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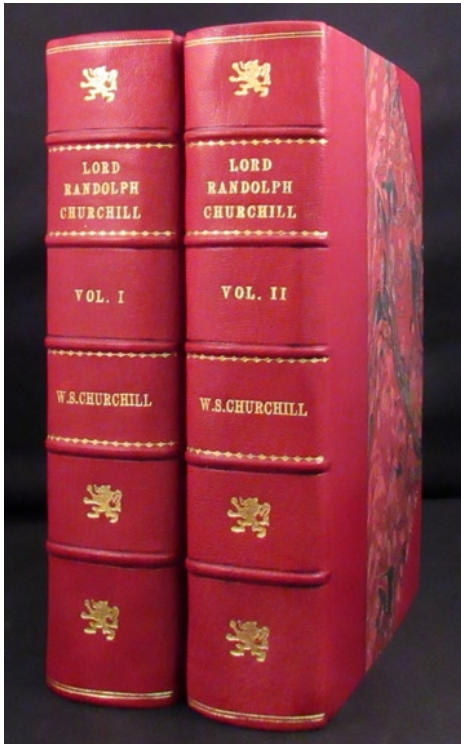
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## Section One

### History, Science, Americana, Biography, Economics

#### Winston Churchill Writes About His MP Father First Edition - *Lord Randolph Churchill* - 1906 One of the Best Political Biographies Written to Date



1 Churchill, Winston. *LORD RANDOLPH CHURCHILL* (London: Macmillan and Co Limited, 1906) 2 volumes. First edition. With 18 illustrations including two fine photogravure frontispieces. Large, thick 8vo, handsomely bound in three-quarter red morocco over marbled paper covered boards, the spine with raised bands, gilt tooling of British lions as central pieces and gilt lettering within the compartments, all edges uncut. xvii, 564; 523, index pp. A very pleasing set. Quite handsome copies of both volumes, bright and clean and very well preserved throughout.

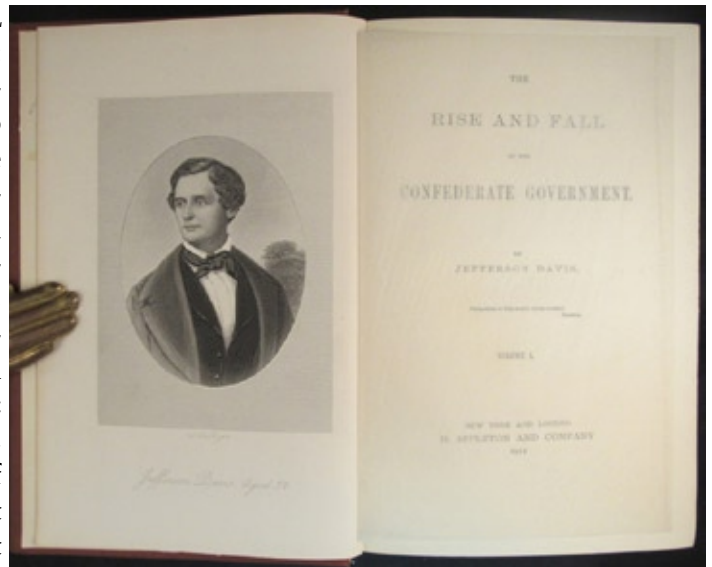
*IMPORTANT FIRST EDITION.* Winston's very successful biography of his MP father. William Manchester, Winston's biographer, considered it, despite the son's apparently ambivalent feelings toward his father, "a tribute to filial devotion."

"Outside Parliament, Churchill devoted much of his time during 1904 and 1905 to compiling a biography of Lord Randolph. He was motivated in part by a desire for an intimate knowledge of his father that had been denied him during Lord Randolph's lifetime... When the book emerged in 1906, it was widely hailed as one of the best political biographies in English and its prose style is still greatly admired today... Contemporary readers were struck by the frankness and openness of the account, contrasting favourably with the pious acts of homage served up as biography by other sons of famous fathers. It was, after all, a study in failure rather than success. The writing of the biography marked the point at which Churchill at last outgrew his father's memory" (Grant, 47).

\$1150.

#### Jefferson Davis on the Confederacy A Very Bright and Pleasing Set of His Civil War History *The Rise and Fall of the Confederate Government*

2 [Civil War]; Davis, Jefferson. *THE RISE AND FALL OF THE CONFEDERATE GOVERNMENT* (New York: D. Appleton and Company, 1912) 2 volumes. First Printing of the New Edition, reissued and formatted in two volumes with the same pagination and with the same binding decorations as the first edition by the same publisher. Profusely illustrated with numerous black and white gravure portrait plates and many maps throughout including a number of which are folding. Tall, thick, 8vo, publisher's original textured sienna cloth, gilt lettered and gilt ruled on the spines, and with the gilt seal of the Confederate States on the upper covers. xxi, 707; xvii, 808 pp. Index in each volume. A fine set, fresh, bright and well preserved. Some minimal evidence of shelving to the tips, an essentially unused set, a discreet and unobtrusive small blemish to the spine panels not



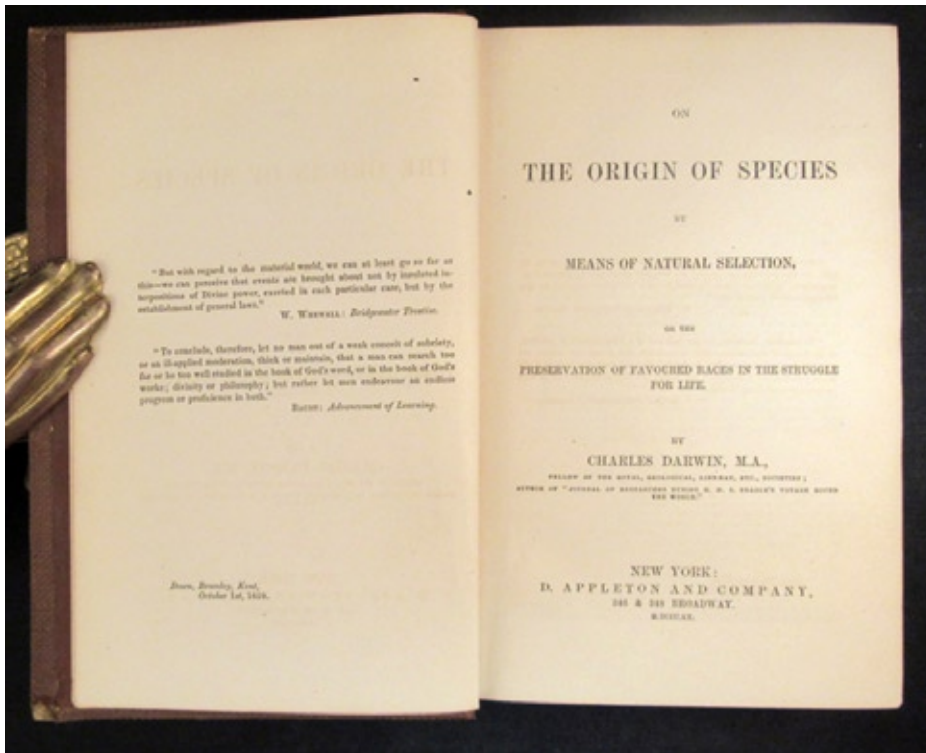


affecting the giltwork, old presentation inscriptions at the pastedowns.

**SCARCE AND IMPORTANT AND A FINE SET.** This printing of Jefferson Davis' classic work is seldom if ever encountered. Nevins holds that this, the great work to come out of the Confederacy's political system 'conceals much' and that it is the Confederate President's most significant argument on secession and states' rights. Eicher (154) considered it a "valuable portrait of the postwar psychological state of Jefferson Davis. It is one of the great tomes to come out of the American Civil War when the remarkably literary and most eminent of the victors and vanquished penned their memoirs for the nation's posterity.

Howes D-120; Harwell "In Tall Cotton" 34; Nevins II, 51  
\$925.

**Charles Darwin's Groundbreaking *Origin of Species*  
The First Edition - American Issue - First State  
Original Cloth - New York - 1860**



3 Darwin, Charles. *THE ORIGIN OF SPECIES* by Means of Natural Selection, or the Preservation of Favoured Races in the Struggle For Life (New York: D. Appleton and Co., 1860) First Edition, First Printing in America, First Issue with two quotations facing the title-page. A copy with fine provenance, the Lee - Perkins - Shattuck - Peabody Family Copy. With folding diagram as called for. 8vo, publisher's original brown cloth with central ornamental designs and border rules blocked in blind on both covers, the spine lettered in gilt. 432 pp. including index. A completely unrestored copy, internally fresh clean, the hinges strong and tight, the text-block in fine condition, covers unusually clean and well preserved, the fragile cloth of the spine panel with some chipping to the head and foot, the gilt mellowed.

**THE AMERICAN PRINTING. RARE IN ORIGINAL CLOTH AND ONE OF THE GREATEST BOOKS IN THE HISTORY OF SCIENCE.**

The copy is unrestored and unsophisticated, the hinges still in unusually nice condition as is the cloth of the covers.

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.

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.

The book comes from the Lee- Perkins - Shattuck - Peabody collection, a family line that is famous throughout New England.  
\$11,500.

**With Beautiful Engravings Finely Rendered - 1711**  
**Balduinus and Nigronus - *Calceus Antiquus et Mysticus***  
**The Rare Leiden Printing - A Wonderful Book on Shoes**

4 [Fine Engraving; Shoes and Footwear]; Balduinus, Benedictus (Benoît Baudouin - 1632) [with,] Julius Nigronus. *CALCEUS ANTIQUUS ET MYSTICUS, ET JUL. NIGRONUS DE CALIGA VETERUM*. Accesserunt ex Cl. Salmasii notis ad Librum Tertuliani de Pallio & Alb. Rubenii libris de Re Vestitaria excerpta ejusdem argumenti Omnia figuris aucta & illustrata observationibus Job. Frederici Nilant. (Leiden: Theodor Haak, 1711) 2 parts in 1 volume. The Rare Leiden Issue. A copy with fine provenance. Illustrated with finely engraved plates. The first part with 24 plates, the second part with 4 plates. 12mo (16 x 9.5 cm), beautifully bound in fine Dutch vellum, richly gilt stamped with the coat of arms of Middelburg. 24 leaves, 292, 16 leaves, 24 plates pp. 156 pp., 6 leaves, 4 plates pp. A fine copy in a beautiful binding.



A BEAUTIFULLY ILLUSTRATED AND RARE BOOK. 'According to Zedler's Universal Lexicon, Baudouin was the son of a shoemaker and also learned his father's trade. He graduated from the University of Paris and later headed the Collèges de Troyes. He translated the Tragedies of Seneca and wrote a treatise on antique shoes as offered here.

Christoph Weigel the Elder criticized Baudouin's claim that shoes were invented immediately after the expulsion of Adam and Eve from Paradise in his work Printed in Regensburg in 1698. In the same year, Wilhelm Ernst Tentzel also mocked this statement and even speculated that Baudouin had probably spoken up to the shoemakers here, "because they might have made his shoes for him for free". Baudouin's theory that Adam, inconvenienced by the thorny subsoil outside of paradise and inspired by a conversation with the Almighty, had invented the shoe. 'In spite of its preposterous speculations, the work of the ex-shoemaker of Amiens [Baldinus] is learned and valuable, contains a vast amount of curious lore in regard to a not unimportant subject, and helps to confirm his claim to the ambitious title of 'the learned Baudouin'." (William Edward Winks. *Lives of Illustrious Shoemakers*, 1882, p. 200)

Baudouin had called these critics into action with sentences like the following: "Nemo quam stupidum hebetemque primum illum hominem dixerit, quin ei statim in mentem venerit, quomodo se pedesque suos incedendo posset a spinaculorum tribulorumque iniuria deffendere [sic!]" [No one said how stupid and heinous that first man was, but that it immediately came to mind, how he could defend himself and his feet by moving forward from the injury of thorns and briers]--especially since, according to the Holy Scriptures, God himself provided him with the first clothes after the fall, which he made from animal skins. "Hoc edoctus exemplo Adam eadem ratione pedum nuditati non consuleret? ("Is this a thorough example? Adam did not consult the nakedness of his feet for the same reason?)"

The beautiful engravings are by J.F. Nilant throughout. The primary bookplate was engraved by N. Heylbrouck, engraver to his majesty the king.

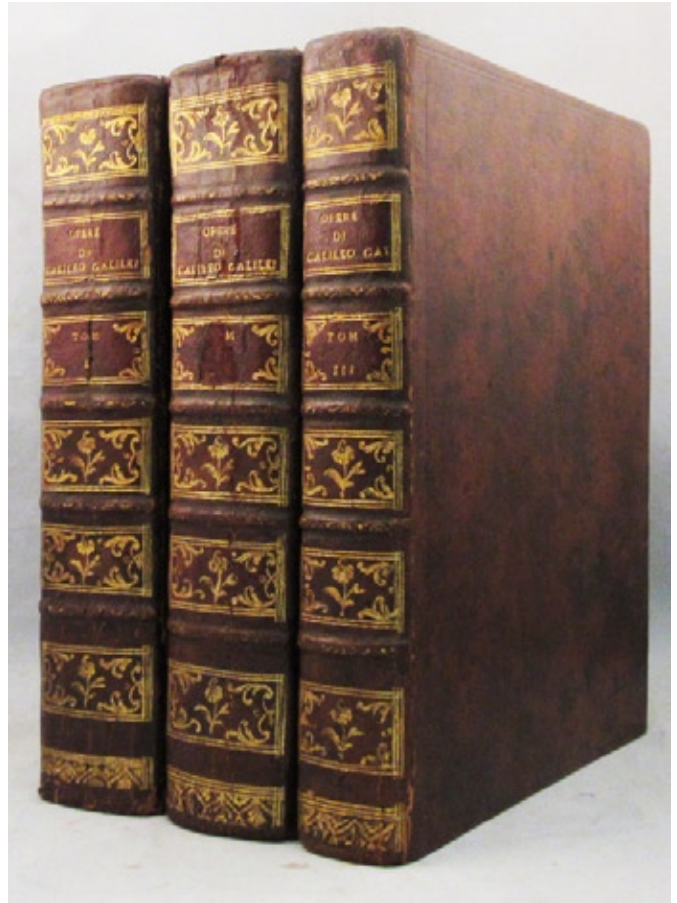
Provenance: Middelburg arms to the cover, bookplate engraved by N. Heylbrouck; Exlibris of Anselm Van den Bogaerde (1776-1866) Aristocrate brugeois; vente de ses livres à Bruges le 15 Octobre 1866; Exlibris Carlo de Poortere, Belgian collector (1917-2002)

\$2050.



**Galileo Galilei - *Opere del Galileo* - 1718**  
**The Complete Works Including Many First Printings**  
**The Embodiment of the Galilean Revolution**  
**A Fine Set in Rare Full Calf Bindings of the Period**

5 Galilei, Galileo. OPERE DI GALILEO GALILEI LINCEO NOBILE FIORENTINO GIA LETTORE DELLE MATEMATICHE NELLE VNIUERSITA DI PISA, E DI PADOUA, DI POI SOPRAORDINARIO NELLO STUDIO DI PISA. PRIMARIO FILOSOFO, E MATEMATICO DEL SERENISSIMO GRAN DUCA DI TOSCANA. In quest noua editione insieme raccolte, e di varij Trattati dell'istesso Autore non più Stampati accresciute. (Firenze: Tartini & Franchi, 1718) 3 volumes. Rare first three volume collection, the second issuance of certain parts of the OPERE and the first printing of many of the works of Galileo or pieces heretofore unpublished in any form including the GIORNATA SESTA DEI DISCORSI E DIMOSTRAZIONI MATEMATICHE INTORNO ALLE NUOVE SCIENZE. With a very finely engraved vignette title-page printed in black and red to volume one, also an engraved portrait of Galileo, engraved folding plan, folding plate of the compass, many woodcut plates, astronomical renderings, mathematical tables and diagrams throughout, a number of fine woodcut initials. 4to, [241mm x 180 mm], handsomely bound in contemporary bindings of fine full mottled calf, handsomely decorated in gilt on the spines with gilt panels incorporating a floral motif between gilt-tooled raised bands, two compartments featuring fine gilt ruled and lettered red morocco labels. cxii, 628, 2 page errata; [viii], 722, errata; [vi], 484, [50pp of errata, index, registri, etc]. A truly fine copy, large and unusually fresh. A rare survival in contemporary state, crisp and an especially clean copy throughout, the bindings quite handsome with only minimal wear or evidence of age.



EXTREMELY SCARCE IN FULL CALF BINDINGS OF THE PERIOD. USUALLY ENCOUNTERED IN VELUM BINDINGS, THIS RARE EDITION OF GALILEO'S COMPLETE WORKS (excepting the *DIALOGO*, which was still on the Index of Prohibited Books at the time), preserves a record of some of the most seminal discoveries in astronomy, scientific methodology, mathematics, primary work in the study of motion, as well as the most significant support of the Copernican theory of a heliocentric planetary system--in other words, the embodiment of the "Galilean Revolution."

This issue of the OPERE, contains an entire volume of Galileo's writings which appear here for the first time, having never before been printed. The long list of these first printings is given by Riccardi (p. 520-521) and cited by Centi. Included are the GIORNATA SESTA DEI DISCORSI E DIMOSTRAZIONI...as well as other works such as the LETTERE IN PROPOSITO DI TROVARE LE LONGITUDINI, the NOTE SOPRA IL NUNZIO SIDEREIO..., the LA OPERAZIONI ASTRONOMICHE and a profusion of other works.

Contained in this collection are many of the most important works in the history of science and physics, works that would cost many, many thousands of dollars to collect individually. Some among these are: RISPOSTA ALLE OPPOSITIONI, Galileo's work on virtual velocity; DISCORSO AL SERENISSIMO DON COSIMO II, on floating bodies and expanding greatly on the work of Archimedes; The DIFESA, his first work of Astronomy; LE OPERAZIONI DEL COMPASSO GEOMETRICO, E MILITARE, the seminal work on the compass and it's use in scientific and military enterprise.

In 1610 Galileo published his SIDEREUS NUNCIUS (included here), in which he described the construction of his telescope and his observations using the new instrument. His discoveries did not prove that Copernicus's heliocentric theory was correct, but they did show that geocentric philosophy of Aristotle and the geocentric system proposed by Ptolemy were incorrect, providing strong evidence for the heliocentric theory--an implausible theory which had largely been ignored for sixty years after Copernicus's death. His new support for the Copernican system reopened the controversy, and in 1615 he

was officially silenced as regards the truth of astronomy. "Astronomy and the science of motion, rightly understood, says Galileo, are hand in glove. There is no need to fear that the earth's rotation will cause it to fly to pieces" (PMM). Galileo pioneered the study of motion and its mathematical analysis, a field which was taken up by Descartes and Huygens and culminated in the "massive achievements of Newton in dynamics and gravitational astronomy".

"Galileo, more than any other man, had introduced the change in our manner of thinking that broke with ancient and led on to modern science. Contributions had also been made by Copernicus, by Vesalius, by Harvey, by Tycho, and by Kepler and others. The share of Galileo, however, is overwhelming...[It] was more than an addition to knowledge. It was more even than an alteration in the conception of the structure of the universe. It was rather a change in mood as to the kind of knowledge that was to be sought. It partook of the nature of a philosophical crisis" (Singer, *A HISTORY OF SCIENTIFIC IDEAS*, p. 249). The influence of the new mood affected ideas regarding the mechanical world, the extension of the senses, the idea of the universe as mathematical and boundless, and indeed altered the whole world of science and religion.

Gamba 227; Centi 170; Riccardi I, 520-521; Carli-Favaro 431. Razzolini 157; Graesse III, 15 Gamba 227; Centi 170; Riccardi I, 520-521; Carli-Favaro 431. Razzolini 157; Graesse III, 15 \$13,750.

### **Oliver Cromwell - An Excellent Biography and History Samuel Rawson Gardiner - London and Paris - 1899**



6 Gardiner, Samuel Rawson. *OLIVER CROMWELL* (London, Paris, New York, Edinburgh: Goupil & Co., Jean Bousod, Manzi, Joyant & Co., 1899) First Edition, Numbered and Limited to 1475 copies. Illustrated with a portrait frontispiece of Cromwell in colours and 45 other finely engraved full-page plates, head and tail-pieces and illustrations in the text as well as with elaborately decorated grand initials to the chapters, engraved title-page printed in red and black. Folio, handsomely bound and signed by Bickers and Son of England in three-quarter red crushed morocco, the turnovers and corner pieces double gilt ruled, the spine with raised bands gilt ruled, the compartments of the spine with richly gilt panel designs incorporating central gilt devices and elaborate tooling in gilt, two compartments lettered in gilt, marbled end-leaves, the upper cover with elaborate gilt heraldic device at the center, top edge gilt, silk ribbon marker. xii, 260. A very handsome copy with minimal evidence of age or use, some light rubbing to the upper hinge and a small and slight one inch crack at the upper joint.

*FIRST EDITION OF THIS DELUXE ISSUE OF A FINE BIOGRAPHY AND HISTORICAL SURVEY OF CROMWELL, HIS TIME AND HIS ASSOCIATIONS, HANDSOMELY BOUND.*

In the volume offered here, Oxford civil war historian Samuel Rawson Gardiner concludes that "the man—it is ever so with the noblest—was greater than his work". Gardiner has stressed Cromwell's dynamic and mercurial character, and his role in dismantling absolute monarchy, while perhaps underestimating Cromwell's religious conviction. Cromwell's foreign policy also provided an attractive forerunner of Victorian imperial expansion, with Gardiner stressing his "constancy of effort to make England great by land and sea". Calvin Coolidge described Cromwell as a brilliant statesman who "dared to oppose the tyranny of the kings." Wiki \$725.



**Edward Gibbon's "Decline and Fall of the Roman Empire"**  
**The Very Rare First Octavo Editions - 1783-1790**  
**A Masterpiece of Historical Writing - A PMM Title**  
**In Handsome Contemporary Calf - Gilt Extra**

7 Gibbon, Edward. THE HISTORY OF THE DECLINE AND FALL OF THE ROMAN EMPIRE (London: for W. [and] A. Strahan and T. Cadell, 1783-1790) 12 volumes. The very rare first octavo editions of the twelve books, and an extremely early printing of the work in any format. With an engraved portrait frontispiece and three impressive engraved folding maps. 8vo, in very handsome contemporary bindings of full polished calf, the spines extensively decorated incorporating lavish gilt panels divided into compartments separated by roll tooled bands decorated in a Greco-Roman style and with two lettering labels in contrasting red and green moroccos decorated and lettered in gilt, board edges with gilt roll tooling, with green silk ribbon page-markers bound in. xiv, 456; xv, 496; viii, 412; viii, 443; vii, 432; viii, 420; viii, 424; viii, 374; xii, 502; xii, 385; xii, 460; xi, 432, [96, cumulative index]. A very handsome set, fresh and near to pristine internally, the contemporary bindings in good order and in completely original state with no restoration or sophistication whatsoever, some volumes with weakening to some hinges and some with minor chipping or other mellowing to the spines, in all a very well preserved set of these rare books.



A SIGNIFICANT AND HIGHLY IMPORTANT EDITION, THE FIRST IN OCTAVO, AND A VERY EARLY ISSUANCE IN ANY FORMAT OF THE GREATEST HISTORICAL WORK EVER UNDERTAKEN. The first edition of Gibbon's work was printed over time, the first three volumes being printed between 1776 and 1781, the later three volumes in 1788. This first octavo edition was printed similarly, the first six volumes in 1783 and the later six in 1790. Thus, this is not only the first octavo edition but also is one of only a tiny handful of editions of the first half printed prior to the completion of the work in total. Like the first edition it contains the three folding maps and the engraved portrait of Gibbon in volume one.

"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). Rothschild 942 (First Edition). Grolier 100 (First Edition) PMM 222 (First Issue). \$4950.

**Plutarch's Lives - A Masterpiece of Historical Biography**  
**One of the Most Influential Classical Works**  
**A Fine English Translation - Superbly Bound Antique Set**  
**A Veritable Gold Mine of Plots for Shakespeare's Histories**

8 [Plutarch]. PLUTARCH'S LIVES, Translated From The Original Greek; With Notes Critical and Historical; and a Life of Plutarch. By John Langhorne, D.D. and William Langhorne, A.M. (London: Printed for J. Mawman, F.C. & J. Rivington et. al, 1810) 8 volumes. The new edition, with corrections and additions. Small 8vo, full con-

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temporary polished calf, the spines with gilt bands separating compartment decorated with central gilt ornamental devices, contrasting lettering labels of red and black morocco lettered and numbered in gilt. A very fine, handsome and complete set with virtually no evidence of age or wear. A remarkably well preserved antiquarian set.

A VERY FINE SET, REMARKABLY SO, AND HANDSOMELY BOUND AT THE TIME. A lovely set in full contemporary calf binding. The Langhornes' translation is considered more correct than North's spirited version and more even than the translation called Dryden's. Lowndes considered it an "accurate and elegant version". This is a pleasing, gentlemanly and very well-preserved set.

Plutarch continues to be one of our most important sources for the history of Greece and Rome and is also well-known as a primary source for the plots of Shakespeare's classical plays and for numerous passages in the non-Roman ones. The great bard relied almost exclusively on Plutarch's writings for the historical background of ancient Rome.

The *Lives of Plutarch* (ca. AD 50 - ca. 125) was one of the most influential works of antiquity, and was the most popular work at the time of the Renaissance. The *Lives* illustrated the moral character of Plutarch's subjects through a series of anecdotes; in England they served as a source-book for Shakespeare's Roman plays, a virtual gold mine of plots, as well as providing numerous passages in the non-Roman ones. The Bard relied almost exclusively on Plutarch's writings for the historical background of ancient Rome. Later Plutarch provided the source for Otway and Addison. They also served as a model for Isaac Walton's "*Lives*" (1670); Dryden gave a pioneer analysis of their style and structure in his *Life of Plutarch* (1683), and in America the Founding Fathers turned to them for models of republican virtue.

In this monumental historical work, Plutarch relates biographies of 50 Greek and Roman luminaries, twenty-three pairs of lives (nineteen of them with comparisons attached) and also four single lives. They include lives of Solon, Themistocles, Aristides, Pericles, Alcibiades, Nicias, Demosthenes, Philopoemen, Timoleon, Dion, Alexander, Pyrrhus, Marius, Sulla, Pompey, Mark Antony, Brutus, Julius Caesar, and Cicero. Of the later Roman emperors, only the lives of Galba and Otho survive. Plutarch's object is to bring out the moral character in each case, rather than to relate the political events of his time; hence his full treatment of the subject's education and natural disposition, and his relation of anecdotes calculated to reveal the nature of the man, 'a light occasion, a word, or some sport' which 'makes men's natural dispositions more plain than the famous battles won, in which ten thousand men may be killed'. Although Plutarch may have at times distorted the truth in order to exemplify virtue or vice, in general he is as reliable as his sources, and always very valuable. He shows no bias or unfairness in his treatment of Greeks and Romans, no flattery of the now dominant power of Rome or vanity in the past glories of his own nation. He believed in the compatibility of Rome the ruler and Greece the educator.

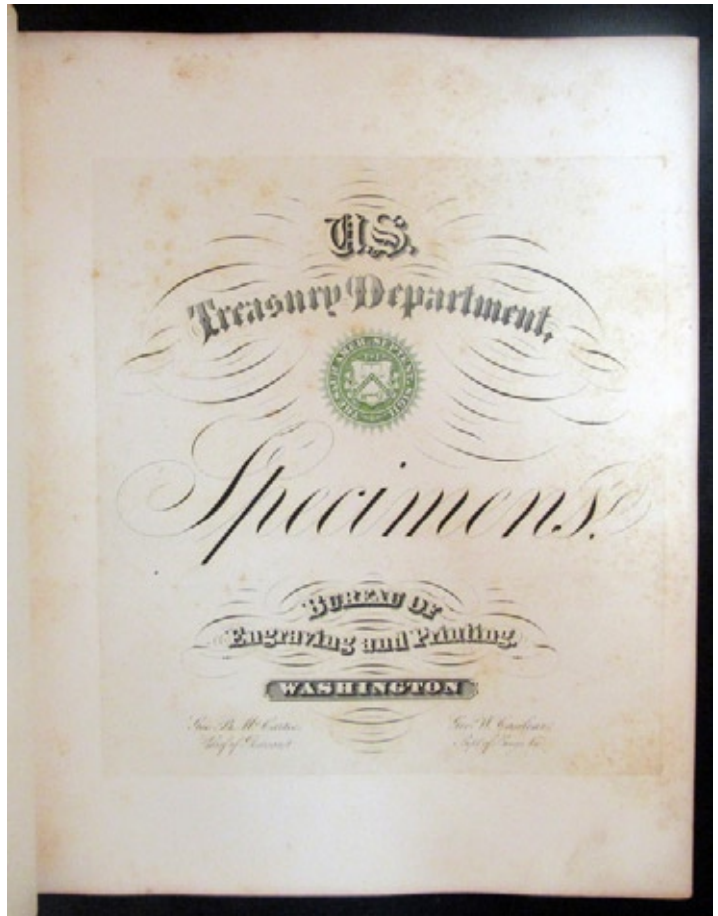
The *Lives* contain, besides interesting anecdotes, many memorable historical passages: the catastrophe in the Peloponnesian War of the Athenian expedition to Syracuse (Nicias), Pompey's defeat by Caesar and subsequent murder the death of the younger Cato, and the suicide of Otho. There are also great battle-pieces: the victory of the Roman general Marius over the German Cimbri, the victory of the Corinthian general Timoleon over the Carthaginians at the river Crimisus, the siege of Syracuse (when Archimedes was there) by the Roman Marcellus; and striking descriptions of a quite different kind, of the happy state of Italy under Numa, of Sicily pacified by Timoleon, and of Cleopatra sailing up the river Cydnus on her barge to visit Anthony.

\$1595.



**Portraits and Vignettes - Iconic America Illustrated**  
**In the Original Presentation Binding of Full Morocco Gilt**  
**Each Example Unique - This With Over 135 Fine Engravings**  
**Very Rare in Commerce - U.S. Treasury Department Specimens**  
**Only 47 Examples Were Known to Exist in the 2001 Census**

9 [Presidents; Printing and Engraving, BEP]; Treasury Department, United States. [PORTRAITS and VIGNETTES]. U.S. TREASURY DEPARTMENT, SPECIMENS. Geo. B. McCarter Chief of Bureau. Geo. W. Casilear Dept. of Engraving (Washington: Bureau of Engraving, [N.D., Circa 1873]) A UNIQUE COPY. SPECIAL ISSUE. Published upon special request only by the United States Treasury Department. This copy with the OWNERSHIP PROVENANCE of James Harrison Wilson, Union Maj. General during the Civil War and aide to both George McClellan and Ulysses S. Grant. Engraved titlepage in black and green, frontispiece engraving and 134 engraved portraits and vignettes, one of which printed in red and most of which with tissue guards. Thick Folio (8.75 x 7.25 inches), in original ornately decorated full brown pebbled morocco, the covers paneled in a Rococo fashion featuring a large oval centerpiece surrounded by stylized floral and scrollwork frames, board edges beveled, the spine with gilt stippled raised bands separating four elaborately gilt decorated compartments, a fifth compartment gilt framed and lettered, additional gilt at the head and tail, gilt tooled board edges, wide elaborately gilt tooled turn-ins, all edges gilt. [Unpaginated]. A very pleasing example of this rare item, the binding well preserved and very handsome, with just a bit of expected cosmetic mellowing or rubbing to the leather, the leaves on which the engravings are printed exhibit varying degree of light foxing, this is generally mild.



*RARE SPECIMEN BOOK FROM THE UNITED STATES BUREAU OF ENGRAVING.* Also called BEP Presentation Albums these were individually prepared upon request of the United States Secretary of the Treasury generally as presentation items for Cabinet members, members of Congress, diplomats and visiting dignitaries. Each is unique as no two presentation albums have exactly the same contents, but each book usually contained portraits, vignettes, and/or images of buildings and landscape.

This copy includes over one hundred and thirty such specimens. Many are portraits, including the iconic and famous portraits of George Washington, Abraham Lincoln, Thomas Jefferson, and Andrew Jackson found on American paper currency. Other portraits include Presidents of the United States, military leaders, politicians, or captains of industry. There are several vignettes featuring allegorical female figures, such as Liberty, Columbia, and Justice. Scenes of famous events, such as the Signing of the Declaration from the original painting by John Trumbull and famous buildings such as the U.S. Capitol Building, the White House, the Treasury Department, and Smithsonian Institute are included as well. There are numerous images of the American bald eagle, and vignettes representing concepts such as industry, nature, or agriculture.

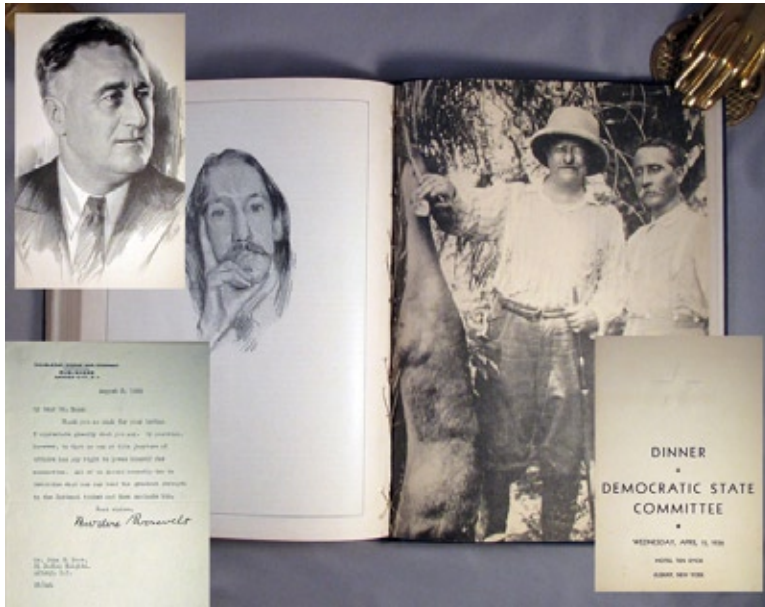
Literature on Treasury Department specimen books is very scarce. An auction record from 1891 described a BEP specimen book with 103 engravings ("46 portraits and 57 vignettes") as either coming from the collection of Rev. Henry Ward Beecher, or having been presented to him. A 1921 auction catalog documents the offering of a BEP specimen book which contained about 145 engravings ("about 100 portraits and 45 plates and views"). In 2001 the numismatic community knew of only 47 BEP specimen books and suspected the existence of perhaps 10 to 15 more.

This copy bears the bookplate of General James Harrison Wilson. Major General Wilson served as an aide to Maj. Gen. George B. McClellan during the Maryland Campaign before joining Maj. Gen. Ulysses S. Grant's army in the Western

Theater, where he was promoted to Brigadier General. Wilson became one of the few Union commanders to defeat Confederate cavalier Nathan Bedford Forrest in battle – at the Battle of Franklin in November 1864 and again during his raid through Alabama and Georgia in March and April 1865. Wilson ended the war with his men capturing both Confederate President Jefferson Davis and Andersonville Prison commandant Henry Wirz in May 1865.

After he left the Army, Wilson worked as a railroad construction engineer and executive; living in Wilmington, Delaware. Wilson returned to the Army in 1898 for the Spanish–American War, and served as a major general of volunteers in Cuba and Puerto Rico. He also saw service in China during the Boxer Rebellion in 1901 as brigadier-general. Retiring from the Army, in 1902 he represented President Theodore Roosevelt at the coronation of Edward VII of the United Kingdom. Barrett, William; Hessler, Gene; Friedberg, Arthur L.; Friedberg; Wiki. Eicher, John H., and David J. Eicher. \$7450.

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



10 [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.

A fascinating collection of materials. Includes: A superb typed letter SIGNED CONCERNING THE NOMINATION PROCESS FOR PRESIDENT BY THEODORE ROOSEVELT Jr. on Doubleday, Doran stationery 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 stationery dated 1928 concerning a political appointment; A typed letter on State of New York Executive Chamber stationery 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 stationery; a typed letter on State of Michigan stationery 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. \$4650.



***The Wealth of Nations* - PMM 221**  
**The First and Greatest Classic of Modern Economic Thought**  
**The Very Fine Two Volume Facsimile First Edition of 1976**  
**The Publisher's Own Copy**  
**One of 19 Copies Only - Not Offered for Sale**

11 Smith, Adam. AN INQUIRY INTO THE NATURE AND CAUSES OF THE WEALTH OF NATIONS... (Tokyo: Yushodo Booksellers Ltd., 1976) 2 volumes. First Edition Thus, the fine facsimile edition published to commemorate the bicentenary of the first publication of the work. This copy, one of the nineteen copies not offered for sale. It is Number 5 and is the copy belonging to the publisher. Quarto, publisher's original full morocco, the spines with raised bands gilt ruled, the compartments with central gilt ornamental devices, two compartments lettered and numbered in gilt, marbled endleaves, top edges gilt. [xii], 510, [1 blank], colophon; [iv], 587, [1] publisher's advertisements; with the half-title to Vol. II (not required in Vol. I. A pristine set, mint and unopened, one of the very rare 15 copies not offered for sale.

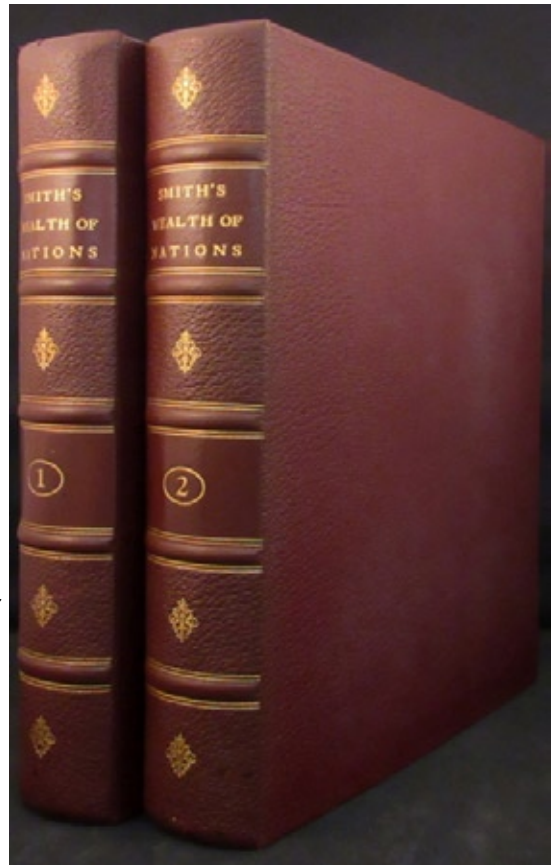
FIRST EDITION OF THIS FINE FACSIMILE EDITION, THIS COPY, NUMBER 5, AND ONE OF ONLY FIFTEEN COPIES NOT OFFERED FOR SALE. PERHAPS THE GREATEST BOOK EVER WRITTEN IN THE HISTORY OF ECONOMIC THOUGHT. *'The history of economic theory up to the end of the nineteenth century consists of two parts: the mercantilist 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).*

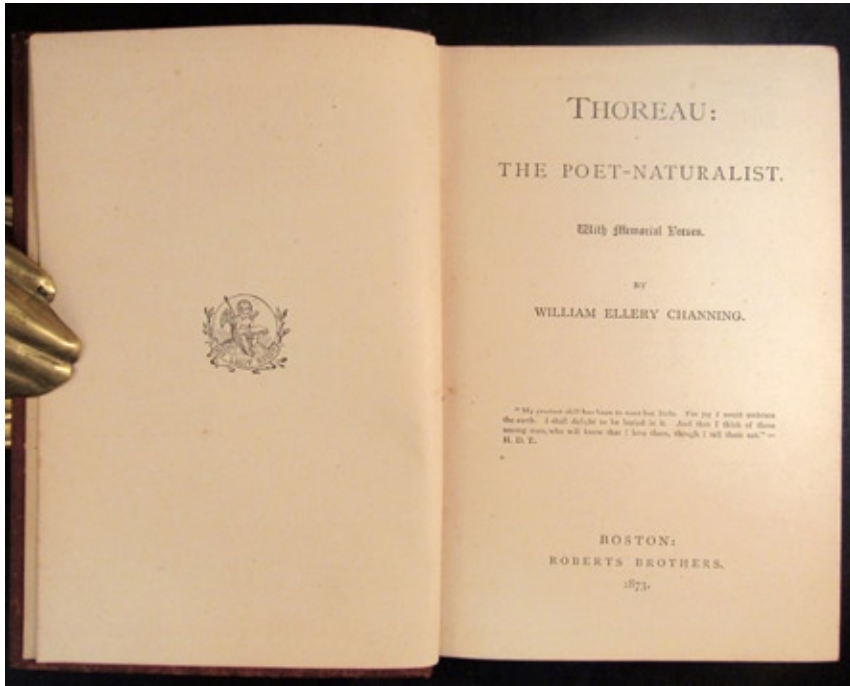
*Smith's classic work was begun at Toulouse in 1763-64 where he had traveled as guardian of Henry Scott, the young duke of Buccleuch, and in the company of David Hume, historian and fellow professor at Glasgow University. The work took shape over the next ten years and was finally published in 1776. 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).*

\$1650.



**The First Book Written on Henry David Thoreau  
By an Iconic American Figure - First Edition - 1873  
William Ellery Channing and the American Renaissance**



12 [Thoreau] Channing, William Ellery. THOREAU: THE POET-NATURALIST. With Memorial Verses (Boston: Roberts Brothers, 1873) First Edition. 8vo, publisher's original brick red cloth, the spine panel lettered and decorated in gilt, the upper cover pictorially decorated and lettered in gilt. xii, 357 pp. A very well preserved copy, the hinges tight and strong, the text-block with virtually none of the spotting which sometimes occurs with the first edition, some age evidence or rubbing to the upper cover, still the gilt remains bright and the book a handsome copy.

SCARCE FIRST EDITION AND ONE OF THE MOST IMPORTANT COMMENTARIES ON THOREAU BY ONE OF NEW ENGLAND'S ICONIC FIGURES. This was the first book to be devoted entirely to Thoreau and to include significant biographical information. It includes extracts from Thoreau's unpublished

journal published here for the first time, together with conversations with Thoreau which Channing recorded. Fifteen-hundred copies only were printed.

William Ellery Channing was the foremost Unitarian preacher in the United States in the early nineteenth century and, along with Andrews Norton (1786–1853), one of Unitarianism's leading theologians. Channing was known for his articulate and impassioned sermons and public speeches, and as a prominent thinker in the liberal theology of the day. His religion and thought were among the chief influences on the New England Transcendentalists although he never countenanced their views, which he saw as extreme. His espousal of the developing philosophy and theology of Unitarianism was displayed especially in his "Baltimore Sermon" of May 5, 1819, given at the ordination of the theologian and educator Jared Sparks (1789–1866) as the first minister of the newly organized First Independent Church of Baltimore.

A bronze statue of Channing by Herbert Adams was erected in 1903 on the edge of the Boston Public Garden, at Arlington St. and Boylston St. It stands across the street from the Arlington Street Church that he served. Channing had a profound impact on the Transcendentalism movement though he never officially subscribed to its views. However, two of Channing's nephews, Ellery Channing (1818–1901) and William Henry Channing (1810–1884), became prominent members of the movement. Borst C6.

\$765.

**Very Rare Superb Copy of the 17th Century History of Peru  
The First Edition in English of this Cornerstone Work  
1688 - De la Vega's Royal Commentaries of Peru**

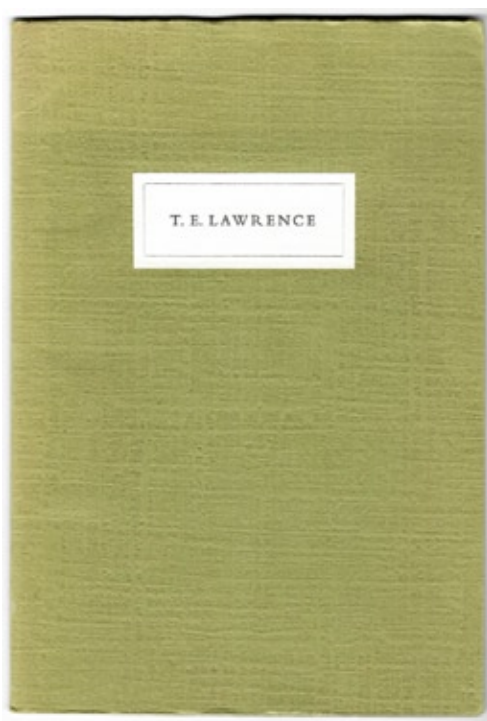
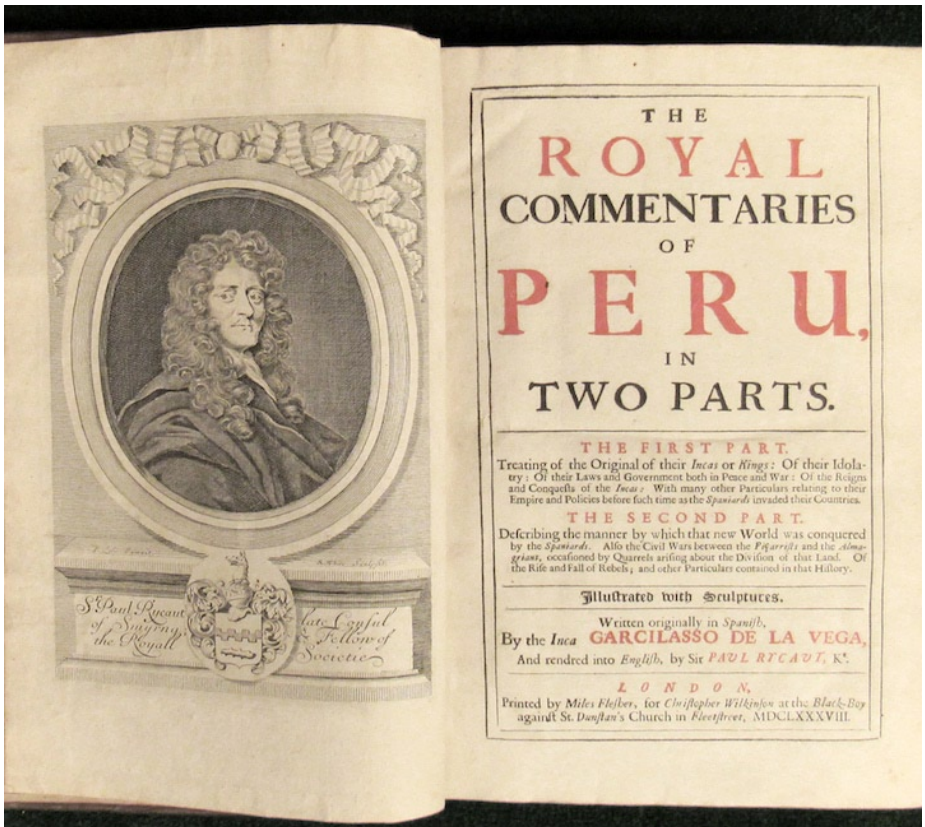
13 Vega, Garcilasso de la, the Inca. THE ROYAL COMMENTARIES OF PERU, IN TWO PARTS. The First Part: Treating of the Original of their Incas or Kings; the Second Part: Describing the manner by which that new World was conquered by the Spaniards. Translated by Sir Paul Rycaut. (London: by Miles Flesher for Richard Tonson, 1688) First Edition in English. This copy has two title pages, one with the Tonson imprint rubricated (black and red), the other with the Heyrick imprint in black only. Sabin states: "As some copies have only the black titles and some only the rubricated ones, while others have both, it seems possible that all the issues were originally published with two titles." Engraved portrait frontispiece of translator Paul Rycaut, the rubricated title page in red and black, and 10 copperplate engravings. Folio, an especially handsome copy, bound in its original contemporary speckled English calf, the spine with raised bands, the compartments with floriated panels decorated in



gilt, red morocco lettering piece gilt, the covers with a border decorations rolled in blind and double-filletted rules at the borders. 1019. A superb copy of this rare and early work. The book remains in its original binding. The text-block is crisp, clean and unpressed, The engraved illustrations are all in excellent condition. A truly wonderful copy and especially fine survival of a book rarely if ever found in such condition.

**RARE FIRST EDITION OF THIS HIGHLY IMPORTANT EARLY HISTORY OF THE INCAN CIVILIZATION AND OF THE CONQUEST OF PERU BY THE SPANISH.** *De la Vega* was a prince of Incan royalty by virtue of his mother, who was descended from the last Incan King of Peru. He took great pride in his Incan ancestry, styling himself "Garcilasso Inca" and becoming a dedicated student of the Peruvian language and traditions. However, the translator also tells us that "the Spanish humour was most prevalent in him, so that he delighted much to tell us, as in diverse places, that he was [also] the son of Garcilasso de la Vega, one of the first Conquerours of the new World..." Such an illustrious ancestry provides for a rendering of the history of the Incan civilization from a unique point of view.

The first section of the text details the early history of the Incas before the Spanish conquest, including their laws and government and other "particulars relating to their Empire and Policies." The second part details the Spanish conquest and the various civil wars and rebellions that came along with them and after them. The first part was published in Lisbon in 1609, and the second part in 1617. This edition is the first English translation by Sir Paul Rycout. This is a classic work, comprehensive and painstakingly researched, and remains today one of the chief authorities on the subject of ancient Peru. ESTC R34862; Sabin 98760 Wing G216 \$10,500.



### **T. E. Lawrence - Limited First Edition - Only 230 Copies Donald Weeks - A Rare Bibliographical Note**

14 Weeks, Donald. T. E. LAWRENCE (Edinburgh: The Tragara Press for Donald Weeks, 1983) First Edition, Privately Printed and Limited to 230 copies only. With an engraved illustration of T.E.L. at the beginning of the work, the book printed in Bembo Type on Sommerville Laid Paper. 8vo, printer's original green paper wrappers, original lettering label to the upper cover. 16 pp. A fine copy.

**FIRST EDITION AND VERY RARE. AN HITHERTO UNKNOWN BIOGRAPHICAL/BIBLIOGRAPHICAL NOTE BY DONALD WEEKS.** A complete work on T.E. Lawrence and a discussion of his corrections and emendations to the proof copy of Ewart's *SCOTS GUARDS*. \$95.

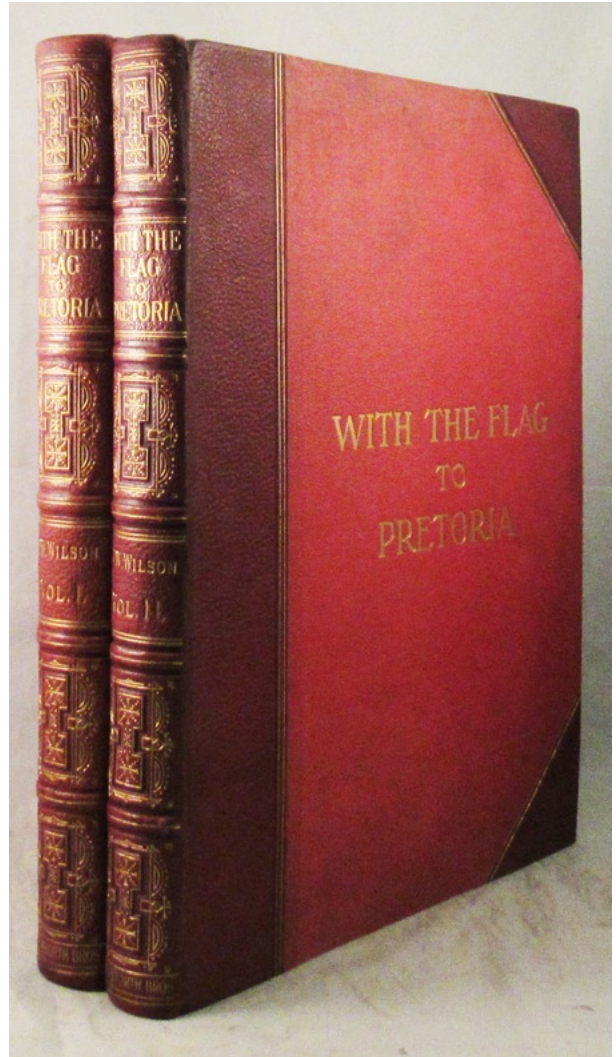
***With the Flag to Pretoria* - 1900 - In the Best Binding  
First Edition of This Important Boer War History**

15 Wilson, H. W. *WITH THE FLAG TO PRETORIA*. A History of the Boer War of 1899-1900. (London: Harmsworth Brothers, Ltd., 1900) 2 volumes. First edition. Profusely illustrated throughout, "from photographs and authentic sketches taken in South Africa", with two very large folding maps and a number of charts and plans. 4to, bound in publisher's best bindings of three-quarter red morocco over pebbled red cloth, gilt lettered on the upper covers with gilt rules on the corners and margin. The spines very handsomely decorated with gilt ruled and tooled compartments between raised bands, gilt lettering in two compartments, marbled end-leaves, a.e.g. viii, 364; viii, 365-716, index. An unusually handsome, fine and bright set.

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

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

\$985.



**For section two, Literature, continue to the following page.**



## Section Two

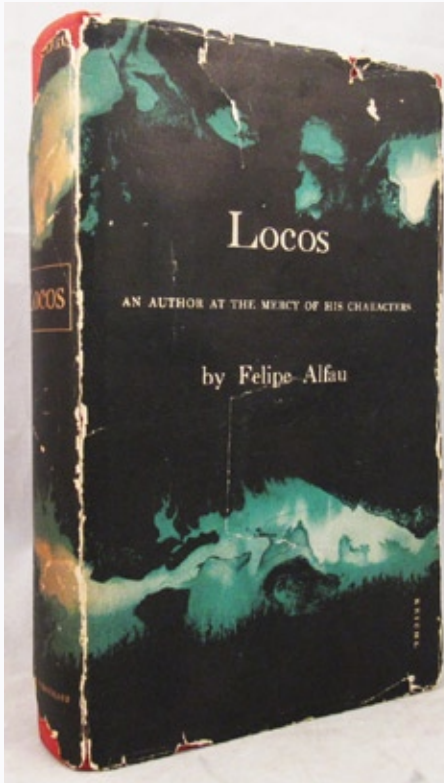
### Literature, Including Modern First Editions

**Limited First Edition - Signed by the Author- 1936**

*Locos A Comedy of Gestures*

**One of Felipe Alfau's Only Two Novels in English**

**A Rare Metafictional Prelude to Postmodernism**



16 Alfau, Felipe. *LOCOS A Comedy of Gestures* (New York: Farrar & Rinehart, Inc., 1936) LIMITED First Edition, one of only 1250 copies printed SIGNED AND HAND-NUMBERED BY THE AUTHOR. 8vo, in the publisher's original red cloth lettered on the upper cover and spine in silver, the spine with silver ruled bands, in the very scarce original dustjacket. xiv, 307 pp. An attractive copy of this rarely encountered book, the red cloth is fine and fresh, the text-block with a light bit of the mild mellowing associated with paper of the depression era. The elusive and seldom seen dustjacket, with some wear and a few closed tears, chips to the spine tips, and some separation along the fold lines. William Soskin's New York Times Book Review of March 29, 1936 neatly affixed to rear blanks, a second book review by Jonathan Daniels laid in.

LIMITED FIRST EDITION, SIGNED BY THE AUTHOR, RARELY ENCOUNTERED, AND ESPECIALLY SO WITH THE CLOTH SO BRIGHT AND THE JACKET INCLUDED. One of the author's two novels written in English; *LOCOS* is by "an author at the mercy of his characters" and is a metafictional collection of related stories set in Spain involving several characters that defy the wishes of the author, write their own stories, and even assume each other's roles.

Originally published in this LIMITED SIGNED EDITION, the work won critical praise but was largely overlooked by the book-buying public and was not reprinted until it was rediscovered in 1987 by an editor for the Dalkey Archive Press. That new edition's positive reception then led to the publication of Alfau's second English-language novel, *CHROMOS*, in 1990 (when the author was 88 years old)

from a manuscript which had been tucked in a drawer since 1948. Upon publication, the book was nominated for the National Book Award for 1990.

\$650.

**The First Edition of *Sonnets From the Portuguese***  
**A Handsome and Pleasing Set - Elizabeth Barrett Browning**  
**Two Volumes - 1850 - In Rare Contemporary Bindings Gilt**

17 Browning, Elizabeth Barrett. [SONNETS FROM THE PORTUGUESE] POEMS (London: Chapman & Hall, 1850) 2 volumes. New Edition. The FIRST EDITION of SONNETS FROM THE PORTUGUESE. 8vo, handsomely bound in contemporary polished calf, the spines with raised bands gilt tooled, the compartments of the spines with richly gilt panels incorporating floral tools at their centers, two compartments with contrasting brown and maroon lettering labels gilt, board edges gilt tooled, tunovers fully roll tooled in gilt, marbled endleaves, all edges gilt. xii, 362, [1];viii, 480 pp. A handsome and pleasing and honest set in rare period binding, showing the small blind stamp to the verso of the front marbled free-fly of each volume, by Simms & Dinham Booksellers who were active in Manchester, England during the 1840's and 1850's. The calf bindings strong and very well preserved, slight rubbing to the extremities, the spines with light rubbing to the gilt from handling, one label slightly chipped, the other a touch rubbed at the base. The books are clean throughout with none of the foxing that is often present.

RARE IN THIS CONDITION AND THE FIRST EDITION OF SONNETS FROM THE PORTUGUESE, ELIZABETH BARRETT BROWNING'S MOST CELEBRATED POETRY. VERY UNCOMMON AND ELUSIVE. Barrett

Browning was initially hesitant to publish the poems, believing they were too personal. However, her husband Robert Browning insisted they were the best sequence of English-language sonnets since Shakespeare's time and urged her to publish them. To offer the couple some privacy, she decided to publish them as if they were translations of foreign sonnets. She initially planned to title the collection "Sonnets translated from the Bosnian", but Browning proposed that she claim their source was Portuguese, probably because of her admiration for Camões and Robert's nickname for her: "my little Portuguese". The title is also a reference to *Les Lettres Portugaises* (1689).

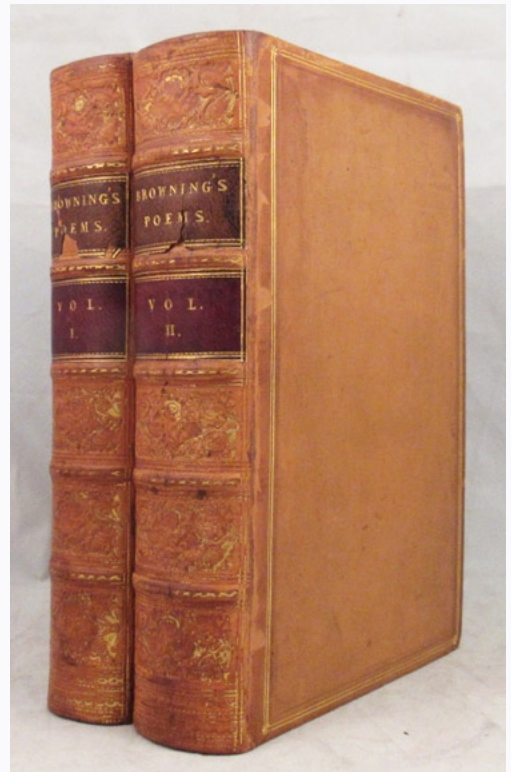
Her 1844 volume *Poems* had made her one of the most popular writers in the country, and inspired Robert Browning to write to her. He wrote, "I love your verses with all my heart, dear Miss Barrett," praising their "fresh strange music, the affluent language, the exquisite pathos and true new brave thought."

John Kenyon, a wealthy friend of the family and patron of the arts, arranged for Browning to meet Elizabeth on 20 May 1845 in her rooms, and so began one of the most famous courtships in literature. Elizabeth had already produced a large amount of work, but Browning had a great influence on her subsequent writing, as did she on his: two of Barrett's most famous pieces were written after she met Browning, *Sonnets from the Portuguese* and *Aurora Leigh*. Robert's *Men and Women* is also a product of that time.

Elizabeth opposed slavery and published two poems highlighting the barbarity the institution and her support for the abolitionist cause: "The Runaway Slave at Pilgrim's Point"; and "A Curse for a Nation". In "Runaway" she describes an enslaved woman who is whipped, raped, and made pregnant as she curses her enslavers.

Browning's poetry was critically and publicly acclaimed while she was alive; she was considered Wordsworth's successor as Poet Laureate upon his death. However, Browning's very advanced ideas will appeal to readers of this generation. Browning was sympathetic to the ideas of Mary Wollstonecraft, politically progressive in her views and in the literary realm, transformed poetic style and content. Thus, her work is by no means a mere curiosity but rather representative of the highest literary and intellectual achievements.

\$9350.



### **A Rare and Magnificent 18th Century Dante Three Volumes in Beautiful Italian Calf Gilt Illustrated & with Manuscript Leaves Bound In**



18 Dante Alighieri. LA DIVINA COMMEDIA DI DANTE ALIGHIERI Novamente Corretta Speigata E Difesa Da F[ra] B[onaventura] L[ombardi] M[inor] Conventuale] (Roma: Presso Antonio Fulgoni, 1791) 3 volumes. The first Lombardi edition. This set with Extensive Manuscript Notes on separate leaves bound into each volume, outlining the cantos and the "arguments" of each. All in a fine 18th century hand. With engraved titles to each volume and 3 engraved plates illustrating Inferno, Purgatorio and Paradiso by Monsignore D. Diomedeo Asimiro Caraffa. A large and well margined copy. 4to, in lovely period Italian bindings of three-quarter mottled and polished calf over mottled paper covered boards, the spines with raised bands gilt tooled at their borders, olive green morocco lettering labels gilt, all edges marbled to style. [18 manuscript pages], xxviii, 502; [18 manuscript pages], [ii], 523 [1]; [16 manuscript pages], xii, 518, index 519-541, Aggiunta. A very handsome and crisp set, very well preserved, the bindings tight and clean and beautifully presented, the text-blocks clean and crisp and unpressed with some leaves showing the



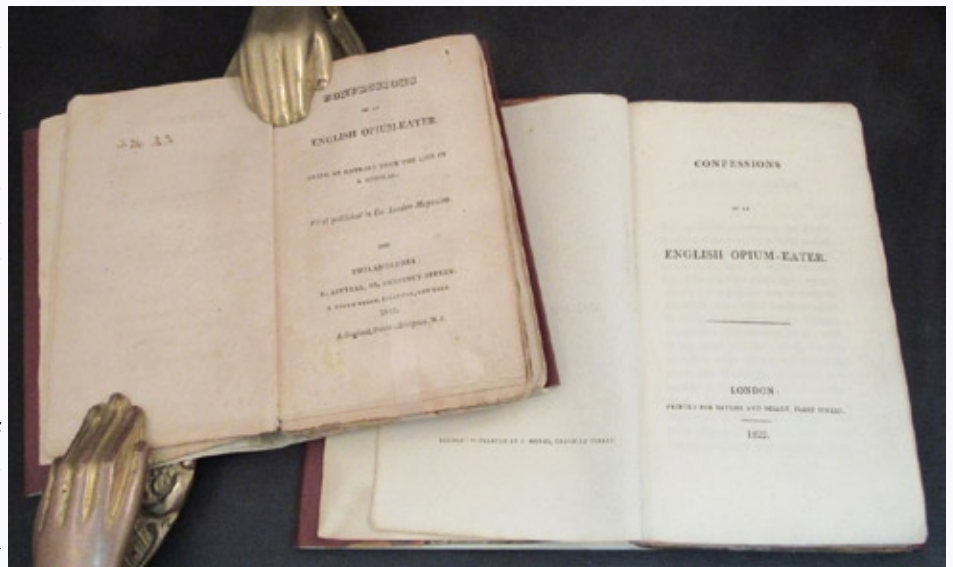
light mellowing or browning normal to the printing.

*FIRST OF THE FIRST ROME PRINTING CONTAINING THE ENTIRE TEXT*, edited by the Franciscan Galdassarre Lombardi (to whom the acronym in the title alludes). The printing defined as "rare and Magnificent" by Mambelli, and which contains the list of textual variants at the end of each volume. According to Mambelli, Lombardi used the 1478 incunable edition to prepare this edition.

A very beautiful and scholarly Italian printing of Dante, with commentary and notes throughout the text and including the *defesa* of Lombardi. The *Encyclopedia Britannica* states that the Eighteenth Century saw a revival of interest in Dante and that countless editions were printed, but lists the Lombardi of 1791 as one of the three finest and most noteworthy of that century. The bindings are consistent with fine Italian bindings of the day. BMC; *Britannica*. \$7150.

### **Confessions of an Opium Eater - Thomas De Quincey Rare First Edition 1822 and the Very Rare American of 1823 Two First Editions - Seldom if Ever Seen in Commerce**

19 [De Quincey, Thomas]. CONFES-  
SIONS OF AN ENGLISH OPIUM-  
EATER. [and,] CONFESIONS OF  
AN ENGLISH OPIUM-EATER. Being  
an Extract from the Life of a Scholar.  
First Published in the London Maga-  
zine. (London [and] New York: Print-  
ed for Taylor and Hessey [and] E. Lit-  
tell, 1822 [and] 1823) First Edition, the  
English Issue and First Edition, the  
Very Rare First American Issue. 12mo,  
the English first edition uncut, bound  
in contemporary three-quarter calf  
over marbled boards, the spine divid-  
ed by gilt fillets into compartments;  
the American first edition uncut in  
publisher's original drab boards, the  
spine panel with printed lettering., housed together in custom foldover case, the spine panel lettered in gilt, and  
each book with a protective cloth dustjacket protecting the volume. [2, half-title], iv, 206, [6 ads and publisher's  
catalogue]; xii, [13]-183, [1] pp. The English first edition with the front cover and front free end leaf detached,  
some rubbing and evidence of age, the text-block well preserved and in fine order, crisp and clean throughout,  
ownership inscription on the front free end-leaf; the American first edition in original drab boards, the text-block  
very well preserved, with light evidence of age as is normal with the paper stock, uncut with original deckled  
edges, the spine panel mostly perished with a small portion of original spine lettering intact, front joint cracked,  
ownership signature on the half-title.



*VERY RARE FIRST AMERICAN EDITION AND THE RARE FIRST ENGLISH EDITION OF THE FOUNDATIONAL DRUG MEMOIR. A LANDMARK IN THE EMERGING GENRE OF THE AUTOBIOGRAPHY MORE GENERALLY AND A MASTERPIECE OF ENGLISH PROSE IN ITS OWN RIGHT. TWO FIRST EDITION COPIES OF 'DeQuincey's study of his own opium addiction and its psychological effects. It is also the first book in English to deal with the subject of drug addiction and it traces how childhood and youthful experience are transformed under the influence of opium.'*

*This book established De Quincey's literary reputation. First published serially and anonymously to immediate acclaim (and speculation as to the authorship), Confessions is a cornerstone of late British Romanticism, and through its translations and adaptations by Baudelaire (Les Paradis artificiels, 1860) and Musset an important influence in French literature. The author was writing at a time when opium was a commonly used sedative and painkiller. "The miraculous effects of opium were no more mysterious to De Quincey's contemporaries than the miraculous effects of aspirin are to us today; everyone who had taken opium to sedate a sore tooth knew what De Quincey was describing. The genius of his Confessions, as the cultural historian Mike Jay puts it, is that "De Quincey was not so much breaking a taboo as deliberately creating one by recasting familiar practice as transgressive and culturally threatening. It was a Byronic double game, baiting the*

moralists and middlebrow public opinion while delighting the elite with the invention of a new vice." (Wilson, *Guilty thing*, p. 234).

De Quincey was the son of a wealthy merchant, but after his father died, he was sent away to school. When he was 15, he ran away and began to live in London as a "19th-century 'dropout'". During this time, he became attached to Ann, a prostitute who later played a large role in his drug-induced hallucinations. He eventually went to study at Oxford and there began to take opium. He left in 1808, due to a panic attack that preceded his examinations. Nevertheless, De Quincey was a studious and scholarly individual and developed an interest in German literature, as well as the work of Wordsworth and Coleridge.

In 1809, De Quincey moved to the Lake District to develop the literary career that he wanted. He began to write and publish, as well as developing a brief friendship with the Wordsworths. Later, he moved to London and with the help of Charles Lamb, became a contributor to the *London Magazine*, where *Confessions* was first published. [Cam GT Eng Lit]

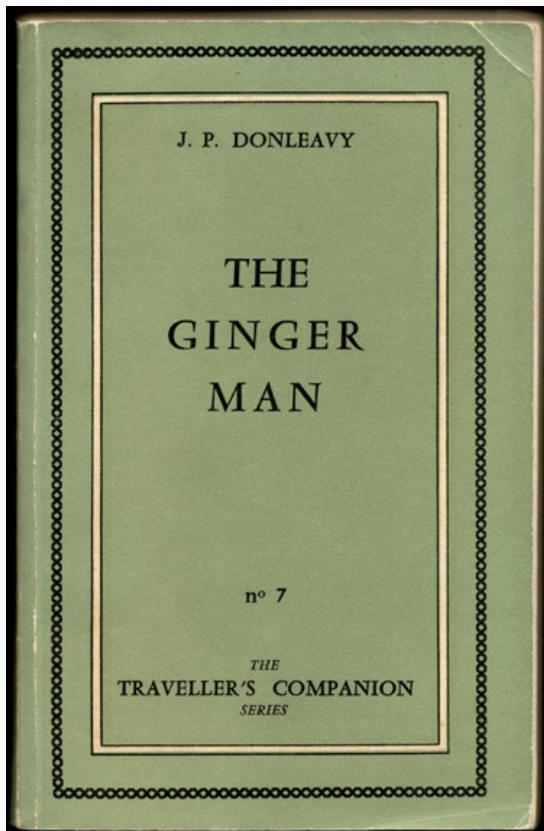
Because of physical ailments (a toothache, later a stomach disorder and finally, to calm his nerves), De Quincey began to take opium and eventually increased the dosages, taking it over a period of eight years. In this work, he describes the effects of this addiction as well as his determination and eventual success in ending it. While on the drug, "he suffered from tremendous dreams, in which he sometimes seemed to live through a century in a night. He was haunted by the monstrous figure of a crocodile, or visions of Ann and early acquaintances, especially a certain Malay, whom he had found wandering in the Lakes and presented with a large dose of opium. The Malay was not found dead, but long continued to 'run amuck' through De Quincey's dreams." [Oxf Compan] "The remarkable intimacy of the *Confessions* and the rich sensuous prose make the book a striking contribution to English Romantic literature." [Cam GT Eng Lit] Thus, this is both a fascinating account and an important contribution to English literature.

"Throughout the nineteenth century the work was viewed as having medical authority as a case history, and De Quincey was widely read in British and American medical circles" (DNB).

The American first edition of *Confessions of an English Opium-Eater* is very rare and is seldom if ever offered in commerce. The influence of the *Confessions* was felt in the United States, with Poe declaring the Opium Eater one of "the first men in England". Elements of the *Confessions* and De Quincey's life became fodder for Poe's stories, with "The Man of the Crowd", "The Murders in the Rue Morgue" and "William Wilson" all bearing De Quincey's influence.

The author wrote a variety of literary works, was friends with Wordsworth, Hazlitt and others, and his prose was "ornate...marked by splendid imagery...and humour." [Oxf Compan]

Norman 619. Green 354 & 357. Tinker 817 Norman 619. Green 354 & 357. Tinker 817 \$6325.



**J. P. Donleavy's *The Ginger Man* - His First Book  
First Edition and First Issue - Original Wrappers  
A Modern Library 100 Best Novels of the 20th Century**

20 Donleavy, J. P. *THE GINGER MAN* (Paris: Olympia Press, 1955) First edition and First issue, with "Special Volume / Francs: 1.500" on the rear wrapper panel. 8vo, in the publisher's original stiff green paper wrappers printed in black. 353 pp. A pleasing copy, the text very clean and bright, the wrappers clean and well preserved with just a little evidence of use primarily at the tips, the edges as typical, a bit mellowed, the head and tail of the spine each in nice condition..

FIRST EDITION AND FIRST ISSUE OF DONLEAVY'S FIRST BOOK AND A MODERN LIBRARY "ONE HUNDRED BEST NOVELS OF THE 20TH CENTURY" TITLE. The Olympia Press printed this as one of their green wrapped 'Traveller's Companion Series'. Like 'Lolita' published that same year, most of these books were at the time considered to be pornographic. Donleavy's book was immediately banned in both Ireland and the United States. The author was furious over it being published in this format. Mr. Donleavy later recalled, "'I smashed my fist upon its green cover format, published as it was in the pseudonymous and pornographic Traveller's Companion Series, and I declared aloud, 'If it's the last thing I ever do, I will avenge this book.'" This led to decades of lawsuits



between Donleavy and the Olympia Press.

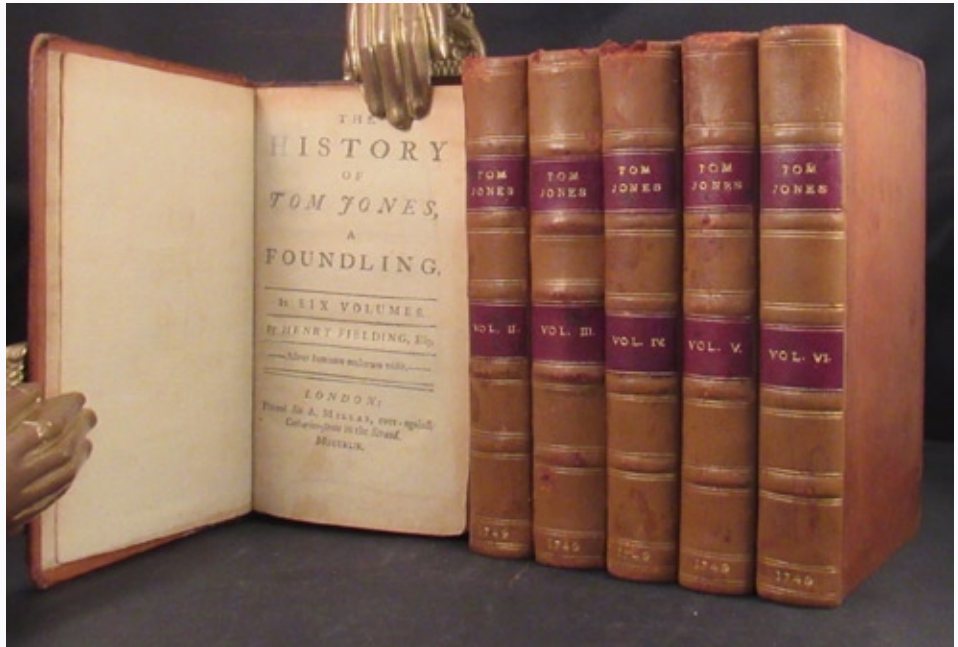
Donleavy described his novel, a bawdily adventurous story of 1940s university life in Dublin, as being "celebratory, boisterous and resolutely careless mayhem." Its bohemian American-in-Ireland antihero, Sebastian Dangerfield, has been described as impulsive, destructive, wayward, cruel, a monster, a clown and a psychopath. It was both banned and burned in Ireland and when first published in the United States three years later an entire chapter was omitted.

In spite of it's rocky start the novel eventually won critical acclaim and would go on to sell millions of copies and secure Donleavy's name for all time.

\$1050.

**Henry Fielding's Classic Tale**  
**The History of Tom Jones - 1749 - London**  
**First Edition - First Issue - Contemporary Calf**

21 Fielding, Henry. THE HISTORY OF TOM JONES, A FOUNDLING (London: for A. Millar, 1749) 6 volumes. First edition, the first issue with errata leaf in volume I and all the cancels listed in Rothschild (also with the cancels N12 in Vol. II and B1 in Vol. IV overlooked in the Rothschild collation). Small 8vo, handsomely bound in contemporary polished calf, the spine panels sometime replaced to match with raised bands gilt ruled, two compartments with red morocco labels gilt lettered, one compartment with date in gilt. The six volumes now housed in a slipcase. lxii, errata, 214; [2], 324; [2], 370; [2], 312; [2], 294; [2], 304 pp. A handsome set, the textblocks well



preserved with just a bit of expected age mellowing, the bindings handsome, one volume with some signatures springing, some expected minor rubbing at the joints and tips, one volume with a small chip.

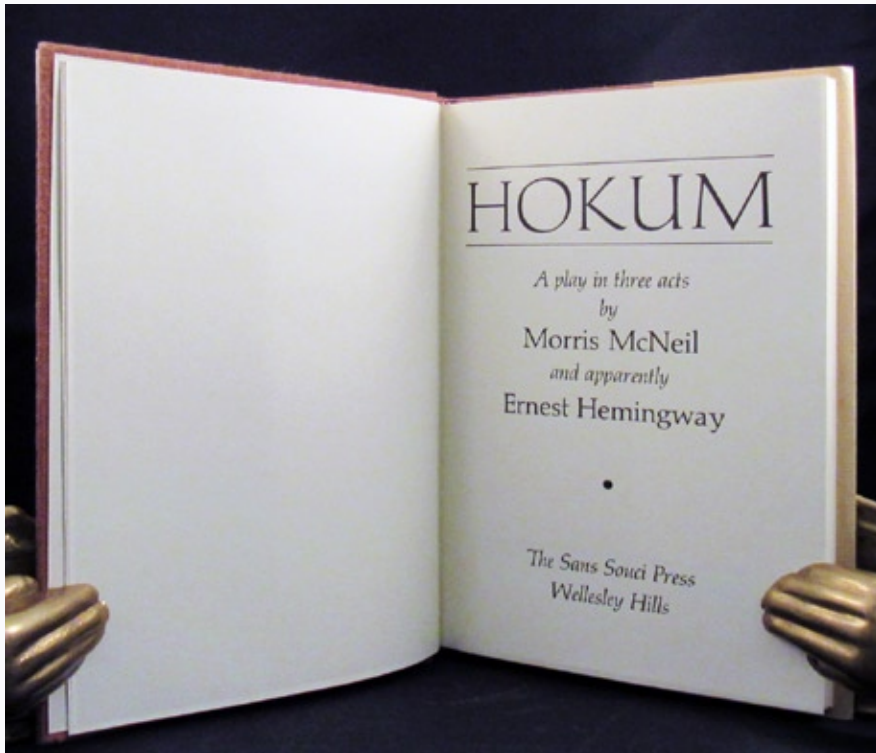
**HANDSOME FIRST EDITION AND FIRST ISSUE OF A CORNERSTONE WORK IN ENGLISH LITERATURE.**  
*An attractive set of Fielding's classic story.*

'Tom Jones' is not only generally regarded as Fielding's greatest work, but is one of the first and most influential English novels. Coleridge acknowledged it as having one of the three great plots of all literature. Although a great success, the book drew criticism from many, including Dr. Johnson, for the hero's high-spirited and varied sexual escapades.

\$7150.

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

22 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



ment 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.

\$2750.

**Cormac McCarthy's Award Winning 'Border Trilogy'**  
**All the Pretty Horses - The Crossing - Cities of the Plain**  
**Each Book a Fine First Edition in the Original Dustjacket**  
**Cities of the Plain - One of 1000 Only - Signed by the Author**

23 McCarthy, Cormac. [The Border Trilogy, Comprised of] ALL THE PRETTY HORSES; THE CROSSING. Volume Two The Border Trilogy; THE CITIES OF THE PLAIN. Volume Three The Border Trilogy (New York: Alfred A. Knopf, 1992, 1994, 1998) First Edition, first issue of all three books. CITIES OF THE PLAIN is one of 1000 copies only, signed by McCarthy for friends of the author. 8vo, each in the publisher's original cloth backed black boards, and in the illustrated dustjackets. 302 pp. A very fine set, each of the books in a very fine dustjacket, all as pristine and mint.

A FINE SET OF FIRST EDITIONS. All the books of the "Border Trilogy" are written in an unconventional format which omits traditional Western punctuation such as quotation marks and makes use of polysyndetic syntax in a manner similar to that of Ernest Hemingway. 'Pretty Horses' is winner of both the National Book Award and the National Book Critics Circle Award. Its romanticism, in contrast to the bleakness of McCarthy's earlier work, brought the writer much public attention. The novel tells of John Grady Cole, a sixteen year old cowboy who grew up on his grandfather's ranch in San Angelo, Texas.

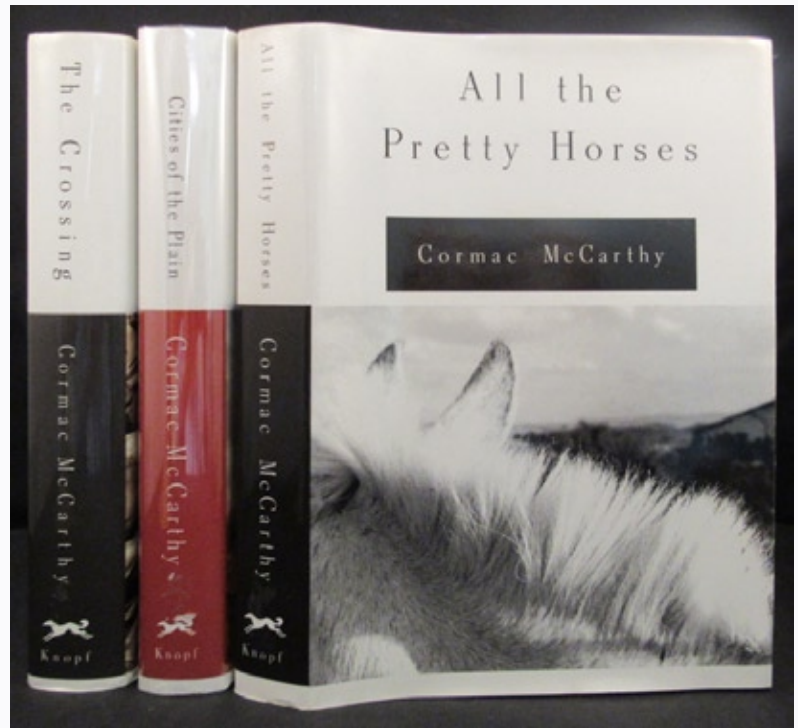
THE CROSSING is the initiation story of 16 year old Billy Parham and his younger brother Boyd. The novel, set just before and during World War II, is structured around three border crossings from New Mexico into Mexico. Each trip tests Billy as he must try to salvage something once he fails in his original goal. On both his first and last quest he is reduced (or



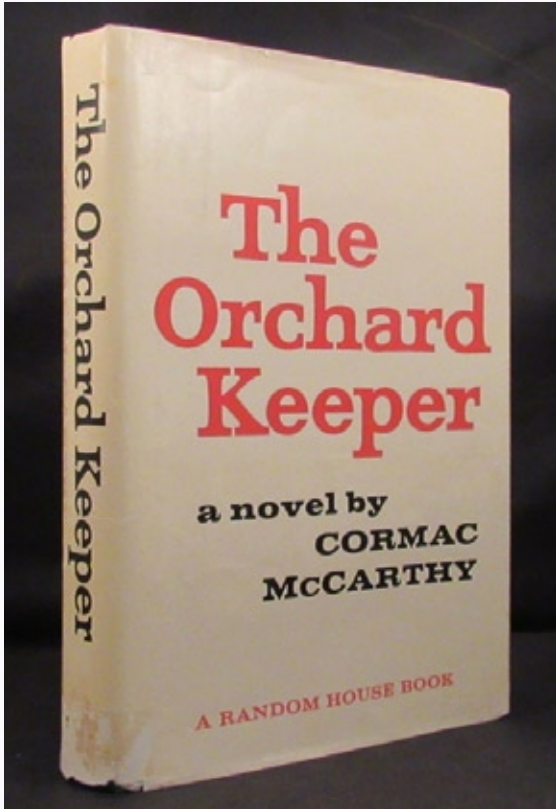
perhaps exalted) to some symbolic futile gesture in his attempt, against all obstacles, to maintain his integrity and to be true to his moral obligations. This novel explores such issues as guilt, the acquisition of wisdom, heroism, and the crucial importance of stories.

The final volume of Cormac McCarthy's *Border Trilogy*, binds together the separate tales of John Grady Cole from *All the Pretty Horses* and Billy Parham from *The Crossing* to create a more realistic Billy and a more mythic John Grady. Within the confines of a relatively spare 293 pages, the classic "all-american cowboy" John Grady devotes himself to saving every hurt or wounded creature that crosses his path, a noble and impossible task that leads ultimately to his own destruction. The tragedy of his failed rescue of the epileptic prostitute Magdalena makes a martyr of the near-faultless John Grady, yet McCarthy stubbornly refuses to let the novel backslide into blubbery melodrama. Told in both McCarthy's signature lyrical style and his dead-on ranchero dialogue, *Cities of the Plain* ends the trilogy at the height of McCarthy's storytelling skill." - Knopf.

\$2150.



***The Orchard Keeper* - First Edition - A Handsome Copy  
Cormac McCarthy's Award-Winning First Novel**



24 McCarthy, Cormac. *THE ORCHARD KEEPER* (New York: Random House, 1965) First Edition, First Printing, First Issue Dustjacket with the price \$4.95 printed. 8vo, publisher's original rose-coloured boards backed in green cloth, the upper cover lettered in gilt, the spine lettered and decorated in gilt and metallic red, in the original printed dustjacket. 246, [1] pp. A pleasing copy of the author's first book, internally fine and fresh, clean, bright and crisp. The binding with a bit of rubbing primarily at the corners and edges. The jacket shows very nicely, attractive and clean but with some expert strengthening from the rear slightly visible at the foot of the spine and with the red spine lettering somewhat faded as in nearly always the case.

FIRST EDITION AND THE AUTHOR'S SCARCE FIRST BOOK. PRAISED BY CRITICS, *THE ORCHARD KEEPER* is winner of the Travel Award from the American Academy of Arts and Letters; the William Faulkner Foundation Award for the Notable First Novel of 1965 and the Rockefeller Foundation Grant.

Like many of McCarthy's later works, *THE ORCHARD KEEPER*'s central themes seem Biblical in nature, dealing with innocence, the end of days, and the relationship between father and son. Though critics praised McCarthy as a remarkable new voice on the literary scene, this book went largely unnoticed by the book-buying public. Much of the first issue suffered the indignities of the remainder bins and sale stacks, and interest in it didn't blossom until McCarthy's popularity exploded in the early 1990s.

For this reason, securing a copy of *THE ORCHARD KEEPER* in collectable condition has become especially difficult. McCarthy is now regarded as one of America's leading living writers.

\$3150.

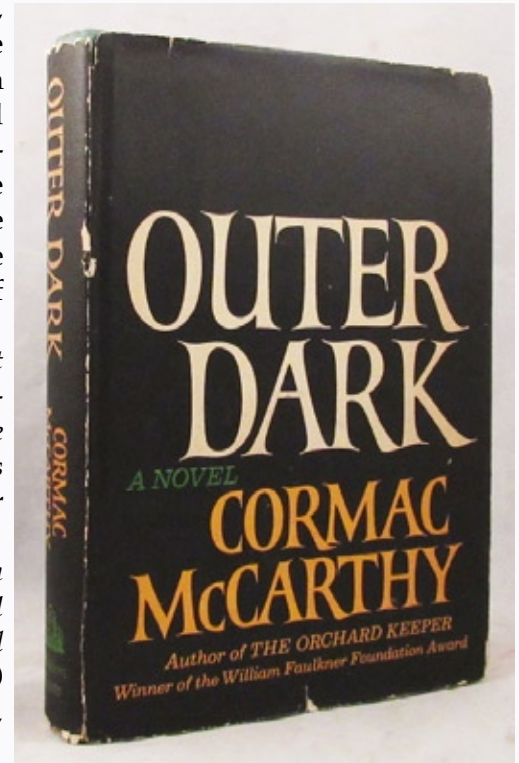
**Cormac McCarthy - Outer Dark**  
**His Second Novel - First Edition, First Issue - 1968**

25 McCarthy, Cormac. OUTER DARK (New York: Random House, 1968) First Edition, First Printing, in the First Issue dustjacket with the price of \$4.95 on flap. 8vo, publisher's original gray boards backed in blue cloth, the upper cover with black lettering field, the spine lettered in gilt, black, and metallic blue. In the scarce original first issue dustjacket 242, [1] pp. A very good copy of McCarthy's second novel, fine but for a little discolouring at the tip of the spine and very minor age to the paper, but clean and solid with no cocking or signs of use. The jacket with some typical wear at the tips and corners, a little evidence of damp at the spine tip only visible from the verso.

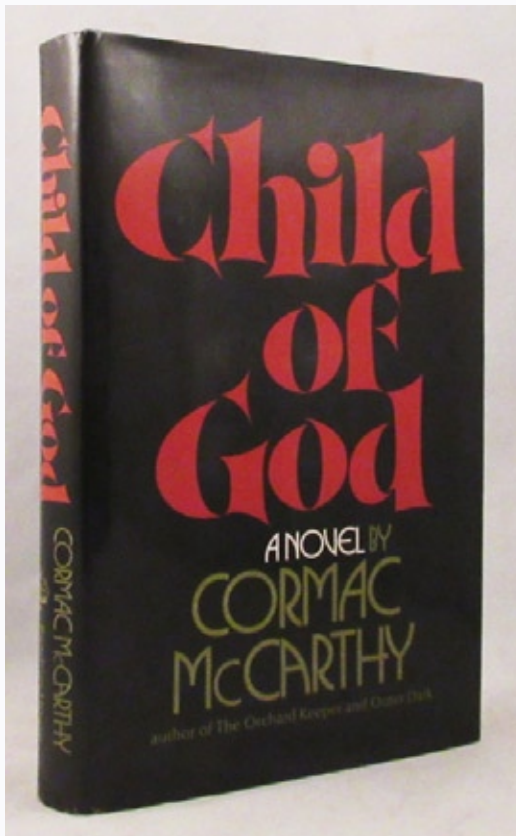
*FIRST EDITION AND ONLY THE AUTHOR'S SECOND BOOK. Set in an unknown year and unspecified region of the rural south McCarthy provides a novel highly realistic in action and dialogue while being at the same time eerie, larger than life and one with an apocalyptic ending. It highlights McCarthy's ability to combine the mythic and the actual into a work of near perfect imagination.*

McCarthy began working on this novel several years prior to the publication of his first novel, THE ORCHARD KEEPER. In fact, the release of that novel and its huge success (with awards from the American Academy of Arts and Letters, the William Faulkner Foundation, and the Rockefeller Foundation) interrupted work on the novel. This was a period of loneliness for the author, his wife and son having left him, and marked his return to Knoxville.

\$1275.



**Child of God - First Edition - 1937**  
**Recently Ranked Cormac McCarthy's Third Best Novel**



26 McCarthy, Cormac. CHILD OF GOD (New York: Random House, 1973) First Edition and printing of the author's third book. 8vo, publisher's original red boards backed in black cloth, the upper cover lettered in blind, the spine lettered in gilt. In the original price-clipped dustjacket; copies of this title in unclipped jackets are notoriously rare. 197, [1] pp. A fine copy in an essentially fine jacket, the jacket just a bit spotted and marked on the verso, which is not at all visible from the exterior.

*FIRST EDITION OF THE AUTHOR'S THIRD BOOK. A taut and chilling novel ranked in 2014 as the author's third best novel as well. While telling this story, Cormac McCarthy depicts some of the most sordid aspects of life with dignity, humor, and characteristic lyrical brilliance. Overarching themes of the novel are cruelty, isolation, and the moral degradation of human beings. The work also addresses the role of fate and society in that degradation as witnessed through the actions of a violent outcast and serial killer in 1960s Appalachian Tennessee.*

*Despite its surreal focus, Child of God provides, unobtrusively, historical detail about Sevier County, Tennessee, including references to local Ku Klux Klan-like groups of the 1890s. Like its two predecessors, the novel received critical praise but failed to sell many copies. Sales and mark-downs may account for why this particular title is almost always found with the jacket price clipped. This copy is otherwise free of any of the remainder marks also commonly found on the title. Jason Diamond, Flavorwire.*

\$1650.



**Cormac McCarthy - His Semi-Autobiographical *Suttree*  
 Considered by Many the Author's Best Book  
 First Edition - A Handsome Copy**

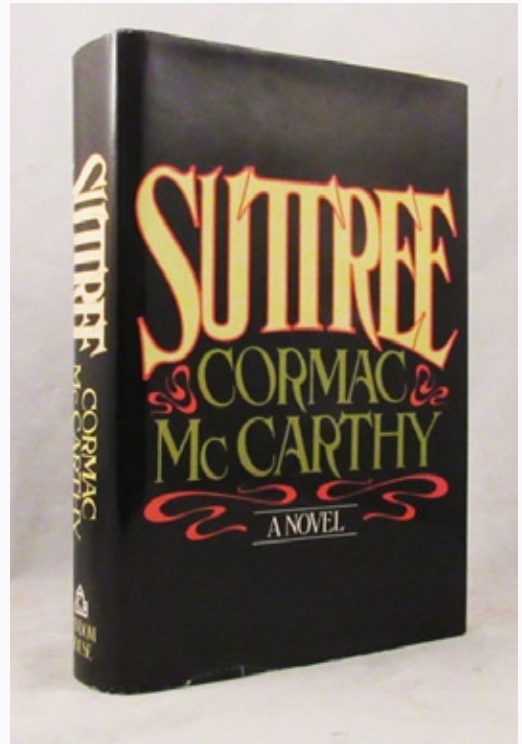
27 McCarthy, Cormac. *SUTTREE* (New York: Random House, 1979) First Edition and First Printing of the author's fourth book. 8vo, publisher's original yellow boards backed in black cloth, the upper cover lettered in gilt, the spine lettered in gilt. In the original dustjacket. 471 pp. A very handsome copy, in a very crisp and bright dustjacket, internally fine, the binding in very nice condition but with an unobtrusive old mottled stain along the bottom edge of the front board, slight evidence on the verso of the dustjacket. This copy without any of the remainder marks frequently found on the title.

*FIRST EDITION OF MCCARTHY'S FOURTH BOOK AND THE ONE MANY BELIEVE TO BE HIS BEST.* While this was his fourth book published, McCarthy had been already working on it for quite some time prior to his first published novel being released to great critical acclaim and award.

Set in Knoxville, Tennessee, *SUTTREE* is also considered to be semi-autobiographical. It marked a departure in style from his previously published novels; being considerably longer, with a sprawling cast of characters and is also more humorous. It has been compared structurally to James Joyce's *ULYSSES*.

When *SUTTREE* was published in 1979 McCarthy had a critical reputation nearly unsurpassed in 20th century American literature, but a very modest sales track. Prior to the explosion of his popularity in the early 1990s all of his books sold slowly so often have evidence of remainder bins and sales racks. This copy escaped those indignities.

\$2450.



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



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

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

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

A2.1.a

\$3300.

**A Very Handsome Copy - A Renaissance Treasure  
The Vellutello Petrarca of 1528 - Illustrated  
Handsomely Bound in Full Italian Vellum Gilt**

29 Petrarca, Francesco. IL PETRARCA CON L'ESPOSITIONE DI M. ALESSANDRO VELLUTELLO e Con Molte Altre Utilissime Cose n Diversi Luoghi di Quella Nuovamente da Lui Aggiunte (Venegia: Maestro Bernardino de Vidali, 1528) A very early Edition of the Vellutello Petrarca. With fine heraldic ownership label. Illustrated with the rare two page view of the Valchiusa. This copy with the Babylonian Sonnets (165 ff,) not censored and still included in the text. Rare thus. 4to (mm. 190 x 140), handsomely bound in fine full vellum of the period. (11ff), 185 ff, (51 ff Del Triumpho) pp. A contemporarily bound copy, in a pleasing state of preservation, generally crisp and clean throughout, some interesting notes in very early hands to the pastedowns, a few here and there in the margins of the text-block, interesting notes concerning prohibition to the leaves that contain the Babylonian verses, the back sometime strengthened, the vellum binding strong and in good order.

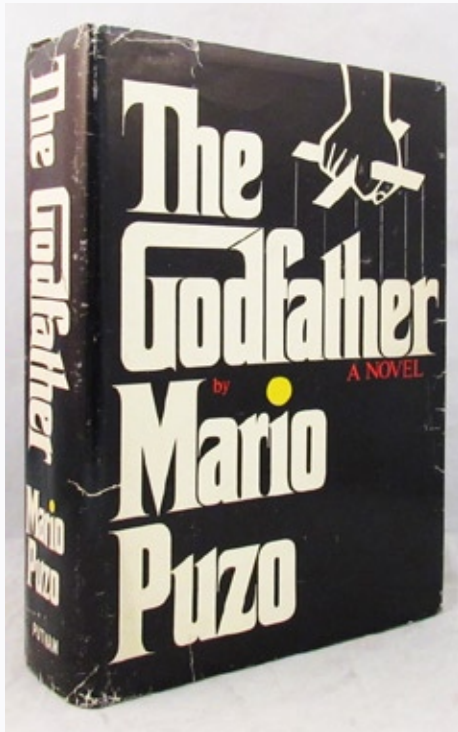
A FINE AND VERY EARLY PRINTING OF THE VELLUTELLO PETRARCA. The volume was dedicated to Carlo Grotta Chancellor to Cardinal Cristofor Madruzzo, Principe Vescovo of Trent and organizer of the Council of Trent. This edition of Petrarca with the commentary of Vellutello, is considered the most important. Especially important is the celebrated commentary on the Canzoniere out of the edition of 1525. Also important is the biography of the poet.

This copy contains the Babylonian Sonnets which were generally censored and seldom included in copies of Petrarca's writings. These Babylonian sonnets, a group of three poems that criticized the Avignon Papacy, were initially banned because they were included in a prohibited Protestant work. In 1557, Pier Paolo Vergerio wrote *Alcuni importanti luochi*, an attack against the Church that emphasized those three sonnets from Petrarch. Many clerics denounced the greed and corruption of the Avignon papacy. In the 1340s Petrarch wrote, "I am living in the Babylon of the West," comparing Avignon to the biblical city of vice and corruption. He went on to condemn the habits of prelates who feasted at "licentious banquets" and rode white horses "decked in gold, fed on gold, [and] soon to be shod in gold if the Lord does not check this slavish luxury" (Petrarch in Tuchman, p. 29). His disgust found fuller expression in several sonnets, among them, Sonnet 138, which he addressed to the papal court at Avignon: "O foundry of deceits, cruel prison where good dies and evil is / created and nourished, a hell for the living: it will be a great / miracle if Christ does not finally show his anger against you"

The Canzoniere (poetic "songbook"), is also known as the *Rime Sparse* ("scattered rhymes"). The work is a series of erotic poems that Petrarch wrote in the Italian vernacular about his love for the mysterious beauty "Laura," whom he first encountered on April 6, 1327, at the church of St. Clare. Apparently in 1348 Laura and Cardinal Colonna both succumbed to the Black Death, the bubonic plague that was ravaging Europe. Petrarch himself escaped the plague, though he recorded these devastating personal losses in the Canzoniere; Laura's death, in particular, shaped the resolution of the sequence of poems. Tiring of Church politics, Petrarch left Avignon in 1353 and spent his remaining years in various Italian provinces. He continued work on the Canzoniere, sorting and arranging its poems, until his death in 1374. Although Petrarch was best known among contemporaries for his Latin writings, his vernacular works, especially the Canzoniere, are now regarded as his masterpieces. His exploration of the emotional states of love, yearning, and spiritual aspiration in this work would have a major influence on future generations of poets. BMC Italian Books, 505. Brunet, IV, 55. Horis, 116. Marsand, 77. \$3550.







***The Godfather* - Rare First Edition - With Author's Autograph  
Mario Puzo's Classic - Printed 1969 - In Original Dustjacket**

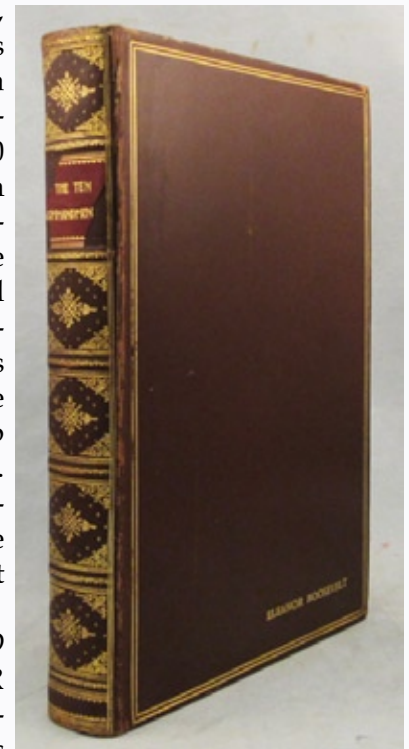
30 Puzo, Mario. *THE GODFATHER*. (New York: G.P. Putnam's Sons, 1969) First Edition, First Issue in First Issue dustjacket, with SIGNED Card by Mario Puzo inserted into the book. Thick 8vo, publisher's original cloth backed boards, lettered in gilt on the spine and decorated in gilt on the upper cover, in the original pictorially decorated dustjacket. Now protected in a black cloth covered slipcase. 446 pp. A bright, clean and handsome copy with some light rubbing to the extremities of the dust-jacket. A quite handsome copy and with the added signature of the author.

*SCARCE FIRST EDITION WITH AUTHOR'S AUTOGRAPH AND A MODERN CLASSIC. When Puzo's novel was first published, it brought us one of the first modern renderings into novel form, the feudal world of the Mafiosi. While most everyone is familiar with the movie versions of the "Godfather" novels, not nearly as many have read the spellbinding story, written with authentic knowledge of the milieu and with the hand of a master storyteller.*  
\$3850.

**Eleanor Roosevelt's Own Copy in Special Binding Gilt  
Ten Short Novels of Hitler's War Against the Moral Code  
*The Ten Commandments* - New York - 1944  
One of 150 Copies = Limitation Signed by All the Authors**

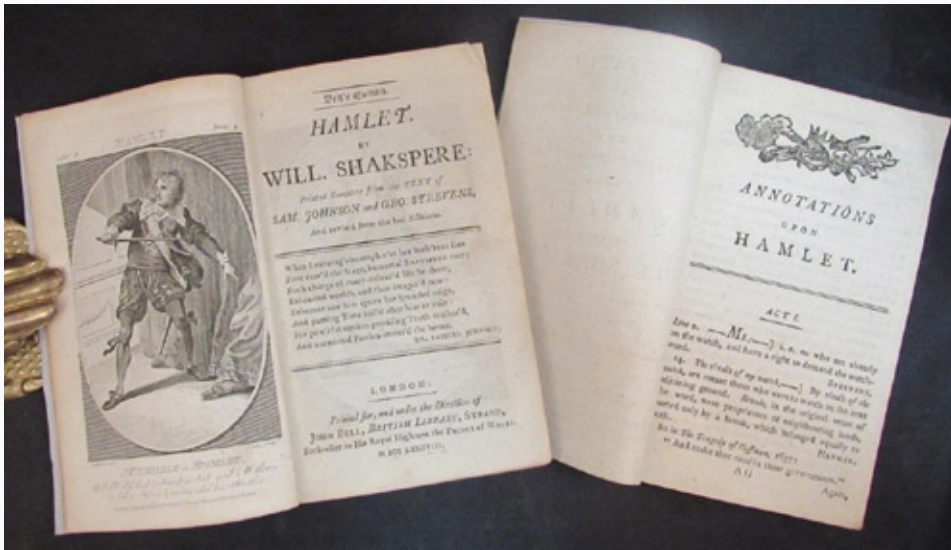
31 [Roosevelt, Eleanor]; Mann, Thomas; West, Rebecca; Romain, Jules; Maurois, Andre; Unset, Sigrid et al.. *THE TEN COMMANDMENTS*. Ten Short Novels of Hitler's War Against the Moral Code. Edited by Armin L. Robinson with a Preface by Herman Raushning (New York: Simon & Schuster, 1944) A Highly Important Copy. First Printing and Issue of the Deluxe Edition, One of 150 Numbered Copies Only, Signed by All of the Authors whose stories appear in the book. Eleanor Roosevelt's Copy with Her Name Tooled in Gilt on the Upper Cover. This Copy with Limitation Page Signed by all of the Authors whose stories appear in the book. 8vo, specially bound for Eleanor Roosevelt in full brown polished calf, the spine with raised bands gilt tooled, the bands separating compartments which are filled with gilt panels incorporating corner pieces and central decorative devices, red morocco lettering label gilt, all edges gilt, the covers with double gilt fillet rules at the borders, upper cover with ownership signification in gilt, gilt rolled turnovers, patterned and decorated endleaves. xii, 488 pp. A fine copy, the text-block in excellent condition, clean and well preserved, the binding with a bit of light rubbing to the extremities, the upper hinge with some evidence of use, a bit of loss to the edges of the label, an important copy..

*FIRST OF THE DELUXE EDITION, WITH LIMITATION LEAF SIGNED BY ALL THE AUTHORS. A COPY WITH FINE PROVENANCE. ELEANOR ROOSEVELT'S COPY WITH GILT OWNERSHIP STAMP TO THE UPPER COVER. An important statement by ten of the most famous writers of the time. Ten stories by Thomas Mann, Rebecca West, Franz Werfel, John Erskine, Bruno Frank, Jules Romain, Andre Maurois, Sigrid Unset, Hendrik Willem Van Loon, and Louis Bromfield. The book begins with Thomas Mann's story of the man who gave the world the Ten Commandments, and continues with noine more stories dealing with the men sought to destroy those Commandments. The book was a plea to the world to understand the danger of what Nazism meant to the world order and existence.*



Eleanor Roosevelt was a steadfast defender of democracy and the moral responsibilities inherent in republican government. Her ownership of this book is a logical one, as her efforts to further a better and more inclusive and charitable nation and world never waned until the end of her life. As wife to President Franklin Delano Roosevelt, she was a core member of the administration and a major figure in its communications with the American public and the world community. \$8750.

**William Shakespeare - Hamlet and Annotations Upon Hamlet**  
**Printed in London by John Bell - 1787-1788**  
**With Frontispiece Illustration - Two Volumes - Fine Copies**



32 Shakespeare, William. HAMLET, By Will. Shakspeare [Bell's Edition of Shakespeare; Or, The Dramatic Writings of William Shakespeare, with the Prolegomena, and the Notes of all the Various Commentators]; Printed Complete from the Text of Sam. Johnson and Geo. Steevens. [With.] ANNOTATIONS by Sam. Johnson & Geo. Steevens and the Various Commentators Upon HAMLET, Written By WILL. SHAKESPERE. (London: John Bell, British Library, Strand, 1788 and 1787) 2 volumes. First in the "literary edition" of Shakespeare's plays by Bell. With a frontispiece engraving in the volume containing the play. 12mo, the Play and the Annotations each bound into later blue paper wrappers, lettered caligraphically in brown on the upper wrapper. vi, 7-160; 200 pp. Fine copies, very well preserved and with the wrappers as pristine.

tispiece engraving in the volume containing the play. 12mo, the Play and the Annotations each bound into later blue paper wrappers, lettered caligraphically in brown on the upper wrapper. vi, 7-160; 200 pp. Fine copies, very well preserved and with the wrappers as pristine.

**FIRST OF THE EDITION.** The Play volume and the Annotations volume are from Steevens' and Johnson's Scholarly Edition of Shakespeare (1773). This edition prints Observations prior to each play.

The "Literary" Shakespeare, was published serially beginning in 1785, and collected in 20 vols. What distinguishes this edition from the others by Bell is the elaborateness of the presentation. This was the culmination of a 15 year effort to publish an edition of the Bard's works which had a high cultural value due to its edition, annotation, and beauty of its typography and illustration. Indeed, this edition proved a social triumph for Bell with his assembled 1800 subscribers, including the Royal Family (except for the Sovereign) along with the Queen of France and a collection of 70 nobles.

The edition was printed on smooth wove paper and in this edition Bell first replaced the long s (f) with the modern small rounded s, an innovation which quickly caught on\*. There are many more portraits in this edition, than in the earlier "acting" editions of Shakespeare. The engraved frontispieces feature a prominent actor or actress in the role. In contrast to the engravings of the earlier edition, these portraits have oval borders and lush backgrounds. The actors themselves are rendered in a much softer, more romantic style.

The artists Bell commissioned were all under the age of 25 and relatively unknown. Most notable among them was the young Johan Heinrich Ramberg, who had come to England from Hanover under the patronage of George III. It is because of these young artists that these portraits are so different from those in the "acting" edition. Ramberg brought with him a European aesthetic, and all the artists brought the burgeoning romantic artistic trends to the drawing boards. \$765.

**William Shakespeare - King Lear and Annotations Upon Lear**  
**Printed in London by John Bell - 1787-1788**  
**With Frontispiece Illustration - Two Volumes - Fine Copies**

33 Shakespeare, William. KING LEAR, By Will. Shakspeare [Bell's Edition of Shakespeare; Or, The Dramatic Writings of William Shakespeare, with the Prolegomena, and the Notes of all the Various Commentators]; Printed Complete from the Text of Sam. Johnson and Geo. Steevens. [With.] ANNOTATIONS by Sam. Johnson & Geo. Steevens and the Various Commentators Upon KING LEAR, Written By WILL. SHAKESPERE. (London: John



Bell, British Library, Strand, 1788 and 1787) 2 volumes. First in the "literary edition" of Shakespeare's plays by Bell. With a frontispiece engraving in the volume containing the play. 12mo, the Play and the Annotations each bound into later blue paper wrappers, lettered calligraphically in brown on the upper wrapper. xiv, 15-152; 164 pp. Fine copies, very well preserved and with the wrappers as pristine.

*FIRST OF THE EDITION.* The Play volume and the Annotations volume are from Steevens' and Johnson's Scholarly Edition of Shakespeare (1773).

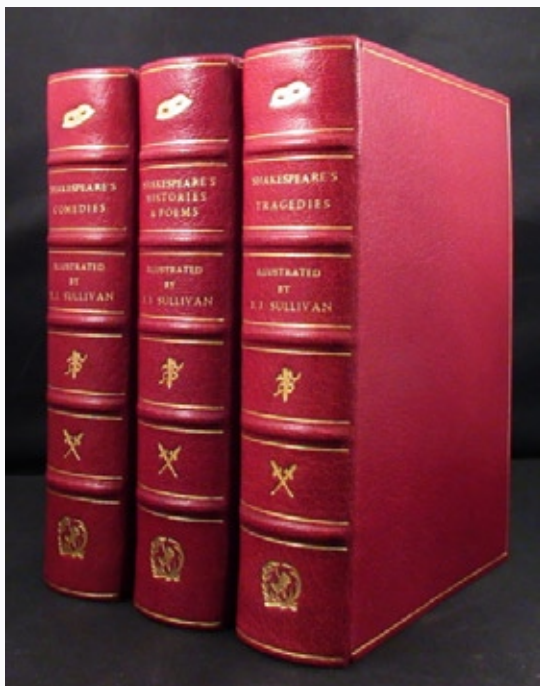
The "Literary" Shakespeare, was published serially beginning in 1785, and collected in 20 vols. What distinguishes this edition from the others by Bell is the elaborateness of the presentation. This was the culmination of a 15 year effort to publish an edition of the Bard's works which had a high cultural value due to its edition, annotation, and beauty of its typography and illustration. Indeed, this edition proved a social triumph for Bell with his assembled 1800 subscribers, including the Royal Family (except for the Sovereign) along with the Queen of France and a collection of 70 nobles.

The edition was printed on smooth wove paper and in this edition Bell first replaced the long s (f) with the modern small rounded s, an innovation which quickly caught on\*. There are many more portraits in this edition, than in the earlier "acting" editions of Shakespeare. The engraved frontispieces feature a prominent actor or actress in the role. In contrast to the engravings of the earlier edition, these portraits have oval borders and lush backgrounds. The actors themselves are rendered in a much softer, more romantic style.

The artists Bell commissioned were all under the age of 25 and relatively unknown. Most notable among them was the young Johan Heinrich Ramberg, who had come to England from Hanover under the patronage of George III. It is because of these young artists that these portraits are so different from those in the "acting" edition. Ramberg brought with him a European aesthetic, and all the artists brought the burgeoning romantic artistic trends to the drawing boards. \$650.



### Beautiful Three Volume Edition of Shakespeare's Plays A Very Handsome Set with Charming Illustrations Bound in Full Red Morocco Gilt



34 Shakespeare, William. [THE PLAYS OF SHAKESPEARE]. COMEDIES; TRAGEDIES; HISTORIES AND POEMS. (London: J.M. Dent and Sons, Limited, 1911) 3 volumes. First of the edition and first with the illustrations by Sullivan. Beautifully illustrated with 39 gravures after original illustrations by E.J. Sullivan. Thick 8vo, very handsomely bound in full red morocco and signed by Bayntun Riviere & Son with edges gilt, the covers bordered with gilt fillet lines, spines with raised bands with gilt rules at the borders separating the compartments which are decorated with center tools in gilt picturing symbols of the stage, two compartments with gilt lettering, feathered, marbled endpapers, all edges gilt. (14), 848; (8), 887; (8), 982 pp. A marvelous set, all gilt still handsome and bright, the bindings as pristine and without wear.

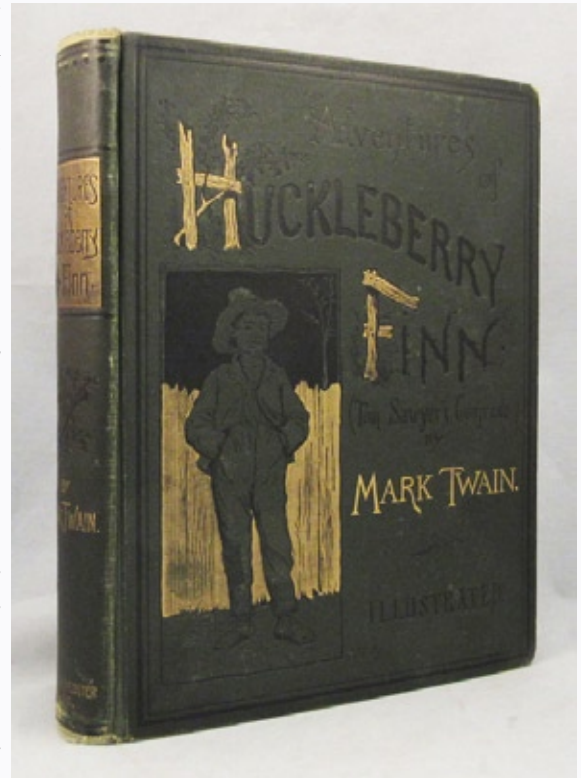
*A VERY FINE AND HANDSOME SET.* This is a well-glossed and intelligently edited set of Shakespeare's plays, complete with a biographical section about Shakespeare. This edition also contains a plethora of intricate and delightful illustrations by E.J. Sullivan. A truly beautiful set. \$1050.

**Huckleberry Finn - First Edition in the Original Cloth**  
**Twain's Masterpiece of American Literature**

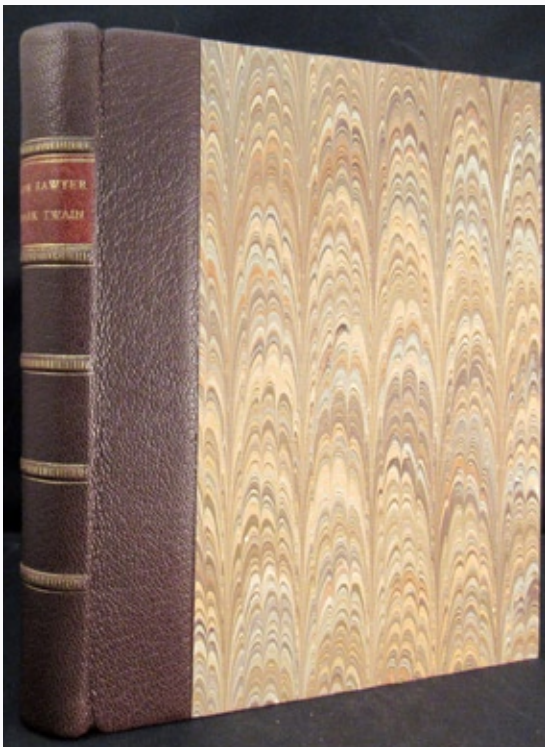
35 Twain, Mark. ADVENTURES OF HUCKLEBERRY FINN (New York: Charles L. Webster and Company, 1885) First edition. With 174 black and white illustrations by E.W. Kemble. 8vo, publisher's original green cloth elaborately decorated in gilt and black on the covers and spine. 366 pp. A very good copy indeed. This copy is tight and pleasing internally, the paper fresh and with only the very occasional spot. The cloth is in good order with a bit of the usual rubbing to the extremities and the spine tips. A very good and honest copy of this core work in American literature.

*AN IMPORTANT FIRST EDITION AND A VERY GOOD COPY. The title-leaf is conjugate with [1](7) and the copyright notice is dated 1884; p. [13] with the illustration captioned "Him and another Man listed at p. 87; p. 57 with "saw" spelled correctly; p. 283 with the corrected engraving and conjugate with leaf 18(3); p. 155 has the final five replaced; p. 161 is lacking a signature mark, as usual; and leaf 23(8) has been excised. The frontis portrait is in Blanck's state 3, with the imprint of the Photo-Gravure Company and with the tablecloth or scarf not visible. These printing points should not be considered issue points, as the sheets for the book were printed over time, but gathered and bound at random. Based on issue points only (the state of the illustration on p. 283 and the binding), this is a first edition.*

Along with Tom Sawyer, Huckleberry Finn is considered the stepping stone to modern American literature. For the first time, the hero of the novel was a boy. Hemingway often offered his opinion that the modern novel would have been impossible without them. With Whitman's Leaves of Grass and Melville's Moby Dick, they provide us with a view of America transcending its past and beginning its future. BAL 3415 \$3850.



**Tom Sawyer - First Edition, First Issue**  
**A Cornerstone of American Literature**



36 Twain, Mark. ADVENTURES OF TOM SAWYER (Hartford: The American Publishing Co., 1876) First edition. First Issue. With one-hundred and sixty black and white illustrations of such memorables as Injun Joe, Aunt Polly, Becky Thatcher, and of course Tom Sawyer. Square 8vo, Handsomely bound in half morocco over marbled paper covered boards, the spine with raised bands gilt stopped and ruled, red morocco lettering label gilt. xvi, 275, [4] ads. pp. A very bright and handsome copy. The true first issue with the recto of the frontispiece blank, pages xii, xiii and xvi the only numbered preliminary pages, printed on wove paper and bulking correctly for the first issue. Without the half-title and one preliminary leaf remargined and with some toning to the outer edge of the leaf, some of the expected spotting or mellowing occasionally present.

*THE IMPORTANT AND RARE FIRST EDITION, FIRST ISSUE. THIS COPY HANDSOMELY BOUND IN HALF-MOROCCO. THIS GREAT AMERICAN LANDMARK is the first novel in which the hero is a boy and the boy is the hero throughout. TOM SAWYER is now thought to be, along with HUCKLEBERRY FINN, one of the great stepping stones to the modern American novel. To this day, it remains a cornerstone of American literature. The true first edition, first issue is a much sought after book and it has proven to be a high spot of any great collection of world literature,*



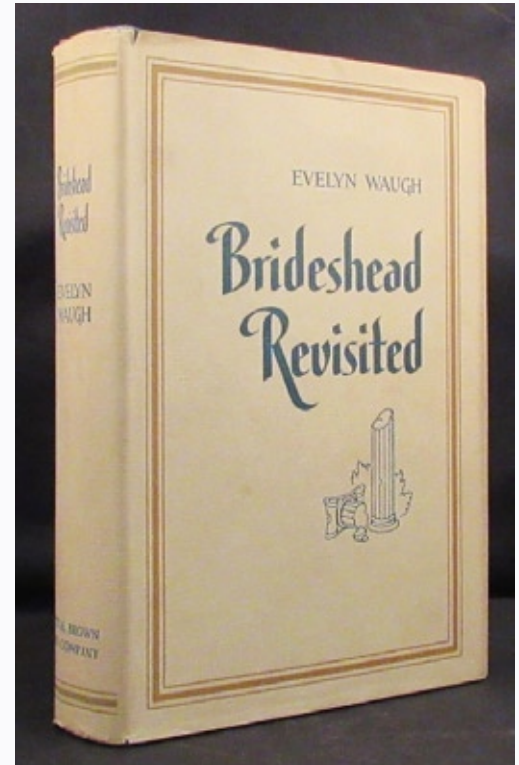
*difficult to obtain and a great prize once one has done so. Peter Parley to Penrod, p.43. Grolier American Hundred 79. BA: 3369 \$3950.*

***Brideshead Revisited* - First Edition - The Limited Issue  
A Very Pleasing Copy in the Original Dust Jacket  
One of the 100 Best Novels of the Century and A Classic**

37 Waugh, Evelyn. BRIDESHEAD REVISITED. The Sacred and Profane Memories of Captain Charles Ryder (Boston: Little, Brown and Company, 1945) The First American Edition, first printing, published September 1945, LIMITED TO 600 COPIES ONLY OF WHICH ONLY 450 WERE FOR SALE., printed before the first American trade edition. 8vo, publisher's original turquoise cloth lettered in gilt on the spine panel, In the original dustjacket. 351 pp. A very pleasing and well-preserved copy, the text-block still quite clean and fresh, hinges strong, the cloth unfaded and with very minimal mellowing. The jacket is complete, attractive and still in very nice condition.

*FIRST AMERICAN EDITION, PRECEDING THE TRADE EDITION, LIMITED TO ONLY 450 COPIES FOR SALE, ISSUED IN THE SAME YEAR AS THE ENGLISH EDITION.*

*Waugh's novel of the Machmain family was a departure in style for him and a highly successful one at that. The novel speaks of a world forever changed by war, tells an extraordinary love story and vividly depicts the conflicts between traditional religion and modern life. It is the first of Waugh's "Catholic Novels" and is now a classic. Both Time Magazine and Modern Library rank it as one of the top 100 novels of the century and it was the basis for what is still one of the most popular television miniseries of all time.*  
\$1650.



**For Section three, Art, Illustrated, Children's, and Colourplate Books continue to the next page.**

## Section Three

### Art, Illustrated, and Children's Books

#### The Father of American Ornithology

**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**



38 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 handcoloured 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 19th century."

Wilson had traveled widely, collecting and painting. He also secured subscribers to fund his work, the nine-volume *American Ornithology* (1808–1814). Of the 268 species of birds illustrated in its pages, 26 had not previously been described. His illustrations of birds in poses were an inspiration for James Audubon and other illustrators and naturalists.

George Ord was an important American zoologist who specialized in North American ornithology and mammology. Based in part on specimens collected by Lewis and Clark in the North American interior, Ord's article "Zoology of North America" (1815), which was published in the second American edition of William Guthrie's *Geographical, Historical, and Commercial Grammar* (Johnson and Warner), has been recognized as the "first systematic zoology of America by an American".

Ord met Alexander Wilson in the summer of 1811, and accompanied him on two collecting expeditions (each four weeks duration) to Cape May, New Jersey, during the spring migration seasons of May 1812 and May 1813. During the 1812 trip, Ord collected a bird that neither he nor Wilson could identify. Wilson illustrated Ord's specimen and named it "Cape May Warbler / *Sylvia maritima*" in volume 6 of *American Ornithology* (1812), writing:

"This new and beautiful little species was discovered in a maple swamp, in Cape May county, not far from the coast, by Mr. George Ord of this city, who accompanied me on a shooting excursion to that quarter in the month of May last. Through the zeal and activity of this gentleman I succeeded in procuring many rare and elegant birds among the sea islands and extensive salt marshes that border that part of the Atlantic; and much interesting information relative to their nests, eggs, and particular habits. I have also at various times been favored with specimens of other birds from the same friend, for all which I return my grateful acknowledgments."

The letter-press for volume 8 of *American Ornithology* (1814) was complete by August 1813, but Wilson's "great anxiety to conclude the work, condemned him to an excess of toil, which, inflexible as was his mind, his bodily frame was unable to bear." Wilson died of complications from dysentery on August 23, 1813; one week earlier, he named Ord an executor of his "last Will and testament". After Wilson's death, Ord completed the publishing and distribution, and compiled Wilson's unpublished writings for a final (9th) volume which contained an extended "Biographical sketch of Alexander Wilson".

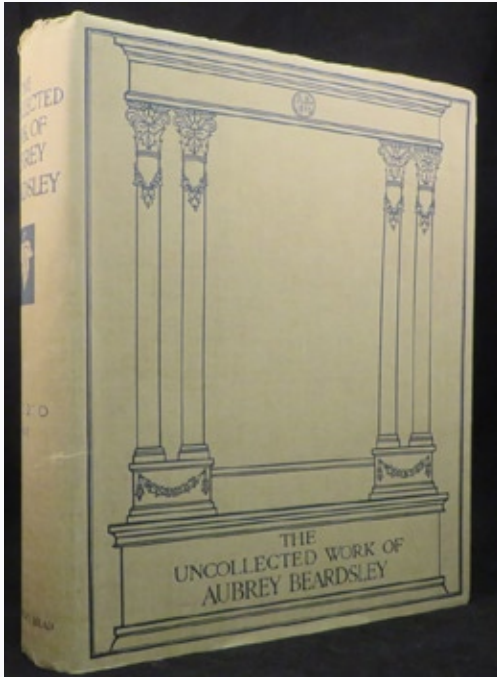
Ord published a second edition of *American Ornithology* in 1824–25. This edition is generally considered better than the first edition due to its heightened and more brilliant colouring, and for the long autobiographical work which precedes the text, and the rearrangement of species so to provide a more facile use of the book. "The hand-colored drawings in the atlas are from the original copper plates, colored anew by pigments which seem to have been better quality than those use



by Wilson. In the copy under notice, the colors are very fresh: those of the original are faded and in some cases quite disintegrated." Wood The quality of the paper used is also better than in the first edition and is thicker and consequently remains much cleaner over time than does the paper of the first edition.

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 \$24,750.

**In the Rare Original Dustjacket**  
**A Superb Copy of Aubrey Beardsley's *Uncollected Works***  
**First Edition - 1925 - Publisher's Beautiful Decorated Cloth**



39 Beardsley, Aubrey. THE UNCOLLECTED WORK OF AUBREY BEARDSLEY. With an Introduction by C. Lewis Hind (London: The Bodley Head, 1925) First edition. With 162 plates, 155 reproducing drawings and artwork by Aubrey Beardsley, a number are in colour, and with plates are portraits and photos of Beardsley. 4to, publisher's original aqua-blue cloth with black lettering and pictorial designs on the upper cover and spine, in the rare dustjacket which reproduces the binding design in blue on gray paper. xxvi, 162 plates each preceded by numbered and captioned title sheets. A very fine and handsome copy, the cloth very fine and fresh, the textblock extremely clean, the jacket in extraordinary shape, in all quite superb with no noticeable faults. About as good a copy as one could ever hope to see.

FIRST EDITION IN THE RARE DUSTJACKET. A companion volume to THE EARLY WORK and THE LATER WORK which reproduces many early drawings from various books, drawings done for "Past and Present" (the magazine of the Brighton Grammar School), letters which include sketches, and other such drawings. Includes a portrait by Blanche, two by Sickert, three youthful photos, and a caricature by Max Beerbohm. \$650.

**One of 160 Copies Only - The Caxton Club**  
***The Trees of the Genealogia Deorum of Boccaccio***

40 [Boccaccio; Caxton Club] Wilkins, Ernest Hatch. The Trees of the Genealogia Deorum of Boccaccio (Chicago: The Caxton Club, 1923) FIRST and LIMITED EDITION, one of only 160 copies printed on handmade Fabriano Paper. With 21 plates, three of which are in beautiful full colour, with printed tissue guards. Also with fine engraved initials and tables throughout. 4to, publisher's original half vellum over buff boards with small vellum corner-pieces. 24pp + plates. A very fine copy, near as pristine.

SCARCE, LIMITED TO ONLY 160 COPIES. A study of the genealogical tables used to decorate Boccaccio's great mythological work, from manuscripts and the early printed editions. Genealogia deorum gentilium, known in English as On the Genealogy of the Gods of the Gentiles, is a mythography or encyclopedic compilation of the tangled family relationships of the classical pantheons of Ancient Greece and Rome, written in Latin prose in circa 1360 by the Italian author and poet Giovanni Boccaccio. The first printed edition was in Venice at the early date of 1472. By 1499, no fewer than eight editions had published, attesting to the popularity of the work.

Ernest Hatch Wilkins was a respected authority on Italian literature. His teaching career began at Amherst as an instructor of Romance languages from 1900 to 1904, and continued at Harvard, where he taught from 1906 to 1912 and again from 1947 to 1950 as a visiting lecturer on Italian literature. In 1912 he went to the University of Chicago where he was successively Associate Professor and Professor of Romance languages until his move to Oberlin in





1927. From 1923 to 1926 he served the University as Dean of its College of Arts, Literature and Science. Wilkins served as Oberlin College's seventh president from 1927 until his retirement in 1946. He authored several respected works on Dante, Petrarch and Papini. He was a corresponding member of the Accademia Della Crusca in Florence and was decorated with the Cavaliere della Corona d'Italia in 1920 for his international promotion of Petrarch and Dante. \$765.

**Beautifully Illustrated Throughout - Art Nouveau Binding**  
***The Golden Staircase - Poems and Verses for Children***



41 [Children; Poems and Verses]; Chisholm, Louey. THE GOLDEN STAIRCASE. Poems and Verses for Children (New York and London: G.P. Putnam's Sons and T.C. & E.C. Jack, [1906]) First Edition. Illustrated throughout with fine colourplates by M. Dibdin Spooner, all bright and with vivid colouring. Large 8vo., beautifully bound in a fully gilt Art Nouveau binding, the spine panel elaborately decorated and lettered in gilt, the upper cover with fully gilt overall decorations and lettering, the lower cover with central ornamental device in gilt, top edge gilt. xxxi, 361 pp. A fine copy, bright, clean and very well preserved, the illustrations and text-block all in very good order.

FIRST EDITION OF THIS BEAUTIFULLY ILLUSTRATED COLLECTION OF POEMS AND VERSES FOR CHILDREN. VERY HANDSOMELY BOUND BY THE PUBLISHER IN FULLY GILT ART NOUVEAU BINDING. Wonderful poems and verses by authors such as William Blake, Robert Browning, Robert Burns, Lord Byron, Eugene Field, Robert Herrick, Christina Rossetti, Sir Walter Scott, William Shakespeare, Robert Louis Stevenson, William Wordsworth and many others. The illustrations are evocative and very pleasing and illustrate such works as Wynken, Blynken and Nod; Lochinvar; Lucy Gray; The Pied Piper of Hamelin and others. A lovely book.

\$225.

**An Original Painting by Edward J. Detmold**  
**Cover Art for *The Peacock Book***

42 Detmold, Edward J. AN ORIGINAL PAINTING BY EDWARD J. DETMOLD FOR THE COVER ART TO "THE PEACOCK BOOK" An original and unique rendering. Painted by Detmold in black, white and red on gray-brown board. 8" x 6", matted, framed and glazed. A fine example in excellent condition.

SCARCE AND ORIGINAL ARTWORK BY THIS POPULAR ILLUSTRATOR, whose books are treasured for their power and sensitivity. Detmold was one of the most talented of illustrators, depicting animals and plants with an extraordinary understanding, and making use of fantasy settings of architecture and landscape. He lived in London, sharing a house with his mother, artist Sidney Laurence Biddle and musician Harold Hulls, until the outbreak of the Second World War, when the household moved first to Sussex and then to Montgomeryshire.

Some of Detmold's most famous works include illustrations for Maurice Maeterlinck's 'The Life of the Bee', Camille Lemonnier's 'Birds and Beasts' and Florence Dugdale's 'Book of Baby Beasts'. He also illustrated Maeterlinck's 'Hours of Gladness', Florence Dugdale's 'Book of Baby Birds', W. H. Hudson's 'Birds in Town and Village'. He produced a portfolio of Twenty Four Nature Pictures and created such favorites as 'Our Little Neighbours' and Jean-Henri Fabre's 'Book of Insects'. \$2695.



**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**



43 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.

\$2900.

**A Great Classic Illustrated by Edmund Dulac**  
***The Rubaiyat of Omar Khayyam* - First Edition**

44 [Dulac, Illus.] Khayyam, Omar. *THE RUBAIYAT OF OMAR KHAYYAM*. Rendered into English verse by Edward Fitzgerald With Illustrations by Edmund Dulac. (London: Hodder and Stoughton, [ca.1909]) First edition thus, from the second Quaritch un-illustrated edition (with the additional quatrains). 20 beautiful full page color plates by Edmund Dulac. 4to, publisher's original full red cloth lettered and elaborately decorated in pictorial designs in gilt on the spine and upper cover. A very bright, clean and handsome copy with exceptional color plates.

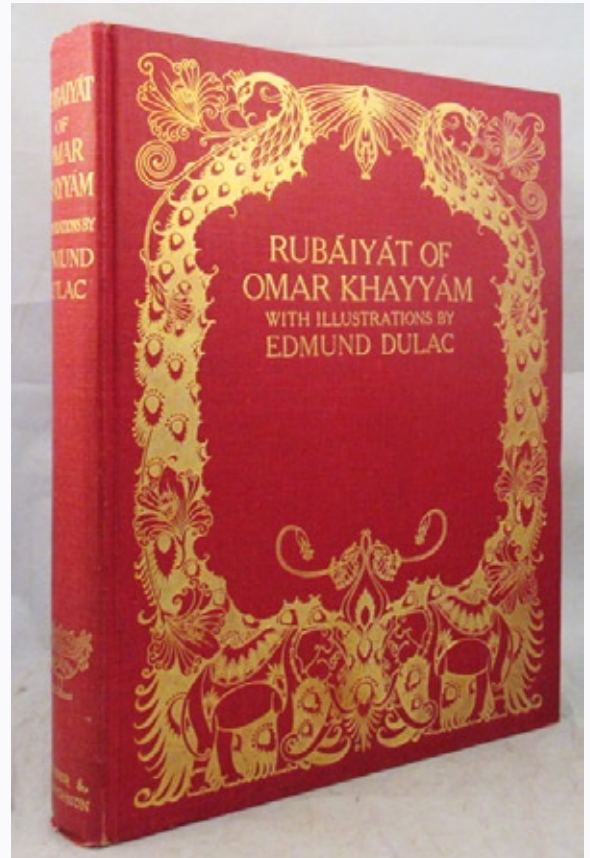
**FIRST EDITION IN THE BRIGHT RED CLOTH.** *Announced in June 1909, Edward Fitzgerald's translation of the 12th century Persian RUBAIYAT OF OMAR KHAYYAM, newly illustrated by Edmund Dulac, became the Gift Book of the year. Each page of verses or quatrains was printed on heavy paper surrounded by delicate borders and was frequently interspersed with Dulac's evocative paintings. After the RUBAIYAT'S publication in America, its US publisher wrote of*



the book. "In point of excellence of art, popularity, distinction and profit the crowning achievement...was the publication of the Fitzgerald version of the Rubaiyat of Omar Khayyam illustrated by Edmund Dulac. The book was a joy and a treasure, Its public acceptance was immediate and great." -A.Hughey. One can see why the book received such immediate and unalloyed admiration. For on these twenty exquisitely detailed pages, one finds unsurpassed artistic expression. The viewer is irresistibly drawn into the Persian poetical world of starry nights, labyrinthine bazaars, dusty streets, flower perfumed bowers, and sultry royal palaces. We can almost smell the pungent incense and feel the hot air move as the fan stirs a tiny breeze. We are palpably drawn into Dulac's hypnotic images of Middle Eastern sensation and emotion.

The artist used intense but subtle tones of color to create a rich tapestry of visual contrasts, page after page. Pale flesh is swathed in delicate patterned silks and set to pose on hillsides of velvet grass. Figures emerge from opalescent nights and drink thirstily from silver goblets. Dulac vividly captures the temptations of the senses as Omar himself succumbed to them.

The RUBAIYAT OF OMAR KHAYYAM illustrations portray a humanity, poignant and complex, as perhaps nowhere else in Dulac's repertoire. The modern reader can partake of Fitzgerald's spell-binding translation of one of the finest poems ever written, while sipping the spiced wine of Dulac's sensuous illustrations. \$750.



**An Exquisite Work on Japanese Painted Masks**  
**Sukejiro Kimura - Men to Masuku - 1922**  
**With a Great Profusion of Hand-coloured Masks**

45 [Japanese Masks]; Kimura, Sukejiro. MEN TO MASUKU. Omokabe Kyotansui hen [editor] (Osaka: Darumay Shoten, Taisho 11, [1922]) 2 volumes. First Edition. With 36 pages of leporello each, 26 of which show hand-coloured woodcut illustrations of masks. Some of the masks are identified in handwritten English. Quarto (28 x 20 cm), publisher's original dark orange paper over boards, with mounted titles. In a silk folding slipcase with ivory clasps, one clasp defective. 30 accordion style, leporello in each volume, 26 of which are with hand-coloured illustrations.



A fine copy. Hand-written dedication on the inside of the slipcase.

VERY RARE  
 FIRST EDITION  
 EXQUISITELY ILLUSTRATED. The woodcuts are deeply imprinted into the paper, making the masks seem delicately three-dimensional. They are beautifully and lavishly tinted and coloured by hand in the Japanese manner. Their expressions range from the clas-

*sic austereness to jolly, comic depictions.*

*Only three copies of this extremely rare work are held in libraries world-wide: National Diet Library Tokyo; National Library of Australia; Cornell University.*

\$4150.

### **An Original Drawing by Kay Nielsen Actors Upon the Stage - A Drawing of Theatre in Place**

46 Nielsen, Kay. A DRAWING, POSSIBLY FOR USE AS A SET DESIGN, INCORPORATING SOME OF NIELSEN'S FINEST ARTISTIC TALENTS. (: n.p., n.d.) Signed by Nielsen at the foot of the drawing. An original pen and pencil drawing with wash on heavy cream coloured stock. The stock roughly 360 by 265mm, signed at the bottom, the image itself roughly 270 by 175mm, matted and protected in a plastic sleeve. Well preserved with little evidence of age and no damage to the drawing surface.

A RARELY ENCOUNTERED DRAWING BY ONE OF THE FOREMOST ILLUSTRATORS OF THE EARLY PART OF THE 20TH CENTURY. The Nielsen drawing is quite an interesting piece. It seems possible that it might have been intended for use as a set design, but it is also a rather accomplished drawing which has very finished elements such as the figure at the far left and the figure facing. These incorporate Nielsen's best traits as an artist. The figure to the far right seems also to have a wash applied as the artist might have done while beginning his water colour work. A working figure underlies one of the finished ones, and the drawing is signed by Nielsen at the bottom of the plate.

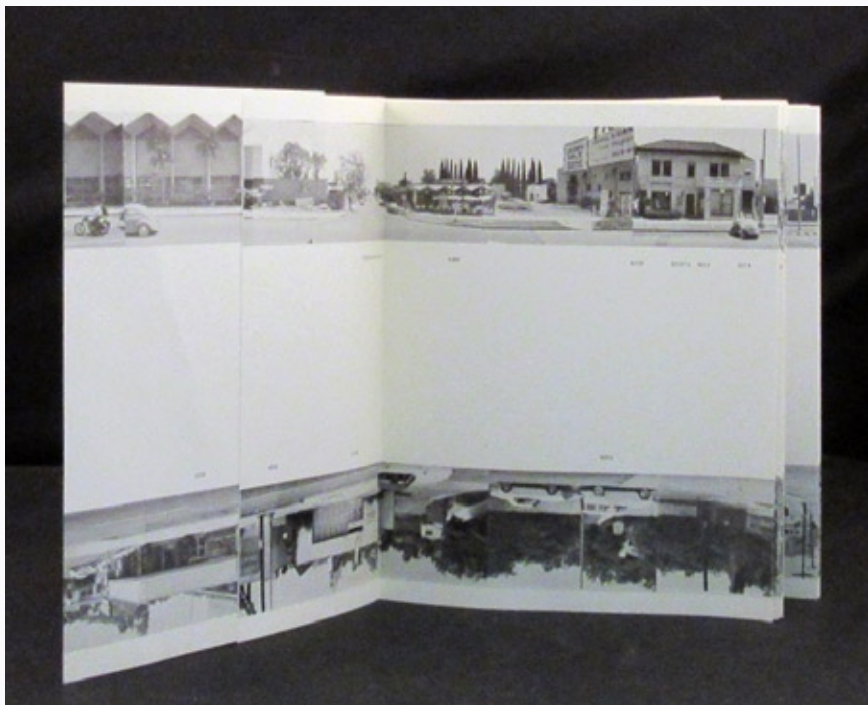
\$9350.



### **Edward Ruscha's Most Iconic Photography Book Every Building on the Sunset Strip - First Edition, First Issue**

47 [Photography]; Ruscha, Edward. EVERY BUILDING ON THE SUNSET STRIP (Los Angeles: Edward Ruscha, 1966) First Edition, First Printing with the small folded flap at the end of the book. Limited to 1000 copies only. An accordion-folded book with a profusion of black and white photographs taken by Ruscha of the Sunset

Strip in Los Angeles. 8vo (18.5 x 14.5 cm), publisher's original white wrappers, printed in silver on the spine and upper cover, in the original silver slipcase. Unfolded and open, the book is approximately 707 cm long. A fine copy, the book is beautifully preserved, the slipcase starting just a bit at the foot.



FIRST EDITION, FIRST ISSUE OF EDWARD RUSCHA'S MOST ICONIC ARTIST BOOK. In the 1960's Ed Ruscha (born 1937) more or less reinvented the artist's book. By turning away from the craftsmanship and luxury status that typified the *livre d'artiste* in favor of the artistic idea or concept, expressed simply through photographs and text, Ruscha opened the genre to the possibilities of mass-production and distribution. The 25-foot length of the accordion-folded EVERY BUILDING ON THE SUNSET STRIP affords the viewer two



continuous photographic views of the mile and a half section of this landmark stretch of Sunset, one for each side of one of the city's landmark thoroughfare. (Getty)

Engberg/Phillpot B4; Misselbeck p. 207; Parr/Badger II, 143; *The Open Book* pp. 198=199  
\$6350.

### Edward Ruscha

#### First Edition Photography in the Original Glassine Wrap *Nine Swimming Pools and a Broken Glass*

48 [Photography]; Ruscha, Edward. *NINE SWIMMING POOLS AND A BROKEN GLASS* (Los Angeles: Edward Ruscha, 1968) First Edition. Illustrated with 10 colour photographs of swimming pools and a broken glass. 8vo (18 x 14 cm), publisher's original printed wrappers in the glassine dustjacket. 64 pp. A fine copy, glassine with a tiny bit of rubbing and light mellowing at the spine tips.

FIRST EDITION BY THE FAMOUS CONCEPTUAL ARTIST EDWARD RUSCHA. "NINE SWIMMING POOLS" was Edward Ruscha's eighth artist book from 1968--a paean to the beauty of the well-appointed Southern California patio, and the blank white page. A most handsome example of the uncommon 1968 first edition (entry B8 in Siri Engberg's "Edward Ruscha: Editions 1959-1999" which is also cited on pages 198-201 of the Hasselblad Center's "The Open Book" and page 113 of "From Fair to Fine: 20th Century Photography Books That Matter").

\$2050.



#### First Edition - Rare Photography - In Fine Condition Edward Ruscha - *Thirty Four Parking Lots in Los Angeles*



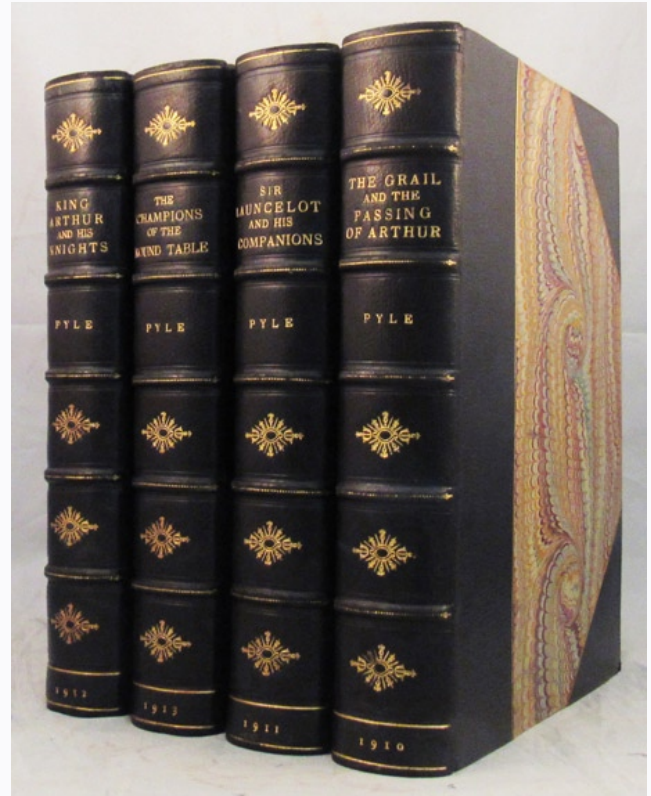
49 [Photography]; Ruscha, Edward. *THIRTY FOUR PARKING LOTS* In Los Angeles (Los Angeles: Edward Ruscha, 1967) First Edition, First Printing with the extra folding flap to the last page and the original glassine dustjacket. Illustrated with 34 captioned photographic illustrations, 7 printed on rectos only, 1 two-page spread. The final image with the small flap attached to the right-hand page. 4to (25.3 x 20.3 cm), publisher's original printed wraps, the text printed in orange ink on the upper cover and spine panel, original glassine dustjacket. 48 pp. A fine copy, very well preserved, clean and sound, the glassine with a bit of age evidence, still complete and pleasing.

RARE FIRST EDITION IN FINE CONDITION. When he was working on *THIRTYFOUR PARKING LOTS*, Ruscha commissioned aerial photographer Art Alanis to take the photographs and told him to shoot all the empty lots he came across. While the images in the book are striking, especially those lots with herringbone patterning, Ruscha found even more to interest him in the photographs' unexpected visual features, such as the oil droppings on the ground revealed by photographing the lots without cars.'

Engberg & Phillpot - Ed Ruscha Editions, B5  
\$2150.

**Very Handsomely Bound by Zaehnsdorf of London**  
**Stirringly Written and Illustrated by Howard Pyle**  
*The Story of King Arthur and His Knights*  
*The Champions of the Round Table*  
*Sir Launcelot and His Companions*  
*The Grail and the Passing of Arthur*  
**The Complete Series - Four Volumes - 1910-1913**

50 Pyle, Howard. [The Stories of King Arthur and His Knights of the Round Table Comprising]: THE STORY OF KING ARTHUR AND HIS KNIGHTS... THE STORY OF THE CHAMPIONS OF THE ROUND TABLE... THE STORY OF SIR LAUNCELOT AND HIS COMPANIONS... THE STORY OF THE GRAIL AND THE PASSING OF ARTHUR... (New York: Charles Scribner's Sons, 1910, 1911, 1912, 1913) Together 4 volumes, the complete series. Each volume is illustrated throughout by Howard Pyle, including illustrated frontispieces, illustrated title-pages and a great profusion of illustrations in each volume, both full-page and within the text. 4to, each volume very handsomely bound to match by Zaehnsdorf of London for Scribner's in New York in period three-quarter black morocco over marbled paper covered boards, the spines with gilt stopped raised bands separating the compartments, two compartments lettered in gilt, one compartment numbered in gilt, four compartments with central gilt ornamental devices, gilt rules to the turnovers and corners, marbled end-leaves, top edges gilt. [xviii], 312, [1]; xviii, 328, [1]; xviii, 340; xviii, 258 pp. A fine set, beautifully preserved, with very little evidence of age or use, the bindings strong, tight and handsome, the tips and edges all in good order, the text-blocks and illustrations all clean and bright.



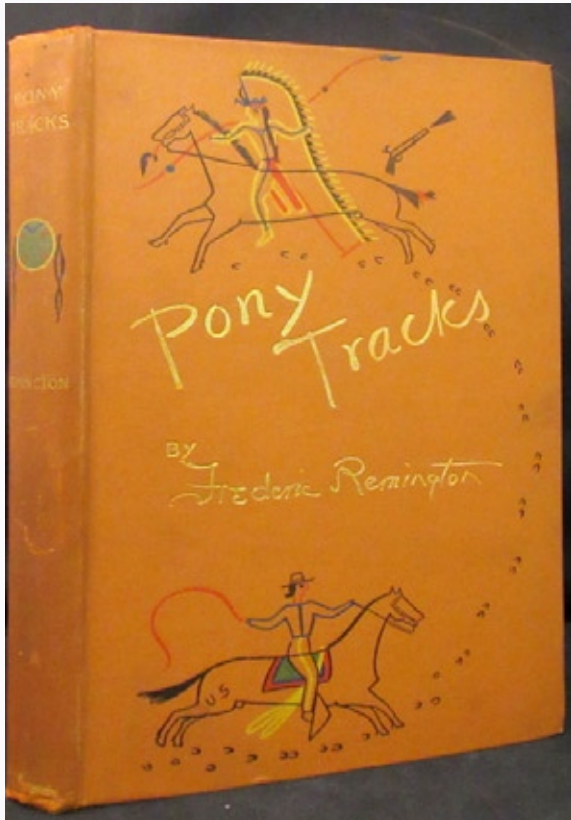
A FINE AND VERY HANDSOMELY BOUND SET OF THE FOUR BOOKS OF STORIES OF KING ARTHUR AND HIS KNIGHTS OF THE ROUND TABLE. *THE STORY OF KING ARTHUR AND HIS KNIGHTS* was the first in a series of four books which Pyle both wrote and illustrated concerning the legend of King Arthur. Following the first book came: *THE CHAMPIONS OF THE ROUND TABLE*, *SIR LAUNCELOT AND HIS COMPANIONS* and *THE GRAIL AND THE PASSING OF ARTHUR*. Perhaps one of the most monumental undertakings of his career, the books were originally issued from 1903 until 1910. As a boy, Pyle had been deeply impressed especially by Sir Thomas Malory's portrayal of the story, and drew heavily from it in his own retelling. As we turn the pages of these volumes, we are immediately drawn into the world of castles, knights, wizards, and chivalry. The black and white illustrations are rich with old world tapestry and texture and are inspired with noble movement and emotion.

Pyle emphasized to his "art students the importance of total immersion, a kind of physical and mental projection into the picture until the artist senses that he has actually become the object. Only in this manner, Pyle emphasized, can the subject come to life in the painting. 'Pictures are the creations of the imagination and not of technical facility...I subordinate that technical training entirely to the training of the imagination.'" -Susan Meyer. We grasp Pyle's immersion in his medieval subject as we journey into these powerful scenes with him. He was personally inspired by the Arthur Legend and wrote in his introduction, "For I believe that King Arthur was the most honorable, gentle Knight who ever lived in all the world. And those who were his fellows of the Round Table-taking him as their looking-glass of chivalry-made, altogether, such a company of noble knights that it is Hardly to be supposed that their like will ever be seen again in this world. Wherefore it is that I have had such extraordinary pleasure in beholding how those famous knights behaved whenever circumstances called upon them to perform their endeavor." Through Pyle's passionate and sensitive writing and illustration, we too can be stirred once again by this inspiring legend.

\$4250.



**A Handsome Copy - The Author's First Book**  
**Frederic Remington - *Pony Tracks* - First Edition - 1895**



51 Remington, Frederic. *PONY TRACKS* (New York: Harper & Brothers Publishers, 1895) First Edition, First Issue with the title-page dated. With 70 black & white illustrations by the author. 8vo, very handsomely bound in the publisher's original cloth binding featuring Remington's artistic decorations and calligraphic style lettering to the upper cover in gilt and colours of soldiers and Native American Indians atop horses and with pictorial decorations in colours and lettering in gilt to the spine panel. [x], 269, [1], ads pp. A handsome copy, the covers bright and clean and with colours and gilt vibrant, the spine panel only slightly mellowed or dulled, the extremities in very good order, very little rubbing or evidence of use, the text-block very clean and in excellent condition, the hinges strong, the book tight and very well preserved, some old offsetting to the pastedown and free-fly.

*FIRST EDITION AND A HANDSOME COPY OF THIS FAMOUS WORK. This was the author's first book. The famous American painter, illustrator, sculptor, and writer specialized in depicting the American West, specifically concentrating on cowboys, American Indians, and the U. S. Cavalry.*

*Remington was the most successful Western illustrator in the "Golden Age" of illustration at the end of the 19th century and the beginning of the 20th century, so much so that the other Western artists such as Charles Russell and Charles Schreyvogel were known during Remington's life as members of the "School of Remington". Howes R-207 \$925.*

**Highly Important Artwork from Significant Early Travels**  
**David Roberts - *A General View of Tyre***  
**From the Great Standard Folio Edition Limited to 500 Copies**

52 Roberts, David; [Lebanon, Jordan]. *TYRE* [Being an Original Hand-Coloured Lithograph From] *THE HOLY LAND, SYRIA, IDUMEA, ARABIA, EGYPT AND NUBIA* (London: F.G. Moon and Co., 1846) From the Standard Folio First Edition, limited to 500 sets only. A single original hand-coloured lithographic plate drawn on stone by Louis Haghe after David Roberts' paintings done on location in 1838. Printed on a single folio sheet 23" x 17.5", the captioned image, is 19.25" x 13", now presented in cream mounting boards 30" x 24" glazed behind clear mylar. Beautifully hand-coloured to the highest standards of the time. An example in excellent condition, clean, fresh, beautifully preserved.



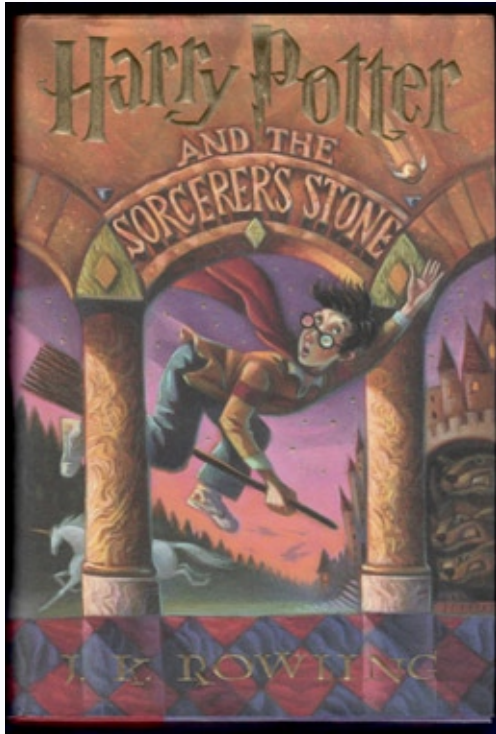
*FROM One of the most desirable of all travel and COLOURplate books. This is an especially well-coloured and atmospheric plate of a broad view of Tyre showing both ancient ruins and more recent inhabited buildings.*

*We have a good number of impressive images from the Standard Folio Edition of this classic work available for purchase.*

As well as Tyre there are many views available of Egypt, Nubia, Petra, Sinai, the Jordan, Sidon and Baalbec. Please inquire for further details.

In the course of two and a half months in 1838, traveling some 800 miles south from Cairo, Roberts recorded the monumental temple sites along the Nile in more than a hundred sketches. As the first British artist to sketch the monuments of Ancient Egypt, set on "Plains so vast...that, until you come near them, you have no idea of their magnificence," Roberts was well aware of the stir his drawings would create in London. According to John Ruskin, writing in *PRAETERITA*, Roberts's drawings "were the first studies ever made conscientiously by an English painter, not to exhibit his own skill, but to give true portraiture of scenes of historical and religious interest."

\$2150.



**J.K. Rowling - First Edition in Dustjacket**  
***Harry Potter and the Sorcerer's Stone***  
**The First in the Series - A Pristine, As Mint Copy**

53 Rowling, J.K. HARRY POTTER AND THE SORCERER'S STONE (New York: Arthur A. Irvine Books. An Imprint of Scholastic Press, 1998) The First American Edition, an early issue. With illustrations throughout by Mary Grandpré Thick 8vo, publisher's original red cloth over purple boards, the spine lettered in gilt, in the pictorially illustrated dustjacket. (vi), 309, (1), colophon pp. A very fine copy, as pristine and mint.

*FIRST EDITION, EARLY ISSUE. J.K. Rowling was a struggling single mother when she wrote the beginnings of this, her debut Harry Potter novel on scraps of paper at the local cafe. It went on to become an international phenomenon, garnering rave reviews and major awards including the British Book Awards Children's Book of the Year, and the Smarties Prize.*

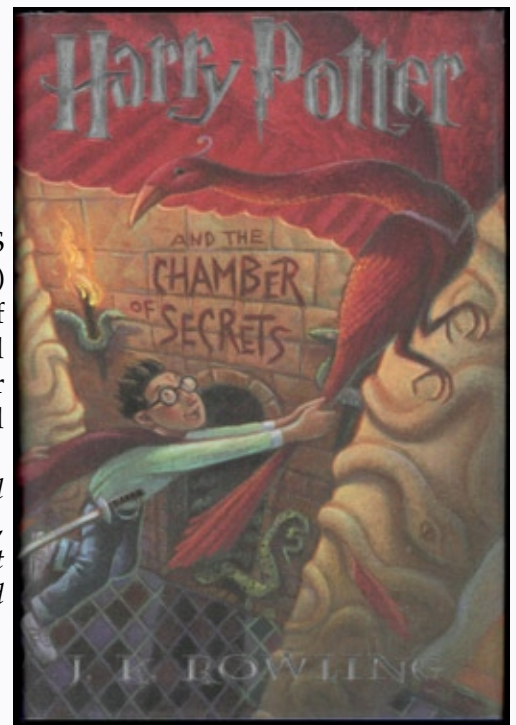
\$495.

***Harry Potter and the Chamber of Secrets***  
**The Second of the Harry Potter Books**  
**First Edition - J.K. Rowling - 1999**

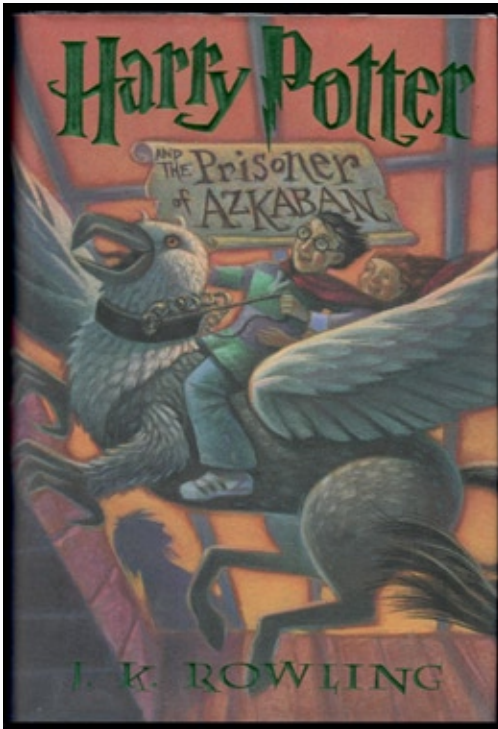
54 Rowling, J.K. HARRY POTTER AND THE CHAMBER OF SECRETS (New York: Arthur A. Irvine Books. An Imprint of Scholastic Press., 1999) First Edition, June 1999 stated and the full number line. First State of the binding and dustjacket without numbering on the spine. Illustrated throughout by Mary Grandpré. 8vo, publisher's original green cloth over blue boards, lettered in silver on the spine, in the pictorially illustrated dustjacket. (x), 341, colophon pp. An extremely fine copy, as mint.

*FIRST EDITION OF THE SECOND HARRY POTTER BOOK. The novel chronicles Harry's second year at Hogwarts School of Witchcraft and Wizardry, during which a series of messages on the walls of the school's corridors warn that the "Chamber of Secrets" has been opened and that the "heir of Slytherin" would kill all pupils who do not come from all-magical families.*

\$595.







***Harry Potter and the Prisoner of Azkaban - First Edition***  
**The Third of the Harry Potter Books - J.K. Rowling - 1999**

55 Rowling, J.K. HARRY POTTER AND THE PRISONER OF AZKABAN (New York: Arthur A. Levine Books. An Imprint of Scholastic Press., 1999) First American Edition, first printing, full number sequence and October 1999 stated on the copyright page. Illustrated throughout by Mary Grandpré. 8vo, publisher's original purple linen over teal boards, lettered in metallic green on the spine, in the pictorially illustrated dustjacket. (ix), 435, colophon pp. An extremely fine copy, pristine and as mint.

*FIRST EDITION OF THE THIRD HARRY POTTER BOOK, and the only book in the series not to feature some form of the Lord Voldemort character. This novel won the 1999 Whitbread Children's Book Award, the Bram Stoker Award, the 2000 Locus Award for Best Fantasy Novel, and was short-listed for other awards, including the Hugo.*  
\$695.

**For Section four, Travel, Exploration, and Voyages continue to the next page.**

## Section Four

### Travel, Voyages, Exploration

**De Bry's Great Voyages Relating to the Americas**  
**First Edition - 1595 - Printed in Frankfurt**  
*Americae Pars Quinta* - Profusely Illustrated with Engravings  
 With the Folding Map of Hispaniae Novae



56 de Bry, Theodore. AMERICA PARS QUINTA, nobilis & admiratione plena Hieronymi Bezoni...secundae sectiones Hi[stor]ia[e] Hispanorum tum in Nigritas servos suos, turn in Indias crudelitatem, Gallorumq[ue] pirataru[m] de Hispanis toties reportata spolia (Frankfort: De Bry, 1595) Two parts in one volume. First Edition. engraved title-page (of the Latin edition with both corrections "Hia" and Inictis"), folding map (Hispaniae Novae), portrait of Columbus, and 22 engraved plates with German text. Folio, handsomely bound in vellum to style, red morocco letter-

ing piece gilt. [2], 22 pages with plates, pp. A very handsome copy of this rare and important early illustrated work on America. The engraved title and plates expertly reinforced with light Japanese tissue on the verso, the Columbus engravings tipped on.

*RARE FIRST EDITION* with German text of one of the most important illustrated books concerning the Great Voyages relating to the Americas. This work, from de Bry's masterpiece contains the second portion of Benzoni's 'Historia del Mondo Nuovo'. These earliest and iconic illustrations of the discovery of the Americas and the encounters between the Spanish and the Native Americans of the time are presented here. Brunet considered the German editions to be rare.

Theodore de Bry was an engraver, goldsmith, editor and publisher, famous for his depiction of early European expeditions to the Americas. He trained under his grandfather, Thiry de Bry the Elder, and under his father, Thiry de Bry the Younger. Both were jewelers and engravers at a time when copper plate engraving was the technology required for printing images and drawings as part of books.

Religion forced de Bry out of the comforts of Catholic Europe and in 1570 when he became a Protestant, he was sentenced to perpetual banishment and his goods were confiscated. He moved to Strasbourg, along the west bank of the Rhine and then to Antwerp in the Duchy of Brabant, a part of the Spanish Netherlands or Southern Netherlands and Low Countries of that time. There, he further developed and used his skills as a copper engraver. Between 1585 and 1588 he lived in London, where he met the geographer Richard Hakluyt and began to collect stories and illustrations of various European explorations, most notably from Jacques Le Moyne de Morgues.

In 1588, de Bry and his family moved permanently to Frankfurt-am-Main, where he became a citizen and began to plan his first publications. The most famous is known as *Les Grands Voyages*, i.e., "The Great Travels", or "The Discovery of America". It is from this series that the present volume comes.

De Bry created a very large number of engraved illustrations for his books. The depiction of Spanish atrocities in the New



World, as recounted by Bartolomé de las Casas effected de Bry's creative spirit in no uncertain way. And these illustrations led to a greater understanding of the travails of the Native Americans in the newly discovered lands of the Americas. Most of the books were based on first-hand observations by explorers. The illustrations are both formal and extremely detailed.

The book presented here is rare and presents an opportunity to collect one of the most fundamental and earliest works on the New World.

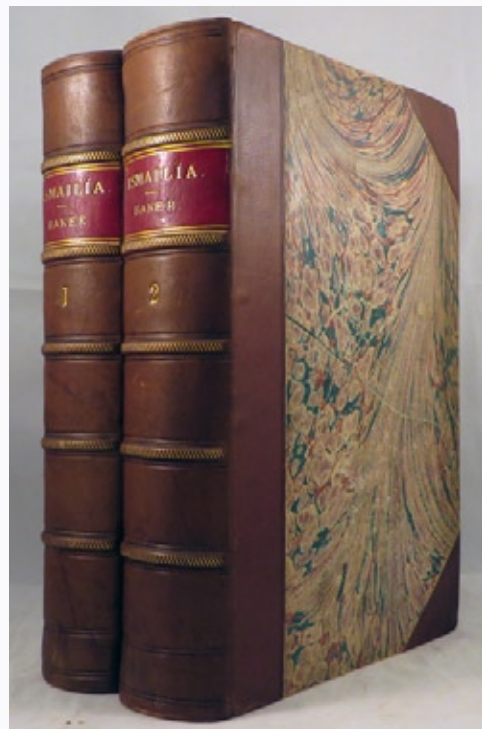
Church 1556 note; Brunet I, 1348 (very detailed); Sabin I, 48ff., Alden/Kabdus Im 219m (V) Church 156, 158.  
\$20,500.

**Livingstone, Speke and the Exploration of Africa**  
***The History of Southern & Central Africa***  
**Beautifully Illustrated and Bound - First Edition**

57 [Africa], Anonymous. THE HISTORY OF SOUTHERN & CENTRAL AFRICA: Its Topography. Geography, Natural Productions, &c, &c. The Whole Embracing the Results of the Travels and Researches of the Most Celebrated and Eminent African Explorers (London: Adam & Co., n.d. Circa 1880) First Edition. With full colour fontispiece and vignette title featuring portrait of Stanley and a profusion of fine sepia tinted lithographic plates throughout. 4to, publisher's best binding of fully gilt decorated morocco, the covers extensively decorated in gilt including gilt vignettes, pictorial decorations and lettering in gilt, the spine elaborately decorated in gilt between raised bands, ornate brass edging to the covers, all edges gilt, decorated brass clasps to the covers, an completely decorated binding. x, 948 pp. A very good copy, still very handsome with only minor wear, a firm and strong copy.

FIRST EDITION IN PUBLISHER'S BEST BINDING. A beautifully bound and illustrated African history. The Victorian's enthusiasm for African explorations can only be compared to that of America's for the lunar landing. Their fascination with Africa combined with their artistic style made possible the production of such lavish books as this. Adam & Co. produced several books of this nature, including their beautiful LIFE AND EXPLORATIONS OF DAVID LIVINGSTONE.

\$550.



**Sir Samuel Baker's Ismailia - 1874**  
**The Suppression of the Slave Trade in Central Africa**  
**A Fine Set in Excellent Period Bindings - First Edition**

58 Baker, Sir Samuel W. ISMAILIA: A Narrative of the Expedition to Central Africa for the Suppression of the Slave Trade, Organized by Ismail, Khedive of Egypt (London: Macmillan and Co., 1874) 2 volumes. First edition. Illustrated with over 50 engraved plates and with one full page colour map and one large folding colour map. Tall 8vo, very handsome contemporary three-quarter polished calf, the covers of feathered marbled paper over boards, the spines with raised bands gilt stopped, one compartment of each volume with red morocco labels lettered in gilt, numbered in gilt within compartments, all edges marbled sympathetically to blend with the covers. vii, 447; viii, 588 including geographic notes, appendix and index pp. A fine and handsome set, internally unusually clean and fresh, the maps and plates in excellent state, the bindings solid and attractive and still beautifully preserved.

FIRST EDITION OF THIS CLASSIC WORK BY ONE OF THE MOST SIGNIFICANT AFRICAN EXPLORERS OF HIS TIME. The scarce and rarely found account of the Khedive of Egypt's expedition, which Baker commanded, to

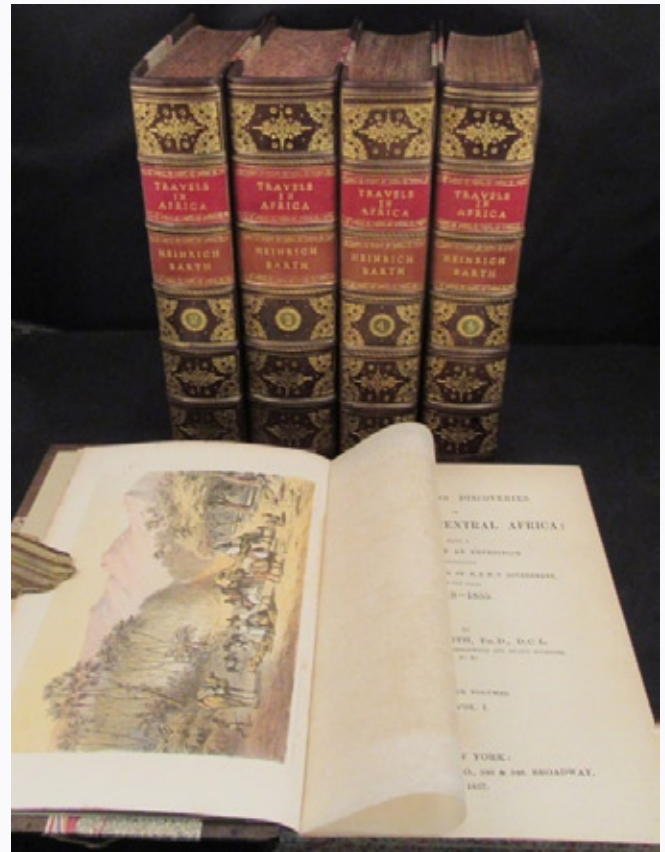
*suppress the slave trade in Central Africa. It was one of the first practical steps taken for the purpose. In his early exploits in Africa Baker had been an eyewitness to the horrors and misery caused by the trade. He was determined in his attempt to bring it to an end.*

*Samuel Baker was prolific in his writing about Africa. His works on the basin of and search for the sources of the Nile are among the most important writings ever penned about the Dark Continent and he ranks with Burton, Speke and Grant in importance as an African explorer.*

\$1375.

**A Superior Copy in Unusually Fine Condition**  
**Henry Barth's Highly Important Early Work on Africa**  
*Travels and Discoveries in North and Central Africa - 1857*  
**Profusely Illustrated with Fine Colour Plates and Maps**

59 Barth, Henry. TRAVELS AND DISCOVERIES IN NORTH AND CENTRAL AFRICA: BEING A JOURNAL OF AN EXPEDITION UNDERTAKEN UNDER THE AUSPICES OF H. B. M.'S GOVERNMENT, IN THE YEARS 1849-1855 (New York [and] London: D. Appleton and Co. [and] Longman, Brown, Green, Longmans, & Roberts, 1857-1858) 5 volumes. First Edition of each volume, with both U.S. and UK slugged title-pages, not uncommonly encountered. All volumes printed in the U.K. by Spottiswoode for Longman, and for U.S. distribution with only the title-page publisher's slug differing from the UK issue, noting Appleton as the publisher. Volumes I to IV with the Appleton imprint, volume V with the Longmans imprint. Impressively illustrated with 60 colour-tinted lithographic plates, 15 maps, most of which are multi-folding, and numerous woodcuts, mostly in text but one large and folding. 8vo, beautifully and very handsomely bound in three-quarter brown calf over marbled paper covered boards, the spines with raised bands gilt tooled separating the compartments which are elaborately decorated in all over gilt tooled panel designs, contrasting red and sepia lettering labels gilt, green morocco numbering label gilt, all edges marbled, a superbly bound set. xxxvi, 578; xi, 676, xii, 635; xiv, 641; xi, 694, errata. A superior set, very fine and bright, the text unusually clean and fresh, the plates fine and vivid with tissues intact, one of the folding maps with separations at the folds, most of the others essentially pristine and without evidence of use, the bindings in pristine condition and truly handsome.



*FIRST EDITION, PROFUSELY ILLUSTRATED WITH FINE COLOURPLATES OF ONE OF THE MOST IMPORTANT WORKS CONCERNING EUROPEAN EXPLORATION IN AFRICA. Barth spent five years ranging widely and freely over northern, central, and western Africa (as you will see on the included maps) and returned with a vast bounty of information on the region's culture, geography and economy. He was able to do all this because he spent the years there brilliantly disguised as a Muslim scholar.*

*These impressive illustrated volumes are the detailed account of "one of the most fruitful expeditions ever undertaken in inner Africa. In addition to journeys across the Sahara, Barth traversed the country from Lake Chad and Bagirmi on the east to Timbuktu on the west and Cameroon on the south... he studied minutely the topography, history, civilizations and resources of the countries visited... for accuracy, interest, variety and extent of information Barth's 'Travels' have few rivals among works of the kind. It is a book that will always rank as a standard authority on the regions in question..." -Ency. Brit.*

*He was the first European to enter Yola and describe the Fulani kingdom of Adamana; he charted the Benue river and disproved the theory that it flowed into Lake Chad...he was the first European to truly submerge himself in African culture and bring back scientific results of lasting value.*



*"Fluent in Arabic and already a veteran of several years' Middle East and northern Africa travel experience, Barth was teaching in Berlin in 1849 when he was offered the chance to join a British government - sponsored expedition aimed at establishing commercial contacts and suppressing the slave trade in the area around Lake Chad (today's Niger, Chad, and Nigeria). British antislavery activist James Richardson and German geologist Adolf Overweg were his two European companions. However, both men succumbed to African conditions and died: Richardson from heat exhaustion and fever in March 1851 and Overweg from malaria in September 1852. Alone, Barth continued the mission with several Arabs he had hired along the way, including two slaves freed by Overweg. Among Barth's noteworthy achievements in West Africa was his stay for more than nine months in Timbuktu. When he returned to London on 6 September 1855, he was warmly received but not formally recognized by the British government for his services." - Delaney*

*The appendices contain tables of meteorological data for his five years of travel, chronologies of history for certain areas, vocabularies, descriptions of routes, and lists of towns. John Delaney, To the Mountains of the Moon; Abbey Travel 274; Gay 207; Hilmy I, p53; Playfair & Brown, No. 777; Ency. Brit. \$6550.*

**Sir Richard F. Burton - A Very Pleasing Copy**  
**First Footsteps in East Africa - An Exploration of Harar**  
**Published in London in 1856 - Fine Colour Lithographs**



60 Burton, Captain Sir Richard F. **FIRST FOOTSTEPS IN EAST AFRICA** or, **An Exploration of Harar**. Edited By His Wife, Isabel Burton (London: Longman, Brown, Green and Longmans, 1856) First edition. With four color lithographed plates, two maps, and seven illustrations in the text. 8vo, handsomely bound three-quarter crimson morocco over dark-gray cloth covered boards, the spine with raised bands ruled in gilt, lettered in gilt in two compartments, top edge gilt, blind rules to the morocco corner pieces, marbled end-leaves. xli, 648. Appendices, Index. A fine copy, the binding in very pleasing condition, the text-block crisp and clean throughout, the plates and maps beautifully preserved.

*FIRST EDITION OF THIS HIGHLY IMPORTANT WORK. FIRST FOOTSTEPS IN EAST AFRICA is a seminal work of Africana recording Burton's first expedition into Somalia. His purpose was to explore the forbidden Moslem city of Harar, "a city whose walls no European had ever penetrated," as well as to gather information about the headwaters of*

*the Nile. He travelled in the same disguise that took him to Mecca, as Haji Mirza Abdullah, an Arab merchant.*

*It was on this expedition that Burton was first joined by John Speke, at the suggestion of James Outram. Speke originally abetted Burton's plans in Somalia, but differences quickly arose between the two, and Speke over the years became Burton's great nemesis, taking credit for discovering the Nile and deprecating Burton's efforts in every sphere.*

*On this journey, despite the success of the primary objective, Lieut. Stroyan died and Burton received the famous spear wound to his face during an attack by Somalis while encamped on the beach at Berberah.*

*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. He was the first European to enter Mecca, first to explore Somaliland, and first to discover the great lakes of Central Africa. A prolific writer, he published 43 volumes on exploration and travel, two volumes of poetry, over a hundred articles and 143 pages of autobiography. He translated sixteen volumes of *The Arabian Nights*, six volumes of Portuguese literature, two volumes of Latin poetry, and four volumes of folklore (Nea-*

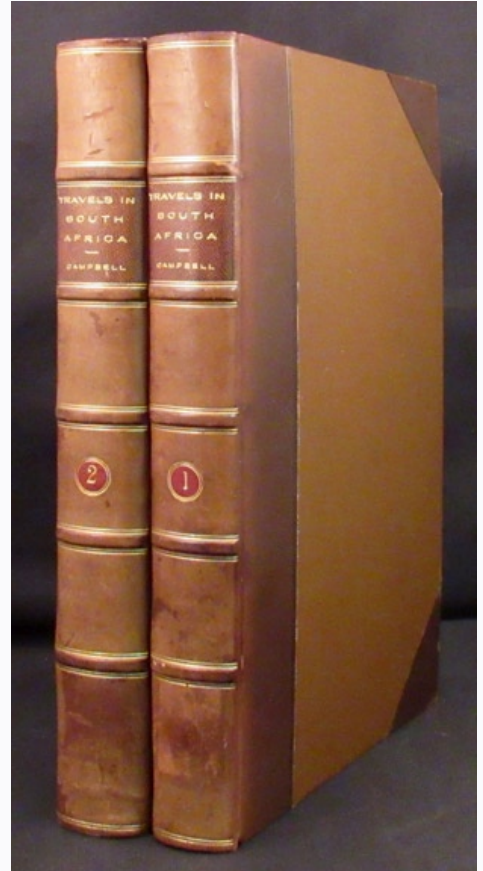
politan, African and Hindu). His occupations included; soldier, writer, explorer, foreign emissary, translator and linguist, sword fighter, ethnographer and archaeologist. Penzer pp. 60-61. \$3575.

**The Rare First Edition - Two Volume Set  
John Campbell's *Travels in South Africa* - 1822  
With Handcoloured Plates and Large Folding Map**

61 Campbell, John. TRAVELS IN SOUTH AFRICA, Undertaken At the Request of the Missionary Society, Being a Narrative of a Second Journey in the Interior of That Country (London: Francis Westley, 1822) 2 volumes. First edition. With a hand-coloured aquatint frontispiece to each volume, large hand-coloured folding map and 10 additional hand-coloured, aquatint plates. 8vo, handsomely bound to style in three-quarter calf over brown cloth sides, spines gilt ruled between raised bands, with brown morocco labels lettered in gilt and volume numbers gilt on red morocco labels. xii, 322, [6]; 384. Errata bound into the first volume, pp. A handsome copy of this scarce set. Ownership stamps to the verso of the plates and title-pages not affecting the images, one title page reinforced at the gutter. The colouring is very strong and very beautifully accomplished on all plates.

*FIRST EDITION OF THIS IMPORTANT EARLY WORK ON SOUTH AFRICA.* This two volume set is the record of the second tour of inspection that the London Missionary Society asked the Rev. John Campbell to make of its South African missions, the first tour having been in 1815. The tour consisted of two journeys. The first was undertaken in the company of Rev. Robert Moffat and his wife to Caffraria and the Cape Colony in 1818-19, and the second was in 1821, deep into the interior to settlements such as Lattakoo, Mashow, Griqua Town and Kurrееchane. Campbell had not planned to venture so far into the interior but upon his reunion with King Mateebe of Lattakoo (with whom he had had good relations on his last visit) he seized the invitation the king offered for a friendly reception by King Kossie of Mashow further north.

Throughout his ten month journey into the northern interior of South Africa and back out again along the River Krooman and the Great Desert, he closely chronicled his experiences in which he included everything from the histories of the native peoples to adventures with marauding bushmen. Campbell also recorded the effects of Christian influence upon the natives surrounding the mission towns. The preface states that "whilst pious Missionaries are zealously pursuing their grand object--the conversion of the Heathen to Christianity--they are materially contributing to the stores of general Science, and particularly to the advancement of Geographical Knowledge..." Indeed, this work is a valuable look at missionary efforts in South Africa as well as an interesting and important narrative in the history of African travel and exploration. A beautifully illustrated fine first edition. Mendelssohn \$1925.



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62 [Maritime, Sail] Robinson, John and Dow, George Francis. THE SAILING SHIPS OF NEW ENGLAND 1607-1907 [and] THE SAILING SHIPS OF NEW ENGLAND Series Two [and] THE SAILING SHIPS OF NEW ENGLAND Series Three (Salem, MA.: Marine Research Society, 1922; 1924; 1928) Together three volumes. First Editions, LIMITED ISSUES, PRINTED ON SPECIAL LARGE PAPER, the first volume being one of only 60 hand-numbered copies of which only 50 were offered for sale, the second volume being one of only 95 numbered copies of which only 85 were for sale, and the last being one of only 97 numbered copies of which only 87 were for sale. These are Marine Research Society publications numbers 1, 5, and 18. Extensively illustrated, the first volume with a frontispiece in colour, the other two with lithographed frontispieces special to the is-





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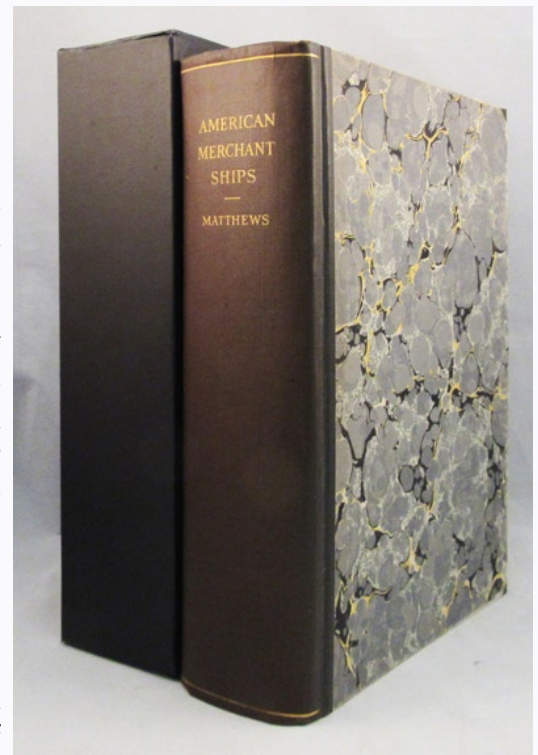
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63 [Ships; Maritime] Matthews, Frederick C. AMERICAN MERCHANT SHIPS 1850 - 1900 [with,] AMERICAN MERCHANT SHIPS 1850-1900 SERIES TWO (Salem, MA.: Marine Research Society, 1930, 1931) 2 volumes. First Edition of Each Volume, LIMITED ISSUE, EACH ONE OF 97 COPIES ON SPECIAL PAPER OF WHICH ONLY 87 ONLY WERE OFFERED FOR SALE, and being publication twenty-one of the Marine Research Society. Extensively illustrated with a colour frontispiece and more than 75 portraits of ships from either paintings or photographs and nearly 50 portraits of ship captains mostly from photographs. Large, thick 8vo, publisher's limited issue binding of marbled boards backed in black cloth, the spine gilt lettered, t.e.g., marbled endpapers, and in the original slipcase. xvi, 399, [1] pp. A very fine copy of each of the volumes of this scarce issue, the text-blocks are unopened in each volume and are as pristine, the bindings are solid, clean and very well preserved, the spine panels still rich and dark in colour, the slipcases also in fine condition but for that of

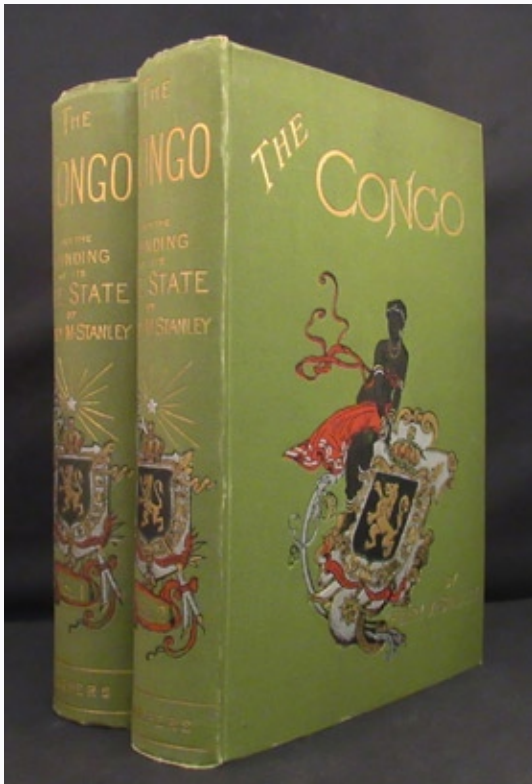


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64 Stanley, Henry M. *THE CONGO AND THE FOUNDING OF ITS FREE STATE: A Story of Work and Exploration* (New York: Harper and Brothers, 1885) 2 volumes. First edition, probably printed in England for Harpers at the same time as the Sampson, Low issue. Pagination is identical and the setting appears to be as well. Profusely illustrated with over one hundred full-page plates and in-text drawings, multi-folding maps, as well as with very large maps folded into the binding pockets at the rear of the books. 8vo, publisher's original light green cloth, lavishly decorated with all-over pictorial designs in gilt, red, black, green and other colours on the spines and upper covers. xxvii, 528; x, 483. Index, 12 ads. About as fine a copy as one could hope to see. An unusually nice set of this scarce book. Very tight and clean copies, probably unused and as pristine, corners, covers, tips, all in excellent condition. Very rare thus.

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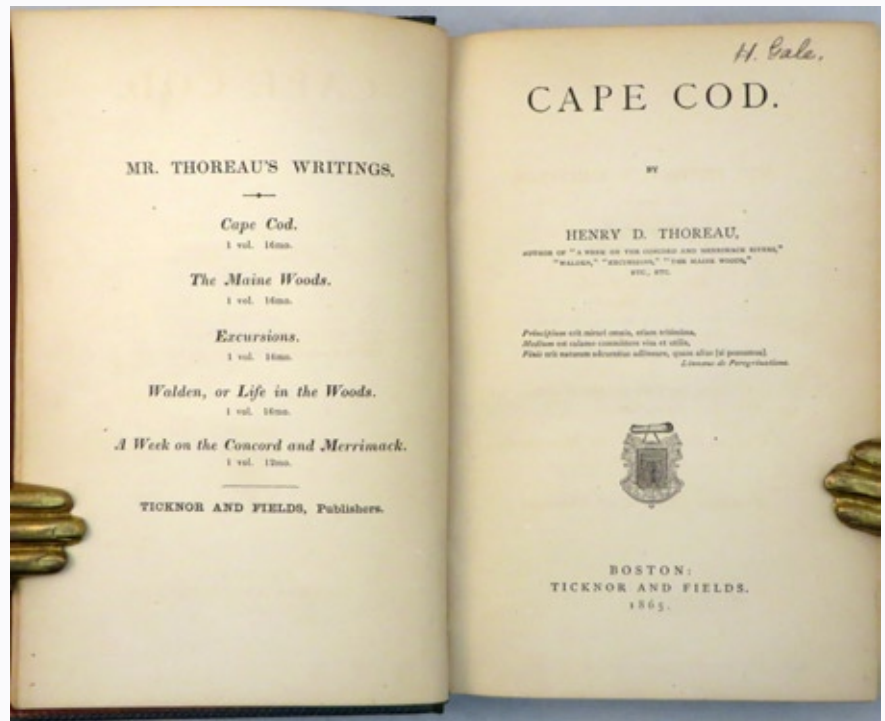
65 Thoreau, Henry David. *CAPE COD* (Boston: Ticknor and Fields, 1865) First edition and printing. 8vo, publisher's original green pebbled cloth lettered and decorated in gilt on spine, embossed in blind on both covers of a wreath within framed borders. BAL's binding "A", no sequence determined. (6), 252 pp., ads (dated December 1864). A very good and handsome copy with only light edgewear or evidence of shelving to the tips, light and light mellowing internally.

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66 Troutbeck, G. E. RAMBLES IN ROME (New York: James Pott & Co, (1914)) First Edition, the Mills and Boon sheets and binding done in England with a title-page for James Pott in New York. With 8 artistic illustrations in colour by Rose McAndrew and 33 from photographs, all as full-page plates. 8vo, handsomely bound in the publisher's original green cloth, the upper cover decorated with a gilt and black pictorial design with lettering in gilt, the spine lettered in gilt, top edge gilt. xii, 335, (1 ad) pp. A very bright and fine copy, especially well preserved and near as pristine.

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