

A watercolor illustration of a three-masted sailing ship on a green sea under a pale sky. The ship is rendered in soft, blended colors, with the masts and rigging visible. The overall style is artistic and somewhat ethereal.

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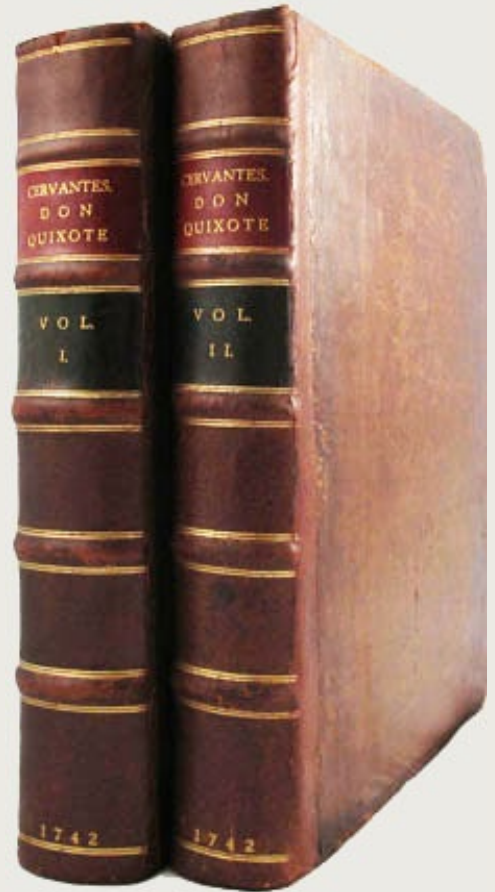
**Cervantes' Great Classic "Don Quixote de la Mancha"
The First Jarvis Translation into English**

1 [Cervantes Saavedra] Jarvis, Charles, Esq. THE LIFE AND EXPLOITS OF DON QUIXOTE DE LA MANCHA. Translated from the original Spanish of Miguel de Cervantes Saavedra by Charles Jarvis, Esq. Now Carefully Revised and Corrected. To which is prefixed A Life of the Author. (London: S. A. and H. Oddy, 1742) 2 volumes. The First Jarvis edition. 2 engraved frontispieces, 2 engraved titlepages and over 60 other very finely executed full page engravings, 68 total. 4to, full contemporary polished calf. the spine with raised bands gilt ruled, contrasting red and green morocco lettering and numbering labels gilt. Antique and sympathetic reback to style. xxxii, vi, 355; xii, 388. A handsome period set in a nice state of preservation, rebacked to style at some time.

AN IMPORTANT FIRST EDITION OF THIS HIGHLY REGARDED AND EARLY ENGLISH TRANSLATION. BEAUTIFULLY ILLUSTRATED WITH FINE FULL-PAGE ENGRAVINGS THROUGHOUT. An appealing set of Cervantes' magnificent and romantic tale. Jarvis' is one of the best-known and earliest translations into English. Its presentation, from the point of view of the quality of the art of the book is splendid. Very finely executed full page engravings, engraved head and tail pieces, and engraved capitals make for a creation of the highest order.

There is a fine 'Life of Cervantes' preceding the text translated from the original Spanish and with an especially handsome engraving of Cervantes. In addition, significant content was gained from researching the old histories and chronicles with which the Spaniards of the 16th century were familiar. Thus, many of the period poetical nuances have here been included in English for the first time.

\$6500.



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

2 [Classics; Terence; Terentius Afer, Publius]; Terentii Afri, P. P. TERENTII AFRI POETAE LEPIDISSIMI, COMOEDIAE, Andria, Evnvchvs, 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 to which books of this early

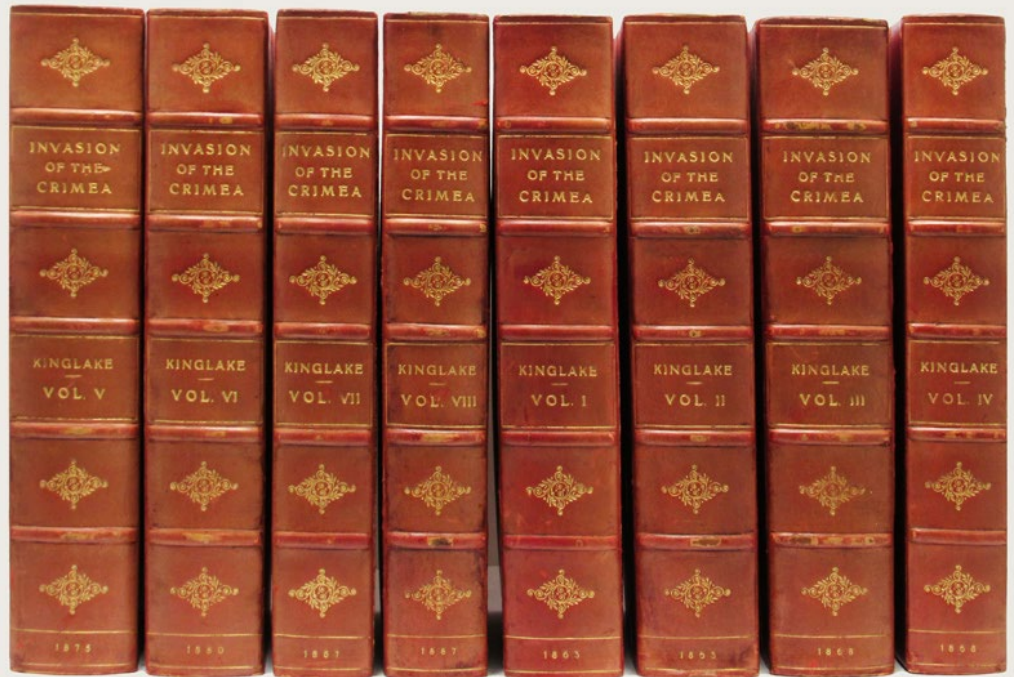
period are prone. The textblock is solid and firm within the handsome and sturdy binding, the handsome vellum binding appropriately aged.

A FINE 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 \$4950.

The Invasion of the Crimea A Highly Respected Work - First Edition - Eight Volumes

3 [Crimea; Ukraine; Russia]; Kinglake, Alexander William. THE INVASION OF THE CRIMEA: Its Origin, and an Account of Its Progress Down to the Death of Lord Raglan. (Edinburgh and London: William Blackwood and Sons, 1863-1887) 8 volumes. First Edition of each of the eight volumes. With a profusion of maps and plans throughout. 8vo, handsomely bound in three-quarter red calf over red cloth covered boards, the spines with raised bands, central gilt ornamental tooling in the compartments, two compartments lettered in gilt, gilt rules to the joins, marbled



endleaves, top edges gilt, with the signification of the old Bournemouth bookseller of the late 1800's Horace G. Commin. A handsome set, well preserved, the text-blocks and illustrated portions all in very pleasing condition, the bindings with very little evidence of wear, hinges all strong and the bindings tight and sound.

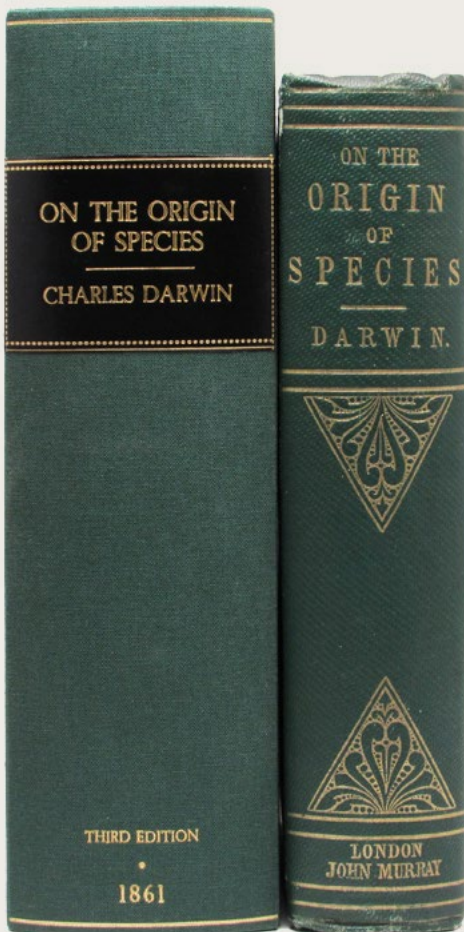
A COMPLETE SET OF THE FIRST EDITIONS OF THIS HISTORICALLY IMPORTANT AND WELL RESPECTED WORK. PERHAPS THE MOST IMPORTANT OF ALL WRITINGS ON THE CRIMEA. Alexander William Kinglake was an English travel writer and historian. He was educated at Eton College and Trinity College, Cambridge., was called to the Bar in 1837, and built up a thriving legal practice, which, in 1856, he abandoned to devote himself to literature and public life. His magnum opus was this great work--The Invasion of Crimea: Its Origin, and an Account of its Progress down to the Death of Lord Raglan, in 8 volumes, published from 1863 to 1887 by Blackwood, Edinburgh, one of the most effective works of its class. The History, which Geoffrey Bocca describes as a book "by which no intelligent man can fail immediately to be fascinated, no matter to what page he might open it" is presented here.

The Crimean War was one of the first conflicts in which military forces used modern technologies such as explosive naval shells, railways and telegraphs, and it was one of the first to be documented extensively in written reports and in photographs. The war quickly became a symbol of logistical, medical and tactical failures and of mismanagement. The reaction in Britain led to a demand for the professionalizing of medicine, most famously achieved by Florence Nightingale,

who gained worldwide attention for pioneering modern nursing while she treated the wounded.

The war also marked a turning point for the Russian Empire. The war weakened the Imperial Russian Army, drained the treasury and undermined Russia's influence in Europe. The empire would take decades to recover. Russia's humiliation forced its educated elites to identify its problems and to recognize the need for fundamental reforms. They saw rapid modernization as the sole way to recover the empire's status as a European power. The war thus became a catalyst for reforms of Russia's social institutions, including the abolition of serfdom and overhauls in the justice system, local self-government, education and military service.
\$2050.

Charles Darwin - *The Origin of Species* - 1861
A Beautiful Copy - Very Bright and Very Clean
The Greatest Biological Work Ever Written
The Most Important Work of Science of the 19th Century
The Great Leap Forward in Mankind's Knowledge of Itself



4 Darwin, Charles. ON THE ORIGIN OF SPECIES BY MEANS OF NATURAL SELECTION, or the Preservation of Favoured Races in the Struggle for Life (London: John Murray, 1861) A very early issuance and only the third edition (seventh thousand of the title, with important additions and corrections] of Darwin's monumental work. This edition is printed in the same format and binding as the first edition, and includes "An Historical Sketch of the Recent Progress of Opinion on the Origin of Species" in which Darwin acknowledges his fellow scientists as regards the theory of evolution, as well as a table of corrections to the first and second editions. Two-thousand copies only were printed and issued in April 1861. Folding lithographed diagram by W. West. Quarto in 12's (7 3/4" x 5 7/8", 193mm x 124mm), publisher's original green cloth, gilt decorated on the spine and blocked in blind on the covers, salmon glazed paper end-leaves with the binders Edmonds & Remnants ticket on the rear paste-down. Housed in a handsome morocco labeled slipcase with chemise. i-v vi-xix, 538, [2] ads. and with one folding plate. A very fresh and clean copy, fine and very bright both internally and externally with only very light evidence of age or use. The end-leaves in excellent condition and unusually clean, the hinges strong and pleasing and without refurbishment, a slight bit of rubbing only at the extremities. An especially pleasing copy, unusually well preserved. One of the best we have seen.

AN ESPECIALLY HANDSOME AND PLEASING COPY OF THIS GREAT BOOK. THE THIRD AND HIGHLY IMPORTANT ISSUANCE OF CHARLES DARWIN'S MASTERWORK.

The book is rare in cloth in this condition.

Darwin's Revolutionary Masterwork, in which he not only "drew an entirely new picture of the workings of organic nature; he revolutionized our methods of thinking and our outlook on the natural order of things. The recognition that

constant change is the order of the universe had been finally established and a vast step forward in the uniformity of nature had been taken." [PMM) Together with Copernicus' DE REVOLUTIONIBUS and Newton's PRINCIPIA, it is deemed one of the three greatest and most important scientific works ever penned.

"The most influential scientific work of the nineteenth century" and "The most important biological work ever written" (Horblit, Freeman). Darwin's elaboration of the theory of natural selection laid the groundwork for the controversy over the evolution of man, and with only slight modification by such scientists as Stephen Jay Gould, Darwin's ideas remain the umbra under which most current biological research is conducted.

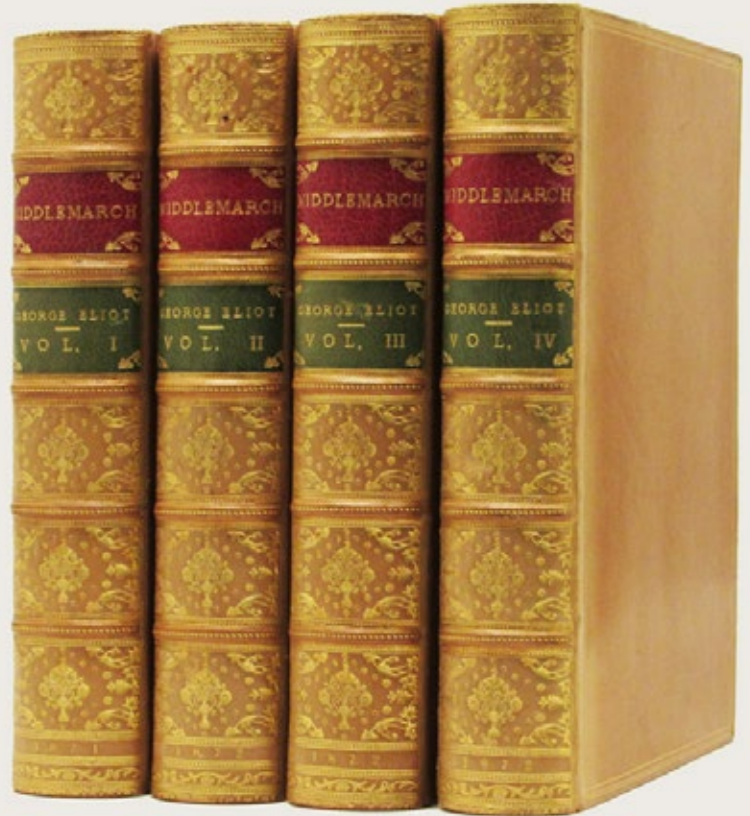
The import of the ORIGIN need hardly be stated. This edition, for the first time contains Darwin's historical treatment of theories of evolution: "An Historical Sketch of the Recent Progress of Opinion on the Origin of Species" (xiii-xix). Here Darwin acknowledges the impact of Lamarck, Patrick Matthew and others, right up to 1860, on his thought. As such, it is the first edition that situates Darwin in his broader intellectual context.

Copies of the *ORIGIN* are often quite worn, but the present item is unusually well preserved, bright, clean, tight and especially handsome. The book was, if ever used, handled very kindly indeed.

Darwin had intended the book to be an abstract of his 'big book' on transmutation, of which only the first part (*Variation Under Domestication*, 1868) was published in his lifetime. Freeman 381; PMM 344b; Dibner 199; Grolier/Horblit 23. \$7850.

**First Edition George Eliot Handsomely Bound
Middlemarch - One of Her Most Popular Novels
With the Fine Provenance of Famed Collector Robert Hoe**

5 Eliot, George. *MIDDLEMARCH* (Edinburgh: William Blackwood and Sons, 1871) 4 volumes. First Edition, with Fine Provenance having come from the collection of Robert Hoe with his gilt lettered morocco ex libris. 8vo, beautifully bound by Riviere and Son in full tan calf, the covers with multi-ruled gilt fillet lines at the borders with circular tools as corner-pieces, the spines richly gilt decorated in panels between gilt ruled and stippled raised bands, two compartments with contrasting red and green morocco labels finely gilt ruled and lettered and with gilt tooled corner-pieces, beautifully gilt tooled turn-ins and ruled board edges, marbled endpapers, t.e.g. vii, 410; 377; 384; 371 pp. with all half-titles as called for. A superb copy and a fine and handsome set, the text clean and fresh with occasional light mellowing and basically free from any spotting, the fine binding in excellent condition.



FIRST EDITION, GEORGE ELIOT'S (*Mary Anne Evans*) REPUTATION REACHED ITS PEAK WITH THE PUBLICATION OF THIS, HER NEXT TO LAST BOOK. *MIDDLEMARCH* is a difficult book to find, especially so in such attractive condition as it came out in parts or cloth, was circulated widely and does not seem to have survived in any significant quantity.

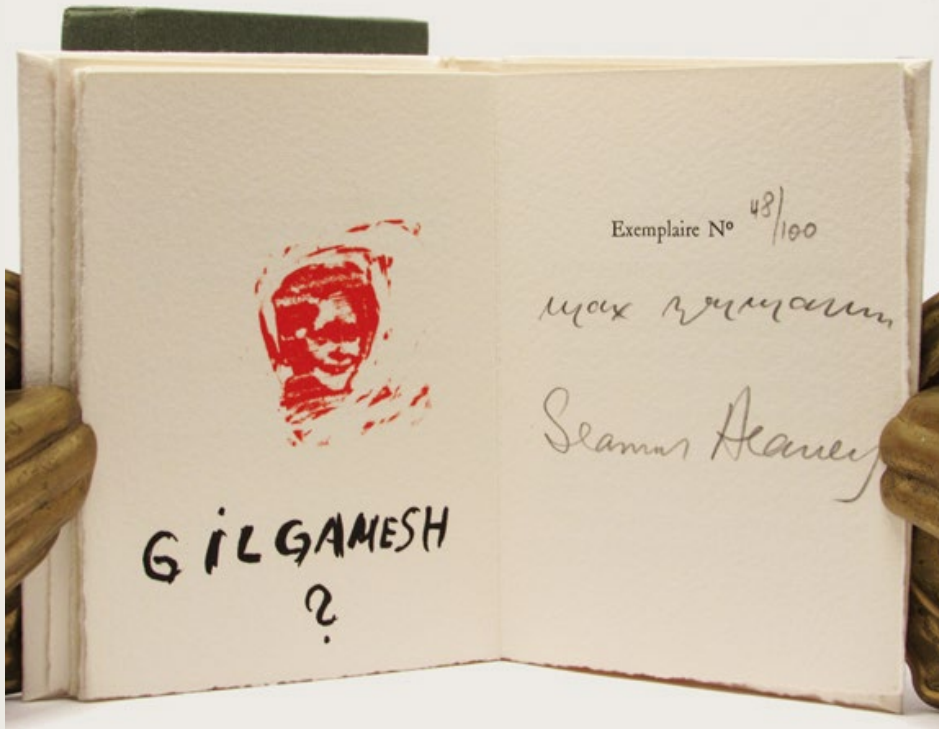
Probably the most popular of all of Eliot's novels, *MIDDLEMARCH* has multiple plots with a large cast of characters, and in addition to its distinct though interlocking narratives it pursues a number of underlying themes, including the status of women, the nature of marriage, idealism and self-interest, religion and hypocrisy, political reform, and education.

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

\$6500.

**Signed by Seamus Heaney and Max Neumann
One of Heaney's Rarest Editions - *Audenesque*
His Elegy to Fellow Nobel-Winning Poet Joseph Brodsky**

6 Heaney, Seamus. *AUDENESQUE* (Paris: Maignt Éditeur, 1998) LIMITED FIRST EDITION, SIGNED AND HAND-NUMBERED BY POET SEAMUS HEANEY AND ARTIST MAX NEUMANN. One of only 100 copies offered for sale from a total printing of only 120 examples. Printed on fine d'Arches Vélin paper. With four bold original lithographs by German artist Max Neumann. Small folio [112 x 75 mm], unstitched as issued and laid in a binding of stiff folded white paper lettered in black on the upper cover and spine and with an additional Neumann lithograph on the rear cover, in the original slipcase of green/gray paper over boards. 8ff, unpaginated. A superb copy, as mint and pristine.



FIRST EDITION, VERY LIMITED, AND ONE OF THE RAREST EDITIONS OF WORK BY NOBEL-PRIZE-WINNING POET SEAMUS HEANEY, SIGNED BY HEANEY AND BY ARTIST MAX NEUMANN.

AUDENESQUE is a poem in memory of Heaney's friend and fellow Nobel-winning poet Joseph Brodsky, who died in 1996. It was first published in the New York Times. Brodsky and Y.B. Yeats both died on the same day, one in 1939 and the other in 1996. Poet W. H. Auden had been instrumental in getting Brodsky to the United States after he was expelled from his homeland by the Soviets. Auden wrote his famous elegy to Yeats in 1940. Heaney here references that earlier work while creating a new elegy in much the same style and meter for Brodsky.

This beautiful combination of poetry

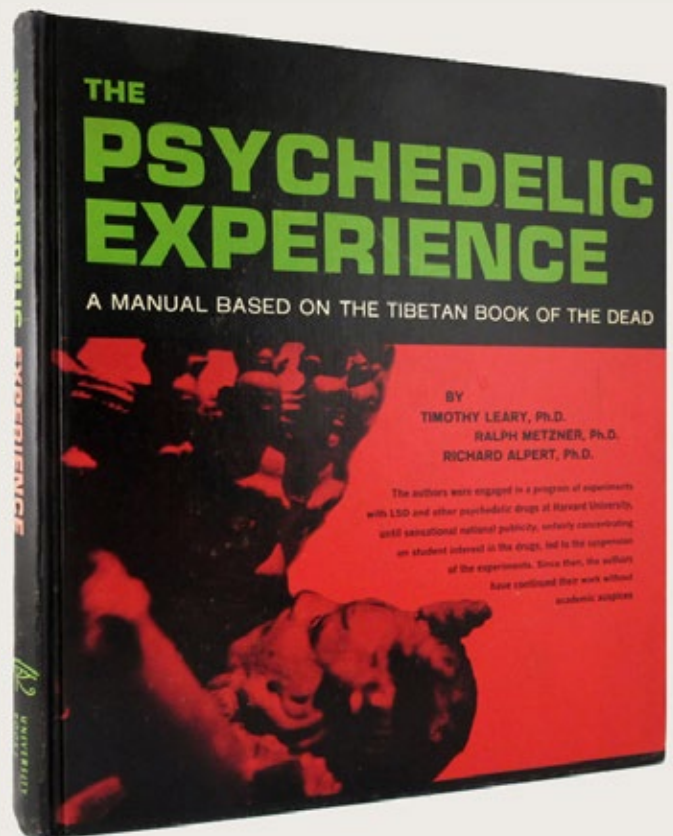
and art was printed in Paris; the text on the presses of the l'Imprimerie Nationale, the lithographs at Imprimerie Arte by Adrien Maeght.

\$1650.

**Rare Early Work by Timothy Leary and Richard Alpert
First Edition - Signed by Timothy Leary
The Psychedelic Experience - A Manual - 1964
Based on the Tibetan Book of the Dead**

7 Leary, Timothy; Metzner, Ralph; Alpert, Richard. THE PSYCHEDELIC EXPERIENCE. A Manual Based on the Tibetan Book of the Dead (New York: University Books, 1964) First Edition. SIGNED BY TIMOTHY LEARY. Illustrated with a designed frontispiece. Square quarto, publisher's cloth, pictorially decorated on the upper and lower covers in green, black, red and white and lettered in colours on the spine panel, the endleaves decorated in red and black with intricate design. 159 pp. A fine copy, beautifully preserved. Rare in this condition and especially signed by the most important of the three authors.

FIRST EDITION, SIGNED BY TIMOTHY LEARY, VERY RARE THUS. *The authors' statement reflects their interest in how psychedelics can increase awareness and the learning through the experiments they were making at the time. "The drug is only one component of a psychedelic session. Equally important is the mental and spiritual preparation, both before and in the course of taking the drug. The authors find no need to invent new mental and spiritual materials for this purpose. The great literature of meditation lends itself very well to this use. This particular manual uses for this preparation material from THE TIBETAN BOOK OF THE DEAD. The authors make an important contribution to the interpretation of THE TIBETAN BOOK OF THE DEAD. They show that it is concerned, not*

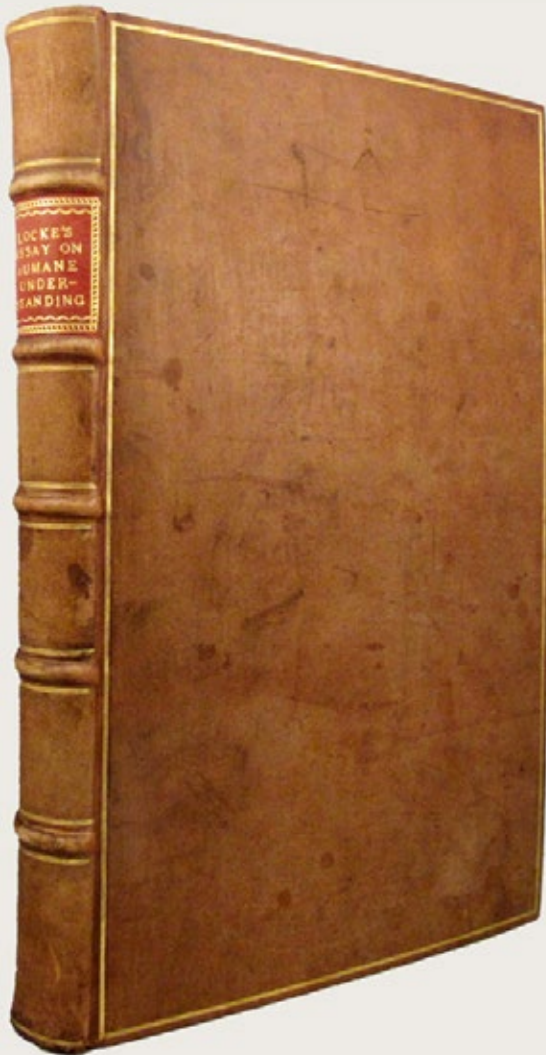


with the dead, but with the living. The last section of the manual provides instructions for an actual psychedelic session, under adequate safeguards."

Copies of the early works of Leary and Alpert are quite rare, especially signed or inscribed by these early proponents of using psychedelics to enhance awareness and experience.

\$3250.

**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**



8 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).

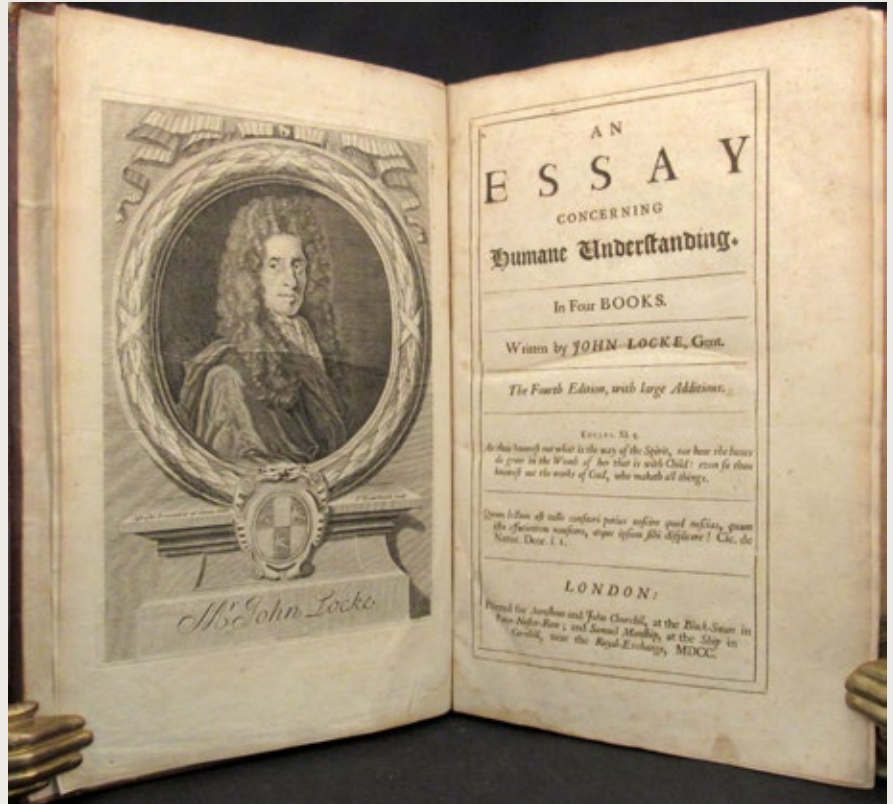
Locke's influence was widespread and was not strictly limited to pure philosophical enquiry. In America his emphasis on rational thought versus "enthusiasm" provided ammunition and philosophical grounding to opponents of the revivalist and itinerant preachers of the Great Awakening, and in the nineteenth 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.

**Locke - An Essay Concerning Humane Understanding
The Last Edition Published in His Lifetime - PMM 164
A Very Handsome Copy in Contemporary Calf Restored**

9 Locke, John. AN ESSAY CONCERNING HUMANE UNDERSTANDING In Four Books (London: for Awnsham and John Churchill, 1700) The fourth edition, with a large number of additions. With the engraved portrait frontispiece of John Locke. Folio, full contemporary paneled calf, expertly rehinged, the spine with raised bands and black lettering label gilt. [39], [1], 438, [12, index, errata] pp. A very pleasing, original and handsome copy, crisp and in quite fine order inside and out, the binding is contemporary, attractive, sturdy and sound, the rehinging expertly accomplished long ago.

A VERY EARLY PRINTING WITH THE PORTRAIT, AND A VERY HANDSOME COPY OF LOCKE'S GREAT ESSAY, 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). This was the last edition to be published in Locke's lifetime.

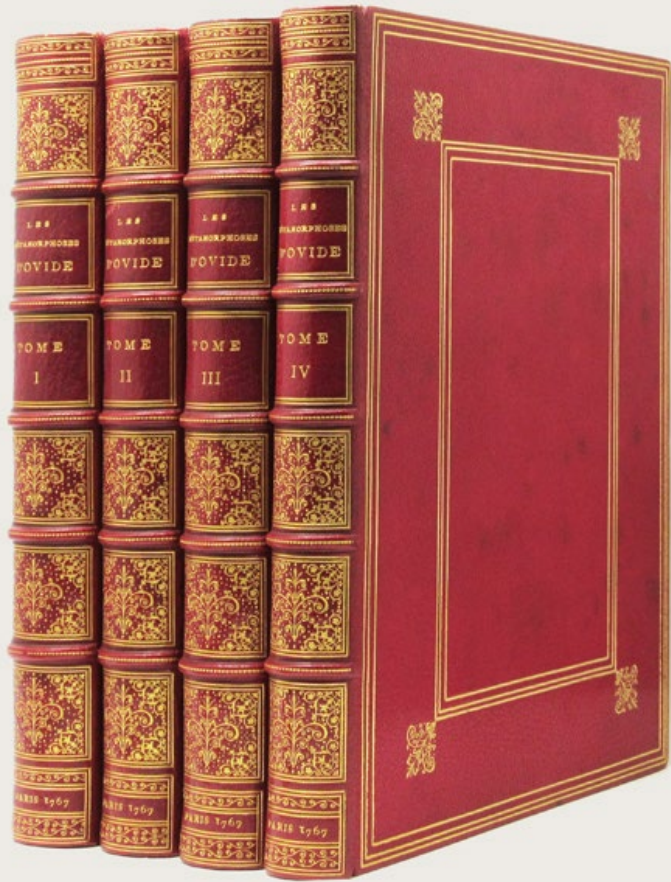


The fourth edition contains all of the additions of the previous three editions, including the portrait and the index. The principal additions include an epistle to the reader on Locke's terminology and there are two wholly new chapters. The first on the association of ideas (book II, chapter XXXII) and the second being on enthusiasm (book IV, Chapter XIX). There are also numerous minor additions and corrections.

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 L2742; Pforzheimer 599; PMM 164 (First Edition); Grolier English 36; Christophersen, 27. \$4150.

**The Most Beautiful Illustrated Ovid Produced in France
Les Metamorphoses - In Latin and French - 4 Volumes
Beautifully Bound - Printed in Paris - 1767 - 1771
With Provenance - The Taisne de Raymonval Copy**

10 Ovid, [Latin Classic]. LES METAMORPHOSES D'OVIDE, En Latin et En François, de la Traduction de M. l'Abbé Banier, de l'Académie Royale des Inscriptions & Belles-Lettres; Avec des Explications Historiques. (Paris: Chez Panckoucke; Chez Hochereau, Quai du Conti; Chez Delalain; rue de la Comédie Française, avec Approbation et Privilège du Roi, 1767 - 1771) 4 volumes. First Edition of the most famous illustrated Ovid of the 18th century and one of the most beautiful French illustrated books of the period. With fine provenance, the Taisne de Raymonval family copy, their plate with coat of arms tipped in. Profusely decorated with very fine copperplates throughout, elaborately engraved head and tail-pieces throughout, engraved title-pages and preliminary leaves.



A beautiful production. 139 Plates by Boucher, Eisen, Gravelot, Monnet, Moreau and others, engraved title, 3 pages of Dedication, 4 Fleurons on Titles, 30 vignettes and 1 very finely engraved full-page cul-de-lampe at the end of Vol. 4 by Choffad & Monnet 4to, very finely bound by the Belgian binder Isidore Smeers in antique crimson crushed morocco, the covers with triple gilt fillet rules at the outer borders surrounding an inner panel of triple gilt fillet rules and gilt corner tools, the spines elaborately gilt decorated with intricate panel tooling in compartments featuring gilt center and border tooling in an overall dense pattern, raised bands decorated in gilt, two compartments lettered in gilt, elaborate gilt rolled turnovers in multiple layers, gilt ruled edges, marbled end-leaves, all edges gilt. An especially handsome and appealing copy of this revered production. An exceptionally fine set with the bindings, text-blocks and plates in excellent condition. A beautiful survival of a great book with care having been shown in the preservation over the centuries.

FIRST EDITION OF ONE OF THE MOST FAMOUS FRENCH ILLUSTRATED BOOKS OF THE 18TH CENTURY AND ONE OF THE MOST BEAUTIFULLY PRODUCED OF ALL ILLUSTRATED OVID PRINTINGS. A COPY IN RARE FINE RED MOROCCO BINDINGS.

This work includes the magnificent plates engraved for this superb edition of Ovid's Metamorphoses published by Le Mire and Basan 1767-1771, a book revered during the great period of 18th century French illustration. There are 140 numbered plates and the "fin des estampes" plate. The designs for this work were executed by a brilliant galaxy of artists such as Eisen, Boucher, Moreau, Le Prince, Monnet, and Choffard, and their designs were skillfully engraved by Le Mire and Basan. There is a significant biography of Ovid presented with this edition. The text is offered both in the Latin and in French. The romantic intersection is thus completed.

Though most illustrated books published in France at this time fell into the rococo style, Ovid's stories begged a classical treatment, and indeed this book marked the transition from Rococo to Neo-Classical style, the latter being best exemplified by Moreau (in his later work) and Fragonard.

The poem is mainly a collection of Greek and Roman myths, retelling classical stories such as Echo and Narcissus, Jason and Medea, and Venus and Adonis. It also includes the Eastern Babylonian tale, Pyramus and Thisbe. This great epic work has been recognized throughout the centuries for its inventiveness, charm, and originality.

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

Ovid's lively and witty poem on the transformations of the Greek and Roman gods has attracted many artists. The present edition demonstrates how the team-work of illustrators helped make the third quarter of the eighteenth century one of the most productive periods of book-illustration in Europe. To accompany the text and translation the team of publishers - acting 'par les soins des Srs Le Mire et Basan' - commissioned 140 plates, a cul-de-lampe and 34 vignettes from a team of draughtsmen and engravers of overlapping generations. Evidence of the pressure under which they worked may be gathered from their frequent recourse to earlier models. Boucher copied his own paintings, Monnet copied Boucher, and Eisen copied Rubens's oil sketches. Monnet, Moreau, Gravelot and above all Eisen drew heavily on editions of the Metamorphoses issued at Amsterdam in 1732, Paris in 1676 and perhaps Lyons in 1557. The handsome result forms a compendium of an illustrative tradition.

The publication is dedicated by Basan and Le Mire to the Duc de Chartres (afterwards Duc D'Orléans). Royal Academy Cohen-de Ricci 769; Brunet iv, 285; Fürstenberg 79 \$10,500.

Andrea Palladio's Great Work on Architecture
The Very Fine Folio Printing - From the Original Blocks
I Quattro Libri Dell'Architettura
Printed in Venice by Carampello - 1616 - A Beautiful Copy

11 Palladio, Andrea. IQUATTROLIBRIDELL'ARCHITETTURA Ne' quali, dopò un breve Trattato de' cinque ordini, e di quelli avertimenti, che sono più necessari nel fabricare; Si Tratta Delle Case Private, delle Vie, dei Ponti, dei Piazzae, dei i Xisti, & de Tempij. (Venice: Appresso Bartolomeo Carampello, 1616) Extremely early printing, only the fourth ever issued and using the plates of the original 1570 printing. The type has been re-set by the same printer of the 1581 and 1601 printings and the initials re-cut from wood as in the earlier issues. General and divisional titles within woodcut historiated architectural border, over 200 woodcut illustrations (including over 150 full page folio sized). The engravings are by Giovanni and Cristoforo Chrieger, Cristoforo Coriolano and others and derive directly from the 1570 first edition, while the text has been reorganized by Carampello and has newly cut initials and a new woodcut title-page from the 1601 edition. Folio, finely bound in handsome period antique Italian vellum, the spine with morocco label pleasingly tooled in gilt in contemporary design. A handsome binding. (68), 78, [1 blank leaf], 46, [2], 133, [colophon], (same as the 1601, except for the presence of the blank leaves KK4, and RRRR4 in this issuance). A very pleasing, large, handsome, clean and crisp copy with especially fine and dark impressions of the engravings. The textblock is solid and tight, the binding, still very strong, is in wonderful condition. An excellent and very well preserved example of this rare book.



VERY RARE FOLIO PRINTING OF THE ORIGINAL PALLADIO, USING THE BLOCKS OF 1570. A very fine and handsome folio printing of Palladio's great work. Palladio's designs and work to this day remain the central pillar of classical architecture and all architecture which followed. Sixteenth-century editions are truly scarce and retain the original sophistication and in this case, the exact replication of the prior issue.

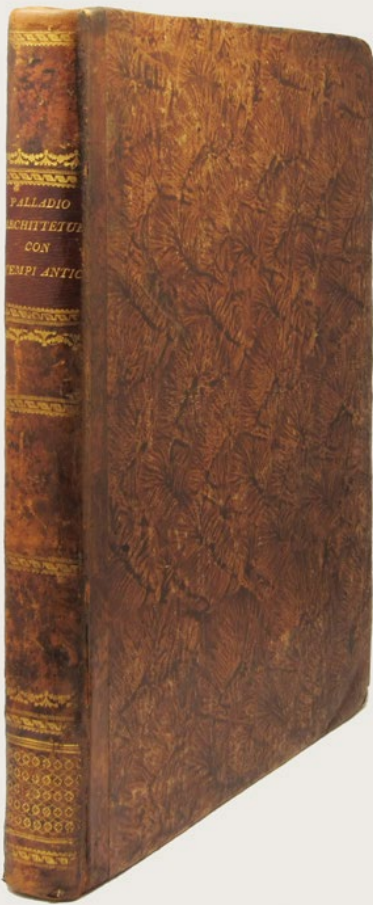
'Palladio's lasting influence on architectural style in many parts of the world was exercised less through his actual buildings than through this, his textbook. The book is divided into four sections: orders and elementary problems, domestic building, public building and own planning and temples. Palladio's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

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

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

Palladio's treatise features among the capital Renaissance texts of architecture, next to Alberti's, Serlio's, Vignola and Scamozzi's. It exerted an incredible influence all over Europe and Great Britain in particular. The first book deals with architectural orders, materials and building techniques. The second is about private houses, the third discusses civil and urban engineering, the fourth focuses on temples and similar buildings. Fowler 215. PMM (First Edition). Raccolta palladiana Guglielmo Cappellatti n 109. Millard, Italian and Spanish books n 67 \$22,500.

I Quattro Libri dell'Architettura - From the First Edition
The Very Fine Pasquale Printijng - Venice - 1766
Andrea Palladio's Great Work on Architecture - PMM 92



12 Palladio, Andrea. I QUATTRO LIBRI DELL' ARCHITETTURA Ne' quali, dopò un breve trattato de' cinque ordini, & di quelli avertimenti, che sono più necessari nel fabricare; Si Tratta Delle Case Private, delle Vie, dei Ponti, dei Piazzae, dei i Xisti, & de Tempij. (Venice: Domenico de Franceschi, 1570 (but Venezia, Pasquali, 1766)) The First Printing and First Edition of Palladio reissued in the exact format by Pasquale in 1766. General and divisional titles within woodcut historiated architectural border, over 200 woodcut illustrations (including over 150 full page folio sized engravings). Folio, very handsomely bound in period 18th century Italian decorated calf over Italian marbled paper covered boards, the spine panel is handsomely decorated in gilt between multi-ruled and tooled gilt bands, the compartments decorated further with gilt tooling and gilt friezes, red morocco lettering label gilt. 2 cc., 63 pp.; 1 c., 76 pp.; 2 cc., 42 pp., 1 c.b.; 1 c., 132 pp. A very handsome copy indeed, beautifully preserved, fresh, crisp and clean, the binding strong, a little wear to the tips. An unusually handsome and well preserved example. Small closed tear in the lower white margin of p. 95 of the fourth book, with partial restoration, and in the white inner margin of the last leaf.

RARE AND HIGHLY IMPORTANT FIRST EDITION OF PASQUALE'S GREAT REISSUE OF THE FIRST EDITION OF PALLADIO. Palladio's designs and work to this day remain the central pillar of classical architecture and all architecture which followed. Any of the sixteenth century editions are truly scarce and very difficult to obtain. The first edition is especially elusive as is this Pasquale reissue.

This beautiful eighteenth-century edition, commissioned by the English consul in Venice Joseph Smith (1682-1770), well-known patron and lover of art, takes up the layout of the first edition (1570) but is not to be considered a counterfeit as the characters are different. and the boards are engraved in copper rather than wood. Only recently has it been possible to attribute this work to Pasquali and fix the date of edition to 1766 thanks to the discovery of a copy with the printer's name and date printed in the colophon.

Fowler 232. Berlin Katalog 2593. Cicognara 594 (nota).
 \$8500.

With Willy Pogany's Brilliant Illustrations - First Edition
The Rime of the Ancient Mariner - A Lovely Copy
Handsomely Presented in the Publisher's Decorated Binding

13 [Pogany, illus.] Coleridge, Samuel Taylor. THE RIME OF THE ANCIENT MARINER In Seven Parts, Presented by Willy Pogany (London: George G. Harrap, 1910) The First Edition with Pogany's illustrations. Profusely illustrated throughout by Willy Pogany, including 20 tipped-in colour plates. A richly colored title-page by Pogany begins this enchanting classic. With exquisitely detailed pages of intricately woven text and illustrations, enclosed in ornate borders. 4to, publisher's beautiful original sea-green cloth gilt lettered and decorated over the whole spine, the upper cover with all-over elaborate gilt, navy and maroon pictorial decorations and lettering, Pogany decorated endpapers, t.e.g., housed in a specially made protective slipcase. [178] pp. A very pleasing copy of a book so frequently found spotted or in broken binding, this copy in the beautiful decorated cloth with just light evidence of age at the extremities, minor mellowing otherwise especially fresh and bright. The interior is spotless, the plates pristine.



FIRST EDITION AND A VERY PLEASING COPY OF THIS GREAT BOOK, ONE OF POGANY'S MOST IMPORTANT UNDERTAKINGS. *One of the most beautiful and decorative books of the period. The binding is quite attractive, the half-title is elaborately printed in gold, red and green; the title-page is a Morris-esque pastiche printed in gold, grey, red, black, purple, green, and yellow; the text is printed in an elaborate script within various woodcut borders, with various pictorial backgrounds in either light gray or green, sometimes accompanied by a vignette illustration. There are, in addition to the color plates, roughly ten full-page illustrations in black and either green or gray; and the pages that have no text or illustrations are filled with decorative elements in various styles and colors. One is reminded of the illuminated manuscripts of Sangorski and Sutcliffe and the amount of decoration on each page of their creations. This is certainly a tour de force by Pogany.*
\$1150.

**A Very Handsome Copy - A Midsummer Night's Dream
Shakespeare's Most Delightful Comedy
Illustrated With 40 Colour-Plates By Arthur Rackham**



14 [Rackham, illus.] Shakespeare, William. A MIDSUMMER NIGHT'S DREAM (London: William Heinemann, 1908) First Edition. 40 tipped-in color plates by Arthur Rackham as well as black and white drawings throughout. 4to, publisher's original tan cloth lettered in gilt on the spine, the upper cover decorated with gilt pictorial vignette of a nighttime forest scene. 134 pp. A very handsome, clean and fine copy, beautifully preserved with only very minor age evidence. An especially pleasing copy of a book rarely found in such fine condition.

IMPORTANT AND BEAUTIFUL FIRST EDITION WITH FINE ILLUSTRATIONS. *Shakespeare's brilliant and delightful comedy was a wonderful exercise and ambitious undertaking for Arthur Rackham. This book ranks with PETER PAN as one of the finest expressions of his "fantasy"*

style of illustration. This particular title in the Rackham oeuvre is among the scarcest and is in constant demand.

William de Morgan wrote to Rackham that he considered his Midsummer Night's Dream "the most splendid illustrated work of the century so far." At its publication, the book was widely acclaimed and hugely successful as Rackham continued to be extremely popular with the general public.

"Rackham cast his spell over the play; his drawings superseded the work of all his predecessors from Gilbert to Abbey, and (for fifty years) have enriched the imagination; his conception of Puck and Bottom, Titania and Oberon, Helena and Hermia, his gnarled trees and droves of fairies, have represented the visual reality of the Dream for thousands of readers. Here he excelled especially in landscape, and in reconciling dream and reality, giving himself to the luxury of rich detail with a rare generosity." -Derek Hudson

What could be more irresistible than to read Shakespeare's most enchanting play accompanied by Arthur Rackham's misty, fairy-laden dream-like images? Opening this book is to transport oneself to the surreal world that Shakespeare wrought to make one query, "Are you sure That we are awake? It seems to me That yet we sleep, we dream..."

\$1275.

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

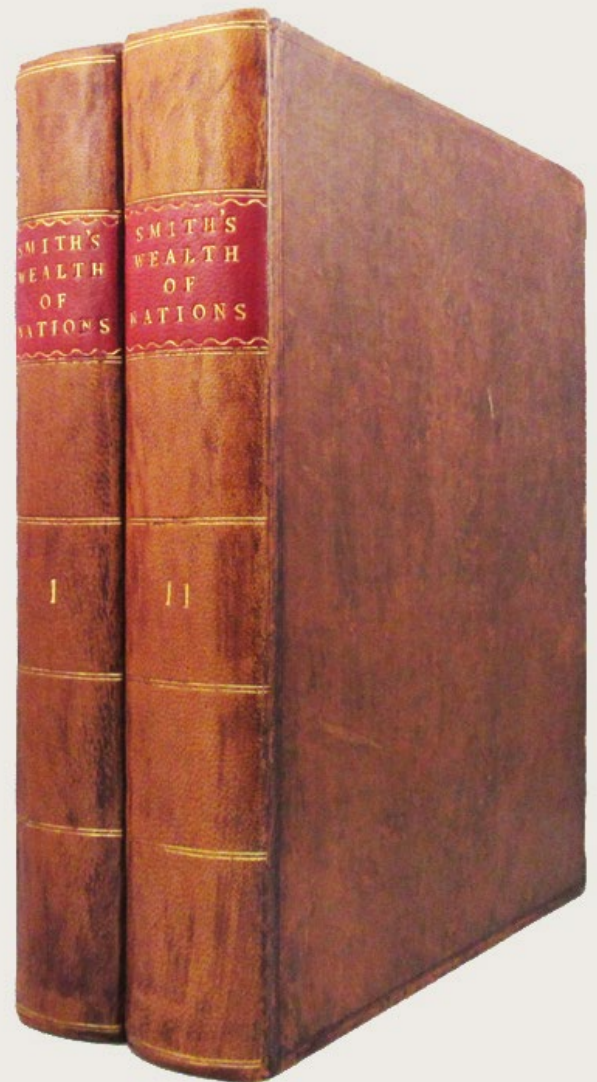
15 Smith, Adam. AN INQUIRY INTO THE NATURE AND CAUSES OF THE WEALTH OF NATIONS... (London: for W. Strahan and T. Cadell, 1776) 2 volumes. FIRST EDITION: 'No printing record of the first edition has survived, but it is probable that the press run was either 500 or 750 copies' (Richard B. Sher, 'Early 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.
\$198,000.

**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"**



16 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 empathize with our emotions and actions. That requires self-command, and in this lies true virtue.

Morality, says Smith, is not something we have to calculate. It is natural, built into us as social beings. When we see people happy or sad, we feel happy or sad too. We derive pleasure when people do things we approve of, and distress when we believe they are doing harm.

Of course, we do not feel others' emotions as strongly as they do. And through our natural empathy with others, we learn that an excess of anger, or grief, or other emotions distresses them. So we try to curb our emotions to bring them into line with those of others. In fact, we aim to temper them to the point where any typical, disinterested person – an impartial spectator, says Smith – would empathise with us.

Likewise, when we show concern for other people, we know that an impartial spectator would approve, and we take pleasure from it. The impartial spectator is only imaginary, but still guides us: and through experience we gradually build up a system of behavioural rules – morality.

Punishments and rewards have an important social function. We approve and reward acts that benefit society, and disapprove and punish acts that harm it. Nature has equipped us with appetites and aversions that promote the continued existence of our species and our society. It is almost as if an invisible hand were guiding what we do.

For society to survive, there must be rules to prevent its individual members harming each other. As Smith comments, it is possible for a society of robbers and murderers to exist – but only insofar as they abstain from robbing and murdering each other. These are the rules we call justice.

If people do not help others when they could, or fail to return a good deed, we may call them uncharitable or ungrateful. But we do not punish people to force them to do good: only for acts of real or intended harm. We force them only to obey the rules of justice, because society could not otherwise survive.

But nature has given us something even more immediate than punishment, namely our own self-criticism. We are impartial spectators, not only of other people's actions, thanks to conscience. It is nature's way of reminding us that other people are important too.

In the process of making such judgments on a countless number of actions, we gradually formulate rules of conduct. We do not then have to think out each new situation afresh: we now have moral standards to guide us.

This constancy is beneficial to the social order. By following our conscience, we end up, surely but unintentionally, promoting the happiness of mankind. Human laws, with their punishments and rewards, may aim at the same results; but they can never be as consistent, immediate, or effective as conscience and the rules of morality engineered by nature.

Smith ends THE THEORY OF MORAL SENTIMENTS by defining the character of a truly virtuous person. Such a person, he suggests, would embody the qualities of prudence, justice, beneficence and self-command.

Prudence moderates the individual's excesses and as such is important for society. It is respectable, if not endearing. Justice limits the harm we do to others. It is essential for the continuation of social life. Beneficence improves social life by prompting us to promote the happiness of others. It cannot be demanded from anyone, but it is always appreciated. And self-command moderates our passions and reins in our destructive actions.

Freedom and nature, Smith concludes, are a surer guide to the creation of a harmonious, functioning society than the supposed reason of philosophers and visionaries.' The Adam Smith Institute

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).

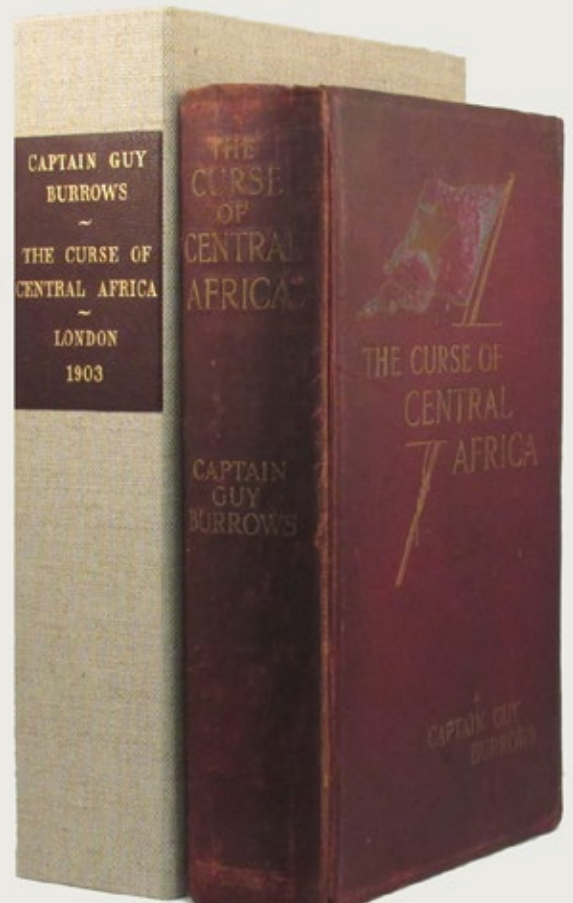
Both THE THEORY OF MORAL SENTIMENTS, Adam Smith's first book and his later WEALTH OF NATIONS demonstrate "a great unifying principle...Smith's ethics and his economics are integrated by the same principle of self-command, or self-reliance, which manifests itself in economics in laissez faire" (Spiegel).

"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.

\$115,000.

With Three Very Important Autograph Letters
The Curse of Central Africa - An Important Association Copy
Capt. Guy Burrows Exposes Colonialism in the Congo
A Fine First Edition of this Rare and Significant Work
With Autographs of Henry M. Stanley, Cloesen and Bullinger

17 [Stanley, Henry M.; Cloesen; Bullinger and Hoffman, Wm.]; Burrows, Capt. Guy. THE CURSE OF CENTRAL AFRICA with which is included "A Campaign Amongst Cannibals" by Edgar Canisius. (London: R.A. Everett & Co, Ltd., 1903) First edition, early impression. A copy with outstanding provenance and an important Association Copy and a Presentation Copy. The Volume is Autographed and Presented by the publisher and signed by the recipient, William Hoffman, himself a noteworthy explorer who accompanied Stanley to Africa. Three historically significant letters are tipped into the volume including one from Stanley himself, which refers directly to Capt. Burrows, the author of the book as well as to the Congo State and the 'proposal to push the new Railway from Stanleyville East.' A second letter from Lieutenant Cloesen, Chef de Zone and dated Feb. 1893, from Wells River, Central Africa states in part that "The Arabs are in great numbr with plenty of guns, close to Nyangara....Nyangara will try and give them a hiding. WE SHALL HAVE TO MAKE WAR WITH THE ARABS." The last letter from Bullinger, dated May 25 1899, Mogandjo, Africa, refers to the state of the author's health: "Awfully glad to hear Burrows is on the mend...please send me 1000 cartridges. I have 110 out emposte & only about 600 odd here. Thanks for the fusils a piston". Over 100 illustrations from photographs, one sketch map, one colour folding map. 8vo, publisher's original dark red cloth, lettered in gilt on spine and upper cover, light blue and gilt image of a flag with a large single star on upper cover. xxviii, list of illustrations, 276, appendix, index, 18 (publisher's list) pp. A sturdy and solid copy with expected evidence of use. The owner was one of the group that accompanied Stanley to Africa and it is clear that he used his books and read them with fervour.



FIRST EDITION, RARE AND IMPORTANT AND A COPY WITH ESPECIALLY INTERESTING PROVENANCE AND WITH THE INCLUSION OF THREE HISTORICALLY SIGNIFICANT LETTERS LINKING BURROWS WITH BULLINGER, CLOESEN, HOFFMAN AND STANLEY. At the turn of the century, the Congo State in Africa was under the colonial rule of the Belgian monarch King Leopold II. In this orgiastic period of Western imperialism, every major power was scrambling for pieces of the newly opened African continent and their careless footsteps tended to leave smaller forces crushed in their wake.

This book is an exposé written by the disgruntled Belgian ex district commissioner of the Aruwimi district of the Congo Free State bluntly describing the "scandalous rule" of the Belgian government in the Congo, complete with illustrations of natives submitting to Belgian torture and accounts of their excessive forced labour. One of the chapters is a section by former Congo State Service agent Edgar Canisius entitled "A Campaign Among Cannibals" in which (despite its formidable title) the author takes a sympathetic stand on the natives with further descriptions of their floggings and mistreatment at the hands of the Belgians. This interesting and detailed narrative brings the reader closer to imperialistic realities and injustices, devoid of much Euro-centric glossing.

There are a great profusion of Stanley-Hoffman documents in Belgium, the RGS London and the Wellcome Library and in the Africa Museum. Hoffman remained in contact with Stanley for many, many years and was consistently involved with African affairs during his time in Britain. There is an interesting study of the six pygmies from the Congo who were in Britain 1905-1907 and Hoffman was their interpreter for 15 months. He worked for the Force Publique of the Congo Independent State in the 1890s, and was left £300 in Stanley's will (1904).

Stanley of course wrote many books on his incursions and discoveries in Africa. He was a significant explorer, one of

the first British explorers to open up the vast continent to western travelers and interests. He was a friend and colleague of Livingstone and the discoverer of the Congo and the pioneer who made possible the Congo Free State, and finally an elder statesman active in the affairs of the African continent even into the 20th century. Among his books are: *THROUGH THE DARK CONTINENT; THE CONGO. FOUNDING OF THE FREE STATE; IN DARKEST AFRICA; MY KALULU; HOW I FOUND LIVINGSTONE; MY EARLY TRAVELS* as well as many others.
\$5500.

John Gilbert - *Letters Concerning Taste* - First Edition - 1755
A Very Fine Copy in Contemporary Polished Calf
With Pleasing Provenance



18 [Taste; Beauty; Truth]; [Cooper, John Gilbert]. *LETTERS CONCERNING TASTE...* (London: Printed for R. and J. Dodsley in Pall-Mall, 1755) First Edition. A copy with fine provenance, having belonged to John Rutherford, Senator for the State of New Jersey from 1791-1798. With beautifully engraved title-page by the renown artist Samuel Wale, engraved head and tail-pieces throughout. 8vo, contemporary polished calf, the spine with raised bands gilt ruled, red morocco lettering label gilt. [xiv], 143 pp. A fine copy, beautifully preserved, tight, strong, clean, crisp and unpressed.

RARE FIRST EDITION IN FINE CONTEMPORARY CALF. *Letters Concerning Taste* is considered the first volume on the subject of taste. Written in an epistolary style, the work sets out letters to classical figures such as Euphemi^{us}, Philemon, Leonora and Eugenio. Writings about art and creativity can be traced to the texts of classical antiquity, but aesthetics as a separate and systematic area of philosophy is almost wholly a product of the 18th century. It was at that time that philosophers began to treat notions about creativity and our responses to it with a kind of philosophical rigour found in epistemology and metaphysics. 18th-century authors, such as John Gilbert Cooper, sought to define what poetry, literature, painting and sculpture were and to determine the links between the various forms of artistic expression.

John Gilbert Cooper who lived from 1722 until 1769 was a British poet and writer. He first published poetry in 1742 and occasionally until he became a regular contributor to "The Museum" which was published by Robert Dodsley. His contributions to Dodsley's journal was under the

nom de plume of "Philaretes". Cooper's claim to notability comes from his prose, poetry and a public row he had with William Warburton.

He also inspired a noted painting by Joseph Wright of Derby. The painting entitled *Miravan Breaking Open the Tomb of his Ancestors* was based on a story in these *LETTERS CONCERNING TASTE*. Cooper had recounted a story where a greedy nobleman despoils his ancestor's grave in search of riches to find himself cursed by his ancestor. The work was "highly praised by Johnson". (Pickering)

Samuel Wale became one of the original members of the Society of Artists of Great Britain in 1765 and of the Royal Academy in 1768, and was the first professor of perspective to the Academy. He exhibited drawings of scenes from English history. A significant part of his artistic work was in designing vignettes and illustrations for the important booksellers of the day; a large number these were engraved by Charles Grignion the Elder. Among them were the illustrations to the 'History of England,' 1746-7; 'The Compleat Angler,' 1759; 'London and its Environs described,' 1761.

John Rutherford attended the College of New Jersey, which is now Princeton University, where he studied law. After graduating Rutherford practiced law in New York City for several years. In 1787, he moved to a farm near Green Township, New Jersey, in Sussex County, New Jersey. He entered politics in 1788, serving in the New Jersey General Assembly until 1790. He was then elected as a Federalist to the United States Senate from New Jersey and served in the Senate from 1791 to 1798. In 1808, Rutherford moved with his family to a farm on the banks of the Passaic River near what is now Rutherford, New Jersey.

\$650.

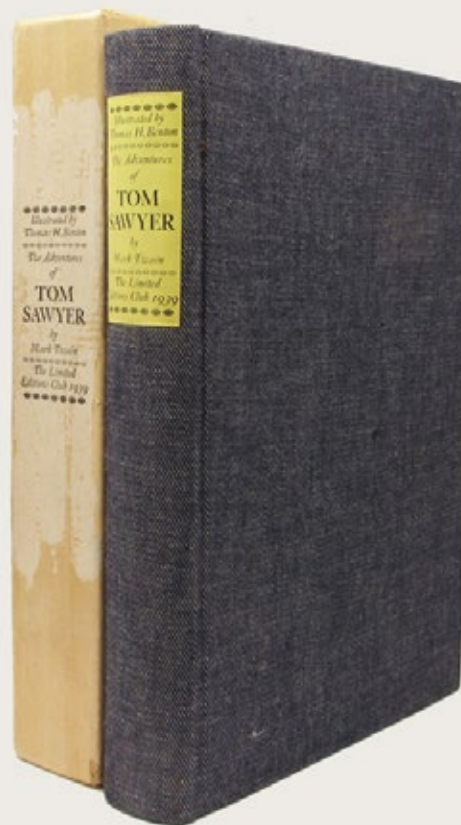
**Tom Sawyer - An American Masterpiece
Pristine and Unusually Fine - With Original Glassine
Limited Edition Signed by the Illustrator
With Seventy Fine Original Illustrations by Thomas Hart Benton**

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

THE BEST COPY WE KNOW OF, THE LIMITED EDITIONS CLUB ISSUE OF ONE OF THE GREAT LANDMARK BOOKS OF AMERICAN LITERATURE. This very handsome edition of TOM SAWYER was designed by Carl Purington Rollins and printed at the University Press. One of the great American illustrators, Thomas Hart Benton, has provided a whopping 70 original drawings for the edition, 35 of which are full page. A Kansas City artist, Benton captures old Missouri and the midwestern colloquialism of Twain's masterpiece most eloquently.

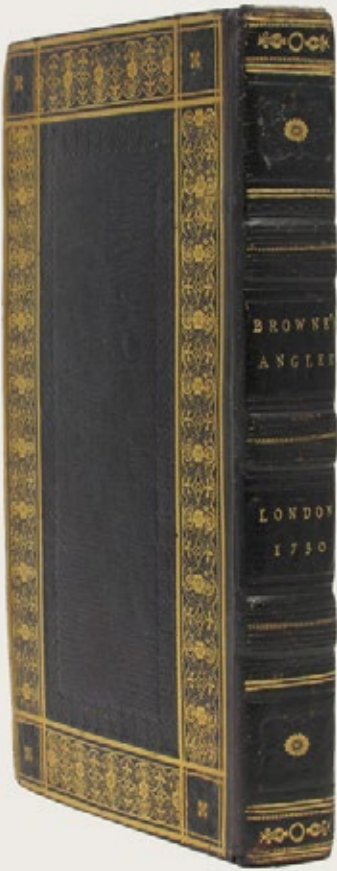
The edition is edited and has a new introduction by Pulitzer-Prize-winning historian Bernard DeVoto. An authority on Mark Twain, DeVoto served as curator and editor for Twain's papers; this work culminated in several publications, including the best-selling Letters From the Earth, which appeared only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

Little needs to be said about TOM SAWYER, it is now thought to be (along with Huckleberry Finn) one of the great stepping stones to the modern American novel. It, like Whitman's Leaves of Grass and Melville's Moby Dick, typifies and describes the American spirit. To this day, it remains a cornerstone of American literature.
\$1250.



**A Very Rare Compleat Angler Published in 1750
The First Moses Browne Edition - One of the Earliest
Beautifully Bound in Navy Blue Straight Grain Morocco**

20 Walton, Izaak and Cotton, Charles; [Browne, Moses]. THE COMPLEAT ANGLER: OR, CONTEMPLATIVE MAN'S RECREATION in Two Parts. Containing I. A Large and Particular Account of Rivers, Fish-ponds, Fish and Fishing: Written by the Ingenious and Celebrated Isaac Walton. II. The Best and Fullest Instructions how to Angle for a Trout and Grayling in a Clear Stream by Charles Cotton, Esq...Comprising All that has been accounted Valuable, Instructive, or Curious...Interspersed with A Variety of Practical Experiments; learned Observations, beautiful Descriptions, philosophical, moral and Religious Reflections...With Exact Representations of all the Fish, and the Addition of Several Copper Plates...Carefully and correctly published from the best Editions, with a Number of occasioned Notes. By Moses Browne, Author of Piscatory Eclogues. To Which are Added, The Laws of Angling; and an Appendix shewing at one View, the most proper Rivers...With short Rules concerning the Tackle, Baits and several Ways of Fishing... (London: Henry Kent, 1750) Rare First Moses Browne Edition. Illustrated with six copper-engraved plates by H. Burgh, 15 woodcuts in the text, one page of music and engraved



head- and tailpieces. 12mo, very handsomely bound in fine contemporary navy blue straight-grain morocco, the covers emblazoned at the borders with broad elaborately tooled borders within gilt fillet rules, corner pieces tooled in blind and gilt, central roll-tooled panel in blind, the spine with raised bands separating compartments ruled and stopped in gilt, tooled in blind with central ornaments in gilt, two compartments lettered in gilt, all edges gilt, gilt tooled edges and turnovers, fine blue and black marbled end-leaves. [xiv], [2], 312, [viii, Index] pp. A very fine copy, beautifully preserved, clean and crisp throughout, the binding strong and very handsome.

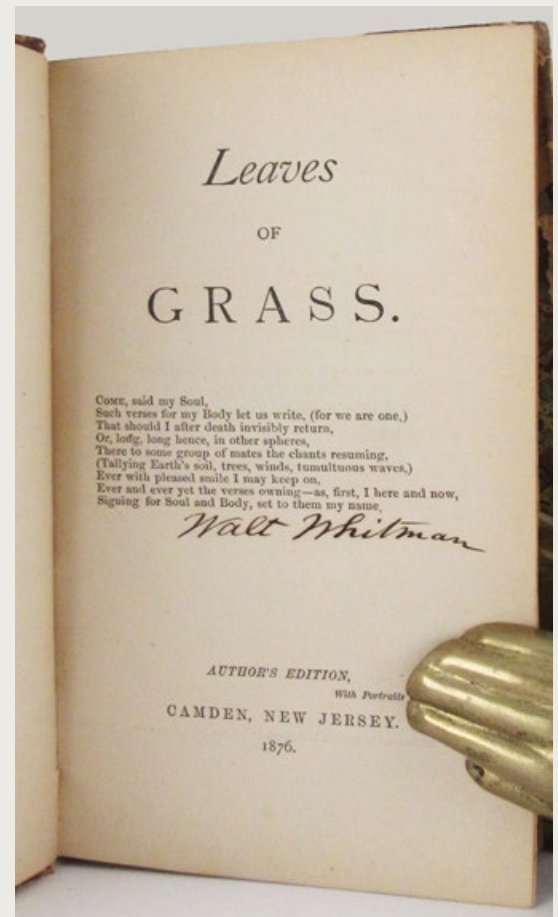
FIRST MOSES BROWNE EDITION PRINTED IN 1750, NOW RARE IN COMMERCE. THIS COPY IN A FINE CONTEMPORARY BINDING. A beloved classic of the English language and what many call the finest "How-To" book ever written; Walton's ANGLER has been described as "full of wisdom, kindly humour, and charity; it is one 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).

*After the 1676 edition of *The Compleat Angler* (the last Walton published before his death in 1683), no new editions of *The Compleat Angler* were published for almost one hundred years. Moses Browne, editor of the 1750 edition, and John Hawkins, editor of the 1760 edition, were likely both influenced to publish new editions of the *Angler* by Dr. Samuel Johnson, the famous literary master.. Browne produced a second edition of his version in 1759, leading to a dispute with Hawkins, whose 1760 version was already being printed at the time. Each editor boasted that their version was the only correct one, and Browne accused Hawkins of copying images and biographical information from his earlier version. Despite*

*this controversy, the 18th century editions introduced new context for the work in a new century, as well as contemporary illustrations, indicating the beginning of a revival for *The Compleat Angler*. University of Pittsburgh Oliver pp. 18-21 \$2650.*

**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**

21 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.

"Always the champion of the common man, Whitman is both the poet and the prophet of democracy. The whole of LEAVES OF GRASS is imbued with the spirit of brotherhood and a pride in the democracy of the young American nation. In a sense, it is America's second Declaration of Independence: that of 1776 was political, this of 1855 intellectual. ...The poems are saturated 'with a vehemence of pride and audacity of freedom necessary to loosen the mind of still-to-be-formed America from the folds, the superstitions, and all the long, tenacious, and stifling anti-democratic authorities of Asiatic and European past'. To the young nation, only just becoming aware of an individual literary identity distinct from its European origins, Whitman's message and his outspoken confidence came at a decisive moment.

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.

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Front cover image is from item 13

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