemingway which states among other matters that they must get to work over the weekend to begin the third act of the play. The entire matter is discussed in the introduction to the book. At one time, the book was banned in California but remains as Hemingway's first authored book." W. Young "Banned in California"

This is the first printing from the original typescript and is thus the first time the book, apparently Hemingway's first, has been available to the public. The handsome typesetting is by Thomas Todd and the binding by Robert Burlen. Design and printing were carried out by William and Raquel Ferguson.
\$2500.

***Under Sail to Greenland - A Presentation Copy First Edition
The Tale of Sam Allen and Norman Rockwell's Journey
Wrecked on the Rocks in a Greenland Gale
With, N by E - The First Edition - Earliest Printing
One of the Earliest Books Written and Illustrated by Kent***

21 [Greenland; Sailing]; [Allen, Jr., Arthur S.]; Kent, Rockwell. UNDER SAIL TO GREENLAND. Being an Account of the Voyage of the Cutter "Direction", Arthur S. Allen, Jr., Captain, to Greenland in the Summer of 1929, together with the Log, Letters and Other Memoranda. [With,] N BY E (New York: The Marchbanks Press [and,] Brewer & Warren, 1931 and 1930) First Edition of the first book. One of 900 copies only, this copy one of 300 for private distribution and A PRESENTATION COPY from Hal Marchbanks, the publisher, inscribed in his hand [with,] First Edition of the second book, the true first trade issue preceding the issue by Random House. The first book Illustrated throughout with photographs taken on the cruise, with a facsimile page from the logbook, and a folding map



in colour at the end of the volume, and with endpapers depicting the naval architecture of the sailing ship "Direction". The second book with over 150 dramatic woodcut illustrations by Rockwell Kent, most are quite large and 8 are full page. 4to and 8vo, publisher's tan grained cloth and gray-blue paper covered boards, the spine panel lettered in gilt, the upper cover decorated and lettered in gilt and pictorially decorated in gilt, green

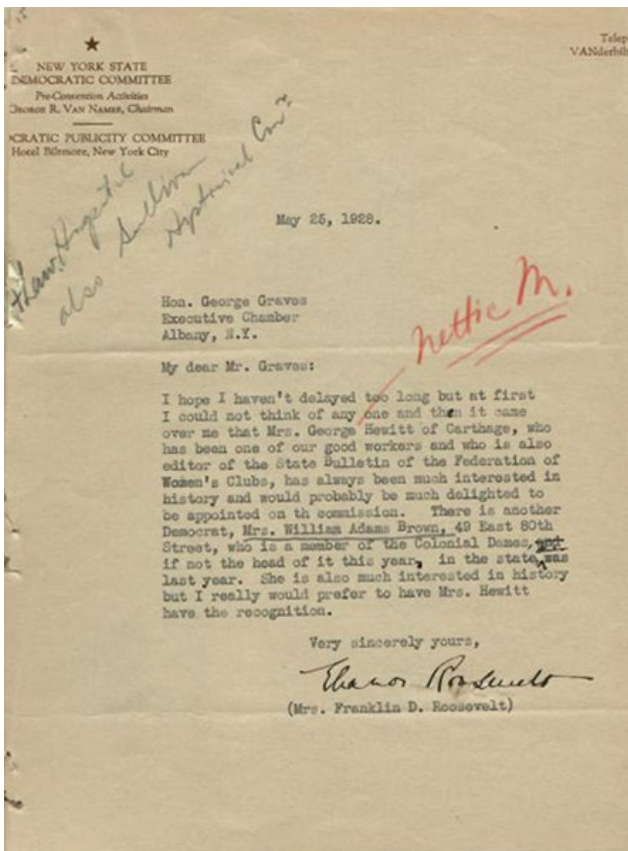
and red, the endpapers printed in white on a turquoise background. The second book in the original light tan buckram lettered and decorated in navy-blue on the upper cover and spine with a compass rose design also by Rockwell Kent, top edge blue, with the original dustjacket. 91, [1]; xi, 281, [1] pp. Very fine copies indeed, each book, beautifully preserved both inside and out. The rare dustjacket for N by E with some wear and mellowing, including a chip to the top edge of the rear panel.

THE RARE FIRST EDITION OF THE STORY OF A SHIPWRECK ON THE COAST OF GREENLAND, A VOYAGE UNDERTAKEN BY SAM ALLEN AND ROCKWELL KENT. THIS COPY, A RARE PRESENTATION COPY FROM THE PUBLISHER. After a long and successful voyage from New York to Greenland, the Direction, a 33 foot cutter owned and captained by Sam Allen with Rockwell Kent as mate, was wrecked after she had anchored in beautiful Godthaab Fiord. A gale came in on the morning after making the anchorage and dragged the Direction and its three anchors onto the rocks. The tale of friendship, survival and hardship that followed the incredible journey is the making of a legend. And it was written about not only by Sam Allen, the captain, but also by Norman Rockwell who accompanied Allen on the journey. Rockwell Kent's N by E is the story and this second book is THE TRUE FIRST TRADE EDITION. N BY E, is one of the earliest of books both written and illustrated by Kent. It is the amazing result one gets when a person who voyages to, and gets shipwrecked on the rocks of Greenland happens to be a skilled and poetic writer who is also one of the greatest illustrators of his generation and his genre. There are many books on Greenland, but this one is truly unique. It is the story of three adventures, told in a most unusual way. Echoing through it are the voices of Greenlanders themselves, translated freely by the author of Rasmussen's Gronlandsagen.

Rockwell Kent writes a stirring tale of a master sailor and an incredible adventure. Sam Allen was remembered by a friend and fellow sailor in the following way: "A friend of rich companionable kind"----such was Arthur Allen. His was naturally a retiring, modest disposition, but the host of friends who loved him knew his perfect courage, his bravery, his generosity of spirit, his genius for friendship. His unusual talent for navigating had already been recognized and attracted much attention. Those who were fortunate enough to be chosen as his companions on his voyages of adventure and exploration came back with their loyalty and devotion even greater than before; and the discomforts and constant facing o danger, which are part of such voyaging, are supreme tests of character.

\$950.

**Theodore and Franklin D. Roosevelt
A Fascinating Self Published Compilation
With Signatures of Eleanor Roosevelt, Teddy Jr. & Others**



22 [Roosevelt, Theodore and, Roosevelt, Franklin D.]. BIG STICK AND SOFTY WERE ASSISTANT-SECRETARIES OF THE NAVY. [Being a Self Published Scrap Book of Correspondence, Articles, Autographed Letters, Illustrations Etc. Pertaining to Both Presidents Roosevelt] (Albany, N.Y.: Self published by J.E. Boos, 1948) A UNIQUE AND VERY PERSONAL COLLECTION, containing SIGNED correspondences from Theodore Roosevelt Jr., governors of New York, Eleanor Roosevelt and other political leaders and, extracted magazine articles and many illustrations from various sources. Extracted articles are extensively illustrated by Frederick Remington and others, also included are an abundance of illustrations from drawings and photographs either extracted or reprinted from other sources. 8vo, (230x167mm, all articles, letters, programs, photographs and etc. are professionally bound together in blue cloth covered boards, the spine lettered in gilt. 119 leaves including blanks, and including photographs of Theodore and Franklin Roosevelt and many other illuminaries. A very well preserved and unique item.

Afascinating collection of materials. Includes: A superb typed letter SIGNED CONCERNING THE NOMINATION PROCESS FOR PRESIDENT BY THEODORE ROOSEVELT Jr. on Doubleday, Doran stationary addressed to compiler of this work, John Boos and

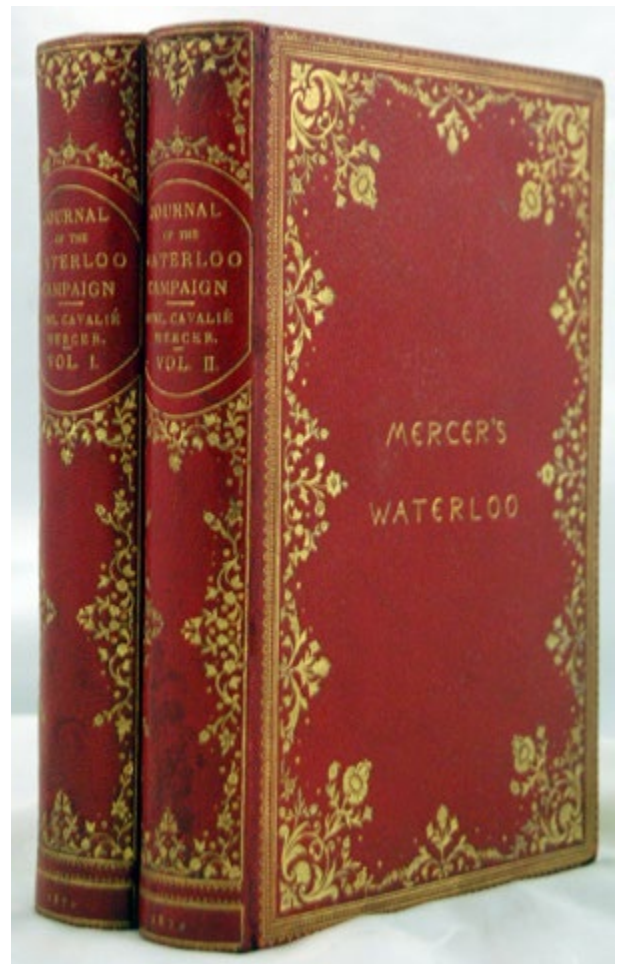
dated 1936; A typed letter SIGNED AND WITH MANUSCRIPT NOTATIONS by Eleanor Roosevelt addressed to Hon. George Graves on New York State Democratic Committee stationary dated 1928 concerning a political appointment; A typed letter on State of New York Executive Chamber stationary SIGNED by William Loeb Jr. (Teddy's secretary while President) dated 1899; A 1929 typed letter SIGNED from soon to be Governor Herbert Lehman to Franklin Roosevelt on State of New York stationary; a typed letter on State of Michigan stationary to Franklin Roosevelt from Governor Fred W. Green, SIGNED and dated 1930; Theodore Roosevelt's article PHASES OF STATE LEGISLATION extracted complete from THE CENTURY, Vol. 29, Iss. 6, April 1885; A menu from the dinner of the Democratic State Committee, Wednesday, April 15th 1936 at the Hotel Ten Eyck in Albany; Theodore Roosevelt's story THE HOME RANCH extracted complete from THE CENTURY, Vol. 35, issue 5, March 1888, which is extensively illustrated by Frederick Remington; Also RANCH LIFE IN THE FAR WEST from THE CENTURY Vol. 35, number 4, February 1888, also illustrated by Remington and FRONTIER TYPES and RANCHMAN'S RIFLE ON GRAG AND PRAIRIE and SHERIFF'S WORK ON A RANCH each extracted complete from unidentified issues of THE CENTURY; Theodore Roosevelt's MAD ANTHONY WAYNE'S VICTORY from an unknown issue of HARPER'S NEW MONTHLY; THEODORE ROOSEVELT. A CHARACTER SKETCH by Ray Stannard Baker, extracted from an unidentified magazine; The handout of the First Reformed Church of Albany for the Commemorative Service for Theodore Roosevelt, January 12, 1919. \$3650.

An Extraordinary Set - In Fine Zaehnsdorf Morocco Mercer's Journal of the Waterloo Campaign - First Edition

23 [Waterloo; Napoleon]; Mercer, General [Alexander] Cavalié. JOURNAL OF THE WATERLOO CAMPAIGN Kept Throughout The Campaign of 1815 (Edinburgh and London: William Blackwood and Sons, 1870) 2 volumes. RARE FIRST EDITION IN PRESENTATION BINDING. A UNIQUE COPY. A family presentation copy, inscribed to George E. Mercer from I. Tod-Mercer and dated [18]96. 8vo, in a beautiful Zaehnsdorf signed binding dated 1896, thus no doubt custom made for the presentation to George E. Mercer. The binding is of full crushed scarlet morocco richly adorned in fine late-Victorian style. The boards feature a wide frame of gilt vines, flowers and thistles which is further ruled in gilt then further surrounded by minutely detailed gilt rolling, the upper boards also lettered "Mercer's Waterloo" in fine gilt stamping, the smooth rounded spines with gilt lettering with a gilt oval surrounded by more gilt vines and flowers which then grow both up and below to fully frame the spine panel, board edges gilt ruled, wide turn-ins gilt tooled in the same motif as the covers, silk endpapers with powder blue moire pattern and further gilt tooling complete this beautiful presentation, a.e.g. xii, 369; viii, 347 pp. An extraordinary set, the condition remains outstanding. The text-block is essentially pristine, the fine bindings show only the most minimal evidence of age. Truly and outstanding and unique copy.

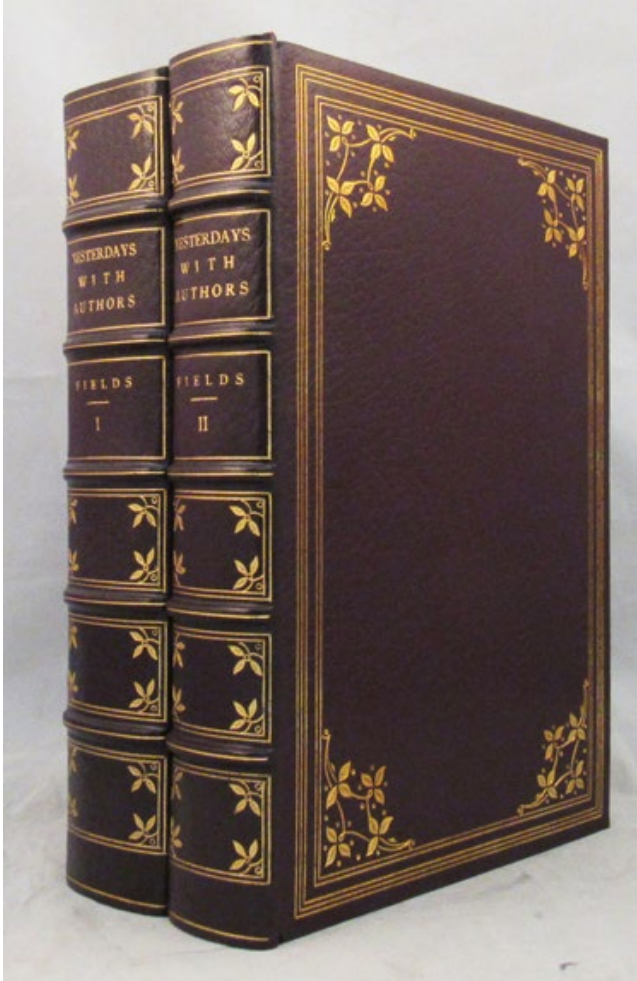
A SCARCE AND IMPORTANT FIRST EDITION, SCARCE IN ANY STATE AND THIS AN EXTRAORDINARY COPY. Mercer's 'Journal' is an important source for historians of the Waterloo campaign, as well as a detailed description of the landscape and people of Belgium and France in the early 19th century. It is one of the few accounts of the period written by an artillery officer. Mercer's journals

were kept throughout the campaign of 1815 but were not published until 1870, after his death. The work was compiled and written in its finished form some 30 years earlier, from the original notes Mercer wrote contemporaneously, with additions and verifications from correspondence and other sources. It covers the period from April 1815 to January 1816. Although he eventually rose to the rank of general, his fame is as commander of the British G Troop Royal Horse Artillery in the thick of the fighting at the Battle of Waterloo. It is also notable for its lengthy descriptions of the countryside and its people.



In spite of his position with the British Army, the work is usually found in 20th Century editions in French. Its historical value in the English-speaking nations was largely overlooked till its rediscovery with a Praeger edition in 1970.
\$2850.

With Fine Manuscript Letter by Charles Dickens
Autograph Letters from Forster, Landor, Mitford and Others
Exquisitely Bound and Extra-Illustrated With Engravings
James T. Fields "Portraits" of His Friends and Peers
Yesterdays with Authors - Boston - 1886



24 [Dickens, Charles] Fields, James T. YESTERDAYS WITH AUTHORS (Boston: Houghton, Mifflin and Company at the Riverside Press, 1886) One volume expanded to two. A UNIQUE COPY, EXTRA-ILLUSTRATED AND WITH AUTOGRAPH LETTERS. With the eleven engraved original portraits featuring handwriting facsimiles and OVER ONE HUNDRED AND TWENTY extra engraved portraits and views from various sources, AND WITH SEVEN ORIGINAL MANUSCRIPT NOTES OR LETTERS BOUND IN. Crown 8vo, in very fine and luxurious full chocolate crushed morocco by the Monastery Hill Bindery, the covers with double-frames composed of 5 gilt ruled lines, the four corners with large gilt tooled decorations in a vine, leaves and berries motif, the spines with six double-gilt framed compartments separated by gilt-ruled raised bands, four tooled with gilt leaves in the corners, two compartments lettered in gilt, additional gilt rule at the heads and tails of the spine, gilt stippled board edges, the turn-ins with wide gilt panels gilt decorated in a geometric motif surrounding a all-over green morocco inlay with geometric frame featuring elaborate gilt floral corners, fine dark-green silk end-leaves, top edges gilt. The bindings protected by felt-backed cloth covered chemises and encased in matching felt lined, morocco backed slipcases with raised bands and lettering in gilt in two of the compartments. 250; [2] 253-419 pp. A beautiful set in very fine condition, the slipcases only with some trivial rubbing.

A UNIQUE AND EXQUISITE COPY, WITH OVER A HUNDRED EXTRA-ILLUSTRATIONS AND FINE MANUSCRIPT MATERIAL INCLUDED. The author's literary

portraits of his friends is here greatly enhanced with the seven bound in notes and letters. There is a four page signed and dated letter by the author, James T. Fields, a one page note on printed stationery, dated and signed by Dickens' longtime friend and biographer John Forster; a two page literary letter on blue paper dated and initialed by Charles Dickens in 1856; a clipped dated signature by English writer Mary Russell Mitford; a three page letter in the hand of Miss M. R. Mitford; a one page signed and dated note by English Poet Bryan Waller Procter; and a signed manuscript note by poet, author and activist Walter Savage Landor.

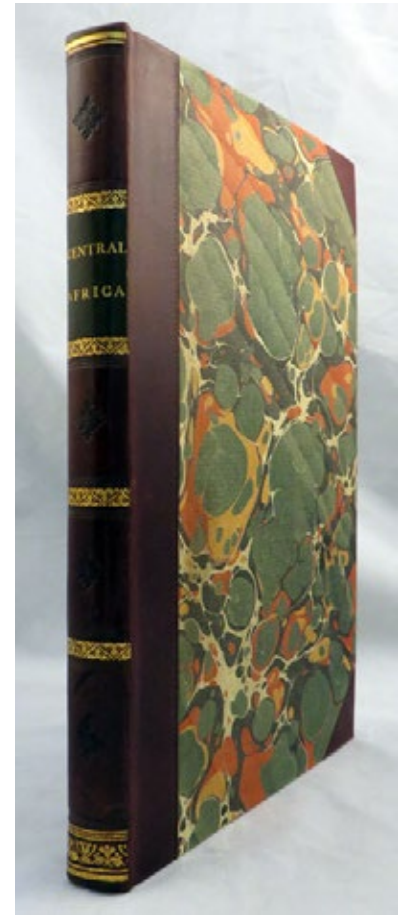
James T. Fields was a prolific American writer and contemporary and friend of the Transcendentalists and other important New England authors as well. Here he gives us literary biographies and commentaries on Thackeray, Hawthorne, Dickens, Wordsworth, Miss Mitford, and Bryan Procter (who wrote under the pseudonym of 'Barry Cornwall'). There is within these pages much commentary on other writers and famous persons, such as Alexander Pope, Shakespeare, and others. Added to all of this in the way of extra-illustrations are portraits of noted individuals ranging from Harriet Beecher Stowe to Abraham Lincoln, Charles Dickens, Nathaniel Hawthorne, and contemporaries and subjects of the writers from Andrew Jackson to Napoleon Bonaparte.

\$7500.

Scarce First Edition Africana - A Rare Presentation Copy
***The Negroland of the Arabs* by William Cooley - 1841**

25 Cooley, William Desborough. THE NEGROLAND OF THE ARABS, Examined and Explained; or, An Inquiry Into The Early History and Geography of Central Africa. (London: J. Arrowsmith, 1841) First edition, INSCRIBED FIRST EDITION AND PRESENTATION COPY. With a large folding map handcoloured in outline. 8vo, 3/4 brown calf over marbled boards, lettered in gilt on a black morocco label on the spine with gilt-tooled bands and blind stamps. xvi, folding map, 143, 2 pp ads. A handsome and clean copy, with a small closed tear on the folding map.

VERY RARE IN INSCRIBED STATE AND RARE IN FIRST EDITION FORMAT. INSCRIBED ON THE HALF-TITLE, "The R... W. B..... from his friend the Author". "The following essay has for its object to establish the early geography of Central Africa on a solid basis. It aims at offering a clear and well-grounded explanation of the geographical descriptions of Negroland, transmitted to us by Arab writers; and by thus connecting the past with the present, at giving an increased value to the historical information derived from the same sources. The attainment of that end will throw a steady light on the past condition of a country now awakening a general interest. It will enable us to trace some important political revolutions; to discern the nations which have stood forth politically eminent, and to estimate correctly, by means of a lengthened and authentic retrospect, the process of civilization in Africa." (preface). This is an especially scarce book dealing with the early geography of Central Africa based upon Arabic writers, principally Ibn Battuta. \$3500.



With Original Drawing and Signed Inscription
José Luis Cuevas' Surrealist Art in Kafka's *Metamorphosis*
The Limited Hand-Numbered Edition of 1984



26 Kafka, Franz, [Cuevas, José Luis, Illus.]. METAMORPHOSIS Written By Franz Kafka. Translated by Willa and Edwin Muir. Introduced by Robert Coles (New York: At the Wild Carrot Letterpress for the Limited Editions Club, [1984]) Unique Inscribed copy of this Limited Edition of 1500 hand-numbered copies signed by the artist, José Luis Cuevas. THIS COPY WITH ADDITIONAL INSCRIPTION AND ORIGINAL PEN AND INK DRAWING BY THE ARTIST. With etchings on tissue-guarded plates and drawings by José Luis Cuevas created specifically for this publication. Large 8vo, hand-cased at the Gray Parrot bindery in quarter gray-brown calf over textured paper-covered boards, the spine lettered in gilt within a blank embossed frame, in the original slipcase. xii, 61, [1]. Internally a pristine copy, the binding also fine but for a light touch of sun and one small abrasion to the calf of the spine, the slipcase still very nice with only minor age evidence.

UNIQUE INSCRIBED COPY WITH AN ORIGINAL DRAWING BY JOSÉ LUIS CUEVAS. The famous Mexican Surrealist has inscribed this copy "La Vida de un hombre... with a bold signature and a very large pen and ink drawing filling much of the front blank page. The book itself is a fine production, printed on mold-made paper specially produced for this edition by Cartiere

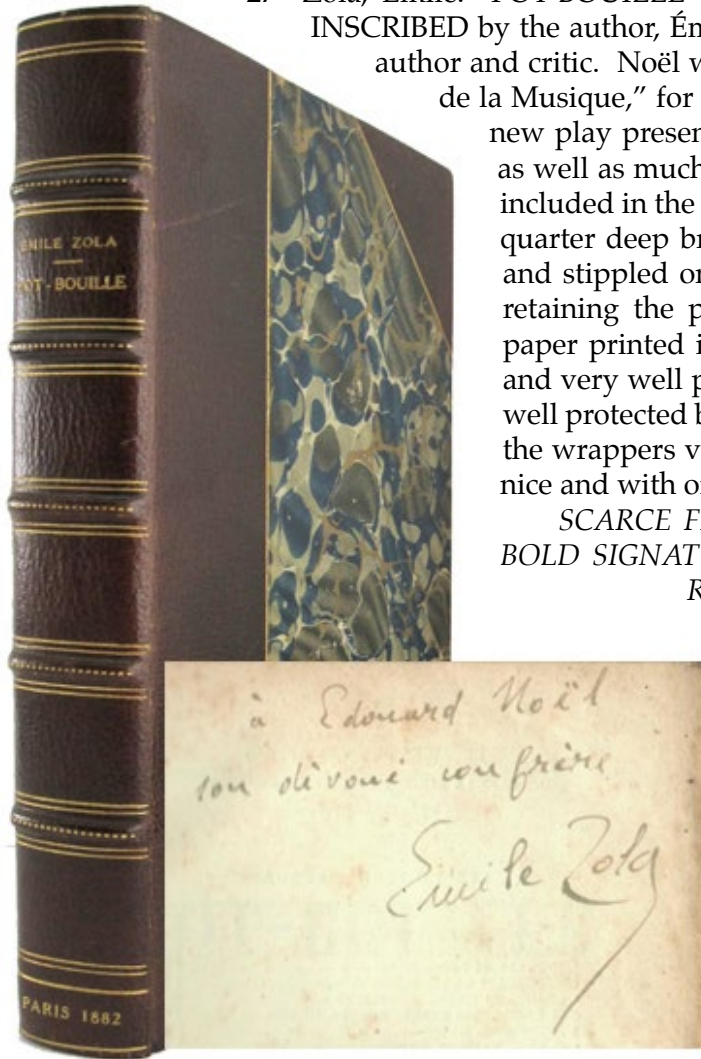
Enrico Magnani. It was designed by Ben Shiff, set in American Monotype and the etchings were printed at the Water Street Press. In all Kafka's surreal fable is given a very contemporary and highly artistic twist, making this one of the most original and striking productions for the club for quite some time.
\$3500.

**An Inscribed Presentation Copy From Émile Zola
Pot-Bouille - In A Fine Binding by Stikeman
1882 - First Edition - Original Wrappers Retained**

- 27 Zola, Émile. POT-BOUILLE (Paris: G. Charpentier, 1882) First edition, WARMLY INSCRIBED by the author, Émile Zola to Edouard Noël, most probably the important author and critic. Noël wrote with Edmond Stoullig, "Les Annales du Theatre et de la Musique," for 1891, which contained a comprehensive review of every new play presented at the principal Paris theatres during the past year, as well as much other interesting information. One of Zola's plays was included in the work. 8vo, in a handsome binding by Stikeman of three-quarter deep brown morocco and marbled boards, the spine gilt ruled and stippled on raised bands and lettered in gilt in one compartment, retaining the publisher's original front and rear wrappers of yellow paper printed in black, t.e.g., others untrimmed. 521 pp. A fresh, fine and very well preserved copy with the original wrappers bound in and well protected by an attractive binding. The binding is in fine condition, the wrappers very well preserved and quite fresh, internally, unusually nice and with only very light age mellowing.

SCARCE FIRST EDITION INSCRIBED BY ZOLA WITH A LARGE BOLD SIGNATURE. POT-BOUILLE (Stew Pot) is the tenth novel in the Rougon-Macquart series. The novel is an indictment of the hypocritical mores of the bourgeoisie of the Second French Empire. It is set in a Parisian apartment building, a new and modern development in housing at the time. The title reflects the disparate and sometimes unpleasant elements lurking behind the building's new and decorative façade.

When the English edition was issued, the publisher was charged with obscenity and found guilty under the Obscene Publications Act. A very scarce copy of the first edition and utterly rare in signed, presentation format. F. Brown, Zola - A Life.
\$2995.



**A Handsome Illuminated Book of Hours Printed on Vellum
Paris - 1518 - Latin and French - Use of Rome
Illuminated With Forty Hand-Painted Miniatures**

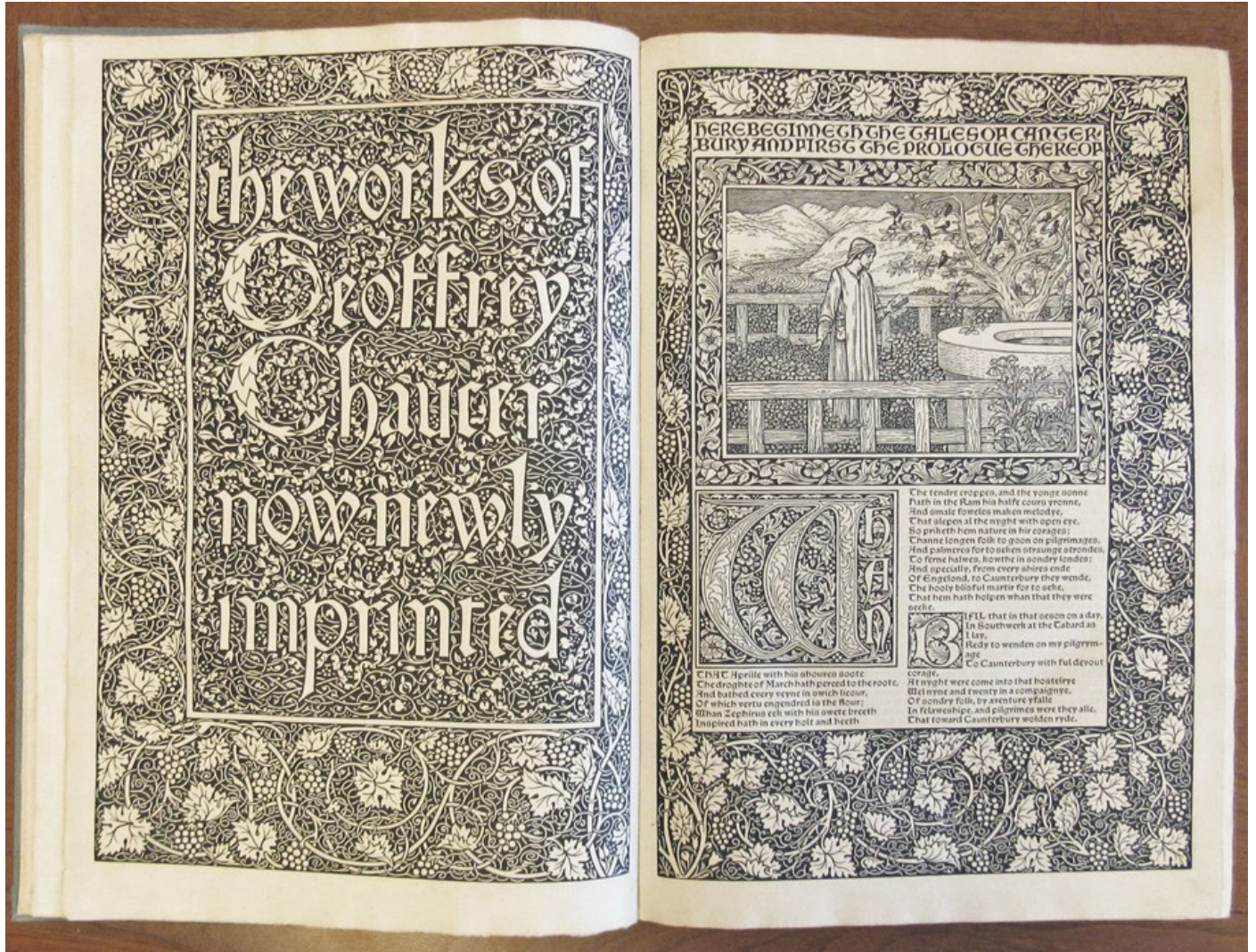


28 [Book of Hours, Latin and French, Use of Rome]. BOOK OF HOURS, Latin and French, Use of Rome (Paris: Germain Hardouyn. (Colophon: "ont este imprimees a Paris pour Germain Hardouyn demorant entre les deux portes du Palais a lenseigne de Sainte Marguerite.", [1518]) First of the edition. Printed on vellum and beautifully illuminated with forty hand-painted miniatures. There are sixteen large and twenty four small miniatures (i.e. metalcuts) painted in blue, red, brown, green, yellow, white and gold, and numerous one- and two-line initials in gold and blue, pictorial metal-cut borders throughout (partly illuminated). With full page miniatures: Skeleton, Maria with the infant Jesus, Jesus on Mount of Olives, Flight to Egypt, The Three Magi, Nativity, Crucification, etc. 8vo (17.8 x 11/0 cm), handsomely bound in eighteenth century full marbled, polished calf, the edges gilt, the spine with raised bands gilt decorated. 112 leaves, printed on vellum in a Gothic typeface (twenty-four lines per page). Almanach / Calendar for the years 1518 -1525. Signatures: A - O8 (14 quires) = 112 leaves (complete). A handsome and well preserved copy, complete.

A FINE PRINTED BOOK OF HOURS FROM THE EARLY 16TH CENTURY, PARIS. In the late fifteenth and early sixteenth century, printed books of hours like the present copy were produced in greater numbers than manuscript horae, in part in order to meet the demands of a burgeoning middle class audience that could afford such items.

RARE. Not in Brunet, Bohatta, Lacombe, Mortimer French, Adams
\$45,000.

**The Exquisite *Kelmscott Chaucer* - A Beautiful Copy
The Most Beautiful Printed Book in the English Language
Magnificently Created by William Morris - 1896
With Superb Designs by Sir Edward Burne-Jones**



29 [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. 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 (425 x 289 mm), printer's original Holand linen-backed blue paper boards, original paper label on the spine lettered in black. iv, 554 pp. An especially fine and handsome copy, the text is pristine, crisp, fresh and bright, the binding in full original state and in excellent condition, the linen on these bindings is typically heavily mellowed but this copy is virtually free of that mellowing, the original blue paper covered boards with just a little rubbing or wear at the corners only, a splendid copy indeed.

A VERY FINE 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. Abbey/Hobson 119; *The Artist and the Book*, 45; Sparling 40; Peterson A40. \$144,500

The Liber Sententiarum of Petrus Lombardus The Earliest Dated Book From the Press of Nicholas Kesler In Fine Original Pigskin Over Boards - 1486



30 Lombardus, Petrus. LIBER SENTENTIARUM (Basel: Nicolas Kesler, 2 March 1486) The earliest dated book known to be printed by Kesler. Beautifully rubricated throughout in red including many large initials with trailing decoration, also with an entwined and interlacing marginal decoration on K1 which is the entire length of the column, large initial on a4 in red and blue. Printed double-column in Gothic character with large Roman numerals. Folio, in contemporary pigskin over wooden boards, blind stamped in a diamond pattern featuring central fleurs, the spine with thick bands and lettering in manuscript, original brass clasps fully intact. 232 ff, complete with original blanks r6, z6, K10. A fine copy in its original binding, remarkable in its state of preservation.

THE EARLIEST DATED BOOK KNOWN TO BE PRINTED BY KESLER, and a beautiful edition of

the "Sentence" of Peter Lombard. This work, which includes decisions borrowed the Fathers of the Church, formed the basis of all theological studies throughout the Middle Ages and the Renaissance. Any question of theology can find its place in the four books of the Sentences, thus divided : God's creatures, the sacraments of the Old Law, the sacraments of the new law.

Attached is a "Tabula Scoti", Table of Sentences of Peter Lombard, Dun Scotus of 28 sheets. It is not dated but is clearly and incunabular printing. Goff P- 484. BMC III, 763.

Sold

Alexander Wilson's Iconic Work - 1828-1829
The American Ornithology - The Natural History of the Birds
The Atlas Volume with Magnificent Handcoloured Plates
The First Great American Colourplate Book
The First Great Work of American Ornithology

31 Wilson, Alexander and Prince Charles Lucien Bonaparte. *AMERICAN ORNITHOLOGY; or, The Natural History of the Birds of the United States. Illustrated with Plates Engraved and Coloured from Original Drawings Taken From Nature. With a Sketch of the Author's Life, By George Ord; F.L.S. &c.* (New York & Philadelphia: Collins & Co., 1828-1829) 3 quarto text volumes plus a large folio atlas First of the Edition, the second overall with text and plates greatly improved from the first edition published between 1808 and 1814. A copy with pleasing provenance, passed down through the Reath family of Philadelphia, PA, first owned by Thomas Reath who emigrated from Ireland to the United States (1792-1877), then by his son Benjamin B. Reath (1822-1891), then by his son Thomas (1859-1930), then by his son Thomas Jr. (1890-1975) and finally by his son and grandchild. A copy that has remained in private hands since its publication. Beautifully illustrated with seventy-six handcoloured engraved plates, some heightened with gum arabic, by A. Lawson (52), J.G. Warnicke (21), G. Murray (2), and B. Tanner (1), all after Wilson, the most preferred state of the plates. Quarto and Folio, handsomely bound to style in three-quarter polished brown crushed morocco over marbled paper covered boards, the spines with raised bands gilt ruled, the compartments with central ornamental devices gilt, two compartments lettered and numbered in gilt, joins at the covers ruled in gilt, all edges as from the printer,



untrimmed. Text: cxcix,[1],230,[1]; vi, [without leaf number vii-viii, as usual], [9] - 456 vi, 396, [4pp. subscribers list at end of third volume]. Atlas: Seventy-six handcolored engraved plates. A handsome set, the bindings in excellent condition, strong and tight and sound and virtually as pristine, the text-blocks all untrimmed at the edges and thus as from the printer's presses, very scarce thus, the paper still very crisp and strong and unpressed, evidence of old damp to the lower blank margins of the leaves rarely touching the text. The atlas folio binding as with the text volumes, in essentially pristine condition, strong and tight, 8 or 9 leaves with some evidence of old damp at the margins, generally primarily noticed on the versos of the leaves rather than on the rectos and generally, not obtrusive. A beautiful and honest set.

THE CELEBRATED PRINTING OF THE GREATEST WORK BY THE FATHER OF AMERICAN ORNITHOLOGY. Wilson is regarded as the greatest American ornithologist prior to Audubon. "The story of Alexander Wilson's spasmodic rise from Scottish peddler and failed poet to the father of American ornithology is a cloyingly American story. Numerous "types", those we recognize from the writings of Benjamin Franklin through the literature of James Fenimore Cooper to the Jacksonian businessman emerge in his journey. It is a journey that takes him from the small town of Paisley in West Scotland to the shores of Delaware where he lands, a penniless immigrant, over vast tracks of the eastern United States, and finally to Philadelphia; here, like Franklin, he finds renowned associates from Charles Wilson Peale to Thomas Jefferson to Thomas Paine and the international recognition that he had craved since his first poetic jottings as a youth in Scotland. The tragic irony of this American story is its truncation; indeed, it is Alexander Wilson's exhaustingly extreme dedication to his ornithological studies, and the illnesses contracted during his Leatherstocking-esque roamings through the forests that kill him at the age of forty-seven, just as he attains the station in life he so desires. An immigrant who embraced so fully the "American Dream" of constant industry leading to financial and personal reward, Wilson achieved his dream, but scarcely

lived to enjoy it. Perhaps though, Wilson did achieve what he truly desired; in 1805, frustrated by attempts to gain help in publishing his ornithology, he swore to continue on his own, even if it killed him: "I shall at least leave a small beacon to point out where I perished." (Ord, p. 61). This declaration transcends Americanness; Wilson seemed to fear that in the vast cauldron of humanity, he would be subsumed. His Ornithology, then, which has earned him title of the father of American ornithology, seems the work of a talented and driven man whose desires in life were met too well by the American attitudes and mores of the early nineteenth century."

Fine Bird Books p.114; Sabin 104598; Nissen IVB 992; Wood p.630 WOOD, p.630; BM Natural History p. 2333 Fine Bird Books p.114; Sabin 104598; Nissen IVB 992; Wood p.630 WOOD, p.630; BM Natural History p. 2333 \$19,500.

**A Beautiful and Rare 19th Century Folio Palladio
With a Total of 233 Fine Copperplate Engravings
The Scamozzi "Opera" of Andrea Palladio**

32 Palladio,
Andrea. LE
F A B B R I C H E
E I DISEGNI
DI ANDREA
PALLADIO E LE
TERME. Nuova Ed.
Italiana Foggia
Sulla Vicentina
di Bertotti
Scamozzi Ampliata
e Fornita di Note
da Celestino
Foppiani (Genova:
G. Decamilii, 1845)
Five volumes



bound in three. A beautiful 19th Century edition of the monumental critical "Opera" of Palladio of Ottavio Bertotti Scamozzi, expanded with the commentary and notes of Celestino Foppiani. With a total of 233 impressive folio copper engraved plates. Large folio, finely bound in morocco backed boards with titles and numbers on the handsomely decorated spine in gilt. 3 cc., 135; 3 cc., 88; 3 cc., 72; 3 cc., 92; xiv, 28. Engraved Plates: LII, LI, LI, LIV, XXV. A very handsome and pleasing copy of this important and beautiful book, with some expected evidence of wear and use, some typical or occasional staining to some leaves because of use.

SCARCE AND BEAUTIFUL PRINTING of the magnificent "Scamozzi Palladio" with the commentary Ottavio Scamozzi first written between 1776 and 1785. Containing full commentary and notes on each building and the commentary and notes of architect Celestino Foppiani.

Palladio's designs and work to this day remain the central pillar of classical architecture and all architecture which followed.

'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 town 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.'

\$10,500.

The Most Beautiful *La Fontaine Fables* Ever Printed
One of the Finest Illustrated Books of all Time
The Zenith of the French Illustrated Book
With Jean-Baptiste Oudry's Extraordinary Illustrations
Engraved Frontispieces and 275 Full-Page Folio Plates



33 La Fontaine, J[ean] de. *FABLES CHOISIES, Mises en Vers Par J. De La Fontaine* (Paris: Chez Desaint & Saillant [et] Durand, De l'Imprimerie de Charles-Antoine Jombert, 1755-1759) 4 volumes. First edition, first issue of this extraordinary work, considered to be one of the finest illustrated books ever produced in France, and considered by Ray to be "one of the most ambitious and successful of all illustrated books. The plate entitled "Le Singe et le Léopard" is first issue and is without lettering in the banner. Engraved frontispiece, and with the engraved portrait Oudry by Tardieu after de Largillière included in only some copies, and 275 engraved plates after Jean-Baptiste Oudry by Cochin, Tardieu, Prévost, Chedel Lempereur and others. As well, there are over 200 very finely engraved vignettes, head- and tail-pieces by Lesueur after Bachelier. Large folio, 15 3/4 x 11 inches, bound in very handsome contemporary full mottled calf, the boards framed with gilt double-ruled lines, the spine with wide bands creating gilt framed compartments, each double-gilt ruled and decorated in a floral motif including large central gilt flowers, two compartments with contrasting red and brown morocco labels gilt lettered, endpapers marbled and a.e.g. Vol. I: [4], xxx, xvii, 124pp. 70 plates, frontispiece engraving, portrait engraving of Oudry; Vol. II: [4], ii, 135pp. 68 plates; Vol. III: [4], 146 pp. 68 plates; Vol. IV: [4], ii, 188 pp. 69 plates. A fine and handsome set, very well preserved with only light evidence of use or age, confined primarily

to the extremities, the tips and hinges with some very sympathetic, expert and unobtrusive refurbishment. The plates and text-blocks generally very clean and fresh. Occasionally a bit of the toning typical to the work.

RARE FIRST EDITION, FIRST ISSUE OF WHAT IS GENERALLY CONSIDERED TO BE ONE OF THE GREATEST FRENCH BOOKS OF ALL TIME AND ONE OF THE FINEST ILLUSTRATED BOOKS EVER TO BE PRODUCED, ONE OF THE MOST AMBITIOUS AND SUCCESSFUL EVER PRODUCED, AND THE ZENITH OF THE 18TH CENTURY DECORATED BOOK IN FRANCE. "THE FABLES of La Fontaine are known universally and exhibit the versatility and fecundity of the author's talent more fully than any of his other work. For his edition of THE FABLES, La Fontaine, the great French poet took inspiration from Aesop, Horace, Boccaccio and Ariosto and Tasso, Machiavelli's comedies, and Eastern stories that in his epoch were transmitted through translations from the Persian. The boldness of the politics is as much to be considered as the ingenuity of the moralizing, as the intimate knowledge of human nature displayed in the substance of the narratives, or as the artistic mastery shown in their form.

A very pleasing copy of "one of the most ambitious and successful of all illustrated books, the zenith of the 18th-century decorated book in France."

\$16,750.

**A Rare and Beautiful Edition of Ovid's *Metamorphoses*
Two Beautiful Large Folio Volumes Profusely Illustrated
Latin and French - Printed in Amsterdam - 1732**

34 Ovid. LESMETAMORPHOSES D'OVIDE, En Latin, Traduites en Francois, Avec des Remarques, et des Explications Historiques Par Mr. L'Abbe Banier de l'Académie Royale des Inscriptions & Belles-Lettres (Amsterdam: R. & J. Westein & G. Smith, 1732) 2 volumes. First of the edition, the French and Latin printed in double column. Extensively illustrated with figures in taille douce engraved by B. Picart and other skilled masters. The engravings consist of large pictorial illustrative chapter heads typically measuring over 22 by 17 cm. Also with engraved tail pieces and initials throughout. Folio [46.5 by 30.5 cm], in very fine and handsome contemporary mottled calf, the boards paneled



in gilt featuring an outer gilt rolled frame in a fleur de list mottif around an inner gilt panel featuring large acorn corner-pieces, this surrounding a large and ornate central gilt element in finest period fashion, the spines elaborately gilt tooled in compartments between wide gilt-tooled bands, the compartments in a floral motif also featuring large acorn center tools, two compartments featuring morocco labels of contrasting red and green with extensive gilt decoration and lettering. 248; 249-524, [4] pp. A very fine and handsome set, the contemporary calf extremely handsome with only the most minor of expected age, internally very fresh, clean and wonderfully preserved.

VERY SCARCE, THE LATIN AND FRENCH VERSION OF WESTEIN AND SMITH'S IMPRESSIVE ILLUSTRATED OVID. It is far rarer than their Latin/English printing, OCLC notes only 15 copies in institutional collections and there are no auction records going back over 25 years. This a magnificent copy in full and very fine contemporary binding. Banier's translation into French was a standard for decades and was later reprinted. There were several editions of it in 1732, but we are unaware of any earlier.

Metamorphoses 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.

\$8750.

**Edmund Spenser's *The Faerie Queen*
Very Fine Copies of All Three Volumes - 1751
An Especially Handsome Set in Full Contemporary Calf**

35 [Spenser, Edmund]. THE FAERIE QUEENE. With an exact Collation of the Two Original Editions, Published by Himself at London in Quarto; the Former containing the first Three Books printed in 1590, and the Latter the Six Books in 1596. To which are now added, A new Life of the Author [by Thomas Birch], and Also A Glossary.



Adorn'd with thirty-two Copper-Plates, from the Original Drawings of the late W. Kent, Esq; Architect and principal Painter to his Majesty. [With,] Two Cantos of Mutabilitie: Which, Both for Forme and Matter, appeare to be a parcell of some following Booke of the Faerie Queene, under The Legend of Constance. First Printed in the Edition at London 1609, in fol. (London: for J. Brindley, in New Bond-Street and S. Wright, Clerk of his Majesty's Works...., 1751) 3 volumes. Very Scarce First Printing of the Edition. A copy with pleasing provenance, coming from the library and with the bookplate of John Templer who was educated at Westminster School, and Trinity College, Cambridge, graduating in 1836. He was admitted to the Inner Temple in 1837. Templer became a close friend of James Brooke through his elder brother James Lethbridge Templer (1811–1845), of the East India Company Merchant Navy. Templer

acted as Brooke's legal counsel. In 1853 Templer was called to the bar, and from 1854 he was one of the Masters of the Court of Exchequer. Illustrated with 32 very finely engraved full-page copper plates, and engraved head and tailpieces and initials throughout. Large, thick quartos, in very fine contemporary polished calf, the spines with raised bands gilt ruled, two compartments with fine contrasting maroon and black morocco lettering labels gilt, the remaining compartments with central gilt tooling, original endleaves. [2], lxiii, xxxvii, 453, [2]; [2], 450; [2], 440 pp An unusually fine, handsome, and beautifully bound set. The bindings are in excellent condition, and these are crisp, clean copies, especially so. Very rarely are such fine copies encountered in the marketplace.

TRULY FINE COPIES OF THIS BEAUTIFUL PRINTING OF SPENSER'S FAIRIE QUEENE, ONE OF THE GREATEST WORKS IN THE ENGLISH LANGUAGE.

Edmund Spenser stands with William Shakespeare and John Milton in the history of English poetry and literature. He is recognized as one of the premier craftsmen of modern English verse from its infancy, and one of the greatest poets in the language. Spenser was known to his contemporaries as "the prince of poets" and was said by them to be "as great in English as Virgil in Latin". He was greatly preferred over Shakespeare by Queen Elizabeth and many others of the day. He left behind his masterful essays in every genre of poetry, from pastoral and elegy to epithalamion and epic. A century later John Milton would call Spenser "a better teacher than Aquinas" and was greatly influenced by him. Since then, generations of readers have admired his subtle use of language, his imagination, his immense classical and religious learning and "his unerring ability to synthesize and, ultimately, to delight".

THE FAERIE QUEEN is Spenser's best known work, and arguably his best. It is especially notable for its form: it was the first work written in what is now called Spenserian stanza, and is also one of the longest poems in the English language. An allegorical work, written in praise of Queen Elizabeth I, it is largely symbolic, the poem follows several knights in an examination of several virtues. It found, not surprisingly, great political favour with Elizabeth I and was such a public success that it quickly became Spenser's defining work. The last six books of the twelve Spenser intended were never written, though two cantos noted as the Seventh and Eighth Bookes appear here. Ashley V, 191 and 192; Bartlett 241; Grolier Langland to Wither 231 and 233; Hayward 22; Johnson Spenser 9 and 11; Pforzheimer 969 and 970; STC 23081 and 23082; Grolier One Hundred English Books 12.

\$4500.

American Scenery - One of Bartlett's Most Desirable Works
First Edition - With 120 Fine Steel-Engraved Plates and Views
Bound Within the Finest and Very Best Morocco Gilt

36 [Bartlett, William, Illus.]; Willis, N. P.; [Americana, American Scenery, 19th Century Views]. AMERICAN SCENERY ; Or Land, Lake, and River Illustrations of Transatlantic Nature. From Drawings by W. H. Bartlett... (London: George Virtue, 1840) 2 volumes. First edition, with the standard 1840 title-page given for the engravings produced in installments from 1837 to 1839. State A with Contents list numbered in Vol. II. With the engraved portrait frontispiece of Bartlett in Vol. I, handsomely engraved vignette titles, engraved map of the North Eastern U.S., and 117 fine steel-engraved plates after drawings by Bartlett. 4to, in



very handsome and elaborately tooled and deluxe binding of full forest-green crushed morocco, compartments of the spines richly gilt with beautiful panel designs between wide gilt-tooled bands, two compartments with gilt lettering, the covers with large all over decorations of geometric and floral gilt tooling within multi-ruled gilt frames, board edges and turn-ins tooled with a floral device, yellow endpapers, a.e.g. iv, 140; iv, 106 pp. A very handsome and impressive set, the fine bindings, well preserved with only minor expected age, the text firm and tight, a bit of foxing to some plates, as is always the case. Foxing is normal to the book, and is in this copy minor in most cases.

FIRST EDITION, IN THE FINEST DELUXE FULL MOROCCO BINDINGS and one of famed illustrator William Bartlett's most important and most desirable collections. It comprises scenery mostly pictured by Bartlett in 1835, when he first visited the United States "in order to draw the buildings, towns and scenery of the northeastern states." Bartlett made sepia wash drawings the exact size to be engraved. The engravings were produced by Wallis, Cousen, Willmore and others. They are of splendid quality down to the finest details and are augmented even further by the text of Nathaniel P. Willis. All of Bartlett's works are still treasured and widely collected.

Bartlett died on board a French ship returning from a voyage to the Orient. Engravings based on Bartlett's views were later used in a posthumous History of the United State of North America, continued by B. B. Woodward. Sabin 3784; Howes B 209; Andres 987.

\$4250.

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

37 [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.

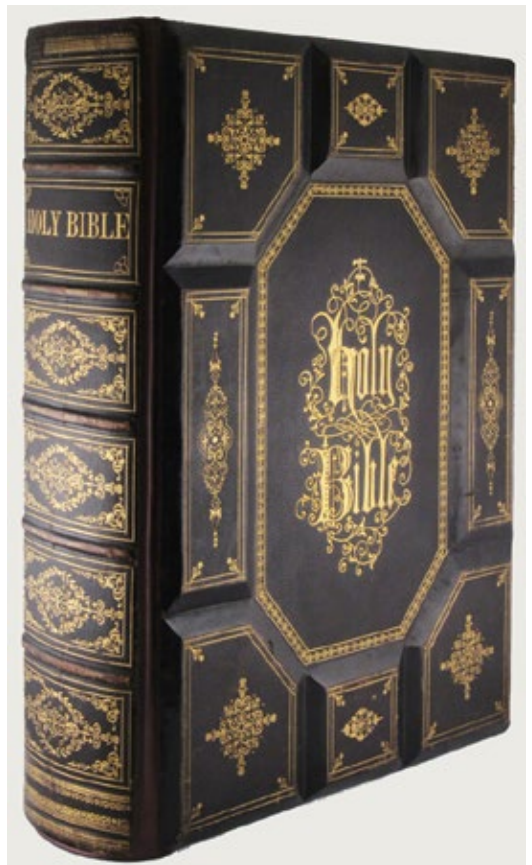


A TRULY HANDSOME COPY OF THE VERY RARE LIMITED FIRST EDITION, IN BEST BINDING, OF THE PREFERRED ENGLISH ISSUE, SIGNED BY NIELSEN. Along with the title story a full twenty-two of Grimm's Tales are beautifully illustrated throughout with Kay Nielsen's wonderfully evocative paintings. Copies this fine and 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.*

**A Beautiful Victorian Family Bible - 1850's-1870's
Large Folio - The Great Brown's Self-Interpreting Bible
With Numerous Steel Plates and Magnificent Binding**

38 [Bible] Brown, Rev. John. THE SELF-INTERPRETING HOLY BIBLE. Containing the Old and New Testaments According to the Authorized Version; With an Introduction; Marginal References and Illustrations; A Summery of the Several Books; An Analysis of Each Chapter; A Paraphrase and Evangelical Reflections Upon the Most Important Passages, and Numerous Explanatory Notes (New York: Johnson Fry & Company, [circa 1850's-1870's) A new edition in which the text is more fully elucidated by upwards of 8000 explanatory and critical notes, and concluding observations on each book. Beautifully illustrated with many, many large finely executed steel engravings from paintings by eminent artists, most of which are surrounded by fine allegorical decorative frameworks incorporating several smaller engraved images or views. Large, heavy folio, in a very handsome original binding executed in the finest Victorian style of full black morocco, both of the thick boards deeply paneled with ornate gilt panels around a central field beautifully trimmed in gilt and gilt lettered, the spine with finely gilt tooled compartments between tall gilt hatched raised bands, one of which contains bold gilt lettering, elaborate wide gilt turn-ins and gilt hatched board edges, lovely textured and polished cloth endpapers and a.e.g. xvi, 744, [3], 747-1030, 122 pp. A very beautiful Bible, probably the finest of the bindings created by the publisher at the time, the text is fresh and clean throughout, sturdy and sound. The handsome binding sometime expertly and sympathetically restored at the spine, preserving the original decorated spine panel, the hinges also reinforced from within, in all a very impressive example of



a Family Bible of the period wonderfully preserved.

A VERY FINE VICTORIAN FAMILY BIBLE and an excellent example of the beautiful printing of the day. The large colour plates are especially attractive and quite plentifully depict dramatic biblical scenes and persons.

John Brown of Haddington (1722 – 19 June 1787), was a Scottish divine and author of uncommon popularity. A small tribute to his popularity is that he is the “Brown” mentioned in Robert Burns’ “Epistle to James Tennant”. His name is dropped in so casual a manner that it is clear Burns assumed everyone would know who he was talking about.

The Self Interpreting Bible was Brown’s most significant work, and it remained in print well into the twentieth century. The objective of providing a commentary for ordinary people was very successful. The idea that the Bible was “self-interpreting” involved copious marginal references, especially comparing one scriptural statement with another. Brown also provided a substantial introduction to the Bible, and added an explication and “reflections” for each chapter.
\$1250.

**Switzerland - With Bartlett’s Luminous Engravings
Illustrated in a Series of Views Taken Expressly for the Work
An Unusually Handsome Set in Fine Bindings**



39 [Bartlett, illus.] Beattie, William. SWITZERLAND. Illustrated in a Series of Views Taken Expressly For This Work by W. H. Bartlett, Esq. (London: George Virtue, 1836) 2 volumes. First edition. With steel-engraved vignette title-page in each volume, 107 steel-engraved plates by Bartlett with blue-tinted tissue guards, and a large folding map in volume 1. 4to, very handsomely bound in fine contemporary three-quarter black morocco over marbled-paper covered boards, the spines with raised bands elaborately gilt decorated, lettered in gilt in two compartments. iv, [2], 188; [6], 152 pp. A very handsome and very well preserved copy, the binding in excellent state of preservation, the text with essentially none of the usual foxing, a couple of the plates a touch dusty at the blank portion of the plate, otherwise the plates are

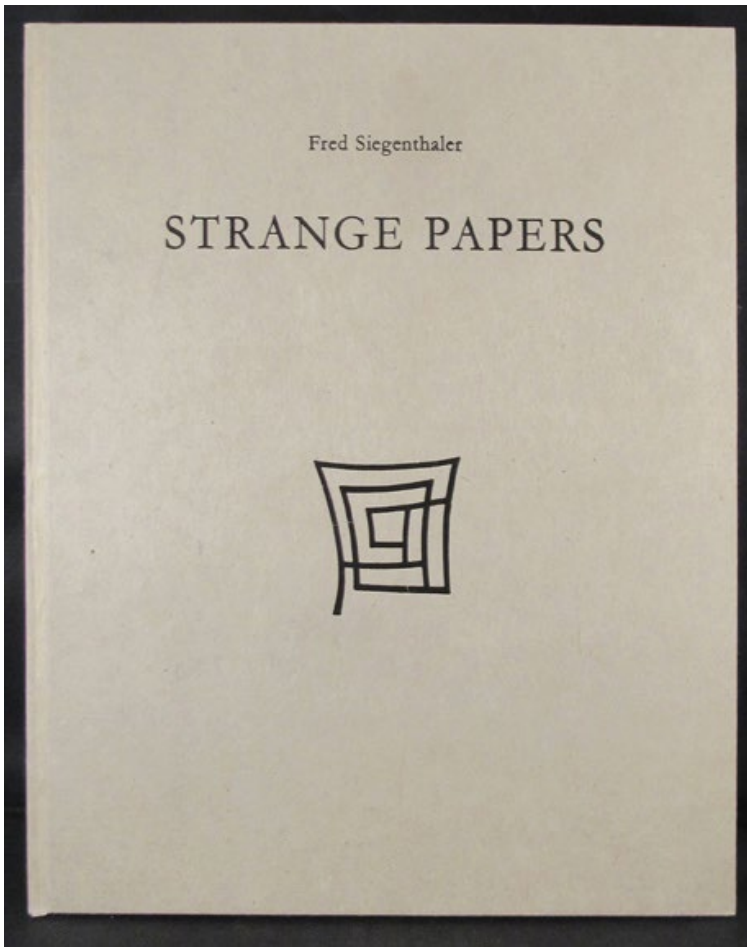
very clean and bright, essentially pristine and without the normal foxing, in all an excellent copy.

FIRST EDITION OF AN EXTREMELY BEAUTIFUL WORK FILLED WITH PICTURESQUE STEEL ENGRAVED SCENES OF SWITZERLAND. William Bartlett traveled extensively throughout Europe and the East with his good friend Dr. Beattie, and brought home over a thousand drawings. Eventually they were engraved and published into volumes with descriptive text by the latter. Here we find one of one of Bartlett’s best works, partly attributable to the magnificent scenery of the country described. Each engraving combines attention to detail, subtle use of lighting and shade, and romantic portrayal of the landscape. Scenes are rendered from virtually every corner of the country and include both natural and architectural compositions.

The text focuses heavily on the history of each locale but also includes local customs, sights, and first hand travel impressions. A somewhat elusive title in the Bartlett oeuvre, these illustrations of Switzerland are typical of his best and most famous work.

\$1850.

Strange Papers - One of Only 180 Special Copies
Fred Siegenthaler's Masterpiece Collection of Rare Papers



40 Siegenthaler, Fred. STRANGE PAPERS A Collection of the World's Rarest Handmade Papers (Muttentz: By the Author, 1987) One descriptive volume and the 101 samples in original folders. FIRST AND LIMITED EDITION, #40 OF ONLY 180 SPECIAL COPIES, of a total printing of only 200 copies. SIGNED by the author. With 101 samples of rare papers from around the world. 4to in Folio presentation case, very handsomely boxed in a special case, with the paper samples protected in captioned and numbered paper folders. The cover of Romana-Bütten upper covers stamped and decorated in black, as is the box, featuring the author's watermark design printed as vignette. The box and binding executed by Rene Freiburghaus AG. 128 pp; 40 pp; samples. A superb and pristine set, as mint. The case still very handsome, one end tender having once separated from the covers of the foldover case, now sympathetically repaired.

RARE FIRST EDITION AND ONE OF ONLY 180 SPECIAL COPIES. This Collection of the World's Rarest Handmade Papers features a selection of papers that Siegenthaler sought out and commissioned from around the world. He produced two editions for a total of only 200 copies. Siegenthaler wrote letters (by hand, sent with stamps) requesting sample papers from over 500 papermakers and manufacturers in the early 1980's.

He then chose 101 papers from 50 papermakers and purchased 200 sheets from each. 19 further and even more exotic papers were produced exclusively for the Special Edition. Siegenthaler once remarked that he spent over 100,000 Swiss francs to procure all these papers. The edition sold out quickly.

The wondrous papers from far-flung reaches of the globe include papers made from various parts of plants (bast, leaves, bark, etc.) including bamboo, corn, papyrus, New Zealand flax, hemp, potato sprouts, moss, narcissus, linden trees, stinging nettles and several kinds of straw; vegetables, including carrots, eggplant, winter squash and asparagus rinds; and miscellaneous substances, including wasps' nests, leather, silk, blue jeans, synthetic wood pulp, polyethylene, peat, steel fibers, glass fibers, U.S. dollar bills, other recycled papers and cloth and "wood 30 million years old." "Feather paper" incorporates whole feathers in cotton rag pulp base. "Shifu" and "Men-shifu" are samples of cloth made from paper. Some of these are present only in the 20 copy limitation.

\$4250

Autographed by the Author and Profusely Illustrated
John Ruskin - Modern Painters - London 1873 - 5 Volumes
With: Seven Lamps of Architecture - 1855 - Illustrated

41 Ruskin, John. MODERN PAINTERS. A New Edition [with,] SEVEN LAMPS OF ARCHITECTURE (London: Smith, Elder and Co., 1873; 1855) 5 volumes of Modern Painters and 1 volume Seven Lamps. The "Autograph Edition," signed by Ruskin at the end of the Preface to this New Edition, printed from the original plates, and limited to 1000 copies; second issue of Seven Lamps. With 3 frontispiece plates, 84 fine steel-engraved plates and 8 wood-engraved plates, in colours and black and white in the Modern Painters and with 14 fine plates and drawings by Ruskin in Seven Lamps. Thick, Royal 8vo, very handsomely bound by Zaehnsdorf in three quarter dark green crushed morocco over marbled paper covered boards, the spines with raised bands gilt stopped, the compartments with gilt ruled panel designs, central decorative tooling gilt, two compartments lettered in gilt,

another dated at the foot, gilt ruled at the joins, marbled endleaves, top edges gilt. Vol. I, Containing Parts I and II. 'Of General Principles and of Truth', lxxiii, 423; Vol. II containing Part III, Sections I and II, 'Of the Imaginative and Theoretic Faculties', xvi, 224; Vol. III containing Part IV, 'Of Many Things', xix, 348, with plates as called for; Vol. IV containing Part V, 'Of Mountain Beauty', xii, 411, with plates as called for; Vol. V completing the work and containing Parts VI, 'Of Leaf Beauty', VII 'Of Cloud Beauty', VIII 'Of Ideas of Relation (Of Invention Formal) IX' Of Ideas of Relation (Of Invention Spiritual)', xvi, 384 pp.; Seven Lamps [xx], 205 pp. A fine and very handsome set, the spines panels mellowed to honey as typical the bindings strong, tight and beautifully preserved, the text-blocks and illustrations all in fine order



AN IMPORTANT SET IN VERY PLEASING CONDITION, SIGNED BY RUSKIN AT THE END OF THE PREFACE TO THIS NEW EDITION. A difficult set to find so handsomely bound and in such nice and presentable condition. Ruskin began this work in 1843 at the tender age of 24 shortly after leaving Oxford, offering it as a defense of J. M. W. Turner, an accomplished landscape artist. The fifth and final volume was published in 1860, and it represented the last of Ruskin's works on art per se; his attention was subsequently turned more toward industrial problems, education, morals and religion.

The set contains a vast profusion of magnificent plates from steel and wood engravings and a very fine index to this great work of Ruskin's.

SEVEN LAMPS OF ARCHITECTURE IS ONE OF RUSKIN'S PRIMARY AND MOST FAMOUS BOOKS, HERE PRESENTED VERY HANDSOMELY BOUND. In this extensive essay Ruskin describes seven principles of architecture, which codified the contemporary thinking behind the Gothic Revival. He expresses the demands that architecture must meet in order to be good. It is an early work by the author, published during the time he was writing his famous series on modern painters. It helped to secure his reputation as the leading English art critic of the day, as well as being a showcase for his talents in drawing and engraving.

\$3500.

The Magnum Opus of Joseph Ishill
Free Vistas - The Oriole Press - Very Scarce Limited Printings
With Contributions by Noted Authors, Poets and Artists

42 [Oriole Press] Ishill, Joseph, Editor and Printer. FREE VISTAS An Anthology of Life and Letters [and] FREE VISTAS -Vol. II A Libertarian Outlook on Life and Letters (Berkeley Heights, NJ: Published Privately at the Oriole Press, 1933, 1937) 2 volumes. LIMITED FIRST AND ONLY EDITIONS, Volume I being one of only 290 copies, this being a rare out-of-series unnumbered copy. Volume II being one of 205 copies. The first volume beautifully decorated with with woodcuts by John Buckland Wright as well as with prints, drawings, and engravings by, Maurice Duvalet, Bernard Sleight, Albert Daenes, Frans Masereel, Albert Sterner, Walter Tittle and others. Many of the illustrations are tipped-in. The text is printed in a medley of types and colours and printed on a variety of fine papers in differing shapes and sizes. The second volume as the first with many woodcut decorations by most



of the same artists. The text which is set uniformly in Garamond and Goudy Hadriano types and is printed on Arak Ash paper. Small 4to, uniformly bound in red fabric covered boards backed in black buckram, the spines each with the publisher's original single paper labels printed in red and black or blue and black. [ix], 374, [2] pp; 397 pp. Fine copies indeed, and very much so. The boards in each case near pristine, the text-blocks each appearing pristine. The text in Vol. I was printed on various papers.

FIRST EDITION AND A RARE SET OF WHAT IS LARGELY CONSIDERED THE MAGNUM OPUS OF THE PRESS. FREE VISTAS is a treasure trove of libertarian philosophy, literature, and history, with illustrations by prominent artists.

The Oriole Press was a one-man operation. Ishill was typographer, printer, compositor, pressman, and sole proprietor. Apart from his wife's editorial assistance, he performed all the labors by himself, without outside help, from the most complex and demanding to the simplest of mechanical details. Ishill was always filled with a passion to create, and he derived incalculable pleasure from his work. All of his labors were performed with the same meticulous care.

These are the only two issues produced of what Ishill had hoped would be an annual volume, and these were printed

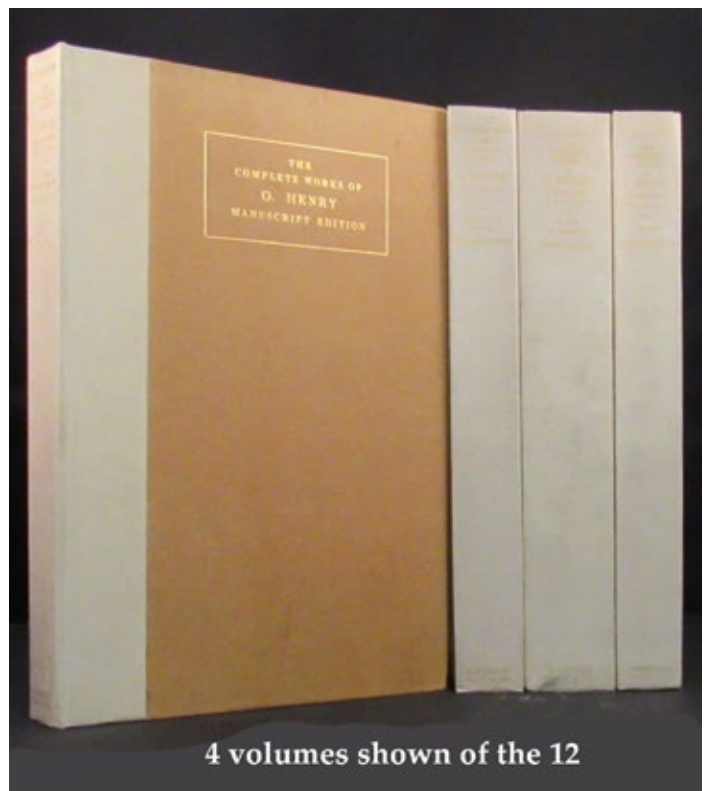
a full four years apart. The contents, according to Ishill, give a clear idea of how he interpreted "anarchism and its esthetic value so neglected even by the most sincere precursors of this ideal." Among the contributors are: Rabindranath Tagore, Holbrook Jackson, Witter Bynner, Elie Reclus, Jacques Mesnil, Emma Goldman, Octave Mirbeau, Havelock Ellis, Romain Rolland, R. Austin Freeman, Stefan Zweig, and a number of other important writers. Also included are excerpts from Tolstoy, Shaw, Mencken, Thoreau, Ruskin, Jefferson, Emerson, etc., etc., etc.

\$4500.

The Manuscript Edition of O. Henry - 1912 A Beautiful Set - With Two Leaves of Manuscript

43 "O. Henry" [Porter, William Sydney]. THE COMPLETE WORKS OF O. HENRY (Garden City: Doubleday, Page and Company, 1912) 12 volumes. The Manuscript Edition, limited to only 125 numbered sets (this is number 37) WITH TWO PAGES OF MANUSCRIPT INCLUDED. Tall 8vos, in the publisher's original buff boards backed in white vellum, the upper covers and spines both lettered in gilt, t.e.g. A very fine and handsome set, the text absolutely pristine, this set WITH TWO leaves of manuscript included instead of only one.

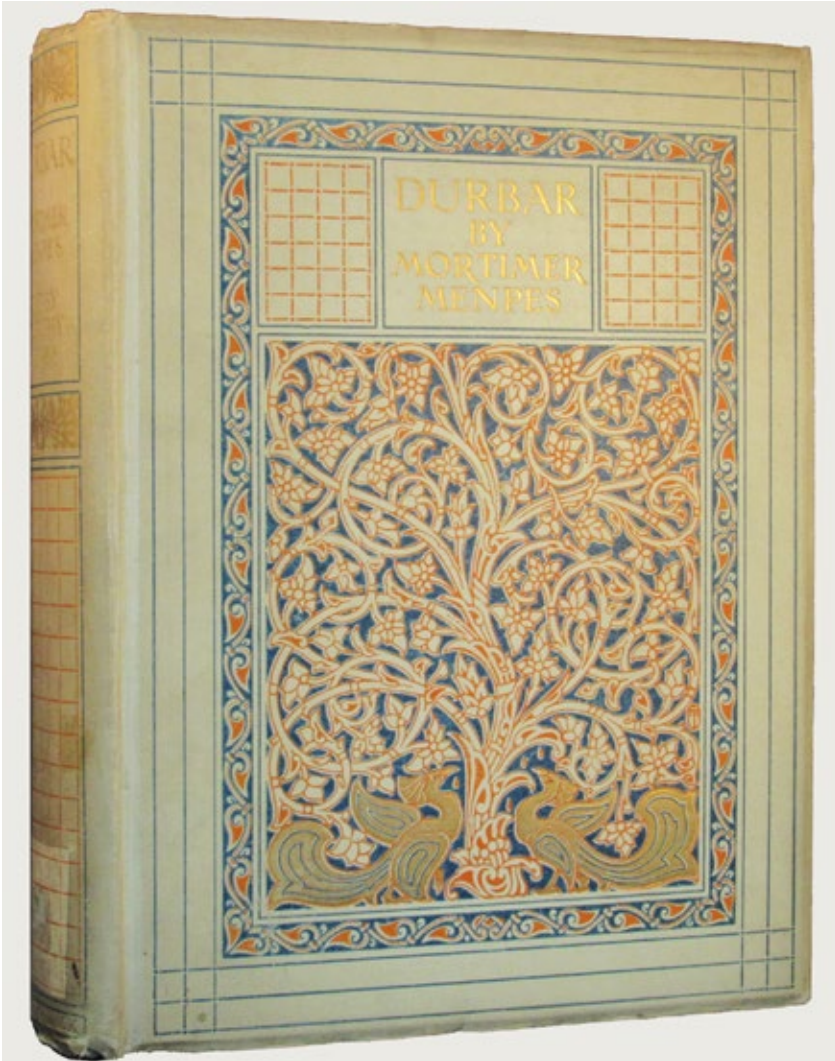
A VERY FINE SET OF THE SCARCE AND IMPORTANT MANUSCRIPT EDITION, THIS SET UNUSUAL AS IT HAS TWO LEAVES OF MANUSCRIPT INSTEAD OF ONLY ONE AS IS NORMAL. The condition, combined with the extra leaf of manuscript, makes this the finest set of O. Henry's works we've ever seen, truly unparalleled. The manuscript leaves are written in pencil on O. Henry's yellow



4 volumes shown of the 12

paper and are two consecutive leaves from the novella "Heart of the West" which was originally published in 1907. \$9500.

**With an Original Full Size Watercolour Painting Signed
The Durbar - Signed, Limited Edition of 1000 Copies
Mortimer & Dorothy Menpes Record a Great Moment of Empire
With 100 Magnificent Plates in Full Colour**



44 Menpes, Mortimer [illus] and Dorothy [text]. THE DURBAR (London: Adam & Charles Black, 1903) First Edition, LIMITED ISSUE DELUXE OF 1000 COPIES, SIGNED BY THE ARTIST of this beautiful A & C Black title. This copy WITH AN ORIGINAL WATERCOLOUR PAINTING SIGNED by Mortimer Menpes at the front of the book on a full sheet. With 100 wonderful plates in full colour by Mortimer Menpes with captioned tissue guards. 4to, in publisher's deluxe binding of ivory cloth with elaborate decorations in Delhi style in gilt, red and blue on the upper cover and spine, the decoration featuring golden peacocks and a magnificent flowering tree, also lettered in gilt on both cover and spine, t.e.g. xii, 210 pp. A handsome copy, showing some toning and evidence of age to the white cloth, predominately to the spine panel as is the norm, the text-block and plates beautifully preserved, the original watercolour painting also in excellent condition.

FIRST EDITION DELUXE WITH AN ORIGINAL WATERCOLOUR PAINTING ON A FULL SIZE SHEET, OF THIS BEAUTIFULLY ILLUSTRATED WORK OF ONE OF THE GREATEST CEREMONIAL PROCEEDINGS FROM THE AGE OF BRITISH IMPERIAL INDIA. The Menpes recorded in words and paintings their experiences from Camp Number One during the Coronation Durbar, held in Delhi

to celebrate the accession of Edward VII to the British throne and title of Emperor of India. This ceremony was presided over by the Viceroy of India, Lord Curzon. This was the second of the Delhi Durbars, which were great ceremonial gatherings held as demonstrations of loyalty to the crown. The first was held in 1877 for the proclamation of Queen Victoria as the first Empress of India. The second was far more splendid with increased ceremony and grandeur. The two full weeks of festivities were devised in meticulous detail by Lord Curzon. It was a dazzling display of pomp, power and split-second coordination. Neither its predecessor nor the Durbar held in 1911 could match the pageantry of Lord Curzon's 1903 festivities.

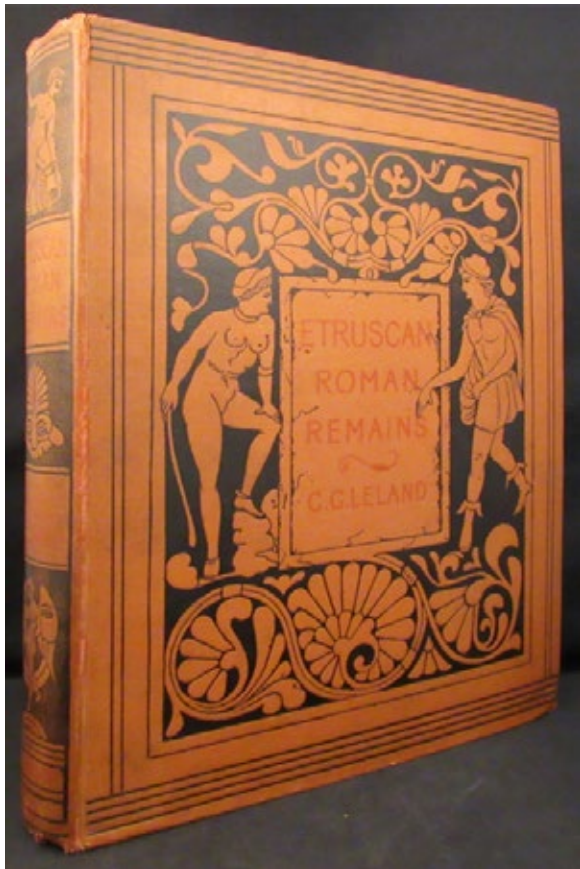
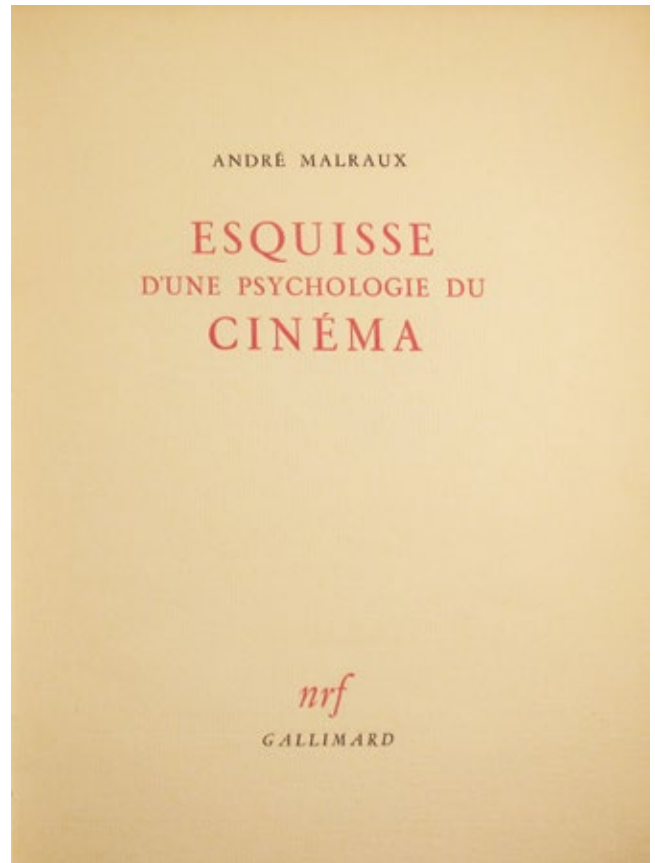
Mempes' paintings include many portraits, military processions, shows, events, marches and state functions. While very impressive in artist talent and style, they are also historically important artifacts of one of the grandest moments of the British Empire at its pinnacle.

\$1950.

A Landmark of Film Studies
Esquisse d'une Psychologie du Cinéma - First Edition
One of Only 25 Copies on Special Paper

45 Malraux, André. *ESQUISSE D'UNE PSYCHOLOGIE DU CINEMA* (Paris: Gallimard, 1946) FIRST and LIMITED edition, one of only 25 copies on Vergé de Hollande numbered in Roman of a total edition of 2200 copies. Printed throughout in black and red. 4to [20.7 x 28.5 cm], publisher's original paper wrappers lettered in red and black, and now protected in French glassine. 60 pp. An especially fine copy, the wrappers and glassine in an excellent state of preservation, the text appearing as pristine and near mint.

THE FIRST SEPARATE EDITION OF MALRAUX'S IMPORTANT ESSAY ON THE PLACE OF CINEMA AMONG THE OTHER ART FORMS. Along with being resistance leader, revolutionary, novelist, art theorist and Minister of Cultural Affairs; André Malraux was also a film director. Following his experience filming the movie "Hope", Malraux crafted this essay about the place of cinema among the other arts, as well as the links between cinema, literature and theater. He ends with the now famous observation, "par ailleurs le cinéma est une industrie", concluding that the cinema is an industry. The work has grown to become indispensable reading to film buffs, historians, producers, directors, actors, and lovers of literature alike.
\$2150.



With an Original Illustration by the Author
Leland's - Etruscan Roman Remains in Popular Tradition
Limited Edition of 100 Copies, Numbered and Signed

46 Leland, Charles Godfrey. *ETRUSCAN ROMAN REMAINS IN POPULAR TRADITION* (London: T. Fisher Unwin, 1892) Publisher's Large Paper "Fine Edition", limited to 100 numbered copies on hand-made paper SIGNED AND WITH AN ORIGINAL ILLUSTRATION BY THE AUTHOR. Extensively illustrated from drawings and engravings with many full-page and partial page plates, including the original drawing for this special issue. 4to, publisher's original russet cloth, beautifully illustrated and lettered in colours in Etruscan fashion on both covers the spine also heavily decorated in black, lettered in red, t.e.g. viii, 384. A nice copy in the publisher's handsome binding, mildly age mellowed and with all the colouring on the binding in good order but for the mellowing, shaken a bit at the front inner hinge. The original drawing is in excellent order as are the other plates.

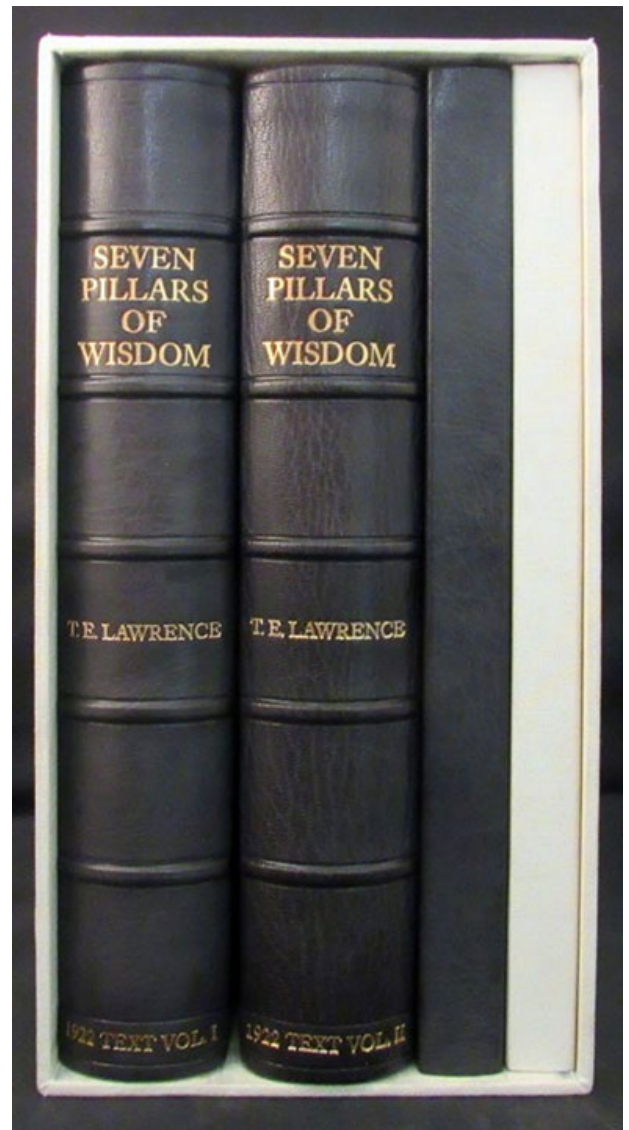
SCARCE AND IMPORTANT ISSUE OF THE FIRST EDITION. Although he participated in a varied and impressive number of careers, Leland is best remembered as a serious student of folk lore. His writings on the subject are, according to Britannica, "recognized as valuable contributions to the literature of the subject." He also served as President for the first European Folk-Lore Congress held in Paris,

1889. *It was while living and studying in Italy that this work was published, and the work concentrates primarily on the probable Etruscan influence on Bolognese tradition and art.*

A very beautifully produced book, it is a fine example of the care and attention publishers of this age used when producing these special limited editions. This title is exquisitely illustrated from drawings by the author and this limited, signed edition also happens to include one of Leland's original drawings tipped into the front.
\$1450.

***Seven Pillars of Wisdom - One of Only Eighty Copies
Lawrence's Most Complete and Earliest Version
The 'Oxford Text' of 1922 Luxuriously Produced
Four Volumes Including the Special Portfolio
A Set With Pleasing Provenance***

47 Lawrence, T. E. SEVEN PILLARS OF WISDOM: A TRIUMPH the Complete 1922 Text (Fordingbridge: Castle Hill Press, 1997) 4 volumes. THE MOST EXQUISITE AND MOST BEAUTIFULLY PRODUCED OF THE LIMITED EDITION COPIES of the 1922 Oxford text. THE FIRST EDITION of the Oxford 1922 text ever to be made available to the general public. ONE OF ONLY 80 specially bound hand-numbered copies accompanied with an "Illustrations Volume" including also the Introduction to Seven Pillars of Wisdom, the text of the sample proof of chapters I-VIII as circulated by Lawrence in September 1924 together with the equivalent text from the 1926 edition, showing the amendments made on the advice of Bernard Shaw and others, and a "Proofs and Maps" collection in an additional portfolio. There were only 752 copies printed in total of which the greatest number were of two volumes only, bound in cloth and boards. This set of four volumes specially bound is a rare bird indeed, and a set with pleasing provenance, the copy of St. John Armitage who is greatly acknowledged for his help with transliteration and translation of Arabic phrases. The 80 hand-numbered copies are supplied with a separate volume of beautifully reproduced illustrations from the reknown "Subscribers Edition" of Seven Pillars of Wisdom, this volume also contains the text 'INTRODUCTION TO SEVEN PILLARS OF WISDOM, which is the text from the sample proof chapters circulated by Lawrence in 1924 together with the same text from the 1926 edition showing the amendments made on the advice of George Bernard Shaw. This special set also includes a separate portfolio with a set of proofs of the Seven Pillars portraits, with Japanese paper guards between. This portfolio also contains the two folding maps which were included in a pocket in the lesser cloth-bound sets. The set of text volumes, the volume of illustrations and the rear of each of the proof portraits are all numbered '93' by hand. 4to, the text of Seven Pillars being in the magnificent binding for 80 copies only of full dark-blue crushed goatskin by the Fine Bindery with lavishly gilt decorated turn-ins over hand-marbled endpapers by Ann Muir, the spines of the volumes with handsome raised bands tastefully ruled in blind, and gilt lettered in three compartments, a.e.g. The illustrations volume in half dark-blue goatskin over white linen and the proof illustrations and maps in a white linen portfolio with blue paper pocket. The special portfolio made only for these special sets is of white linen covered boards with Japanese vellum sheets placed between each proof portraits. [xx], 433; [434]-879, [1]; Plates 1 - 127, [1], 81; maps and proofs pp. A perfect set, everything is as mint and exactly as should be with no evidence of use or age whatsoever,



by the Fine Bindery with lavishly gilt decorated turn-ins over hand-marbled endpapers by Ann Muir, the spines of the volumes with handsome raised bands tastefully ruled in blind, and gilt lettered in three compartments, a.e.g. The illustrations volume in half dark-blue goatskin over white linen and the proof illustrations and maps in a white linen portfolio with blue paper pocket. The special portfolio made only for these special sets is of white linen covered boards with Japanese vellum sheets placed between each proof portraits. [xx], 433; [434]-879, [1]; Plates 1 - 127, [1], 81; maps and proofs pp. A perfect set, everything is as mint and exactly as should be with no evidence of use or age whatsoever,

even the white linen slipcase only shows the merest of shelving on the bottom and one side which would be imperceptible on any other colour but white.

AN EXTRAORDINARY AND TRULY FINE BOOK PRODUCTION OFFERED IN ITS MOST HIGHLY LIMITED FORMAT. THE FIRST EDITION OF LAWRENCE'S 1922 TEXT EVER TO BE MADE AVAILABLE TO THE PUBLIC. This hand-numbered set is not only presented in very special and fine goatskin bindings but contains many additions not included in the less limited copies.

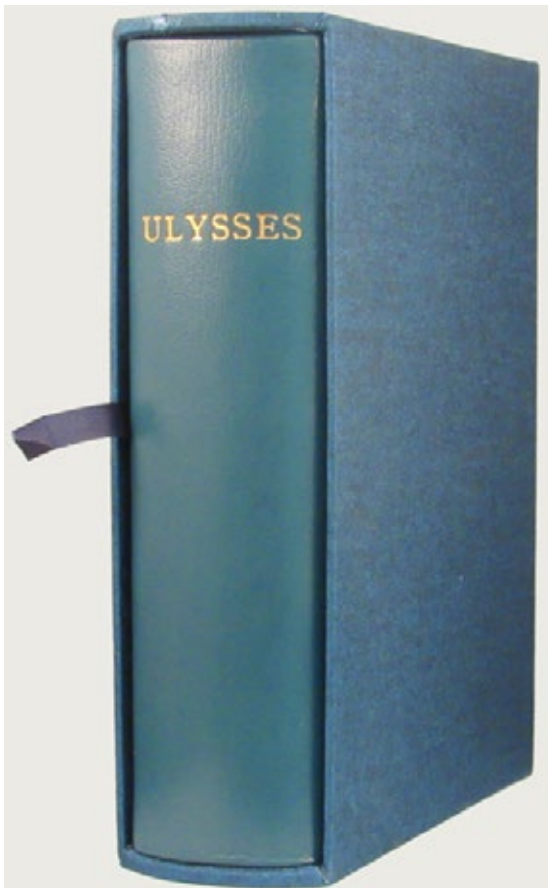
T.E. Lawrence's original 1922 text was nearly a third longer than that which was issued in 1935 as the "Complete and Unabridged" text. Lawrence's official biographer, Jeremy Wilson, spearheaded this ambitious project at the Castle Hill Press in order to finally bring that text to the public. The text provided here is taken from Lawrence's manuscript copy in the Bodleian Library and T. E. Lawrence's annotated copy of the 1922 Oxford Times printing. Added here are a significant number of photographs, special maps and proof illustrations and the various writings of the Introduction to Seven Pillars.

Lawrence's personal narrative of the revolt of Arab armies against the Turks during the First World War, SEVEN PILLARS OF WISDOM stands as a monument of modern literature and history. Bernard Shaw and Winston Churchill both described the book as one of the greatest in the English language.

But the story of its publication is a famous saga onto itself. Lawrence had nearly completed a first draft manuscript in 1919, but this was stolen or lost along with his briefcase during the month of November of the same year at the Reading train station and never recovered. Lawrence, from memory, created an entirely new draft by May 11, 1920 and then spent two years carefully editing it. The product of this was the famous 1922 'Oxford Text' which he shared with only a few friends and critics. Though one of them, George Bernard Shaw, called it a 'masterpiece' Lawrence still felt it unready and edited out nearly a third of it. This resulted in the famous 'Subscriber's Edition', of which Lawrence printed fewer than 200 copies at great personal financial cost. And only 22 copies of the American issue were printed to secure copyright and never offered for sale. This was followed by "Revolt in the Desert", the first edition generally published of the work, in a further abridged format. It was only after Lawrence's death in 1935 that the full text of the Subscriber's Edition was made available by the publisher Jonathan Cape to the public as SEVEN PILLARS OF WISDOM. Six decades would pass before the original text, the 'Oxford Text' in all of its over 300,000 word glory, through Wilson's efforts and those of the Castle Hill Press, would finally be available to general readers and students of the work of T.E. Lawrence.

This set of the 1922 edition, published, printed and bound so beautifully, would we suspect, have pleased the author in every way.

\$6850.



Ulysses - Shakespeare & Co. - 1922
A Beautiful Facsimile of the Rare First Edition
Limited to 120 Copies Only
Specially Bound in Full Morocco

48 Joyce, James. ULYSSES ([Paris], Tokyo: [Shakespeare and Company], Yushodo/Inkpen Press, [1922], 2001) A very finely produced facsimile of the first edition of Ulysses, LIMITED to 120 copies. The facsimile is printed on fine paper by the Inkpen Press. Large thick 8vo [195 x 235 mm], beautifully hand-bound in full crushed blue morocco, the spine handsomely lettered in gilt, housed in a blue moire cloth slipcase. (10), 732, (2) pp. A mint, pristine and superb copy.

A BEAUTIFULLY PRODUCED FACSIMILE OF THE FIRST EDITION OF JAMES JOYCE'S ULYSSES, the most important novel of the twentieth century. The true first edition of this book is now beyond the range of all but a very small handful of collectors, this facsimile provides the opportunity to own this important and handsome work in a format, and with the feel, of the first edition.

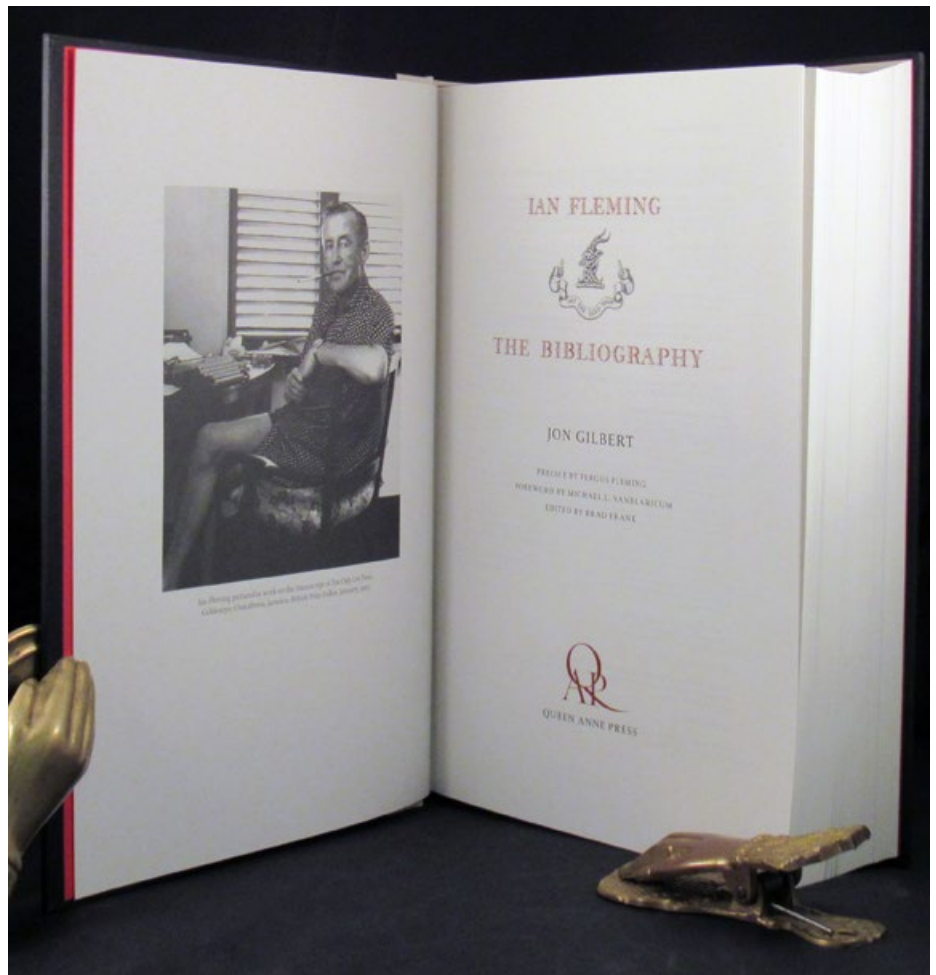
ULYSSES can be viewed as the pinnacle of the Modernist movement, and its impact on all subsequent western literature is unmistakable. Such writers as Virginia Woolf, John Dos Passos, William Faulkner, Samuel Beckett, Malcolm Lowry, and Anthony Burgess have all paid tribute, consciously or unconsciously, to Joyce's influence. Burgess as well

pronounced it the greatest single work in the English literature of the last century, and he is not alone in that opinion.

According to James Spoorri, "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 a fat and 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). While this facsimile is of course not the true first edition, the physical attributes are the same. \$1950.

One of the Truly Fine Bibliographies
Winner of the ILAB-Breslauer Prize for Bibliography
***Ian Fleming The Bibliography* - Signed Presentation Copy**

49 [Fleming, Ian; James Bond]; Gilbert, Jon. IAN FLEMING. THE BIBLIOGRAPHY... Preface by Fergus Fleming. Forward by Michael L. Vanblaricum. Edited by Brad Frank (London: Queen Anne Press, 2012) First Edition, Deluxe Issue, One of a Limited Number for Presentation, Signed by the author Jon Gilbert, by Fergus Fleming and by Kate Grimond. Profusely illustrated throughout with full-page colour plates in suites, and black and white illustrations throughout the text. Set in Albertina type and printed in two colours. Royal Quarto, beautifully bound in fine quarter vellum over black cloth covered boards, the spine lettered in gilt, the upper cover with gilt emblematic device, red coloured endleaves, top edge gilt. [x], 692, [1] pp. A mint copy, unopened and without fault, the glassine jacket still in pristine condition. Very scarce thus.

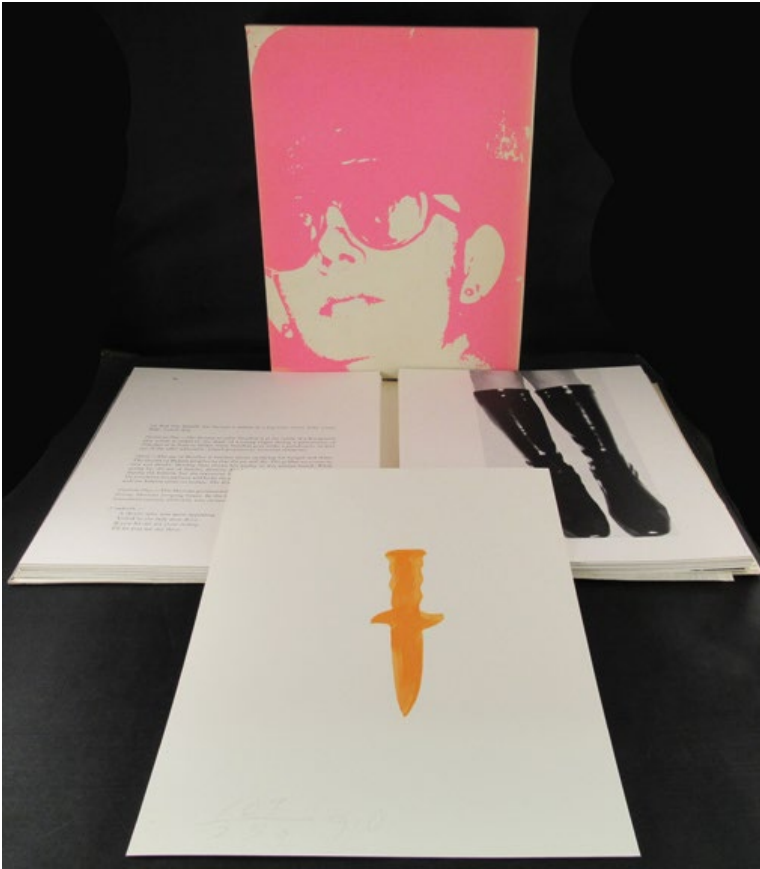


FIRST EDITION, LIMITED AND A PRESENTATION COPY OF THE CONSUMMATE WORK ON IAN FLEMING AND THE VAST TROVE OF PRINTINGS OF THE AUTHOR'S WORK. Winner of the 16th ILAB-Breslauer Prize for bibliography, this is one of the most comprehensive works in the entire field. Jon Gilbert, a fine bookseller as well as bibliographer spent four years intensive research working on this bibliography, even as that was in addition to an entire career immersed in the writings of Ian Fleming.

This is as thorough a bibliography on the subject as can be imagined. 'It is full of facts, dates, statistics and figures as well as a supporting narrative which places the writings and publications within the context of the author's own life. Here one can glean details as to how where, when and why the texts of the author come about. At the same time, it is a rounded view of a fascinating and versatile writer and his massive literary output, from the earliest fiction through the years of press assignments, post-war work at The Sunday Times, from his tentative start at novel writing, through the highs and lows of the James Bond phenomenon via some accomplished non-fiction and travelogues, to his later writing for children. The journey encompasses manuscripts, typescripts, notebooks, proof copies, serializations, censorship, published and some unpublished work, along with an in depth look at the legendary cover artwork for the Bond series.' J.G.

This is a superb copy of a superb work.
\$1050.

With Eight Plates Signed by Jim Dine
Limited Edition - *The Poet Assassinated* - Apollinaire
One of 250 Copies Only - Signed by Dine and the Translator
The Beginnings of the Pop Art Movement



50 Dine, Jim (Illustrator); Apollinaire, Guillaume; Padgett, Ron (Translator). *THE POET ASSASSINATED*. Translated by Ron Padgett. Illustrations by Jim Dine (New York: Tanglewood Press, [1968]) LIMITED DELUXE EDITION, of 250 hand-numbered copies SIGNED by both the translator and artist and with Dine's eight original glossy Pochoir plates signed by the artist and hand-numbered and laid in. Printed on Euroset offset paper. Illustrated throughout with black and white photographs and photo-collages plus the eight original numbered colour pochoir plates by Jim Dine with all tissue guards intact. 4to, loose in printed chemise as issued within the publisher's wrap of stiff paper covered in glassine and printed in black. In the original cloth covered slipcase with photographic image printed in hot pink. 128 pp. plus the eight additional plates. A very fine copy, internally as new, the glassine wrapper also fine and just a tad mellowed at the spine, the slipcase very fresh and clean with very minor mellowing to the pink at the rear panel.

SCARCE LIMITED EDITION OF ONLY 250 COPIES. *This English edition of Apollinaire's "Le Poète Assassiné" is one of the great works of the "Pop Art" movement created around one of the foundational works of surrealist literature. This edition is signed by both Ron Padgett and Jim Dine and includes eight original pochoir plates which are also hand-numbered and signed by the artist.*

Padgett studied 20th-century French literature in Paris during 1965 and 1966. In 1962 Dine's work was included, along with Roy Lichtenstein, Andy Warhol, Robert Dowd, Phillip Hefferton, Joe Goode, Edward Ruscha, and Wayne Thiebaud, in the historically important and groundbreaking "New Painting of Common Objects", curated by Walter Hopps at the Norton Simon Museum. This exhibition is considered historically as one of the first "Pop Art" exhibitions in America. At a time of major social unrest and socio-political change, the painters included began a great new movement, shocking America and the art world in general and changing modern art for all time.

\$3450.

William Blake - *An Island in the Moon* - One of Only 25 Copies
The Finely Produced Facsimile of the Manuscript

51 Blake, William. *AN ISLAND IN THE MOON* A Facsimile of the Manuscript Introduced, Transcribed, and Annotated by Michael Phillips With A Preface by Haven O'More (Cambridge: Cambridge University Press in Association with the Institute of Traditional Science, 1987) 2 volumes. First edition, SPECIAL LIMITED ISSUE IN DELUXE BINDING OF ONLY 25 COPIES NUMBERED IN ROMAN of a total printing of only 775 copies. With the 20 page facsimile reproduced with special colours by offset, additionally illustrated throughout the accompanying text, the text finely produced by Stamperia Valdonega in Verona, Italy. The text Monotype Garamond printed in letterpress on fine Italian paper. 4to, The facsimile in a portfolio style special binding of full russet textured calf, the text volume in matching binding but with the spine lettered in blind and t.e.g., the two volumes are together in the publisher's original slipcase of boards covered by ribbed Fabriano paper. viii, 110; [20] pp. Pristine and perfect, a copy completely as new copy and still with the publisher's original shipping wrapper included, a copy entirely unused of this very scarce limited issue.

VERY RARE. THE BEAUTIFULLY PRODUCED LIMITED DELUXE FIRST EDITION BY THE STAMPERIA VALDONEGO FOR THE CAMBRIDGE UNIVERSITY PRESS AND INSTITUTE OF TRADITIONAL SCIENCE, PRODUCED FROM BLAKE'S MANUSCRIPT AT THE FITZWILLIAM MUSEUM. This is one of only 25 specially numbered and bound deluxe copies. In the issue of 750 copies the facsimile was in a pocket in the rear of the text volume, which was bound in cloth. This is by far the more appealing and appropriate presentation.

AN ISLAND IN THE MOON is a dramatic satire critical for our understanding of William Blake at a formative stage of his development both as poet and producer of his "Illuminated Printing". "Here we have Blake's most playful expression as a satirist, and the beginnings of the SONGS OF INNOCENCE AND OF EXPERIENCE, including three of the Songs in the draft" - dustjacket.

Michael Phillips, of Edinburgh University has publications on William Blake which include "Interpreting Blake" and "William Blake Essays in Honour of Sir Geoffrey Keynes.

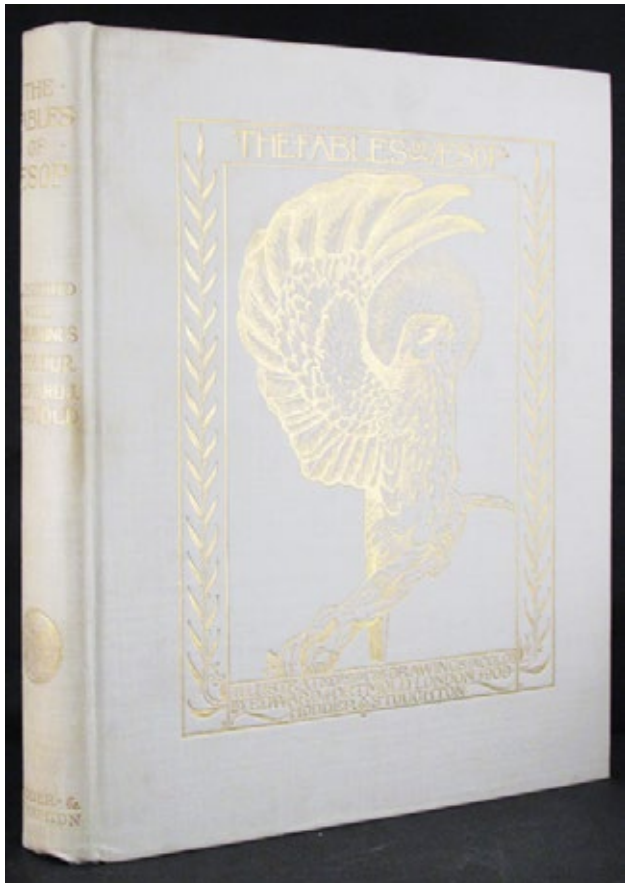
Haven O'More was Director of the Institute of Traditional Science and was Associate Trustee of the William Blake Trust until the death of Sir Keynes. He is also famous for assembling one of the greatest private libraries of the 20th Century, the famed "Garden" collection of books and manuscripts.

\$995.



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

52 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.

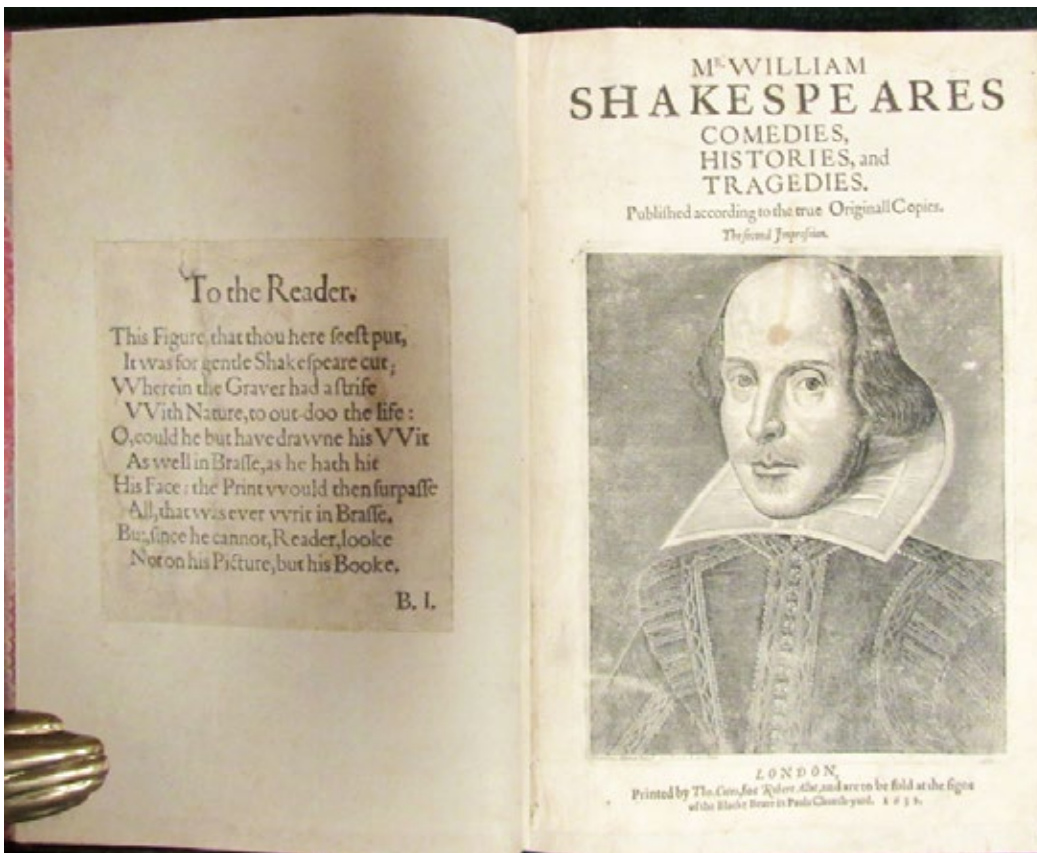


FIRST EDITION, LIMITED, SIGNED, NUMBERED AND SPECIALLY BOUND. This title represents, in our opinion, Detmold's very best work. The grace and sensitivity of the illustrations reflect a certain Eastern sensibility. The artist's powers in the delicate communication of nature's spirit are exemplified by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

**The Second Folio Printing of Shakespeare's Plays
A Rare Complete Copy - Printed by Tho. Cotes for Allot
In a Full Antique Binding - London - 1632**



53 Shakespeare, William. COMEDIES, HISTORIES, AND TRAGEDIES. Published according to the true Originall Coppies. The second Impression (London: Printed by Tho. Cotes, for Robert Allot, and are to be sold at the signe of the Blacke Beare in Pauls Church-yard, 1632) Second Folio edition. Allot title-page 4, Effigies leaf C as is correct, with the watermark in the Effigies leaf. Engraved portrait by Martin Droeshout on title-page, woodcut ornaments and initials and elaborate engraved head-pieces throughout. Folio (315 x 215 mm), in a very handsome binding of full and very early mottled calf, expertly rebaced to style with the spine panel elaborately decorated with classical

tooling in gilt. The spine with raised bands gilt tooled, the compartments filled with exquisite gilt work. Marbled endleaves to style. Housed in a fine full red morocco solander case, the spine gilt lettered between raised bands. A very handsome and attractive copy, quite clean and crisp with strong images throughout, a bit of the usual mild mellowing, browning or evidence of age occasionally present. The "To the Reader" leaf has been skillfully laid into a larger sheet. The title-page is remargined at the gutter and lower edge. Lower corner of ccc5 with unobtrusive repair to closed tear; a few upper margins shaved with slight loss to ruled border, marbled endleaves and pastedowns.

A RARE COMPLETE COPY OF THE SECOND FOLIO, PERHAPS THE GREATEST BOOK IN THE ENGLISH LANGUAGE. It is less and less common these days to find copies of the second folio without one or more of the preliminaries, and more often than not, the final leaf, in facsimile. This copy contains the original 1632 leaves and contains no facsimiles. The "To the Reader" leaf has been trimmed and relaid onto a larger sheet. That leaf is usually one of the first to disappear and reappear in facsimile. The early binding on this copy augments the exemplar.

A Shakespeare folio is one of the most significant books for a collector of literature, and the Second Folio is the earliest copy still generally available to him or her, as most of the First Folios reside in institutional hands and currently can cost upwards of \$10,000,000.

The second folio is also significant for Milton collectors as it includes, on the Effigies leaf, his first published poem, entitled "An Epitaph on the admirable Dramaticke Poet, W. Shakespeare."

The original folio printing of Shakespeare's works in all likelihood owes its existence to two of the Bard's principle actors, Henry Condell and John Heminges. Prior to the first folio there had been only a few "curious and rather shabby" collections of Shakespearian and non-Shakespearian works published under the bard's name. After Shakespeare's death Condell and Heminges dedicated themselves to producing a folio volume of all of his plays that would be accurate and authoritative "...only to keep the memory of so worthy a friend and fellow alive as was our Shakespeare." Their dedication, combined with help from others, eventually led to the publication of the First Folio in 1623. Without the hard work of these friends there is no knowing how many of the plays might have been lost in the years that followed. These two actor's work not

only preserved the memory of their great friend but is perhaps the single most important publishing endeavor of English literature. How much the modern English-speaking world owes to these two men will never be calculable.

The Second Folio contains JOHN MILTON'S FIRST APPEARANCE IN PRINT: an epitaph on Shakespeare in 16 verses, incipit: *What neede my Shakespeare for his honour'd bones; it appears on the same page A5r as "Upon the Effigies" in eight verses, incipit: Spectator, this Lifes Shaddow is; To see. The inner form containing these two poems is recorded in several states (in the Bruce copy: "Comicke" in line 3, "Laugh" in line 4, "passions" with ligatured double-s in line 6 of the "Effigies" poem); the outer form contains the title (A2r), whose setting varies according to the publisher in the imprint. Like its predecessor, from which the edition was set page-for-page, the Second Folio has survived in relatively numerous copies, but it is now rarely found complete. This copy comports with Allot title-page 4, Effigies leaf C as is correct, with the watermark in the Effigies leaf.*

Greg 3:1113-5; Pforzheimer 906; STC 22274. A.W. Pollard. *Shakespeare Folios and Quartos. A Study in the Bibliography of Shakespeare's Plays.* London, 1909. Robert Metcalf Smith. *The Variant Issues of Shakespeare's Second Folio and Milton's First Published English Poem. A Bibliographical Problem.*

W.B. Todd. "The Issues and States of the Second Folio and Milton's Epitaph," in: *Studies in Bibliography V (1952-53)*, pp 81-108.

W.W. Greg. *A Bibliography of the English Printed Drama to the Restoration.* (London, 1957), pp l I l3- 15. Greg 3:1113-5; Pforzheimer 906; STC 22274. A.W. Pollard. *Shakespeare Folios and Quartos. A Study in the Bibliography of Shakespeare's Plays.* London, 1909. Robert Metcalf Smith. *The Variant Issues of Shakespeare's Second Folio and Milton's First Published English Poem. A Bibliographical Problem.*

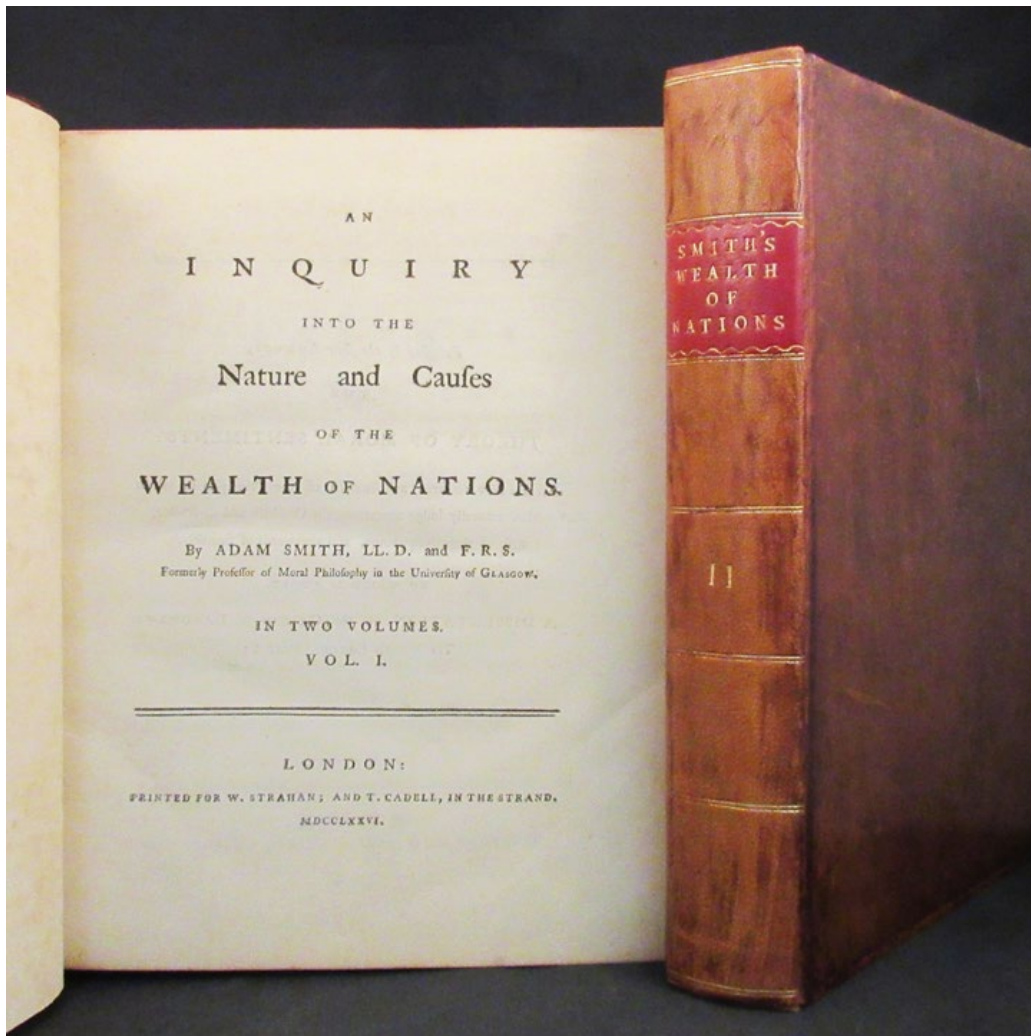
W.B. Todd. "The Issues and States of the Second Folio and Milton's Epitaph," in: *Studies in Bibliography V (1952-53)*, pp 81-108.

W.W. Greg. *A Bibliography of the English Printed Drama to the Restoration.* (London, 1957), pp l I l3- 15. \$350,000.

The Wealth of Nations - First Edition - 1776 - PMM 221 **The First and Greatest Classic of Modern Economic Thought**

54 Smith, Adam. AN INQUIRY INTO THE NATURE AND CAUSES OF THE WEALTH OF NATIONS... (London: for W. Strahan and T. Cadell, 1776) 2 volumes. FIRST EDITION: 'No printing record of the first edition has survived, but it is probable that the press run was either 500 or 750 copies' (Richard B. Sher, 'Early editions of Adam Smith's books in Britain and Ireland, 1759-1804', *A Critical Bibliography of Adam Smith*, ed. Keith Tribe, 2002, p. 19). Provenance J. C. by a contemporary hand. 4to (256 x 210mm); (10 1/16 x 8 1/4 inches), handsomely bound in contemporary mottled calf, the boards framed in blind, the spine panels expertly and very skillfully restored at a later date to style with double-gilt ruled bands and red morocco labels gilt trimmed and lettered, gilt volume numbers in a separate compartment, board edges trimmed in gilt in Greek key design, original endleaves. [12], 510 pp.; [1], [2], 587, [588, ads] pp. Volume I: A(4) a(2) B-Z, Aa-Zz, 3A-3S(4) -3T(3); without final blank; Volume II: Half-Title, A(1) B-Z, Aa-Zz, Aaa-Zzz, 4A-4E(4) 4F(2). With the usual cancels: M3, Q1, U3, 2Z3 and 3A4 in Vol. I, cancels D1 and 3Z4 in Vol. II. In Vol. II p. 288 is misprinted as 289. A very handsome set, quite stately, internally very clean and with minimal mellowing. Vol. II with a very small, neat, expert paper restoration to the outer corner of I3 and Y4-Z3. These restorations may have been required because of paper faults and measure only 1/2 - 1 inch in size. They are unobtrusive, as is 2F1 with an antique neatly repaired closed tear at the foot of the page, an interesting and attractive old ownership stamp at the blank foot of the half-title in Vol. II.

HIGHLY IMPORTANT FIRST EDITION. PERHAPS THE GREATEST BOOK EVER WRITTEN IN THE HISTORY OF ECONOMIC THOUGHT. 'The history of economic theory up to the end of the nineteenth century consists of two parts: the mercantilist phase which was based not so much on a doctrine as on a system of practice which grew out of social conditions; and the second phase which saw the development of the theory that the individual had the right to be unimpeded in the exercise of economic activity. While it cannot be said that Smith invented the latter theory - the physiocrats had already suggested it and Turgot in particular had constructed an organised study of social wealth - his work is the first major expression of it. He begins with the thought that labour is the source from which a nation derives what is necessary to it. The improvement of the division of labour is the measure of productivity and in it lies the human propensity to barter and exchange: "labour is the real measure of the exchangeable value of all commodities ... it is their real price; money is their nominal price only". Labour represents the three essential elements - wages, profit, and rent - and these three also constitute income. From the working of the economy, Smith passes to its matter - "stock" - which compasses all that man owns either for his own



consumption or for the return which it brings him. The *Wealth of Nations* ends with a history of economic development, a definite onslaught on the mercantile system, and some prophetic speculations on the limits of economic control.

'Where the political aspects of human rights had taken two centuries to explore, Smith's achievement was to bring the study of economic aspects to the same point in a single work ... The certainty of its criticism and its grasp of human nature have made it the first and greatest classic of modern economic thought' (PMM).

Smith's classic work was begun at Toulouse in 1763-64 where he had travelled as guardian of Henry Scott, the young duke of Buccleuch, and in the company of David Hume, historian and fellow professor at Glasgow University. The work took shape over the next ten years and was finally published in 1776. At one point during its composition, Hume wrote that

Smith was "cutting himself off entirely from human society." But his labors, however severe his methods, yielded the "first and greatest classic of modern economic thought" (*Printing and the Mind of Man*).

"[I]t may be said that the *WEALTH OF NATIONS* certainly operated powerfully through the harmony of its critical side with the tendencies of the half-century which followed its publication to the assertion of personal freedom and 'natural rights.' It discredited the economic policy of the past, and promoted the overthrow of institutions which had come down from earlier times, but were unsuited to modern society. As a theoretic treatment of social economy, and therefore as a guide to social reconstruction and practice in the future, it is provisional, not definitive. But when the study of its subject comes to be systematized on the basis of a general social philosophy more complete and durable than Smith's, no contribution to that final construction will be found so valuable as his" (*Britannica*). Carpenter XXVII; Einaudi 5328; Glasgow Edition 1; Goldsmiths' 11392; Kress 7621; PMM 221; Rothschild 1897; Tribe 9; Vanderblue, p. 3.

\$175,000.

**His First Book - Adam Smith - Fine Contemporary Calf Gilt
The Theory of Moral Sentiments - London - 1759 - Very Rare
 One of the Most Important Works in all English Philosophy
 First Use of the Phrase "Led by an Invisible Hand"**

55 Smith, Adam. *THE THEORY OF MORAL SENTIMENTS*, Or, An Essay Towards an Analysis of the Principles by which Men naturally judge concerning the Conduct and Character, first of their Neighbours, and afterwards of themselves. To which is added, A Differentiation on the Origin of Languages (London: Printed for A. Millar, in the Strand and A. Kincaid and J. Bell, in Edinburgh, 1759, 1759) First Edition. Thick 8vo, 202 x 123 mm., bound in its original contemporary binding of full calf, neatly and very sympathetically and skillfully restored at the back with the original spine panel laid down (preserving all but c. 2cm at the foot, a nearly invisible sophistication,

the original morocco label replaced, free endleaves renewed sympathetically with antique paper. [xii], 551, [1] errata (uncorrected in the text, with an error: 412 should read 413); pp. 317-336 omitted from pagination as usual; complete with the half-title pp. A very handsome copy, crisp and unpressed, clean throughout, the binding strong and in good order, the occasional spot as to be expected, but truly a pleasing copy of this monumental work.

THE ESPECIALLY RARE FIRST EDITION IN ORIGINAL CONTEMPORARY BINDING OF ADAM SMITH'S FIRST BOOK, PUBLISHED IN 1759. A TRULY RARE BOOK AND ONE OF THE MOST IMPORTANT WORKS IN ALL OF ENGLISH PHILOSOPHY.

'THE THEORY OF MORAL SENTIMENTS was a true scientific breakthrough. It shows that our moral ideas and actions are a product of our very nature as social creatures. It argues that this social psychology is a better guide to moral action than is reason. It identifies the basic rules of prudence and justice that are needed for society to survive, and explains the additional, beneficent, actions that enable it to flourish.

As individuals, we have a natural tendency to look after ourselves. That is merely prudence. And yet as social creatures, explains Smith, we are also endowed with a natural sympathy – today we would say empathy – towards others. When we see others distressed or happy, we feel for them – albeit less strongly. Likewise, others seek our empathy and feel for us. When their feelings are particularly strong, empathy prompts them to restrain their emotions so as to bring them into line with our, less intense reactions. Gradually, as we grow from childhood to adulthood, we each learn what is and is not acceptable to other people. Morality stems from our social nature.

So does justice. Though we are self-interested, we again have to work out how to live alongside others without doing them harm. That is an essential minimum for the survival of society. If people go further and do positive good – beneficence – we welcome it, but cannot demand such action as we demand justice.

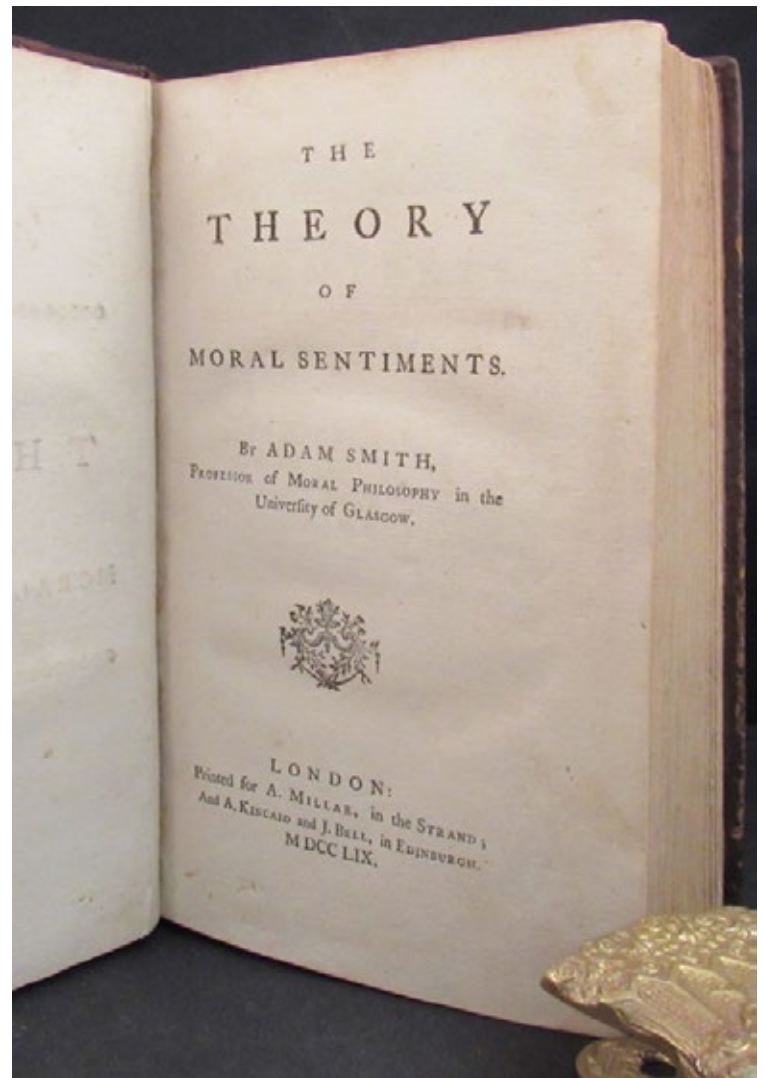
Virtue. Prudence, justice, and beneficence are important. However, the ideal must be that any impartial person, real or imaginary – what Smith calls an impartial spectator – would fully empathise with our emotions and actions. That requires self-command, and in this lies true virtue.

The phrase that he is especially known for is first used here and would be repeated in THE WEALTH OF NATIONS: that the rich "...led by an invisible hand to make nearly the same distribution of the necessities of life, which would have been made, had the earth been divided into equal portions among all its inhabitants, and thus without intending it, without knowing it, advance the interest of the society, and afford means to the multiplication of the species." (Part IV, Section 1, pp. 350).

Both THE THEORY OF MORAL SENTIMENTS, Adam Smith's first book and his later WEALTH OF NATIONS demonstrate "a great unifying principle...Smith's ethics and his economics are integrated by the same principle of self-command, or self-reliance, which manifests itself in economics in laissez faire" (Spiegel).

"The fruit of his Glasgow years The Theory of Moral Sentiments would be enough to assure the author a respected place among Scottish moral philosophers, and Smith himself ranked it above the Wealth of Nations. Its central idea is the concept, closely related to conscience, of the impartial spectator who helps man to distinguish right from wrong. For the same purpose, Immanuel Kant invented the categorical imperative and Sigmund Freud the superego" (Niehans, 62) Adam Smith Institute; Goldsmiths' 9537; Higgs 1890; Kress 5815; Tribe 1; Vanderblue, p. 38.

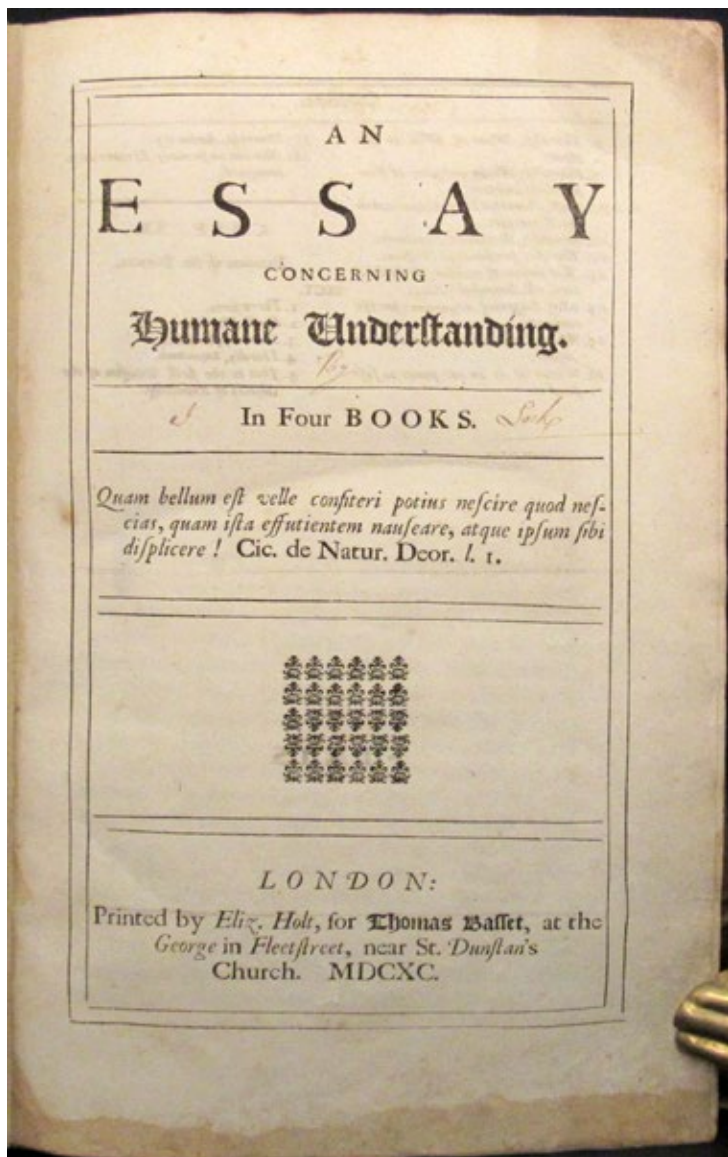
\$130,000.



A Very Handsome Copy of the First Edition - First Issue
An Essay Concerning Humane Understanding - PMM 164
John Locke's Great Work Published in 1690
The Most Complete Expression of the New Empiricist Spirit

56 Locke, John. AN ESSAY CONCERNING HUMANE UNDERSTANDING. In Four Books (London: by Eliz. Holt for Thomas Basset, 1690) First edition, first issue, with the Undated Dedication, with the title-page listing Eliz. Holt, the Properly Positioned "SS", the first imprint and all points called for, typographical ornaments line 3 has them upside down in columns 2 through 6, while in line 4, all ornaments are upside down, with five of the six possible misnumbered pages for this issue: "85" as "83", "287" as "269", "296" as "294", "303" as "230" and "319" as "327", page 55 with "Underwandings" as called for, with the incorrect Roman numerals to pp. 57 and 263 and the deleted 24 paragraph indicator at page 90. With contemporaneous signature "J Locke" on the title page and three handwritten corrections, "in", "extremely" and the insert "some" (which may be in Locke's hand), in the preliminaries. Folio, 320 x 195 mm., full polished calf to style, handsomely and discreetly double lined in gilt on the covers and the spine with raised bands ruled in gilt with red morocco lettering label gilt in best style on the spine. In beautiful condition. title + [10] + 1-362 + [22] Contents pp. A handsome and pleasing and crisp copy in lovely condition, some quite unobtrusive evidence of age mellowing or toning to the lower edges of the leaves probably from old damp.

FIRST EDITION FIRST ISSUE OF THIS SINGULARLY IMPORTANT WORK IN THE HISTORY OF PHILOSOPHY AND EPISTEMOLOGY. Locke's ESSAY was the "first attempt on a great scale, and in the Baconian spirit, to estimate



critically the certainty and the adequacy of human knowledge, when confronted with God and the universe" (EB). It served as the most concrete manifestation of a new empiricist spirit, in contrast to the metaphysical philosophies of Descartes, Spinoza and Leibniz. Locke was inspired to write the ESSAY in 1671 after a philosophical discussion with friends in which he realized that no progress could be made before they had examined the mind's capacities and seen "what objects our understandings were, or were not, fitted to deal with" (from the "Epistle to the Reader").

"Other philosophers had reflected on and written about human knowledge...But Locke was the first philosopher to devote his main work to an inquiry into human understanding, its scope and its limits. And we can say that the prominent place occupied in modern philosophy by the theory of knowledge is in large measure due to him..." (Copleston, A HISTORY OF PHILOSOPHY).

Locke's influence was widespread and was not strictly limited to pure philosophical enquiry. In America his emphasis on rational thought versus "enthusiasm" provided ammunition and philosophical grounding to opponents of the revivalist and itinerant preachers of the Great Awakening, and in the nineteenth century the "nature versus nurture" thesis was employed by Unitarians and other anti-Calvinist factions to argue that human nature was improvable through nurture and self-culture rather than corrupt beyond hope without conversion through a special act of divine grace. In England Locke had a strong influence on the literature of the Augustan Age, Sterne, Addison, and the members of the Scriblerus Club all acknowledging the currency of his ideas. "The art of education, political thought, theology and philosophy, especially in Britain, France, and America, long bore the

stamp of the ESSAY, or of reaction against it" (Fraser, quoted in Grolier). Locke's ESSAY has passed through more editions than any classic in modern philosophical literature and remains a cornerstone in the history of human thought. Wing L273; Pforzheimer 599; PMM 164; Grolier English 36. See Jean S. Yolton, John Locke, A Descriptive Bibliography, Thoemmes Press, 1998, pp. 70 for details on these variations.] \$65,000.

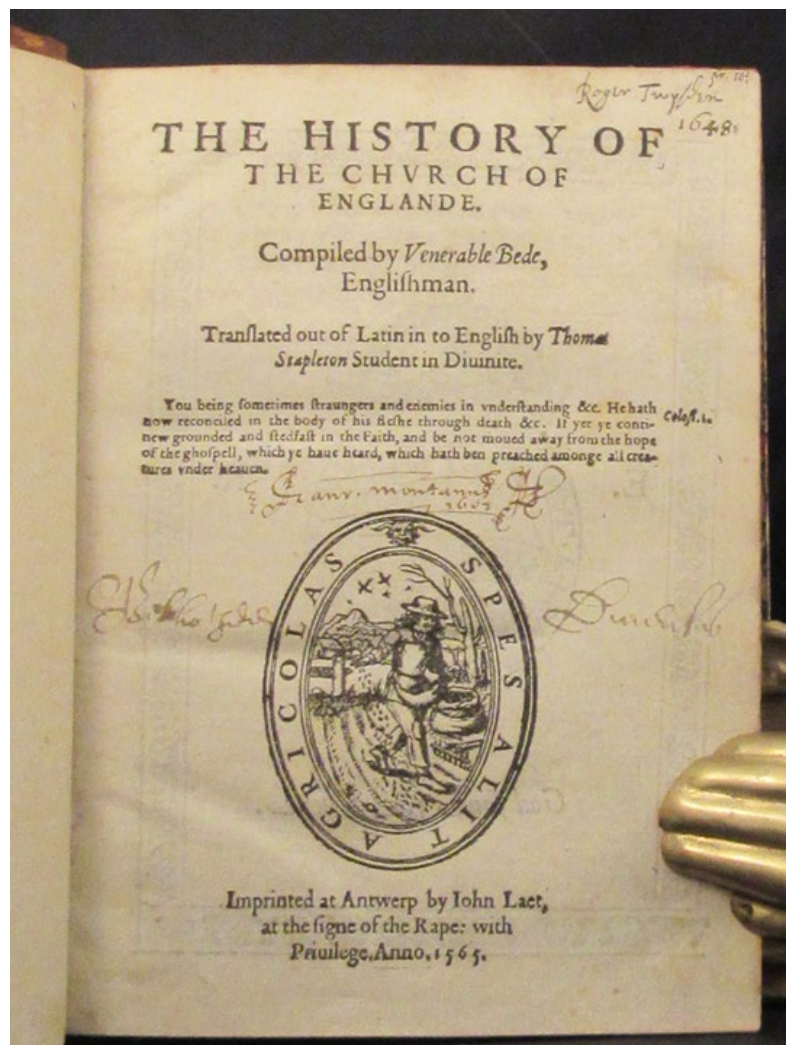
The Greatest Work of the Father of English History
The Venerable Bede - The Rare First Edition in English
The History of the Church of England - "Historia Ecclesiastica"

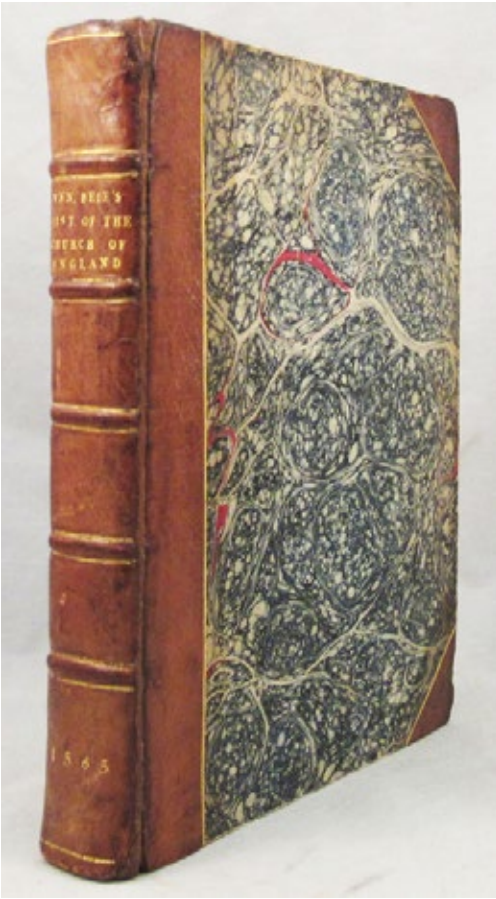
57 Bede, The Venerable (673–735 AD). THE HISTORY OF THE CHURCH OF ENGLANDE COMPILED BY VENERABLE BEDE, Englishman. Translated Out of the Latin to English by Thomas Stapleton Student in Diuninite. (Antwerp: John Laet, 1565) Five books in one volume. A VERY RARE COMPLETE COPY, the First Edition of *Historia ecclesiastica gentis Anglorum* translated into English. Provenance: Montanus, 1602 -- Sir Roger Twysden, 1648, and Sir John Saunders Sebright (armorial bookplate). With woodcut device on titlepage, woodcut armorial dedication to Queen Elizabeth, woodcut plate of St. Augustin with Elbert King of Kent in anno 596, woodcut plate of King Oswald uniting the Umbrian kingdoms, halfpage woodcut of Elbert building St. Paul's, and with many large and handsome woodcut initials all throughout. The woodcuts are possibly by Arnaud Nicolai. Small 4to (188 x 140 mm), in antique three-quarter russia over marbled boards, the spine with raised bands ruled in gilt, one compartment gilt lettered, gilt dating at the tail, gilt lined back and cornerpieces. *1-6, >1-4, #1-4, 192, [9] pp. A truly excellent survival of a book rarely found complete. The text-block is especially fresh and well preserved, crisp and very clean. The blanks date from the time of the binding, but the text is otherwise wholly complete and original, the binding is handsome though its age is evident and there was restoration some time ago to the hinges, the front of which is also strengthened from within.

VERY RARE FIRST EDITION IN ENGLISH OF THE FIRST AND GREATEST WORK OF ENGLISH HISTORY BY THE FATHER OF ENGLISH HISTORY. RARE IN COMPLETE STATE, when one reads the catalogue entries of copies in even some of the worlds most prestigious institutions one finds descriptions of missing signatures, facsimile titles, or entire sections excised to be quite the norm. This copy, but for its probable early 19th century blank flies and endpapers is wholly intact and in a truly exceptional state of preservation.

The Venerable Bede's title of "The Father of English History" is well deserved. He was England's greatest historian in the Middle Ages. His greatest work is the *Historia Ecclesiastica*, here in its first English edition. It is an ecclesiastical history of the English people. Bede begins with Caesar's invasion in 55 BCE and St. Alban's martyrdom in Roman Britain, tracks the spread of Christianity following St. Augustine's mission to England in 597, and provides an account of critical events such as the Council of Whitby, which decided that Roman rather than Celtic Christian customs would be followed in Britain.

Bede drew on the many manuscripts in the Jarrow monastery's outstanding library and correspondents provided him materials. He was a diligent scholar and properly credited his sources. To the benefit of historical scholarship, *Historia Ecclesiastica* spread widely throughout Europe in the Middle Ages, with some 160 manuscripts still surviving. Not long after his death, he became known as the Venerable Bede. His was one of





the first printed history books, published (in Latin) in Strasbourg about 1475. Highly popular on the Continent and in Britain, it was reprinted in 1500, 1506, and 1514.

Due to its strong association with Catholicism this first translation into the English tongue was published in Antwerp, as the book was then prohibited in England as traitorous. Stapleton was educated in Oxford, where he became a fellow in 1553. On Queen Elizabeth's accession, he left England to study theology in Louvain and Paris. His translation of Bede was his first of many fine works. Stapleton used Bede's history to remind the reader that "we Englishmen also these many hundred of years kept and preserved sound and whole the precious perle of right faith and belefe," and he admonished that "after we forsooke the first paterne off the Christen faith delievered to us, we have fallen in to plenty of heresies." He added that the Venerable Bede, a most reliable source, describes many miracles that occurred in Britain under the true faith. Stapleton's translation has been called an "enduring contribution to this sparkling collection of [recusant] prose" -DNB)

This is also a copy of fine and established provenience. It was formerly owned by the renown historian and antiquary Roger Twysden, whose ownership signature is dated 1648. Having been caught up in civil war strife, Twysden retired to his seat, Roydon Hall, and devoted himself to his study and writings, particularly on early English histories and monasticism. His collection passed to Sir John Sebright, who sold the main portion at auction in 1807. Much of Twysden's collection later passed to Sir John Sebright, whose fine engraved armorial plate is afixed to the front paste-down. The present binding was likely made while the book was in Sebright's possession.

Contrary to the implications of Stapleton's edition of Bede, Twysden's *Historical vindication of the Church of England* (1657) argued that it was the Church of England, rather than Rome, which had held fast to the true faith, and that the pope's powers over England, gained gradually over the centuries, had been submitted to voluntarily out of love not duty, for the archbishop of Canterbury had no mediate superior but only Christ and God (see Jessup, *Sir Roger Twysden* pp. 192-5). Completed in 731, Bede's *Historia ecclesiastica gentis Anglorum*, is 'probably one of the most popular history books in any language and has certainly retained its popularity longer than any rival. The enthusiasm shown for his writings in the eighth century by English missionaries on the Continent, such as Boniface, Lull, and others, led to the spread of knowledge of his works not only in England but also in western Europe From then on, as the spread of his manuscripts shows, the History became popular all over western Europe and 160 of them survive today in spite of all the wars and other dangers to which manuscripts are always subject' (Colgrave & Mynors p. xvii). It was first printed c. 1475, at Strasbourg (PMM 16). 'Bede provided for over a thousand years, and to a large extent still provides, nearly all the knowledge available of the early history of England. His *Historia* is the only work, other than parts of the Bible, which has been read by every English generation from his own day to the present. It has the power to move and to convey something of the personality of its author, to a degree which has called forth not only admiration but a kind of affection' (Oxford DNB). BM; STC 1778; Allison & Rogers 82; Pforzheimer 55; Chrzanowski 1565b. \$38,500.

**Thomas Hobbes - *Leviathan*
The True First Edition - London - 1651
An Excellent Copy in Contemporary Calf**

58 Hobbes, Thomas. *LEVIATHAN: Or the Matter, Forme, and Power of a Common-Wealth Ecclesiasticall and Civill* (London: for Andrew Crooke, 1651) First edition, first issue, with the head ornament on the title-page, and a fine and dark impression. With the provenance of Philip Bisse, Lord Bishop of St. David's from 1710 to 1713. A Rare Large Paper Copy. Engraved title-page, folding diagram. Folio, Large Paper Copy, 12.7/16 x 8 3/8 inches, full contemporary calf, the boards with double-ruled gilt frame with finely gilt tooled corners, expertly rebaced to proper period style with raised bands and a russet morocco label gilt ruled and lettered, endpapers and flies renewed. Engraved bookplate of Philip Bisse affixed to the blank verso of the engraved titlepage. [vi], 396 pp. A very handsome copy, the text especially fresh, clean and unpressed, only the lightest of occasional mellowing



but far less than would generally be expected, the hinges tight and strong, the contemporary boards with some wear and rubbing, and some expert consolidation along the edges and corners.

HIGHLY IMPORTANT AND SCARCE FIRST ISSUE OF THE MASTERWORK, ONE OF THE GREAT BOOKS IN THE HISTORY OF PHILOSOPHY, POLITICS AND MORALS AND THE MASTERWORK OF THOMAS HOBBS. It is still one of the most influential books in the English language, and certainly Hobbes's most important work, containing a complete system of his philosophy, including his political, moral, and theological views. Hobbes wrote this treatise under the shadow of the English Civil War and the ongoing conflict between royalists and republicans; his conclusion, that unless his life is threatened an individual should submit to the State, because any government is preferable to anarchy, pleased neither party. But Hobbes expected no such controversy, and even presented a copy to Charles II. The work "produced a fermentation in English thought not surpassed until the advent of Darwinism" (quoted in the catalogue for The Garden Sale, Sotheby's 1989).

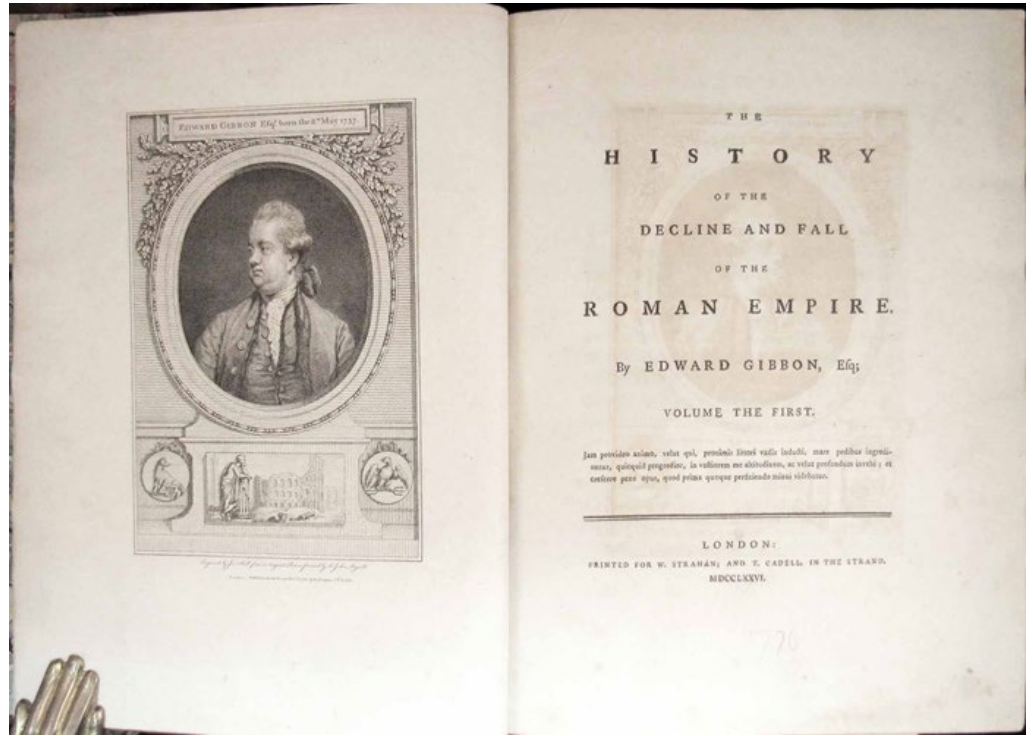
Traditionally referred to as the "first issue" of the first edition, this is in fact most likely the only printing of the first edition. That which is traditionally called the second issue, with the bear ornament on the title-page, was printed abroad with a false imprint and thus constitutes a second edition. The traditional third issue was actually printed about 1680; it has modernized spelling, a well-worn impression of the engraved title-page, and a different ornament on the letterpress title-page. STC H-2246; PMM 138 \$32,500.

The History of the Decline and Fall of the Roman Empire
Very Rare First Issue of the First Edition - PMM 222
Gibbon's Masterwork on the Roman Empire
"The Greatest Historical Work Ever Undertaken"
In Beautifully Decorated Period Calf Bindings - Gilt Extra
With, the Miscellaneous Works of Edward Gibbon
First Edition - London - 1796

59 Gibbon, Edward. THE HISTORY OF THE DECLINE AND FALL OF THE ROMAN EMPIRE [with,] MISCELLANEOUS WORKS OF EDWARD GIBBON, Esquire With Memoirs of His Life and Writings Composed by Himself: Illustrated From His Letters, With Occasional Notes and Narrative, by John Lord Sheffield. In Two Volumes (London: for W. Strahan and T. Cadell, 1776-1788; 1796) 8 volumes. RARE AND ELUSIVE FIRST EDITION, FIRST ISSUE OF ALL SIX VOLUMES OF THE HISTORY OF THE DECLINE AND FALL. FIRST STATE of Volume I with errata uncorrected in the text and notes and with the cancels as called for, X4 (text) and a4 (notes) are so signed. Only 500 copies of the first issue of Volume I are known to have been printed. With the FIRST EDITION of the MISCELLANEOUS WORKS. Engraved portrait after the painting by Joshua Reynolds in Volume I, three large and finely engraved folding maps of the Western Roman Empire, the Eastern Roman Empire and Constantinople. With the half-titles to Volumes III-VI of the Decline and Fall. The Miscellaneous Works

with a silhouette engraving to Volume I. 4to (280 x 220 mm), in a beautiful binding of full contemporary mottled calf, the covers with borders in gilt, the backs fully gilt with compartments separated by gilt tooled lines and gilt rolled decorative bands. Elaborately and handsomely designed in the compartments incorporating central gilt tools, and elaborate overall tooling gilt, lettering and numbering in gilt on red morocco labels in the appropriate compartments.

History of the Decline and Fall: viii, (xvi), (vii, blank), (1) - 586, (2 Notes, Advertisements), lxxxviii, (1 errata, blank); (2), (1) - 640, (errata, blank), ; (xii), (1) - 640, (1 errata, blank); (iv), viii, (viii), (1) - 620; (xii), (1) - 684; (xiv), (1) - 646, (51, General Index), (1 errata) pp.; Miscellaneous Works: xxv, (1 errata), 703, blank; viii, 726, (errata, advertisements leaf) pp. A very handsome set of both of Gibbon's writings, the text leaves very well preserved, quite clean, crisp and unpressed, the bindings handsomely presented, the hinges and tips restored and strengthened as required over the years, original spine panels laid down, one volume number replaced at a later date, one volume with hinges starting, the spine panels all original to the bindings. A rare and elusive set restored as required and retaining all the original materials, the backs all original to the bindings.



VERY RARE FIRST EDITION, FIRST IMPRESSION OF EACH VOLUME. BEAUTIFULLY PRESENTED IN FULL AND VERY HANDSOME CONTEMPORARY CALF BINDINGS IN ORIGINAL CONDITION AND RETAINING THE ORIGINAL SPINE PANELS. WITH THE RARE HALF-TITLES TO VOLUMES 3-6, AND A LARGER COPY THAN IS USUALLY ENCOUNTERED. THIS COLLECTION ALSO WITH THE TWO VOLUMES OF THE MISCELLANEOUS WORKS. Approximately 1000 copies of the various states of the the first edition of the first volume were most likely printed though the original plan was for only 500. Thus, full sets of the first edition are now rare and first issue copies, doubly so.

THE GREATEST HISTORICAL WORK EVER UNDERTAKEN. It was in Italy while "musing amid the ruins of the Capital" that Gibbon formed the plan of his history. Originally published in six volumes from 1776 to 1788, Gibbon's fine scholarship has remained for the most part unchallenged. The work's numerous reprintings throughout the nineteenth and twentieth centuries are evidence of its popularity and historical accuracy.

The success of the work was immediate. "I am at a loss," Gibbon wrote, "how to describe the success of the work without betraying the vanity of the writer. The first impression was exhausted in a few days; a second and third edition were scarcely adequate to the demand, and the bookseller's property was twice invaded by the pyrates of Dublin. My book was on every table, and almost on every toilette...." Publication of this grand work placed Gibbon at the "very head of the literary tribe" in Europe, according to Adam Smith.

"For twenty-two years Gibbon was a prodigy of steady and arduous application. His investigations extended over almost the whole range of intellectual activity for nearly fifteen-hundred years. And so thorough were his methods that the laborious investigations of German scholarship, the keen criticisms of theological zeal, and the steady researches of (two) centuries have brought to light very few important errors in the results of his labors. But it is not merely the learning of his work, learned as it is, that gives it character as a history. It is also that ingenious skill by which the vast erudition, the boundless range, the infinite variety, and the gorgeous magnificence of the details are all wrought together in a symmetrical whole. It is still entitled to be esteemed as the greatest historical work ever written" (Adams, *Manual of Historical Literature*, pp. 146-147).

Concerning the Miscellaneous Works, here are included notes, letters, diaries, essays and unpublished works. The printing includes pieces in both English and French and occasional writing in Latin is interspersed. The work was gathered

by Lord Sheffield and it was on the Sheffield family estate that Gibbon was buried after his passing. Rothschild 942. Grolier 100. PMM 222 \$20,000.

**An Extraordinary, Very Rare Milton Sammelband - 1688-1695
"Paradise Lost" and the Accompanying Poems Complete
First Editions and the Collected Works - Rare Large Paper Copy**



60 Milton, John. THE POETICAL WORKS OF MR. JOHN MILTON. Containing, PARADISE LOST, PARADISE REGAIN'D, SAMSON AGONISTES, and his POEMS ON SEVERAL OCCASIONS. Together With Explanatory NOTES ON EACH BOOK OF THE PARADISE LOST, and a TABLE never before Printed. (London: Printed for Jacob Tonson at the Judge's-Head near the Inner-Temple-Gate...by Tho. Hodgkin et. al., 1695 [but 1688 and 1695]) Very Rare LARGE PAPER COPY of The First "Collected" Edition. A sammelband of the poems of Milton. This copy comprised of the sheets of the large paper 1688 printing of the first illustrated edition of PARADISE LOST. A POEM IN TWELVE BOOKS with a 1695 reissued title-page for this edition; PARADISE REGAIN'D. A POEM. IN IV BOOKS. To which is added SAMSON AGONISTES, A DRAMATICK POEM.. [these with the 1688 Title-Pages included, Printed by R.E....MDLXXXVIII and for Randal Taylor...MDCLXXXVIII] and with the large paper issuance of the first printing of the NOTES [by Patrick Hume] as well as the additional "POEMS". Engraved portrait frontispiece and the 12 copperplate engravings by Burg after Medina used in the first illustrated edition of 1688. Folio, very fine full early calf Farquhar, the covers decorated with double gilt fillet and stippled lines and corner tools and elaborately tooled gilt turnovers, the spine sometime restored and very handsomely decorated incorporating fine tooling and strapwork in gilt and with a morocco lettering label gilt. (5ff.), 343, an original sheet listing some subscribers

to the original 1688 edition, [3] the table, 321 [the notes], 66, 60. A fine, crisp and clean copy throughout, the binding in excellent condition, the refurbished spine panel beautifully restored expertly and sympathetically.

RARE LARGE PAPER COPY OF THIS EXCEEDINGLY IMPORTANT EDITION, THE FIRST OF THE COLLECTED WORKS WITH ORIGINAL 1688 LARGE PAPER SHEETS INCLUDED. Edward Hodnett considered this to be the "earliest serious effort to illustrate an important work of English poetry" (*Five Centuries of English Book Illustration*, 1988, p. 63), and the copperplate engravings have a dramatic power that was only matched 200 years later by John Martin.

We rarely encounter a collection of the three principal poems. This collection which includes the POEMS ON SEVERAL OCCASIONS and the NOTES ON MILTON'S PARADISE LOST, can be truly classified as the first collected edition and a wonderful sammelband preserved through time by highly appreciative collectors. Such collections are rare. This collected edition is augmented by the inclusion of the highly important NOTES ON MILTON'S PARADISE LOST, POEMS ON SEVERAL OCCASIONS and additional poems as well.

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.

Simmons, to whom he finally came, drove a hard bargain, and according to the agreement reached and the number of

copies sold Milton was paid a total of £15. Milton's work survives and is revered to this day as amongst the most significant poetry and prose ever penned and additionally important, at a defining moment in the development of the English language. A truly towering figure, Milton remains one of the most celebrated and analyzed poets in English literature. Dryden described 'Paradise Lost' as 'one of the greatest, most noble and sublime poems which either this age or nation has produced,' while Blake, keying in on the poem's heretical implications, described Milton as 'a true Poet, and of the Devil's party without knowing it.'

\$16,450.

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

61 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.

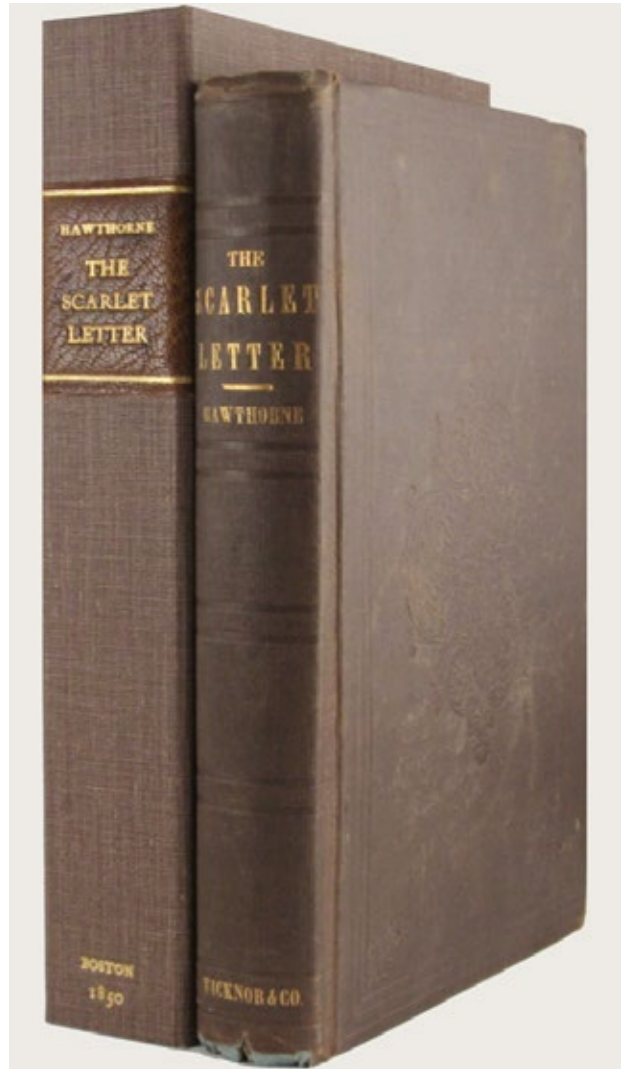
FIRST EDITION, FIRST PRINTING AND VERY RARE IN SUCH FINE CONDITION. IN THE ORIGINAL CLOTH, THIS IS CORNERSTONE WORK IN AMERICAN LITERATURE AND A LANDMARK WORK OF THE NINETEENTH CENTURY. An American Renaissance masterpiece and surely one of the most important works in the oeuvre of colonial America. More 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 a positive response was enormous, but the book was not without its critics. The publication

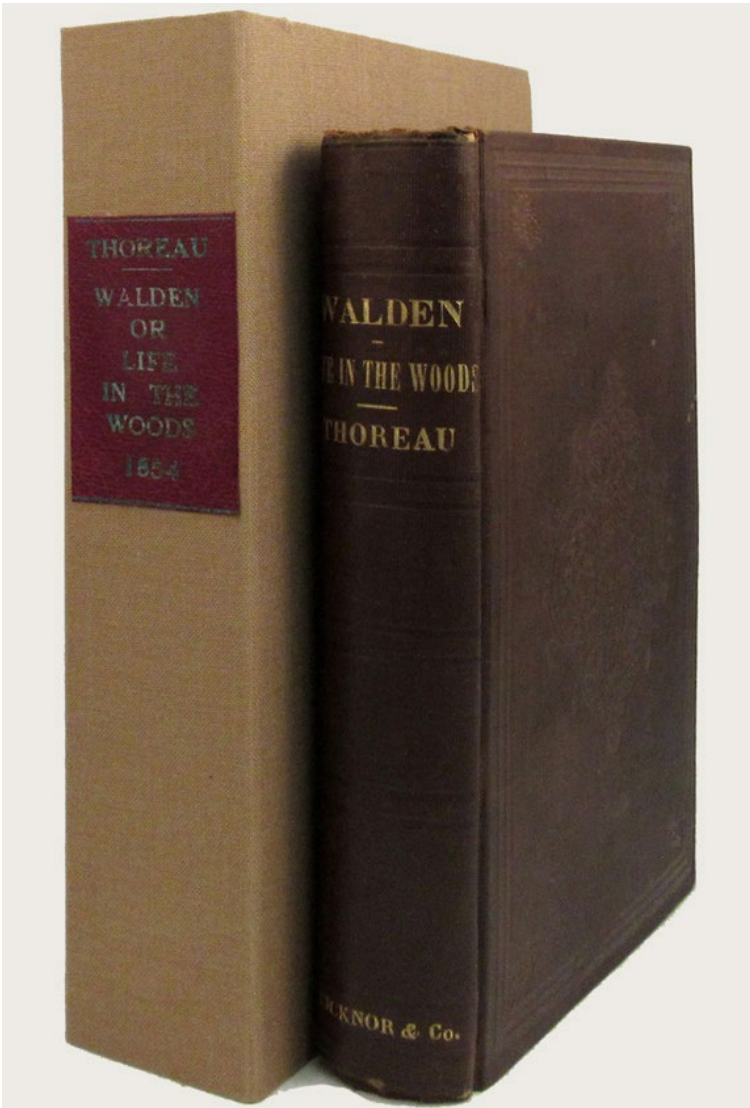
brought protest from natives of Salem, who did not like how Hawthorne depicted their Puritan ancestors. Religious leaders also took issue with the novel's subject, and the 'Church Review' offered that the novel "perpetrates bad morals."

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.



Henry David Thoreau - *Walden* - First Edition
A Highlight of American Renaissance Thought
An Exceptionally Well Preserved Copy - Quite Smashing



62 Thoreau, Henry David. *WALDEN, Or, Life In the Woods* (Boston: Ticknor and Fields, 1854) First Edition, First Printing of this cornerstone work of American literature, the ads dated "June 1854" with no bibliographical significance as noted by BAL, though these were printed prior to the July 1854 publication of the book. Illustrated with the map of Walden Pond printed on a separate leaf and inserted at p. 306, and with a vignette illustration to the title-page showing Thoreau's house in the woods at Walden Pond. 8vo, in the publisher's original ribbed brown cloth lettered in gilt and ruled in blind on spine, bordered and decorated in blind on all covers with small floral designs coming in from the corners towards a large central floral scrollwork, pale yellow flies and endpapers. Now housed in a light brown cloth-covered folding case and with wrap around chemise, the spine of the case with a dark brown morocco label lettered in green. 357, [8 ads (dated June 1854)] pp. A especially handsome copy indeed, one of the nicest we've seen in quite some while, internally fine and very fresh, crisp and clean, a few spots on the title-page only, otherwise completely free of any signs of foxing or staining. The binding in unusually fine condition, rarely found as such, the cloth is deep and dark brown with no fading whatsoever, the gilt on the spine uncommonly bright, sharp and neat corners and edges, a few minor spots barely noticeable, just a hint of very minor rubbing at the head and tail of the spine, in all an exceptional copy. Very tidy ownership stamp of Arthur Holland on the blank front free-fly.

HIGHLY IMPORTANT FIRST EDITION OF A SEMINAL WORK IN AMERICAN LITERATURE. "I went to the woods because I wished to live deliberately, to front only the essential facts of life, and see if I could not learn what it had to teach, and not, when I came to die, discover that I had not lived."

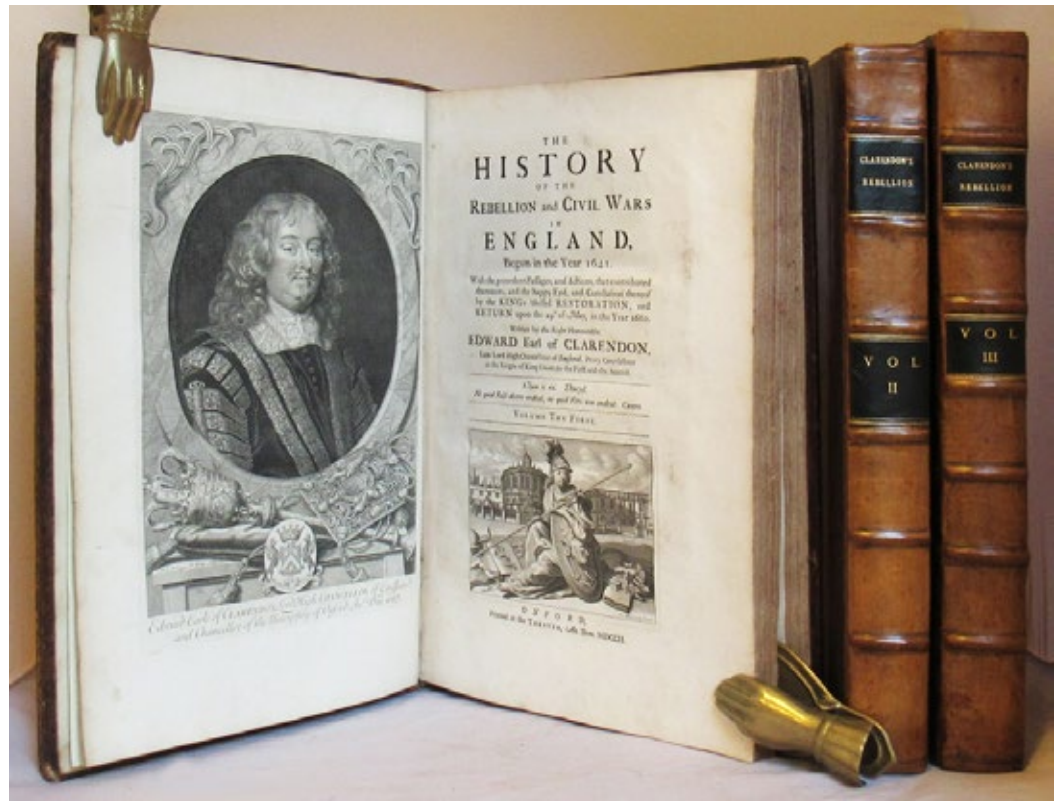
WALDEN has taken its place as one of the most important pieces of American literature and a highlight of American thought. In attempting an experiment in simple living Thoreau became the embodiment of the American quest for the spiritual over the material; and his book, ostensibly a simple record of his experiment, has earned the reputation as a work of great philosophical import.

Walden is part personal declaration of independence, social experiment, voyage of spiritual discovery, satire, and manual for self-reliance. By immersing himself in nature, Thoreau hoped to gain a more objective understanding of society through personal introspection. Simple living and self-sufficiency were Thoreau's other goals, and the whole project was inspired by transcendentalist philosophy, a central theme of the American Romantic Period. As Thoreau made clear in his book, his cabin was not in the wilderness, but at the edge of town, only about two miles from his family home. Grolier 100; Borst A2.1.a; BAL 20106.

\$15,500.

Edward Earl of Clarendon - First Edition - 1702
History of the Rebellion and Civil Wars in England
Large Paper Copies In Contemporary Bindings

63 Clarendon, Edward, Earl of. THE HISTORY OF THE REBELLION AND CIVIL WARS IN ENGLAND, BEGUN IN THE YEAR 1641. With the Precedent Passages, and Actions, That Contributed Thereunto, and the Happy End, and Conclusion Thereof by the Kings Blessed Restoration, and Return upon the 29th of May, in the Year 1660. (Oxford: Printed at the Theater, 1702, 1704) 3 volumes. First Edition, Large Paper Copies with all plate marks intact. With three fine engraved portrait frontispieces, beautifully engraved title-pages and very large exquisitely designed extra-illustrated head-pieces and cul-de-



lamps throughout, 19 superb 10 line historiated, illustrated initial letters for each section, half-titles for each book present. Super Folio (445 x 290 mm.), in contemporary bindings of fine English paneled calf, the spine panels sometime restored to style, raised bands gilt ruled, black morocco lettering labels gilt, edges gilt tooled. [ii], xxiii, 557; [xiii], 581; [xxi], 603, [xxi index] pp. An especially fine and clean set of this rare and important work, the restoration skillfully accomplished, the text-blocks crisp and clean and unpressed, the hinges strong and the volumes all tight and in good order.

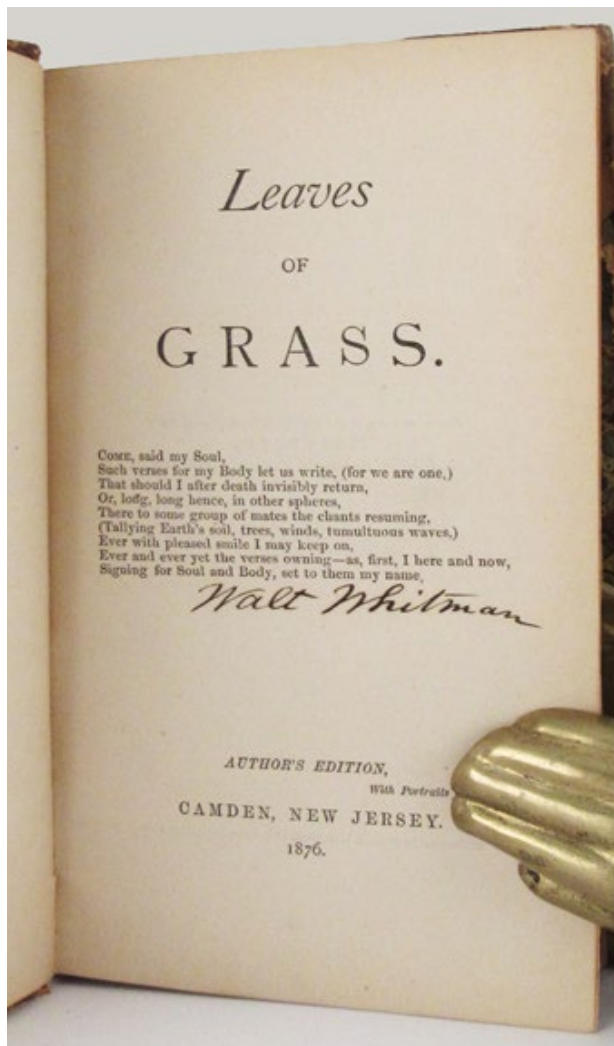
FIRST EDITION, LARGE PAPER COPY. Clarendon, who had risen to high office largely through his literary and oratorical gifts, was much admired by both Evelyn and Pepys. As an historian he occupies a high place in English literature, his works composed in the grandest of styles. *THE HISTORY OF THE REBELLION...* is considered his greatest work. DNB claims that Clarendon's "History" is "the most valuable of all the contemporary accounts of the civil wars."

Clarendon was in an excellent position to write on the English Civil War having been active on both sides. On the onslaught he sided with the opposition, but being a firm Anglican he changed alliances in 1641 and became one of the chief supporters of the King. It was in exile with the Prince of Wales that he began work on his "History". After the Restoration he became Lord Chancellor to Charles II and his daughter, Anne Hyde, was married to the future James II. Anne's daughter with James would later be Queen Anne, to whom this edition of the "History" is dedicated.

This first edition of Clarendon's "History" was printed from a transcript under the supervision of Clarendon's son. The profits from its publication were presented to Oxford University from which a new printing house bearing Clarendon's name was opened for the University Press.

First editions of such an important work in English history are very scarce, to find such a handsome and clean copy in a contemporary binding is extremely fortuitous. DNB; Britannica; Harvey, 165. \$2850.

**Inscribed and Presented by Walt Whitman to His Friend
Leaves of Grass - The Author's Edition - Also Autographed
Published Camden 1876 - An Important Association Copy**



64 Whitman, Walt. LEAVES OF GRASS...Author's Edition, With Portraits from Life. (Camden, NJ.: (printed for Whitman), 1876) THE AUTHOR'S EDITION, was the fifth overall, third printing, second issue, with integral title-page (600 copies). A SIGNED, INSCRIBED, PRESENTATION COPY FROM WALT WHITMAN TO CHARLES OSCAR GRIDLEY. For the Author's Edition, Whitman signed his name beautifully in ink on the title-page. In this copy he has inscribed the book to "Charles Oscar Gridley / From the Author." Gridley's handsome engraved bookplate is opposite on the front pastedown. In an 1885 letter to Herbert Gilchrist, Whitman referred to Gridley as a "friend of L of G. and W. W." With the engraved Samuel Hollyer portrait of Walt Whitman and the W.J. Linton engraved portrait of Walt Whitman from the G. C. Potter photograph, both on inserted plates. 8vo, in the original binding designed and executed for Whitman by James Arnold of Philadelphia, this being three-quarter tan calf over marbled boards, the spine blind-tooled in a hatch grillwork motif and a single brown morocco label gilt lettered and ruled, coated yellow endpapers. vi, 384, [2], [1 ads.] pp. Very well preserved internally, the text-block clean and tight, the binding with some wear to the extremities, front board tender at the hinge, an important survival of an Whitman association item.

AN INSCRIBED PRESENTATION COPY OF WHITMAN'S "AUTHOR'S EDITION" OF LEAVES OF GRASS, and a copy with a pleasing association as well. Whitman presents this copy to Charles Oscar Gridley. Gridley was the secretary of the Carlyle Society and had visited Whitman in April 1884. Afterwards, Gridley privately published a pamphlet called "Notes on America" describing the visit with Whitman just after he moved to his Mickle

Street home and giving his impression of the poet's personality, appearance, opinions, and philosophy. The following year Gridley contributed to William Michael Rossetti and Herbert Gilchrist's fundraiser for Whitman. Whitman called Gridley a "friend of L of G. and W. W." in a letter to Gilchrist of September 15, 1885. Later, Gridley would publish his own collection of poetry under the title "Ivy Leaves", perhaps inspired by the title of Whitman's great body of work.

This edition was printed from the important fifth edition of LEAVES OF GRASS. In early May 1876 Whitman wrote printer Samuel W. Green to order 600 copies. Whitman then had Green send these to his chosen binder, James Arnold. He would distribute them over the next several years

Whitman's LEAVES OF GRASS is, arguably, the greatest work in all of American literature. LEAVES OF GRASS portrayed America at the crossroads between an old world, soon to be cast off, and the new world of our future present. With the publication of LEAVES OF GRASS in 1855, Whitman, the poet of democracy, ushered in a new era in American letters, describing specifically American experiences in a distinctly American idiom. From its first publication in 1855, he had complete confidence in the greatness of both the book and its author.

LEAVES OF GRASS was Whitman's favorite child. From the time of its original publication, ...until the year of his death, he continued revising and enlarging it. If (his) reputation has fluctuated over the years and his position among, if indeed not at the head of, the list of great American poets was not assured until some time after his death, there was never any doubt of the matter in his own mind. 'I know I am deathless', he wrote. 'Whether I come to my own today or in ten thousand or ten million years, I can cheerfully take it now, or with equal cheerfulness I can wait.' Time has vindicated his conviction." PMM Charles E. Feinberg Collection; Myerson A.2.5.c2; BAL 21412 \$15,500.

A Very Rare Work on Venomous Snakes
Essay on the Physiognomy of Serpents - 1843
Hermann Schlegel - Known to Charles Darwin
Only One Copy Listed in Institutional Holdings



65 [Snakes] Schlegel, H. *ESSAY ON THE PHYSIOGNOMY OF SERPENTS*. Translated by Thos. Stewart Traill, M.D... (Edinburgh: Maclachlan, Stewart, and Company, 1843) VERY RARE, First Edition in English, from the almost as scarce French edition of 1837 printed in the Netherlands. With large fold-out map of the world showing the distribution of venomous snakes in seven colours, and with two plates showing the heads of herpetodryas carinatus. 8vo, in the publisher's original brown cloth, the covers with panel designs in blind, the spine ruled in blind and gilt lettered. vii, 254pp, 2 plates, 1pp. errata. A very rare survival in very pleasing and fresh condition, the text is nearly pristine, the folding map and plates also in fine condition, front endpaper slightly creased and with neat ownership marking of Dr. George Fair, the hinges strong with no splitting to the paper, the brown cloth is a bit mellowed and shows some fairly minor age at the tips and corners but is still quite attractive with

bright gilt. VERY RARE IN THIS CONDITION AND IN ORIGINAL BINDING UNRESTORED.

VERY RARE, WE KNOW OF ONLY ONE OTHER COPY RECENTLY IN COMMERCE AND WORLD CAT LISTS THE NATURALIS BIODIVERSITY CENTER OF THE NETHERLANDS AS HAVING THE ONLY COPY IN INSTITUTION COLLECTIONS. *Hermann Schlegel was a noted herpetologist of German origin who was a times both the Director of the Natural History Museum in Leyden and correspondent of the Royal Institute of the Netherlands. The English naturalist Charles Darwin knew of Schlegel's reputation from his close friend, the British botanist and explorer Joseph Dalton Hooker.*

No fewer than four snakes are named for Schlegel: Bothriechis Schlegelii, the Eyelash Pit Viper; Calamaria Schlegeli, the Red-Headed Reed Snake; (Aspidomorphus Schlegelii, Schlegel's Adder; and Afrotrophlops Schlegeliii, the Beaked Blind Snake. Several species of reptiles, amphibians, and birds are named for him as well.

\$2500.

A Fine Album of Japanese Bunjin-ga Literati Paintings
Illustrated with 56 Paintings - Original Brocade Binding

66 [Japan; Japanese Illustrated Books], [Bunjin -ga; Literati Paintings]. *JAPANESE BUNJIN-GA, LITERATI PAINTINGS. AN ALBUM OF COPIES OF 56 LITERATI PAINTINGS.* (Japan: No publisher, ca. 1880) An Album of copies of Literati Paintings. Illustrated with 56 Literati Paintings mounted on 25 double-sided accordion-fold boards, some with woodblock colour, some finished in colour by hand, the illustrations mounted with gilt-speckled borders. Oblong folio, the album 28 3/4 x 17 1/2 cm., the paintings 22 x 13 1/2 cm., the upper cover of the album with original padded silk brocade and paper label. The album includes 7 'Poetry Competition paintings and poems from the '100 Famous Poems', an 8th century Heian period compilation. A very pleasing example, well preserved with minor rubbing to the extremities, the mountings and illustrations all in fine

condition.

A FINE EXAMPLE. THE JAPANESE ART OF BUNJIN-GA WAS INTRODUCED IN THE 17TH CENTURY FROM CHINA'S SOUTHERN SCHOOL OF PAINTING. This occurred during the Ming dynasty through the 'Painting Manual of the Mustard Seed Garden', although that in itself was based on Song and Yuan dynasty landscape painting; and the poetry of the Japanese literati painting was in the style of Classical Chinese poetry, termed Kanbun in Japan.



Literati painting in Japan is generally referred to as Bunjinga (literati painting; Ch. Wen ren hua) or Nanga (Southern School painting; Ch. nan zong hua), both terms borrowed from China. Wen ren hua refers to the status of artists who belonged to the scholar-gentleman class. Nan zong hua was coined by the Chinese painter and theorist Dong Qichang (b. 1555–d. 1636), who used it to describe art by literati, ostensibly amateurs, whose paintings were indebted to their mastery of calligraphy, expressed their inner feelings, and sought to capture the spiritual essence of their subjects. Japanese Literati Painting and Calligraphy

P. J. Graham, F. L. Chance.
\$1500.



The Astronomical Marvel of Its Time Description of the Great 27 Inch Refracting Telescope The Vienna Observatory Telescope - A Rare Offprint

67 [Astronomy, Engineering], [Grubb, Howard]. DESCRIPTION OF THE GREAT 27-IN. REFRACTING TELESCOPE and Revolving Dome, For the Imperial and Royal Observatory of Vienna. Designed and Constructed By Howard Grubb, F.R.A.S. (London: Offices of "Engineering", 1881) First edition, an off-print from 'Engineering'. With a large linen-backed engraved frontispiece of an Eight-Inch Equatorial Telescope, a linen-backed folding engraved plate with the plan of Telescope for the Observatory at Vienna, a linen-backed folding plate with views and plans of the Observatory at Vienna itself, a linen-backed full page engraved view of said telescope, and numerous plans and illustrations throughout the text. Folio, in contemporary navy cloth covered boards backed in navy morocco, gilt lettering on the spine. With the armorial plate of Sir Edmund Giles Lode, 2nd Baronet, a dedicated plantsman, the rhododendron loderi, a variety of rhododendron, was named in his honour. [ii], 29 pp. A handsome and very well preserved copy, the paper still quite clean and fresh with just a moderate bit of spotting, the binding sturdy and attractive, bumped at the lower corners.

VERY SCARCE FIRST EDITION. The description, design and construction of the great refracting telescope constructed at Dublin for the Vienna Observatory. The telescope was built in Dublin by the Grubb Company, begun by Thomas Grubb (1800-1878), an Irish engineer born in Waterford. Grubb's made as many as 21 refractors of 13 ins. aperture or greater, as well as a number of reflecting telescopes of moderate size and many smaller telescopes. By far the largest of their refractors was the 27-inch Vienna telescope completed in 1878 for the Imperial Royal Observatory of Austria-Hungary, now the astronomical observatory of the University of Vienna. It was the largest refractor in the world at the time. The Observatory itself was designed to hold this new scientific marvel, it was built between 1874 and 1879, and was finally inaugurated by Emperor Franz Joseph I in 1883. The main dome houses the Grubb telescope. The telescope was largely used to study planets and comets, and for early studies of nebulae.
\$750.

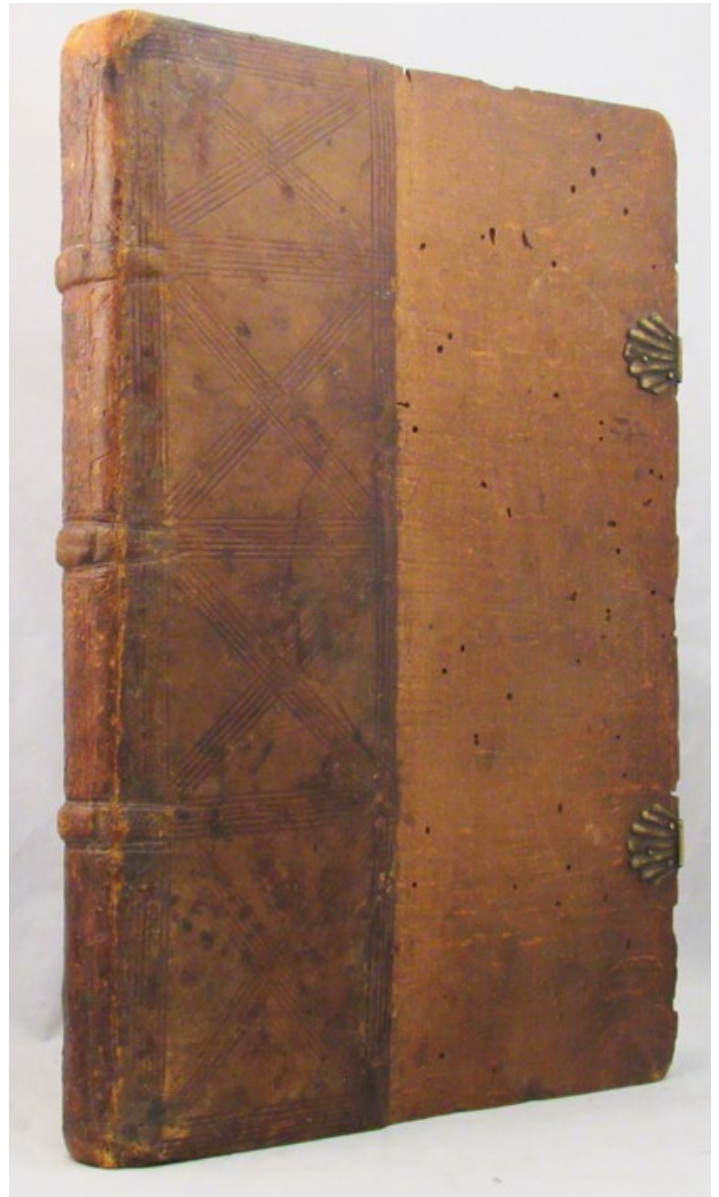
**One of the Earliest Printings of Caesar - Folio - Illustrated
Printed In Venice By Zani - 1511 - In Contemporary Binding
With Title In Red And Black And Fine Large Woodcuts**

68 Caesar, Caius Julius. COMMENTARIA... Nunc primum a viro docto expolite: & optime recognita. Additis de novo apostillis: una cum figuris suis locis apte dispositis (Venezia: Agostino Zani, 1511) A Very Early Folio Illustrated Edition incorporating incunabular plates, of Caesar's Commentaries, a core classical text of the Roman period. Illustrated with incunabular woodcuts from plates used for the 1493 edition of Livy. The title page is printed in red and there is a very fine, large woodcut to the title leaf (92 x 120 mm) within an elaborate border printed in red and repeated on the first leaf of text, within an altogether different woodcut border printed in black. There is a woodcut of approximately the same size at f. 51; twelve smaller woodcuts (each approx. 56 x 74 mm) are placed at the beginning of each chapter. Folio (mm 314x210), contemporary Italian half goatskin over wooden boards, goatskin on the sides with blind-ruled geometric designs, a pair of scallop-shaped brass fore-edge catches on front cover, vellum half pastedowns cut from a 14th-century theological manuscript. A very handsome copy of this rare illustrated work.

VERY RARE. ONE OF THE EARLIEST AND MOST BEAUTIFUL ILLUSTRATED EDITIONS AND THE IMPORTANT FIRST PRINTING IN ITALY OF AN ILLUSTRATED EDITION OF THIS GREAT CLASSICAL WORK. The title woodcut depicts a battle scene; the second large woodcut shows Lentulus seated addressing the Senate. The woodblocks depicted, were first used in Giunta's 1493 edition of Livy and were immensely successful and consequently passed on from printer to printer.

Considered very rare. A superbly illustrated edition of Cæsar, apparently the first illustrated Cæsar published in Italy. The title woodcut is strongly reminiscent of Uscello's great tryptich, "The Battle of San Romano," and the spare line of the woodcuts at the head of each chapter is perhaps inspired by Aldus' HYPNEROTOMACHIA POLIPHILI (1499). The text was edited by L. Panaetius. The Duc de Rivoli (Livres a figures Venitiens, p. 160) records an edition printed at the same press in 1517. A highly important book and a very desirable copy.

Julius Caesar was anxious to establish his own record of his successful campaigns in Gaul from 58 to 52 B.C., which includes the less successful invasion of Britain. To answer



those who accused him of purely personal ambition, he wished to appear as a straightforward soldier, fighting wars that were essential to Rome. Fascinating for its insights into a man who shaped the history of the western world, his first-hand account of the Gallic Wars is a crucial source for the history of Britain and Germany as well as Gaul. Books I[VII] were probably written year by year, when events were fresh in Caesar's mind and issued together in 51 B.C. Book VII ends with the defeat of Cercingetorix so that Aulus Hirtius (d. 43 B.C.) Caesar's lieutenant in Gaul, took up the narrative in Book VII with the ensuing uprisings and the beginnings of Caesar's disputes with the authorities in Rome.

Despite the fact that Julius Caesar is one of the most famous men in history, only a handful of his extensive writings survive to the present day. The "Commentaries" were written not to suggest a history, but rather as a bald record of events. Caesar wished to create an impression that he was just a simple soldier fighting for the good of Rome. It is unique as a contemporary account of a drawn out (nine years) foreign war written by a Roman general, and also for its lucid and unrhetorical language. The work was probably first published in 51 BC.

This "Opera" contains his primary works, "Commentaries on the Gallic War" and the three books of the Civil Wars in Rome with Pompey, the Alexandrian War, the African Wars, the Spanish War. And there is a fine and extensive index at the end of the volume. BMC/STC Italian p. 135; Essling 1727; Sander 1503.

\$15,000.

**The Fine and Important 1552 Printing of Terence
The Six Surviving Plays - P. Terentii Afri Poetae...
With a Profusion of Lively Woodcut Illustrations Throughout**



69 [Classics; Terence; Terentius Afer, Publius]; Terentii Afri, P. P. TERENTII AFRI POETAE LEPIDISSIMI, COMOEDIAE, Andria, Evnuchvs, Heavtontimorvmenos, Adelphi, Hecyra, Phormio.... (Paris: Ioannem de Roigny [Jean de Roigny], [Colophon dated 1551; 1552) "A most excellent edition... [and] a rare occurrence" (Dibdin) of Terence's six extant plays and the first of the imprints, the colophon dated Calendas Decembris, Anno 1551. With well over 100 fine woodcut scenes of actors upon the stage preceding the various scenes of the play along with numerous fine woodcut decorative initials all throughout. The illustrations were originally presented in the Lyons edition of Jean Trechsel 1493. The text printed in a handsome large italic type with the extensive commentary printed around it in smaller italic. Folio [313 x 210mm), in a contemporary binding of vellum over boards, the vellum paneled in blind on the covers, the spine with tall and wide raised bands blind tooled, one compartment with manuscript lettering in brown ink, two small paper labels with manuscript lettering in separate compartments. [1ff.], 776pp., [38pp. index] A tall and very handsome copy, the paper fresh and clean with a nice firm impression, the title-page with a few manuscript markings. This is a superior copy with essentially none of the flaws books of this early period are prone. The textblock is solid and firm within the handsome and sturdy binding, the handsome vellum binding appropriately aged.

AFINE AND IMPORTANT EDITION OF TERENCE'S COMEDIES, WITH THE FOURTH CENTURY COMMENTARIES OF DONATUS AND OTHERS AND THE RENAISSANCE COMMENTARIES OF ERASMUS, MELANCHCHTON, BEMBO AND OTHERS, and "almost all the valuable treatises upon the author up to the period of its publication" - Dibdin. This tall and handsome printing is also a very early illustrated edition, containing many delightful and lively small woodcuts.

All six of Terence's plays are included, the author apparently died quite young and these are believed to be all that were written. They were

first performed between 170 and 160 BC, and like those of Plautus were adapted Greek plays from the late phases of Attic comedy. Terence wrote in a simple conversational Latin, pleasant and direct. Aelius Donatus, Jerome's teacher, is the earliest surviving commentator on Terence's work. Terence's popularity throughout the Middle Ages and the Renaissance is attested to by the numerous manuscripts containing part or all of his plays. Two of the earliest known English comedies, 'Ralph Roister Doister' and 'Gammer Gurton's Needle', are thought to parody Terence's plays. Dibdin II, 470; Adams E-1033; Mortimer 512; Hoffman II, 68-69; Schweiger II, 1060; BM STC French p. 416. Brunet V 714. Brun 310 \$4250.

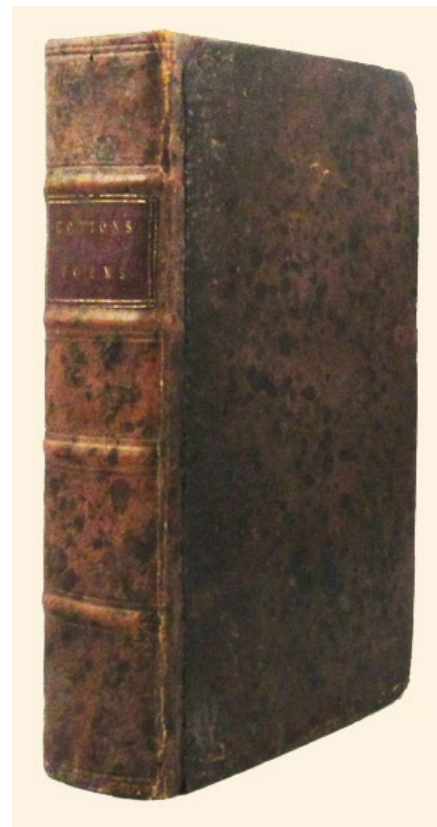
**Rare First Edition of These Early English Poems
Charles Cotton - Poems on Several Occasions - 1689**

70 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. Cotton's reputation as a burlesque writer may account for the neglect his poems were met with in the 18th and 19th centuries, but their excellence was not, however, overlooked by good critics. Coleridge praises the purity and unaffectedness of his style in the 'Biographia Literaria', and Wordsworth gave a copious quotation from the 'Ode to Winter'. The 'Retirement' is printed by Walton in the second part of the Compleat Angler.

Over two hundred poems, sonnets, odes and epitaphs are printed here, including 'On Tobacco', a damning poem to the pernicious weed, a debauch of such a stinking kind...

\$2150.



**A Core Work of Modern Economics
Vilfredo Pareto - Cours D'Économie Politique
The Rare First Edition - Handsomely Bound - 1896-1897**

71 [Economics]; Pareto, Vilfredo. COURS D'ÉCONOMIE POLITIQUE PROFESSÉ À L'UNIVERSITÉ DE LAUSANNE (Lausanne: F. Rouge, Éditeur, Librairie de l'Universit, 1896-1897) 2 volumes. Rare First Edition. The First Major Work by this very important economist. Illustrated with numerous tables and graphs throughout. 8vo, in a fine French binding of three-quarter burnt-red morocco over marbled boards, spines lettered gilt on two gilt ruled black morocco labels, additional gilt ruling at the ends. viii. 430: (4), 426 pp. A very fine and attractive set of this rare first edition, the handsome bindings as mint, the text fresh and clean with just the lightest hint of age, a superior set indeed.

RARE FIRST EDITION OF ONE OF THE GREAT MODERN CLASSICS OF ECONOMICS, IT WAS IN THESE COURSES THAT PARETO BEGAN HIS DEVELOPMENT CONCEPT OF 'PARETO EFFICIENCY' WHICH HELPED CREATE THE FIELD OF MICROECONOMICS AND CHANGED ECONOMICS FROM A PHILOSOPHICAL STUDY TO A PRACTICAL ONE.

In 1893, Pareto succeeded Léon Walras to the chair of Political Economy at the University of Lausanne in Switzerland, where he remained for the rest of



his life. He was the first to discover that income follows a power-law probability distribution of wealth in a society, fitting the trend that a large portion of wealth is held by a small fraction of the population, the 'Pareto distribution'.

Pareto's legacy in the study of economics is profound. Much in response to his efforts the economics evolved from a branch of moral philosophy, as viewed by Adam Smith, into a data intensive field of scientific research and mathematical equations. \$9250.

**Spinoza's *Tractatus Theologico-Politicus*
One of the Most Important Philosophical Works of the Period
A Foundational Work in Liberty and Democratic Thought
The Very Rare First Edition in the Original Dutch - 1693**

72 Spinoza, Baruch De. DE RECHTZINNIGE THEOLOGANT, OF GODGELEERDE STAATKUNDIGE VERHANDELINGE. UIT HET LATIJN VERTAALT. [THE ORTHODOX THEOLOGIAN OR THEOLOGICAL-POLITICAL TREATISE; TRACTATUS THEOLOGICO-POLITICUS] (Amsterdam: N.p.: Henricus Koenraad' (i.e. Jan Rieuwerts jun.), 1693) First edition in Dutch of TRACTATUS THEOLOGICO-POLITICUS, the THEOLOGICAL-POLITICAL TREATISE. 8vo [16 x 20cm], handsomely bound in full vellum with leather bands, spine lettered in manuscript. (xxviii), 360 pp. A very fine and handsome copy of this very scarce first edition printing, the text-block very fresh and clean, a strong impression of the text, the binding as pristine.



FIRST ISSUE, FIRST PRINTING OF THE VERY RARE DUTCH EDITION WHICH SPINOZA DID NOT WANT PUBLISHED OUT OF FEAR OF RETRIBUTION. QUITE ELUSIVE, AND ONE OF THE MOST IMPORTANT PHILOSOPHICAL WORKS OF THE EARLY MODERN PERIOD. Baruch Spinoza is unquestionably one of the most important philosophers of all time -- and certainly, perhaps the most radical of the early modern period. His thought combines a commitment to Cartesian metaphysical and epistemological principles with elements from ancient Stoicism and medieval Jewish rationalism into a nonetheless highly original system. His extremely naturalistic views on God, the world, the human being and knowledge serve to ground a moral philosophy centered on the control of the passions leading to virtue and happiness. They also lay the foundations for a strongly democratic political thought and a deep critique of the pretensions of Scripture and sectarian religion. Of all the philosophers of the seventeenth-century, perhaps none have more relevance today than Spinoza.

Spinoza's aim in TRACTATUS THEOLOGICO-POLITICUS, which he completed and published anonymously in 1670, was to prove that the stability and security of society is not undermined, but rather enhanced by freedom of thought, meaning primarily, the freedom to philosophize. As is clear from the text, he concluded that the primary threat to this freedom emanated from the clergy, whom he accused of playing upon the fears and superstitions of people in order to maintain power. His solution was to divest the clergy of all political power, even to placing authority over the practice of religion into the hands of the sovereign. The sovereign, Spinoza argued, should extend broad liberties within this domain, requiring adherence to no more than a minimal creed that was neutral with respect to competing sects and the meaning of which was open to a variety of interpretations. This he hoped, would allow philosophers the freedom to do their work unencumbered by the constraints of sectarianism.

As was to be expected, the work was met with a firestorm of criticism. It was condemned as a work of evil, and its author was accused of having nefarious intentions in writing it. Even some of Spinoza's closest friends were deeply unsettled by it. Though he had assiduously tried to avoid it, Spinoza found himself embroiled in heated religious controversy and saddled

with a reputation for atheism, something he greatly resented.

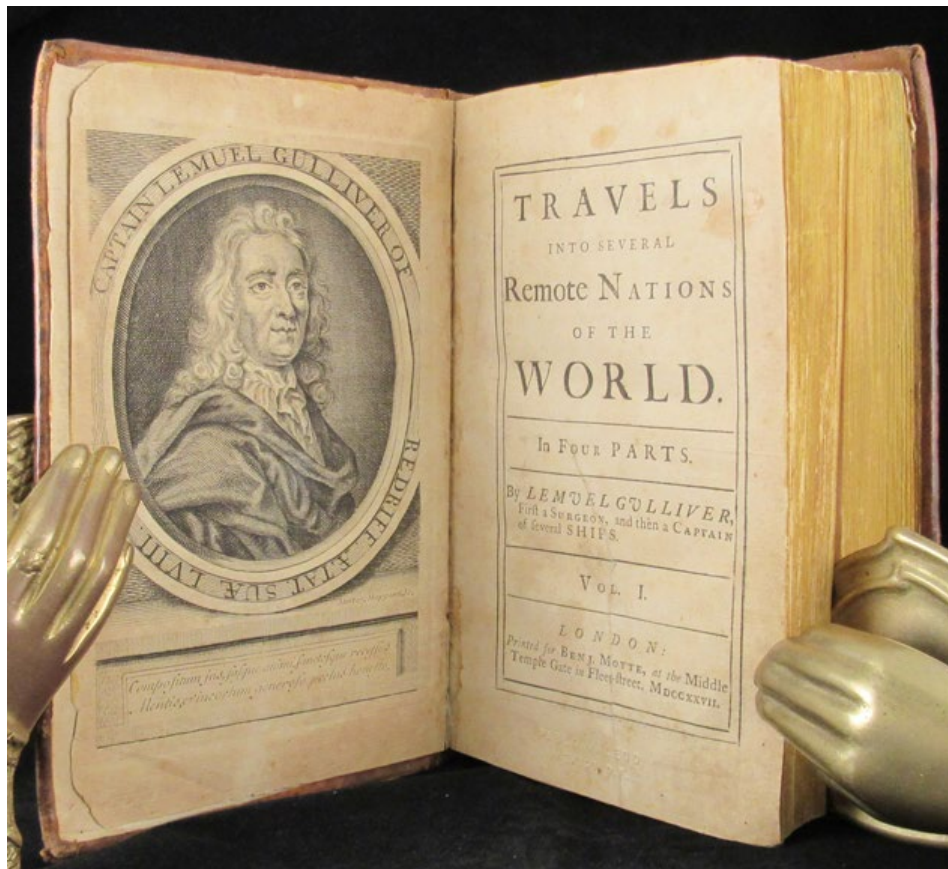
Shortly after the publication, Spinoza moved to the Hague, where he was to live out his remaining years. Besides having to deal with fallout from this treatise, he witnessed a political revolution that culminated in the murder by an angry Orangist-Calvinists mob of the Grand Pensionary of Holland, Jan De Witt as well as his brother Cornelius. Spinoza admired De Witt for his liberal policies and was horrified by the murder. With the ascent of the Orangist-Calvinist faction, he felt his own situation to be tenuous.

In the words of PRINTING AND THE MIND OF MAN, "...[The TRACTATUS THEOLOGICO-POLITICUS] constituted an extension to political thought of his ethical views. Man is moved to the knowledge and love of God; the love of God involves the love of our fellow men. Man, in order to obtain security, surrenders part of his right of independent action to the State. But the State exists to give liberty, not to enslave; justice, wisdom and toleration are essential to the sovereign power.

Baruch Spinoza (1632-1677), scion of a leading Jewish family in Europe's most cosmopolitan city of the seventeenth century, Amsterdam, provided the intellectual architecture for a philosophic structure which would level current assumptions and conclusions. For his endeavors, Spinoza was excommunicated by his own community and his name, Baruch-Benedict (which means blessed), became anathema both in the community he left and the larger community he never entered. During his lifetime, Spinoza's works were published anonymously, and even his posthumously published Opera contains neither place nor date of publication. His rise to a central position in the drama of humankind's search for truth came slowly but inexorably as human reason came to be more and more relied upon over the ideas promulgated by an adherence to divine dogma. It is said that Thomas Jefferson would have been one of the first Americans to have accepted Spinoza as his spiritual kin.

\$19,950.

Gulliver's Travels - 1727 - The First Edition with the Verses
Travels into Several Remote Nations of the World
A Very Rare Copy in Full Contemporary Calf



73 [Swift, Jonathan]. TRAVELS INTO SEVERAL REMOTE NATIONS OF THE WORLD, by Lemuel Gulliver, First a Surgeon, and then a Captain of several Ships. To which are prefix'd, Several Copies of Verses Explanatory and Commendatory; never before printed (London: For Benj. Motte, 1727) 2 volumes bound as one. Second edition, published within a few months of the first editions and set from the type of the first issue of the first edition (the A edition). This is the first edition to include the "Verses," which had been separately printed in March of 1727. They were compressed into twenty pages and inserted here by the publisher after the title to Volume I and before the text. This is also one of the earliest issues of the second edition, with the portrait state as found in the first editions and in only some copies of

the second, the general title, also early, does not mention Second Edition, and the advertisement leaf is present preliminary to Vol. II. Portrait frontispiece, and 6 additional plates including the 5 maps called for in the earliest issue, engraved head and tailpieces throughout. 8vo, in rarely encountered full contemporary mottled calf, the

spine with a maroon morocco lettering label gilt. i-ii, [xx], iii-xii, 148, [x],164; [1] ads, [vi],155, [viii],199. A very handsome and pleasing copy, quite clean internally with no staining or spotting and just light mellowing. A bit of normative evidence of age, withal a very attractive and especially well preserved copy of this scarce book.

RARE. Copies in contemporary bindings are regrettably uncommon, and this copy remains a fine example of the book in its original aspect. This edition included the five Verses (1. To Quinbus Flestrim. 2. The Lamentation. 3. To Mr. Lemuel Gulliver. 4. Mary Gulliver To Capt. Lemuel Gulliver. 5. The Words of the King of Brobdingnag.) which did not appear in the first editions.

"Gulliver's Travels" is a biting political satire ingeniously styled after the many narratives of travel and exploration popular at the time, which Swift had read in the library of his employer, Sir William Temple. And though most satire, especially political satire, is quickly rendered unintelligible or uninteresting with the passage of time, Swift endowed his story with so much imagination that it has never passed out of the canon of classics in English literature.

This, the most famous of Swift's works, was published anonymously as the author was afraid of the reception the book might meet with. His satire was directed at the prevailing powers of the day, and it has become known as one of the greatest literary works ever penned. Teerink 293, PMM 185 (First Printing).

\$6500.

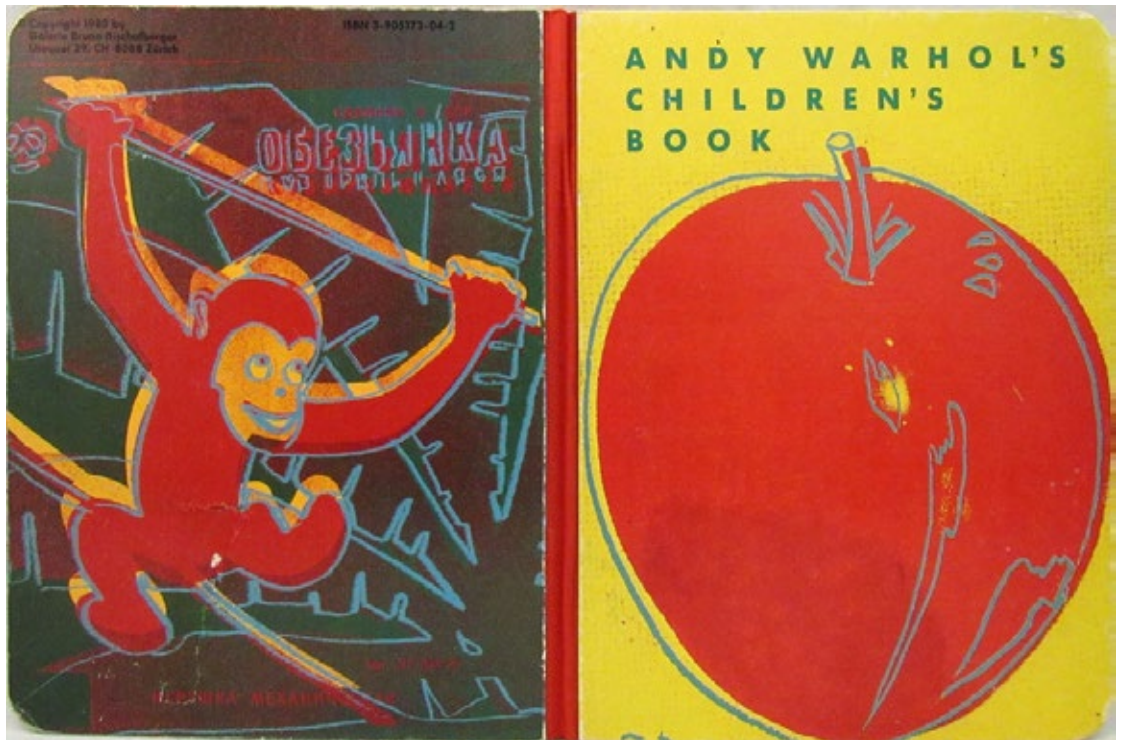
Andy Warhol's Children's Book - Published Zurich - 1983 A Pop-Art Take on the Imagery of Childhood - First Edition

74 Warhol, Andy.
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Front cover image is adapted from item 29

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