

# William Shakespeare

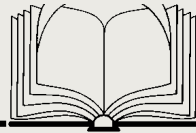
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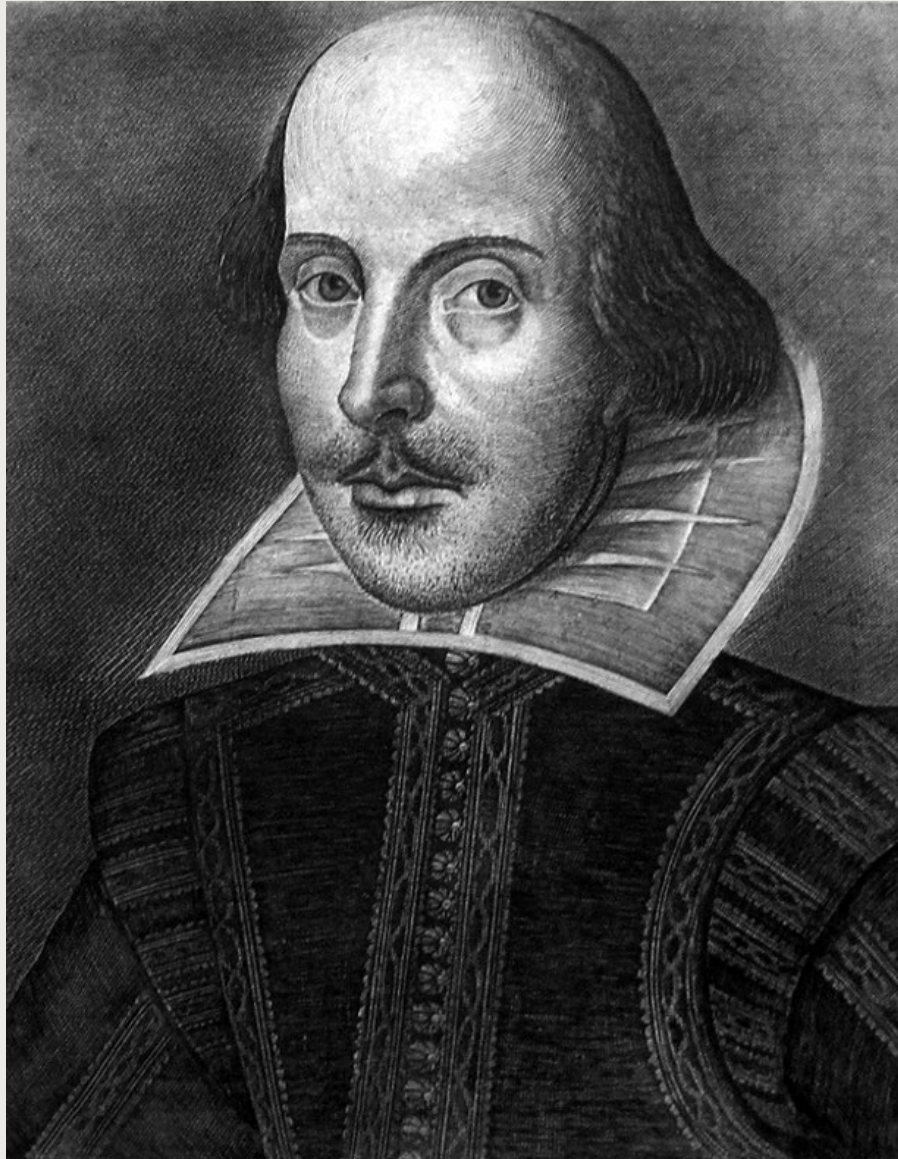
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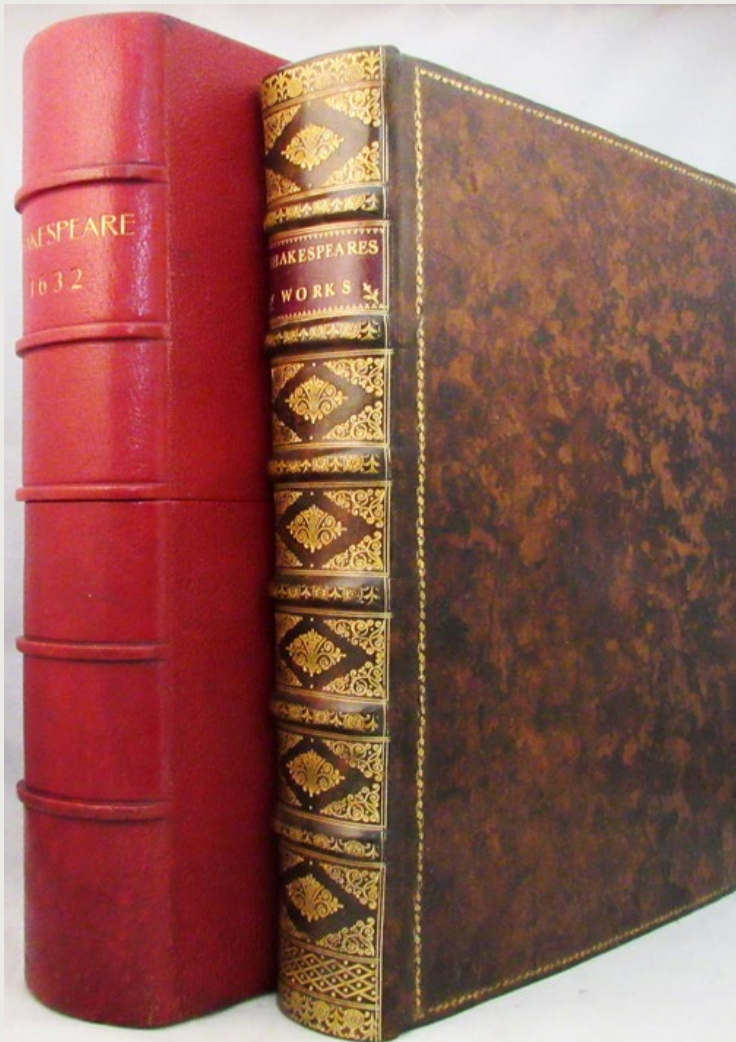
Newburyport, Boston and Mount Desert Island  
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  - We offer deferred billing to institutions in order to accommodate budgetary requirements.
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**The Second Folio Printing of Shakespeare's Plays  
A Rare Complete Copy - Printed by Tho. Cotes for Allot  
In a Full Antique Binding - London - 1632**



1 Shakespeare, William. COMEDIES, HISTORIES, AND TRAGEDIES. Published according to the true Originall Coppies. The second Impression (London: Printed by Tho. Cotes, for Robert Allot, and are to be fold at the signe of the Blacke Beare in Pauls Churchyard, 1632) Second Folio edition. Allot title-page 4, Effigies leaf C as is correct, with the watermark in the Effigies leaf. Engraved portrait by Martin Droeshout on title-page, woodcut ornaments and initials and elaborate engraved head-pieces throughout. Folio (315 x 215 mm), in a very handsome binding of full and very early mottled calf, expertly rebaced to style with the spine panel elaborately decorated with classical tooling in gilt. The spine with raised bands gilt tooled, the compartments filled with exquisite gilt work. Marbled endleaves to style. Housed in a fine full red morocco solander case, the spine gilt lettered between raised bands. A very handsome and attractive copy, quite clean and crisp with strong images throughout, a bit of the usual mild mellowing, browning or evidence of age occasionally present. The "To the Reader" leaf has been skillfully laid into a larger sheet. The title-page is remargined at the gutter and lower edge. Lower corner of ccc5 with unobtrusive repair to closed tear; a few upper margins shaved with slight loss to ruled border, marbled endleaves and pastedowns.

A RARE COMPLETE COPY OF THE SECOND FOLIO, PERHAPS THE GREATEST BOOK IN THE ENGLISH LANGUAGE. It is less and less common these days to find copies of the second folio without one or more

of the preliminaries, and more often than not, the final leaf, in facsimile. This copy contains the original 1632 leaves and contains no facsimiles. The "To the Reader" leaf has been trimmed and relaid onto a larger sheet. That leaf is usually one of the first to disappear and reappear in facsimile. The early binding on this copy augments the exemplar.

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

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

The original folio printing of Shakespeare's works in all likelihood owes its existence to two of the Bard's principle actors, Henry Condell and John Heminges. Prior to the first folio there had been only a few "curious and rather shabby" collections of Shakespearian and non-Shakespearian works published under the bard's name. After Shakespeare's death Condell and Heminges dedicated themselves to producing a folio volume of all of his plays that would be accurate and authoritative "...only to keep the memory of so worthy a friend and fellow alive as was our Shakespeare." Their dedication, combined with help from others, eventually led to the publication of the First Folio in 1623. Without the hard work of these friends there is no knowing how many of the plays might have been lost in the years that followed. These two actor's work not only preserved the memory of their great friend but is perhaps the single most important publishing endeavor of English literature. How much the modern English-speaking world owes to these two men will never be calculable.

The Second Folio contains JOHN MILTON'S FIRST APPEARANCE IN PRINT: an epitaph on Shakespeare in 16 verses, incipit: What neede my Shakespeare for his honour'd bones; it appears on the same page A5r as "Upon the Effigies"

in eight verses, incipit: Spectator, this Lifes Shaddow is; To see. The inner form containing these two poems is recorded in several states (in the Bruce copy: "Comicke" in line 3, "Laugh" in line 4, "passions" with ligatured double-s in line 6 of the "Effigies" poem); the outer form contains the title (A2r), whose setting varies according to the publisher in the imprint. Like its predecessor, from which the edition was set page-for-page, the Second Folio has survived in relatively numerous copies, but it is now rarely found complete. This copy comports with Allot title-page 4, Effigies leaf C as is correct, with the watermark in the Effigies leaf.

See this at [www.buddenbrooks.com/pages/books/31631](http://www.buddenbrooks.com/pages/books/31631)  
\$350000.

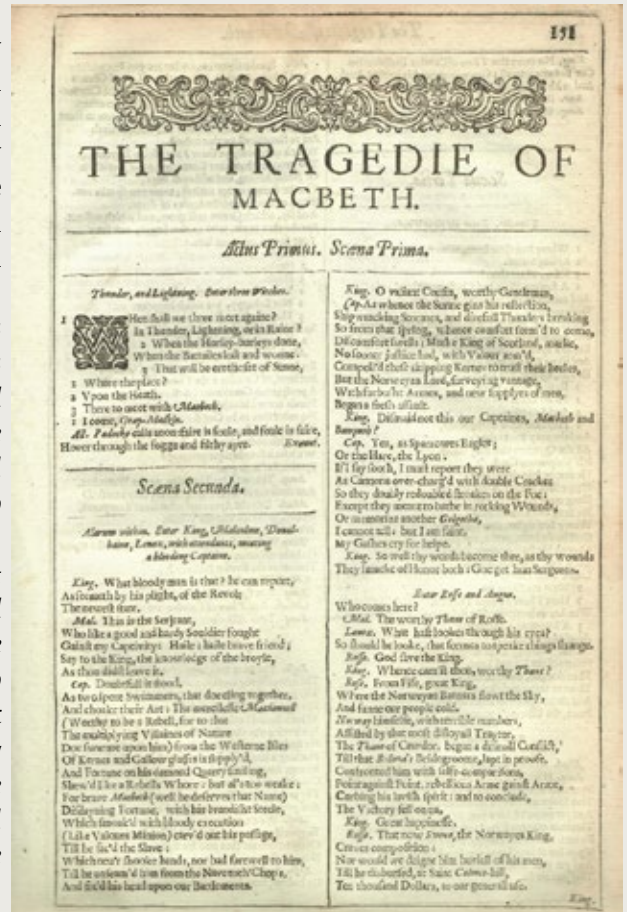
**Rare and Highly Desirable  
Shakespeare's Two Greatest Plays - Hamlet and Macbeth  
The Earliest Obtainable Printings - 1632**

2 Shakespeare, William. "The Tragedy of Macbeth" [with] "The Tragedy of Hamlet, Prince of Denmark" ([London]: [by Thomas Cotes for Robert Allot], [1632]) From the famed Second Folio of Shakespeare. Folio, quarter brown calf and marbled boards, gilt lettered and ruled on the spine. [251]-302. A very handsome and large copy, the binding in excellent order, the text in nice condition and with only typical or occasional mild spotting or light aging, the last two leaves of Hamlet supplied from a different folio than the rest.

*RARE AND HIGHLY IMPORTANT. Two of Shakespeare's most famous plays extracted from the Second Folio edition of his COMEDIES, HISTORIES, AND TRAGEDIES, a cornerstone--and some would say foundation--of English literature. While the complete Second Folio is one of the book collector's great prizes, a status well reflected in its price these days, this is an opportunity to acquire two of the best plays from the volume bound separately.*

*THE ESSENCE OF SHAKESPEARE and truly the earliest obtainable printings of HAMLET or MACBETH that one could purchase. This 2nd Folio printing of MACBETH is the second time only that this great play was printed. MACBETH is a tragedy so great that for centuries it has been considered bad luck to even speak its name inside a theatre, thus it is almost universally referred to by stage actors simply as "the Scottish play". HAMLET contains the great line "to be or not to be", considered the most often quoted of all of the Bard's many, many well quoted lines. In either case, these are the earliest obtainable printings of Shakespeare's greatest plays.*

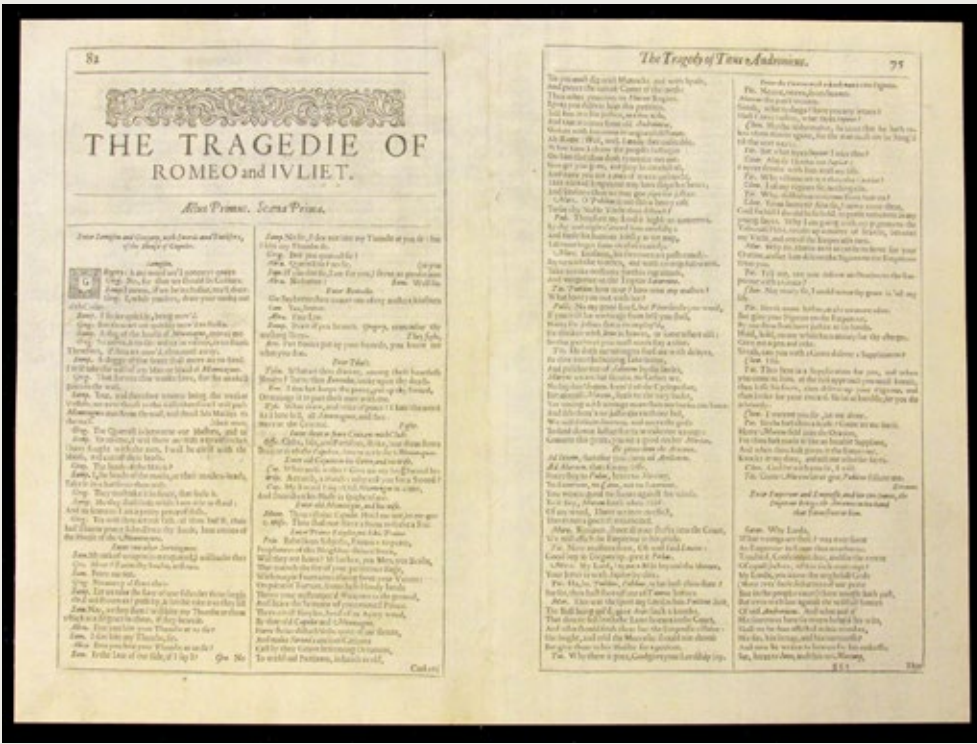
See this at [www.buddenbrooks.com/pages/books/19044](http://www.buddenbrooks.com/pages/books/19044)  
\$45,000.



**A Rare Bi-Folium Survival From 1632 - Romeo and Juliet  
From the Second Folio Edition of Shakespeare  
London - Thomas Cotes for Robert Allot - As Printed**

3 Shakespeare, William. AN ORIGINAL BIFOLIUM FROM THE 1632 SECOND FOLIO. [Including the title-page from] "ROMEO AND JULIET". ([London]: [by Thomas Cotes for Robert Allot], [1632]) From the Second Folio of Shakespeare. A sheet rescued from a single folio still bearing a copy of its original title page naming Robert Allot who was owner of the rights to sixteen plays. Bi-Folium, a complete bifolium, with two folio leaves still attached and unseparated. 4 pp. 75, 76, 81, 82. A large and very well preserved copy of this very rare and unusual survival, original sewing holes and any other tiny imperfections expertly perfected, according to the exacting standards established by the American Institute of Conservation.

*A RARE OFFERING FROM THE SECOND FOLIO. Made at Thomas Cotes' print shop, located at the Signe of the*



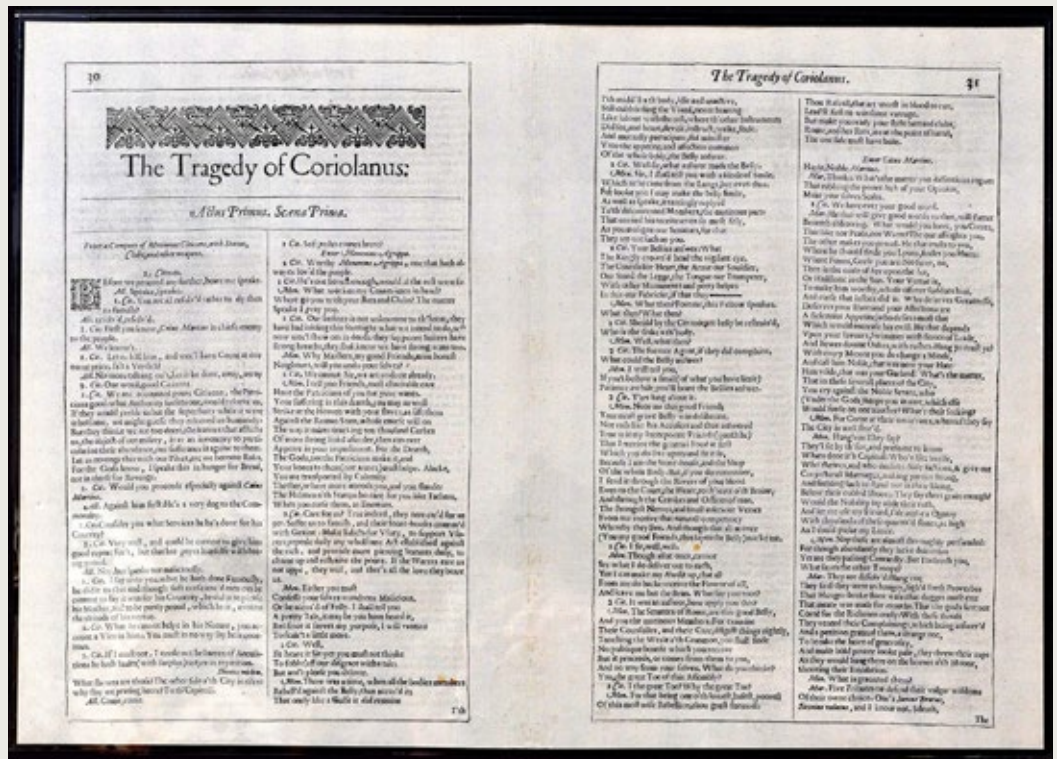
Blacke Beare in Pads Church-yard. this is an example that few have ever seen but for the original 17th century purchasers and binders of Cotes' loose sheets and, in later centuries, folio conservators or binders working on the rare individual sheet that only remained in sheet form until being rebound back into its folio for use as numbered pages. It also originates from one of the first two folio editions of 1623 and 1632, of which only 1500 or so total combined copies were printed. With the hindsight of 400 years, sheets were something that no one thought to preserve in 1632, These folio sheets were printed specifically for binding into complete copies of the Second Folio. Ironically, extra sheets would probably have been considered "printer's waste" and discarded, or perhaps given away as "mementos".

See this at [www.buddenbrooks.com/pages/books/29674](http://www.buddenbrooks.com/pages/books/29674) \$11,500.

**A Rare Bi-Folium Survival From 1632 - "Coriolanus"**  
**From the Second Folio Edition of Shakespeare**  
**London - Thomas Cotes for Robert Allot - As Printed**

4 Shakespeare, William. AN ORIGINAL BIFOLIUM FROM THE 1632 SECOND FOLIO. [Including the title-page from] "The Tragedy of Coriolanus". ([London]: [by Thomas Cotes for Robert Allot], [1632]) From the Second Folio of Shakespeare. A sheet rescued from a single folio still bearing a copy of its original title page naming Robert Allot who was owner of the rights to sixteen plays. Bi-Folium, a complete bifolium, with two folio leaves still attached and unseparated. 4 pp., 29, 30, 31, 32. A large and very well preserved copy of this very rare and unusual survival, original sewing holes and any other tiny imperfections expertly perfected, according to the exacting standards established by the American Institute of Conservation.

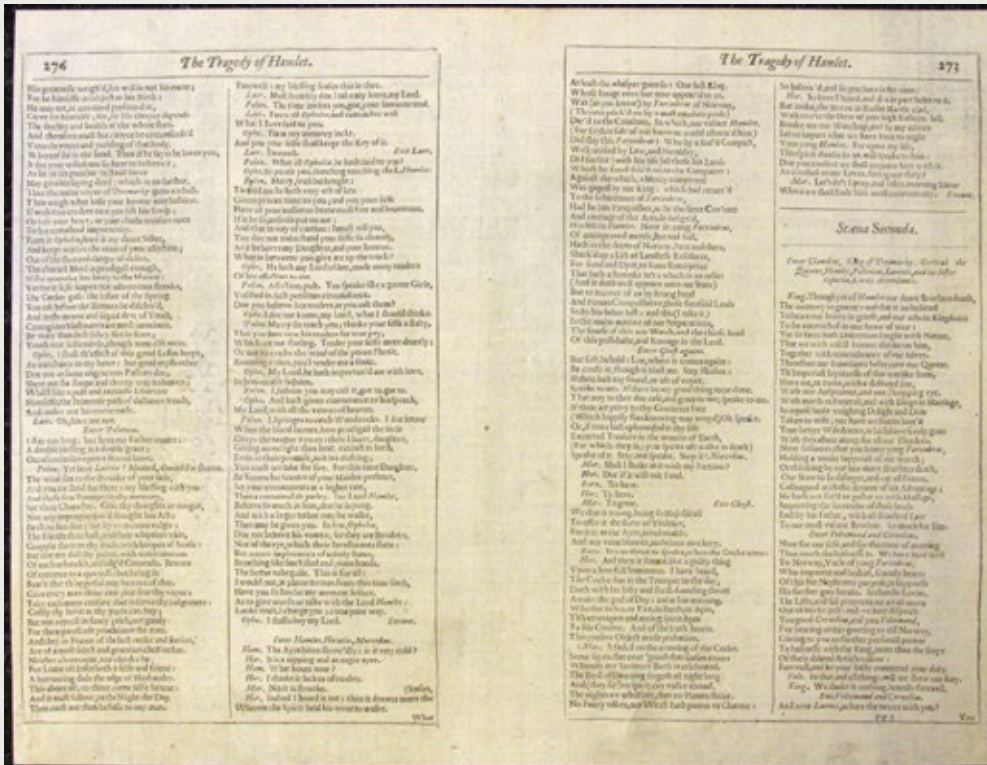
A RARE OFFERING FROM THE SECOND FOLIO. Made at Thomas Cotes' print shop, located at the Signe of the Blacke Beare in Pads Church-yard. this is an example that few have ever seen but for the original 17th



century purchasers and binders of Cotes' loose sheets and, in later centuries, folio conservators or binders working on the rare individual sheet that only remained in sheet form until being rebound back into its folio for use as numbered pages. It also originates from one of the first two folio editions of 1623 and 1632, of which only 1500 or so total combined copies were printed. With the hindsight of 400 years, sheets were something that no one thought to preserve in 1632, These folio sheets were printed specifically for binding into complete copies of the Second Folio. Ironically, extra sheets would probably have been considered "printer's waste" and discarded, or perhaps given away as "mementos".

See this at [www.buddenbrooks.com/pages/books/29673](http://www.buddenbrooks.com/pages/books/29673)  
\$8500.

**A Rare Bi-Folium Survival From 1632 - Hamlet  
From the Second Folio Edition of Shakespeare  
London - Thomas Cotes for Robert Allot - As Printed**



5 Shakespeare, William. AN ORIGINAL BIFOLIUM FROM THE 1632 SECOND FOLIO. From One of the Most Important of all the Shakespeare plays: "HAMLET" ([London]: [by Thomas Cotes for Robert Allot], [1632]) From the Second Folio of Shakespeare. A sheet rescued from a single folio still bearing a copy of its original title page naming Robert Allot who was owner of the rights to sixteen plays. Bi-Folium, a complete bifolium, with two folio leaves still attached and unseparated. 4 pp., 273, 274, 275, 276. A large and very well preserved copy of this very rare and unusual survival, original sewing holes and any other tiny imperfections expertly perfected, according to

the exacting standards established by the American Institute of Conservation.

A RARE OFFERING FROM THE SECOND FOLIO. A RARE OFFERING FROM THE SECOND FOLIO. Made at Thomas Cotes' print shop, located at the Signe of the Blacke Beare in Pads Church-yard. this is an example that few have ever seen but for the original 17th century purchasers and binders of Cotes' loose sheets and, in later centuries, folio conservators or binders working on the rare individual sheet that only remained in sheet form until being rebound back into its folio for use as numbered pages. It also originates from one of the first two folio editions of 1623 and 1632, of which only 1500 or so total combined copies were printed. With the hindsight of 400 years, sheets were something that no one thought to preserve in 1632, These folio sheets were printed specifically for binding into complete copies of the Second Folio. Ironically, extra sheets would probably have been considered "printer's waste" and discarded, or perhaps given away as "mementos".

See this at [www.buddenbrooks.com/pages/books/29671](http://www.buddenbrooks.com/pages/books/29671)  
\$11,500.

**Cybeline - A Favorite of Tennyson  
A Leaf of the Second Folio Edition of Shakespeare  
London - Thomas Cotes for Robert Allot - 1632**

6 Shakespeare, William. A SINGLE LEAF FROM THE 1632 SECOND FOLIO. Being From] THE TRAGEDY OF CYMBELINE ([London]: [by Thomas Cotes for Robert Allot], [1632]) From the famed Second Folio of Shakespeare's Plays. Folio leaf, unbound. A well preserved leaf.

A RARE OFFERING FROM THE SECOND FOLIO, a single leaf from the cornerstone--and some would say foundation-

-of English literature. While the complete Second Folio is one of the book collector's great prizes, a status well reflected in its price these days, this is an opportunity to acquire a single leaf from one of the most popular plays..

Shakespeare drew the story of Cymbeline from Holinshed's Chronicles but it is also believed that Boccaccio's Decameron was also a major influence for it. The play was classified in Shakespeare's age among the Tragedies, but modern audiences generally consider it a romance. It was one of the most popular of Shakespeare's works during the 19th century. Tennyson died with a copy of it on the coverlet of his bed.

See this at [www.buddenbrooks.com/pages/books/33238](http://www.buddenbrooks.com/pages/books/33238) \$250.

### A Single Leaf - "Romeo and Juliet"

From the Famed Second Folio Edition of Shakespeare  
London - Thomas Cotes for Robert Allot - 1632

7 Shakespeare, William. [A SINGLE LEAF FROM THE 1632 SECOND FOLIO. Being From] THE TRAGEDY OF ROMEO AND JULIET ([London]: [by Thomas Cotes for Robert Allot], [1632]) From the famed Second Folio of Shakespeare's Plays. Folio leaf, unbound. Comprising pages 103 and 104. A very well preserved leaf.

A LEAF OF ONE OF SHAKESPEARE'S MOST FAMOUS AND OF PRODUCED PLAYS EXTRACTED FROM THE SECOND FOLIO. The Second Folio edition of his COMEDIES, HISTORIES, AND TRAGEDIES, is a cornerstone--and some would say foundation--of English literature. While the complete Second Folio is one of the book collector's great prizes, a status well reflected in its price these days, this is an opportunity to acquire a single leaf from one of the most popular plays.

"Romeo and Juliet," is perhaps his finest romantic tragedy, and is surely one of the most romantic, yet tragic, plays of all time.

See this at [www.buddenbrooks.com/pages/books/33240](http://www.buddenbrooks.com/pages/books/33240) \$1000.



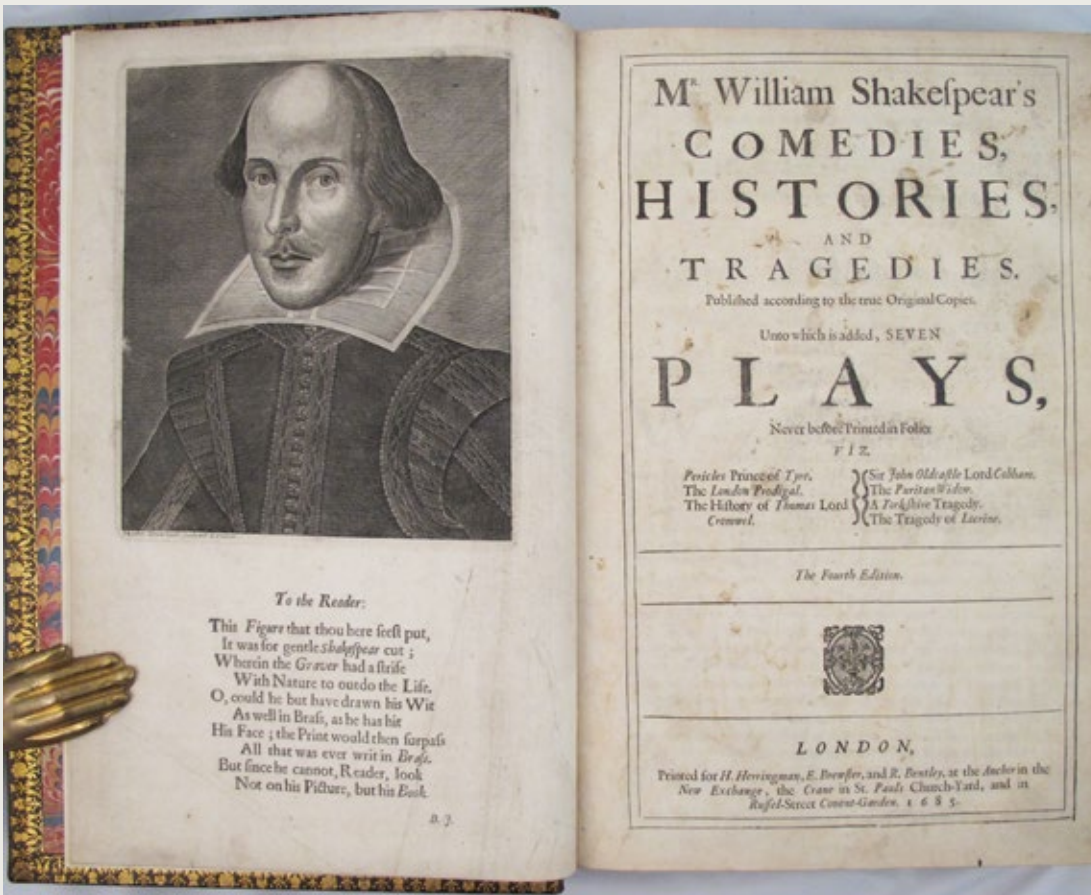
### The Two Gentlemen of Verona - A Single Leaf From the Famed Second Folio of Shakespeare's Plays London - Thomas Cotes for Robert Allot - 1632

8 Shakespeare, William. A SINGLE LEAF FROM THE 1632 SECOND FOLIO. Being From] THE TWO GENTLEMEN OF VERONA ([London]: [by Thomas Cotes for Robert Allot], [1632]) From the famed Second Folio of Shakespeare's Plays. Folio leaf, unbound. Comprising pages 21 and 22. A very well preserved leaf.

A RARE OFFERING FROM THE SECOND FOLIO. This attractive leaf from THE TWO GENTLEMEN OF VERONA consists of parts of Act One Scenes One and Three and all of Act One Scene Two. In scene two the lady Julia appears with her attendant Lucetta. Julia goes through a list of the names of gentlemen who have wooed her recently, asking Lucetta for her opinion of each. Lucetta finds fault with all suitors except "the gentle Proteus," whom Julia claims to find unimpressive. See this at [www.buddenbrooks.com/pages/books/33239](http://www.buddenbrooks.com/pages/books/33239)

\$350.

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



9 Shakespeare, William. COMEDIES, HISTORIES, AND TRAGEDIES Published according to the true Original Copies. Unto which is added, Seven Plays, Never before Printed in Folio... (London: for H. Herringman, E. Brewster, and R. Bentley, 1685) The fourth folio edition of Shakespeare's plays, the title-page is in first state, without Chiswell's name in the imprint. Portrait frontispiece after Martin Droeshout with ten line poem by Ben Jonson entitled 'to the reader' beneath. Woodcut printer's device on titlepage (McKerrow 263) and decorative

woodcut initials. Large folio (347x225mm), bound in very handsome 19th century full brown paneled morocco, the think boards paneled in double-ruled blind and with blind stamped corner pieces, the spine with tall raised bands ruled in blind, the compartments each with a central gilt leaf device, one compartment gilt lettered, turn-ins beautifully gilt tooled, endpapers marbled, a.e.g. [12], 272, [2], 328, 303, [1]. A wonderful copy, in all very fresh and handsomely presented, the binding with only the most minor evidence of age, very minor scattered light foxing or staining, seven leaves supplied from a slightly shorter copy (D1, 2G3 & 4, 3E4 & 5, 4B5 & 6), closed 2 inch tear to M1 neatly repaired, top corner of XX6 and outside edge of S4 with minor restoration.

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

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

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

See this at [www.buddenbrooks.com/pages/books/25126](http://www.buddenbrooks.com/pages/books/25126)  
 \$225000.



**William Shakespeare's Poems**  
**A Very Early Printing - 1775 - London**

10 Shakespeare, Mr. William. POEMS (London: Thomas Evans, [1775]) A fine and very early printing of Shakespeare's Poems. A Large Copy. With a charming vignette portrait of Shakespeare on the title-page from an engraving by Alexander Bannerman. Small 8vo, in handsome full chocolate crushed morocco, the spine with gilt chain flat bands creating compartments with central gilt tooled ornaments, one compartment gilt lettered, board edges gilt hatched, in a slipcase of complimentary brown cloth-covered boards with matching morocco tips. viii, 250pp. A fine copy, the text especially clean and fresh, the 20th century binding pristine and as new, the slipcase fine as well.

SCARCE AND A VERY ATTRACTIVE EDITION OF SHAKESPEARE'S POEMS, VERY POSSIBLY A LARGE PAPER COPY. According to Jaggard, "a large paper copy (the only one recorded), measuring 7-1/8 by 4-1/2 in., is in the writer's collection." Our copy measures 7 x 4-1/2 inches and might perhaps qualify as a large-paper copy.) The book is printed in the same style as Capell's 1767-6 issue of the Works, and probably intended to be supplementary to it. The arrangement follows that of the 1640 edition, but in this case the index now names every poem. Jaggard speculates that the editor might have been E. Capell.

Shakespeare's first published works were poems, starting with *Venus and Adonis* in 1593. A tragic-comedy of Venus, her unrequited love for Adonis, and Adonis's tragic death while hunting a boar. In the *Rape of Lucrece*, Shakespeare's second published work, the rape of a Roman noblewoman leads to suicide and the downfall of the Tarquin kings of Rome.

"Poems on Several Occasions" finishes the volume. A collection of various subjects, dominated by Shakespeare's favorite poetic theme, poems of love.

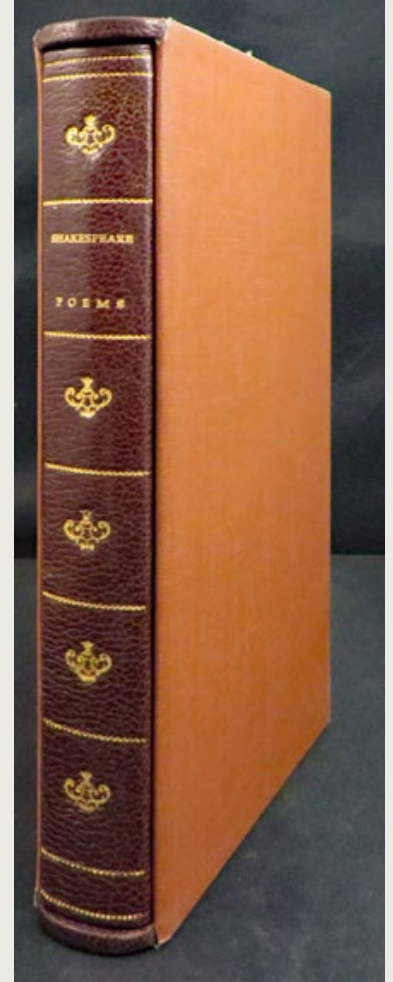
"Love's not times fool, tho' rosy lips and cheeks  
Within his bending fickle's compass come:  
Love alters not with his brief hours and weeks,  
But bears it out even to the edge of doom.

If this be error, and upon me proved,  
I never writ, nor no man ever loved."

-The Picture of True Love

Jaggard p. 435.; Lowndes 1667; ESTC 138089.

See this at [www.buddenbrooks.com/pages/books/28942](http://www.buddenbrooks.com/pages/books/28942)  
\$1150.



**William Shakespeare - King Lear; A Tragedy in Five Acts**  
**Printed in London - ca. 1780-1785**  
**With Engraved Frontispiece - The Rare Inchbald Edition**

11 Shakespeare, William. KING LEAR; A Tragedy In Five Acts. As Performed at the Theatres Royal, Drury Lane and Covent Garden. Printed Under the Authority of the Managers From the Prompt Book. With Remarks by Mrs. Inchbald (London: Longman, Hurst et al. Paternoster Row, ca. 1780-1785) First with Mrs. Inchbald's "Remarks". With a frontispiece engraving. 12mo, the Play bound into later blue paper wrappers, lettered caligraphically in brown on the upper wrapper. 78 pp. A well preserved copy, the text-block browned as is usual with the printing.

FIRST OF THE EDITION. Elizabeth Inchbald whose edition and commentary are offered here was an English novelist, actress and dramatist. She wrote two novels that have remained prominent to this day. She successfully translated and adapted several plays from German and French.

She appeared on the stage with her husband, Joseph Inchbald on September 4, 1772 in *King Lear*. Inchbald was successful as a playwright and between 1784 and 1805 she had London theatres perform 19 of her comedies, sentimental dramas and

farces (many of them translated from the French). Her first play to be performed was *A Mogul Tale*, with her in the leading feminine role of Selina. In 1780, she joined the Covent Garden Company and played a breeches role in *Philaster* as Bellario. Other plays of hers produced included *Appearance is Against Them* (1785), *Such Things Are* (1787), and *Everyone Has Fault* (1793). Some of her other plays such as *A Mogul Tale* (1784) and *I'll Tell You What* (1785) were shown at the Haymarket Theatre. Eighteen of her plays were published. She wrote 21 or 23 more, but the exact number is disputed.

Inchbald's two novels have been frequently reprinted. She also did much editorial and critical work. Her literary start began with writing for *The Artist* and *Edinburgh Review*. A four-volume autobiography was destroyed before her death on the advice of her confessor, but she left some of her diaries. The latter are held at the Folger Shakespeare Library and an edition was recently published.

Her play *Lovers' Vows* (1798) was featured as a focus of moral controversy by Jane Austen in her novel *Mansfield Park*. Not only her plays, but her novel *A Simple Story* was praised. A present-day American critic, Terry Castle, called it "the most elegant English fiction of the eighteenth century".

See this at [www.buddenbrooks.com/pages/books/32280](http://www.buddenbrooks.com/pages/books/32280)  
\$175.

### **A Beautifully Bound Complete Set of Bell's Shakespeare Published in London - Extensively Illustrated - 1793 Presented in Full Regency Straight-Grain Goatskin Gilt**



12 Shakespeare, William. THE DRAMATICK WRITINGS OF WILL. SHAKSPERE. [Bell's Edition of Shakespeare]. Printed Complete from the TEXT of SAM. JOHNSON and GEO. STEEVENS, And Revised from the Last Editions. [with,] A PROLEGOMENA TO THE DRAMATICK WRITINGS OF WILL. SHAKSPERE (London: Printed for and Under the Direction of John Bell, 1793) 20 volumes. The important Bell's Shakespeare, with the Prefaces by Pope, Theobald, Hanmer Warburton and Johnson, and with both Rowe's and Malone's Life of Shakespeare, and with many other important essays, notes and emendations. Engraved frontispiece portraits of Shakespeare and of the Prince of Wales, of Pope, Warburton, Hanmer and Johnson as well as others, of Shakespeare's house and with a profusion of finely engraved plates throughout the volumes 12mo, beautifully bound in full red Regency straight-grain morocco with handsome gilt ruling to the borders of the upper and lower

covers, the spine with compartments separated by gilt bands, gilt tooled Regency decorative motifs and lettering in gilt within the compartments, gilt tooled edges and gilt rolled turnovers, marbled end-leaves, all edges gilt. An excellent and important set, very handsome, beautifully preserved, fresh and clean.

AN IMPORTANT PRESSING OF THE SHAKESPEARE PLAYS AND OF THE SCHOLARLY WRITINGS AND DISCUSSIONS UP TO THE CURRENT TIME. The plays are from Steevens' and Johnson's *Scholarly Edition of Shakespeare* (1773). This edition prints a two volume *Prolegomena*, which consists of prefaces written for Shakespeare's plays over many years. A *PROLEGOMENA TO THE DRAMATICK WRITINGS OF WILL. SHAKSPER* includes, along with all the most important prefaces, both Rowe's and Malone's 'Lives of Shakespeare', the 1623 preface of Heming and Condell, as well as Shakespeare's Will, Commendatory Verses, and an attempt to determine the original order of the plays. With 97 portraits, vignettes and character plates, including a foldout of signatures on Shakespeare's Will in Vol. II, "an example of fans" in the *Merry Wives' Annotations*, a foldout of the *Morris Dancers* in *Henry IV part 1's Annotations*, and an extra vignette in *Titus Andronicus*.

This, 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 (ex-cept for the Sovereign) along with the Queen of France, monsieur the Kings brother and a collection of 70 nobles.

The edition was printed on smooth wove paper, gilt edges and handsomely bound in calf, probably in Bell's own bindery. 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. In the Prolegomena alone, there are 8 portraits, as well as several engravings of places and things related to Shakespeare. Throughout the rest of the collection, each play has between 2 and 4 character portraits, featuring prominent actors in the roles. 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.

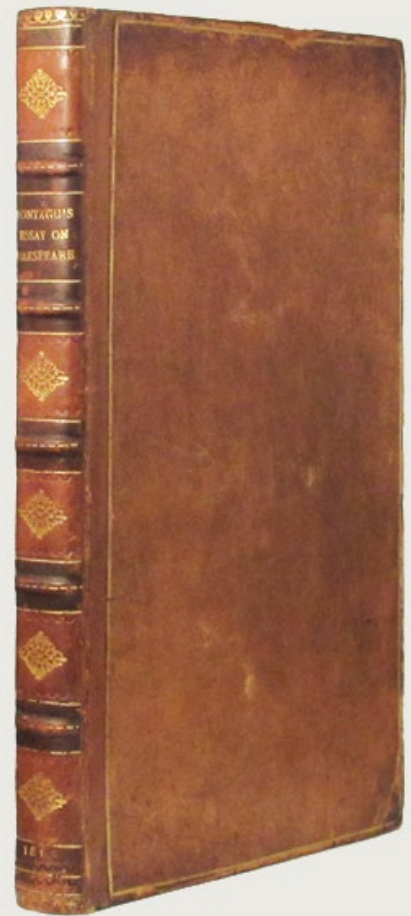
The artists Bell commissioned were all under the age of 25 and relatively unknown. Most notable among them was the young Johan Heinrich Ramberg, who had come to England from Hanover under the patronage of George III. It is because of these young artists that these portraits are so different from those 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. See this at [www.buddenbrooks.com/pages/books/20837](http://www.buddenbrooks.com/pages/books/20837) \$7500.

### ***An Essay on the Writings and Genius of Shakespeare* Mrs. Montagu's Classic 18th Century Study**

13 [Shakespeare) Montagu, Mrs. AN ESSAY ON THE WRITINGS AND GENIUS OF SHAKESPEARE, Compared with the Greek and French Dramatic poets. With some remarks upon the misrepresentations of Mons. de Voltaire. (London: Printed by Harding and Wright for R. Priestley, 1810) Sixth edition, corrected. To which are added, THREE DIALOGUES OF THE DEAD. 8vo, full period polished calf, the spine with raised bands gilt ruled and attractively decorated, gilt center tools in the compartments, gilt fillet lines on the upper and lower covers. xxiii, 296. A very handsome copy, very appealing and with only a hint of age to the binding. The interior is in a fine state of preservation.

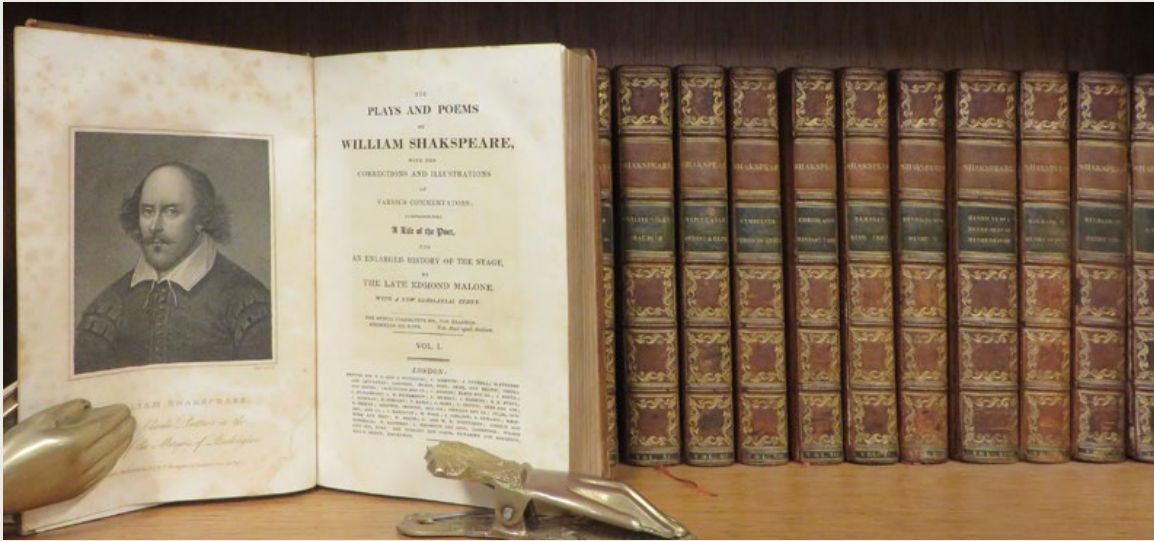
AN IMPORTANT PERIOD PIECE AND FINE ACADEMIC AND CLASSIC work of literary criticism, which strives to study Shakespeare in the context of the great Classical writers. Montagu includes chapters on: Dramatic Poetry, Historical Drama, Henry the IV both parts, Preternatural Beings, Macbeth, and the Death of Julius Caesar. Mrs. Montagu was well placed in literary circles of the day and was widely respected for her writing and study. She was considered an expert on Shakespeare and this book, reprinted a number of times is now quite scarce in fine contemporary condition.

See this at [www.buddenbrooks.com/pages/books/18555](http://www.buddenbrooks.com/pages/books/18555) \$750.



### **'The Foundation of Modern Shakespearean Scholarship' James Boswell's Great Malone Edition of 1821 The Complete Works - 21 Handsome Volumes in Period Calf**

14 Shakespeare, William. THE PLAYS AND POEMS OF WILLIAM SHAKESPEARE, With the Corrections and Illustrations of Various Commentators: Comprehending A LIFE OF THE POET, and an Enlarged History of the Stage, by the Late Edmond Malone. With a New Glossarial Index. [With the important preface by Boswell and the prefaces by Pope, Theobald, Hanmer, Warburton, Johnson, Steevens, Reed, Malone, Richardson as well as commentary by other illustrious thinkers and writers of the day, and including Rowe's Life and Malone's Life of Shakespeare and Commendatory Poems on Shakespeare, as well as extensive notes on the plays, their order



and an essay on the English stage et al.] (London: F.C. and J. Rivington; et al, 1821) 21 volumes. The 'Boswell's Malone' Edition, first thus. With engraved frontispiece portraits of Shakespeare in Volume I and II and III, engraved illustration of the Globe and folding leaves in Vol. III, with steel-engraved plate in Vol. VIII, a large

folding engraved plate in Vol. XVI, and printed music in Vol. XVII. 8vo, handsomely bound in contemporary full smooth tan calf, boards gilt ruled, gilt decorated board edges, spines attractively gilt tooled in panels between raised gilt tooled bands, lettering labels in two panels of dark green and buff morocco, smaller morocco volume labels at the tails, all labels lettered in gilt, a.e.g. A very handsome and stately set in proper bindings, internally very fresh, bindings with some minor age evidence, some cracking to hinges on some volumes, one cover detached and easily repaired, still a pleasing and handsome set.

*AN IMPORTANT AND EARLY PRINTING OF THE WORKS.* This variorum edition not only forms a fine summery of the cumulative scholarship on Shakespeare during the 18th century but has time and again been called the foundation of modern Shakespearean scholarship. James Boswell, the son of Johnson's biographer, had a hard task in ordering Malone's papers - "I may add", he states in his 50 page introduction, "that it is not everyone who could have deciphered his notes." Along with all of Malone's material this set contains three full volumes of scholarly works including the prefaces of all of the major editions of the previous century, more than one life of Shakespeare, Boswell's life of Malone, histories of the stage, Shakespeare's will, Coat of Arms and other relative documents to the Bard's life and extensive notes on and from the modern editions. In addition to all of this material is the extensive and very useful 'Glossarial Index' and an Addenda.

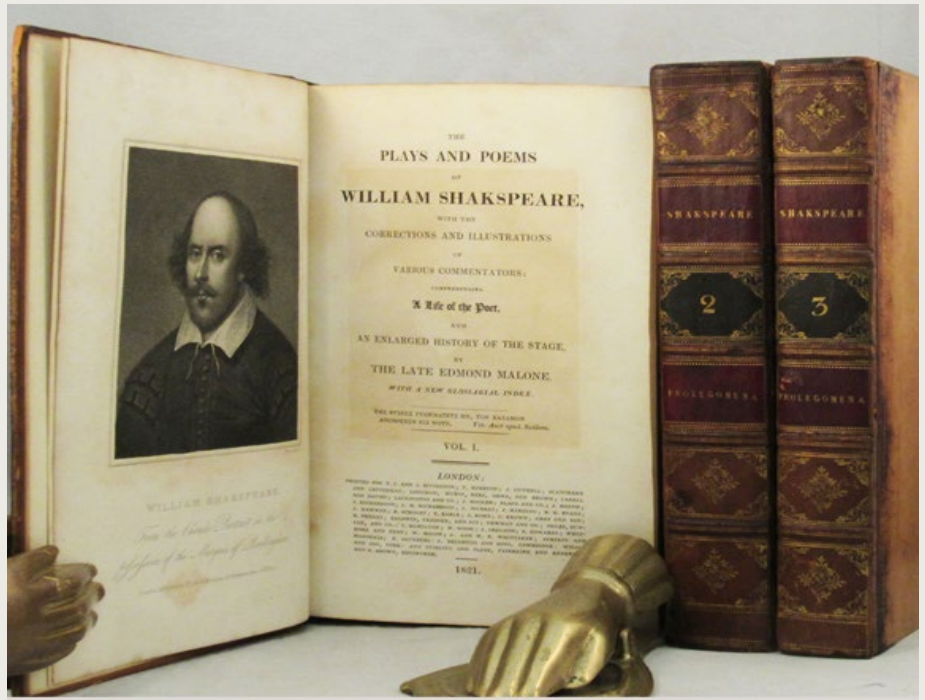
No less than 35 publishers joined forces to produce these volumes and it is alone among the variorum editions to include a volume of Poems. Its influence was such that many years later the Sette of Odd Volumes, a renowned bibliophile dining club, limited its membership to 21 stating this in its list of rules; "The Sette of Odd Volumes to consist of twenty one, this being the number of volumes of the variorum Shakespeare of 1821". Colin Franklin - Shakespeare Domesticated.

See this at [www.buddenbrooks.com/pages/books/27348](http://www.buddenbrooks.com/pages/books/27348)  
\$3450.

**'The Foundation of Modern Shakespearean Scholarship'  
James Boswell's Great Malone Edition of 1821  
The Complete Works - 21 Handsome Volumes in Period Calf**

15 Shakespeare, William. THE PLAYS AND POEMS OF WILLIAM SHAKESPEARE, With the Corrections and Illustrations of Various Commentators: Comprehending A LIFE OF THE POET, and an Enlarged History of the Stage, by the Late Edmond Malone. With a New Glossarial Index. [With the important preface by Boswell and the prefaces by Pope, Theobald, Hanmer, Warburton, Johnson, Steevens, Reed, Malone, Richardson as well as commentary by other illustrious thinkers and writers of the day, and including Rowe's Life and Malone's Life of Shakespeare and Commendatory Poems on Shakespeare, as well as extensive notes on the plays, their order and an essay on the English stage et al.] (London: F.C. and J. Rivington; et al, 1821) 21 volumes. The First Edition of 'Boswell's Malone' Edition, a highly important printing of the bard's works. This copy with very interesting and established provenance. The set was owned by Edward Weeks, member of an old Boston and New England family and long-time editor of The Atlantic where he wrote a column for many years entitled "The Perpetetic Reviewer." Previous to Mr. Weeks, the set was owned by the aviator, Louis Bleriot, the first person to fly across the English Channel. His signature is in one of the volumes. With engraved frontispiece portraits

of Shakespeare in Volume I, II and III, engraved illustration of the Globe and folding leaves in Vol. III, with steel-engraved plate in Vol. VIII, a large folding engraved plate in Vol. XVI, and printed music in Vol. XVII. 8vo, handsomely bound in contemporary full smooth tan polished calf, the covers gilt decorated at the borders with a roll-tooled chain pattern, gilt decorated board edges, the spines attractively gilt decorated in elaborate panels within the compartments, raised bands gilt ruled, contrasting lettering labels in red and green in three compartments. A very handsome and stately set in proper bindings, internally very fresh, bindings with some minor age evidence, some restoration to some hinges on some volumes. A handsome and pleasing set.



**AN IMPORTANT AND EARLY PRINTING OF THE WORKS.** *This variorum edition not only forms a fine summery of the cumulative scholarship on Shakespeare during the 18th century but has time and again been called the foundation of modern Shakespearean scholarship. James Boswell, the son of Johnson's biographer, had a hard task in ordering Malone's papers - "I may add", he states in his 50 page introduction, "that it is not everyone who could have deciphered his notes." Along with all of Malone's material this set contains three full volumes of scholarly works including the prefaces of all of the major editions of the previous century, more than one life of Shakespeare, Boswell's life of Malone, histories of the stage, Shakespeare's will, Coat of Arms and other relative documents to the Bards life and extensive notes on and from the modern editions. In addition to all of this material is the extensive and very useful 'Glossarial Index' and an Addenda.*

*No less than 35 publishers joined forces to produce these volumes and it is alone among the variorum editions to include a volume of Poems. Its influence was such that many years later the Sette of Odd Volumes, a renowned bibliophile dining club, limited its membership to 21 stating this in its list of rules; "The Sette of Odd Volumes to consist of twenty one, this being the number of volumes of the variorum Shakespeare of 1821". Colin Franklin - Shakespeare Domesticated.*

See this at [www.buddenbrooks.com/pages/books/32498](http://www.buddenbrooks.com/pages/books/32498)  
\$3625.

**An Early Set of the Works  
William Shakespeare - *The Plays* - 8 Volumes  
Malone's Important Edition - Johnson and Pope Prefaces  
With Significant Explanatory and Historical Notes**

16 Shakespeare, William. THE PLAYS OF WILLIAM SHAKESPEARE, Accurately Printed from the Text of the Corrected Copies left by the Late George Steevens and Edmond Malone, with Mr. Malone's Various Readings; a Selection of Explanatory and Historical Notes, from the Most Eminent Commentators; A History of the Stage, and a Life of Shakespeare, by Alexander Chalmers (London: For F. C. and J. Rivington, et c., 1823) 8 volumes. The Malone edition, first edition thus. With an engraved portrait frontispiece, and engraved illustrations throughout. 8vo, handsomely bound in full diced calf of the period, the covers with triple gilt fillet borders enclosing a wide roll tooled border gilt and enclosing a central ornamental frame of single and double gilt fillet rules and floral corner pieces, the spine panels sometime rebacked to style with wide raised bands gilt and compartments decorated with gilt lyre motifs, two compartments lettered in gilt, original marbled endleaves and edges. A set with some wear caused by age and use, some boards are detached and can be repaired, the text-blocks are clean and crisp and in quite excellent condition.

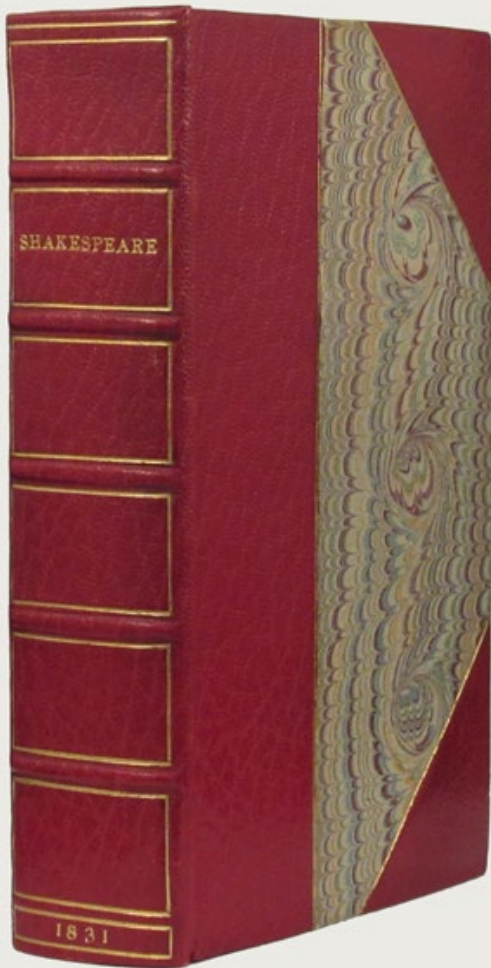
*FIRST EDITION THUS AND AN EARLY OCTAVO PRINTING OF SHAKESPEARE'S WORK, ILLUSTRATED THROUGHOUT WITH FINE ENGRAVINGS. The Malone edition has long been considered one of the very best editions*

of Shakespeare's works. It includes Chalmers' Preface, a Life of Shakespeare, the author's will, Johnson's and Pope's famed prefaces, an Historical Account of the English Stage and for each play, an historical sketch and argument are prefixed. Additionally, included here is the very fine glossary and index which gives a most expansive collection of words and passages used by Shakespeare throughout the plays.

This version derives as well as from Rowe and those who followed him and from Malone's 1821 text, which is renowned for its accuracy and consistency. In fact, it "has time and again been called the foundation of modern Shakespeare scholarship." [Shakespeare Domesticated]. This collection is of value especially because it contains documents and editing considered highly significant in Shakespearean scholarship and editing.

See this at [www.buddenbrooks.com/pages/books/31739](http://www.buddenbrooks.com/pages/books/31739)  
\$650.

### William Shakespeare - *The Comedies Histories and Tragedies* A Beautifully Bound Impression - With Fine Provenance



17 Shakespeare, William. THE COMEDIES HISTORIES AND TRAGEDIES OF SHAKESPEARE (London: William Pickering, 1831) The fine and very scarce Pickering edition in one volume. This copy WITH FINE PROVENANCE, having come from the library of Austin Dobson, with his decorative plate and identifying ownership label. Thick 8vo, in a beautiful English binding of three-quarter crimson morocco over feather marbled boards, lined in gilt at the turnovers, the spine with raised bands dividing the compartments which are decorated with gilt framed panels and lettered in gilt in two of the compartments, t.e.g., others untrimmed. [4], 763 pp. A very fine and bright copy, beautifully preserved, the morocco binding in excellent condition and the text-block too, in very fine condition.

A BEAUTIFULLY BOUND EARLY PRINTING OF THE MASTER'S WORKS, THIS COPY WITH FINE PROVENANCE, HAVING BEEN OWNED BY AUSTIN DOBSON. The fine Pickering production of Shakespeare's plays is still one of the most famous of the early 19th century printings and this copy is especially attractive in fine binding and ownership history.

'Austin Dobson, was distinguished as both poet and biographer. Those who study his work are struck by its maturity. It was about 1864 that he turned his attention to writing original prose and verse, and some of his earliest work was his best. It was not until 1868 that the appearance of *St Paul's*, a magazine edited by Anthony Trollope, gave Dobson an opportunity and an audience; and during the next six years he contributed some of his favourite poems, including "Tu Quoque," "A Gentleman of the Old School," "A Dialogue from Plato," and "Une Marquise." Many of his poems in their original form were illustrated—some, indeed, were written to support illustrations.

By the autumn of 1873 Dobson had produced enough verse for a volume, and published *Vignettes in Rhyme*, which quickly went through three editions. During the period of their appearance in the magazine the poems had received unusual attention, George Eliot, among others, encouraging the anonymous author. The little book immediately introduced him to a larger public. The period was an interesting one for a first appearance, since the air was full of metrical experiment. Swinburne's bold excursions into classical metre had broken new ground; it was hopeless to attempt to compete, and the poets of the day were looking for fresh forms and variations. Early in 1876, a small body of English poets discovered the French forms of Théodore de Banville, Clement Marot and François Villon, and determined to introduce them into English verse.

Austin Dobson, who had already made successful use of the triolet, was at the head of this movement, and in May 1876 he published in *The Prodigals* the first original ballade written in English. This he followed by English versions of the rondel, rondeau and villanelle. An article in the *Cornhill Magazine* by Edmund Gosse, "A Plea for Certain Exotic Forms of Verse," appearing in July 1877, simultaneously with Dobson's second volume, *Proverbs in Porcelain*, drew the general

eye to the possibilities and achievements of the movement. The experiment was deemed a success. In 1883 Dobson published *Old-World Idylls*, which contained some of his most characteristic work. By this time his taste was gradually settling on the period with which it has since become almost exclusively associated; and the spirit of the 18th century was revived in "The Ballad of Beau Brocade" and in "The Story of Rosina", as nowhere else in modern English poetry. In "Beau Brocade", the pictorial quality of his work is at its very best. He has been compared with Randolph Caldecott, with which it has much in common; but Dobson's humour was not so "rollicking" and his portraiture not so broad as that of the illustrator of John Gilpin. His appeal was more intellectual.

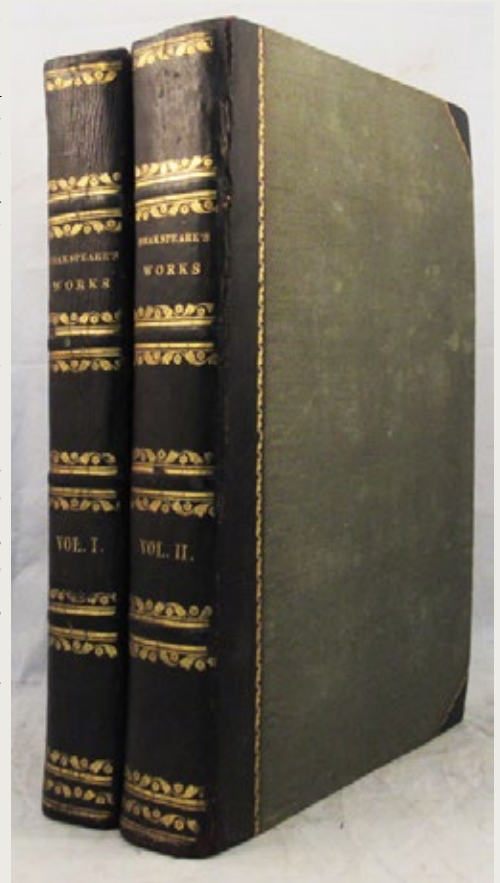
After 1885 Dobson was engaged mainly in critical and biographical prose, by which he added considerably to the general knowledge of his favourite 18th century. His biographies of Henry Fielding (1883), Thomas Bewick (1884), Richard Steele (1886), Oliver Goldsmith (1888), Horace Walpole (1890) and William Hogarth (1879-1891-1897-1902-1907) are studies marked alike by assiduous research, sympathetic presentation and sound criticism. In *Four Frenchwomen* (1890), in the three series of *Eighteenth-Century Vignettes* (1892-1894-1896), and in *The Paladin of Philanthropy* (1899), which contain unquestionably his most delicate prose work, the accurate detail of each study is relieved by a charm of expression which could only be attained by a poet. In 1901 he collected his hitherto unpublished poems in a volume entitled *Carmina Votiva*. See this at [www.buddenbrooks.com/pages/books/25030](http://www.buddenbrooks.com/pages/books/25030) \$1750.

### **Early American Issue of Shakespeare's Plays - 1836 Handsomely Bound in Period Decorated Morocco**

18 Shakespeare, William. THE DRAMATIC WORKS AND POEMS OF WILLIAM SHAKESPEARE, with Notes, Original and Selected, and Introductory Remarks to Each Play, By Samuel Weller Singer, F.S.A. and A LIFE OF THE POET By Charles Symmons, D.D. in Two Volumes. (New York: George Dearborn, 1836) 2 volumes. First of the edition and a very early American issue. Engraved frontispiece of the Bard and many black and white engravings throughout. Tall 8vo, three quarter contemporary black straight-grain morocco over green pebbled cloth boards, the spine with raised bands gilt lined and decorated, lettered in gilt in two compartments, marbled endpapers. 522; 596pp. A very handsome and attractive early American issuance of Shakespeare's works, with only light aging. A very well preserved set.

*A NICE EARLY AMERICAN SET. "The object then of the present publication is to afford the general reader a correct edition of Shakespeare, accompanied by an abridged commentary, in which all superfluous and refuted explanations and conjectures, and all controversies and squabbles of contending critics should be omitted; and such elucidations only of obsolete words and obscure phrases, and such critical illustrations of the text as might be deemed most generally useful be retained" [preface]. And so it accomplishes its goal. The editor also includes a section on the life of Shakespeare, an elegy written by Ben Jonson, and a reprint of the Bard's famous will in which he bequeaths to his wife his "second best bed, with the furniture."*

See this at [www.buddenbrooks.com/pages/books/15756](http://www.buddenbrooks.com/pages/books/15756) \$695.



### **A Fine and Very Handsome Set in Contemporary Calf The Works of Shakespeare - Charles Knight's Edition - 1842**

19 [Shakespeare] Shakspeare, William. [WORKS] The Comedies, Histories, Tragedies and Poems of William Shakspeare Edited by Charles Knight (London: Charles Knight and Company, 1842) 12 volumes. A very early edition, being the second, of Knight's highly important Shakespeare. With handsome engraved illustrations throughout the text. Tall 8vos, in very proper and attractive full contemporary calf, the spines richly gilt decorated

in compartments between gilt stippled bands, two compartments with contrasting dark brown and red morocco labels lettered and decorated in gilt, the boards with gilt ruled frames, gilt decorated edges and blind rolled turn-ins, the endleaves and all edges finely marbled. A very fine and handsome set, internally fresh and clean with no foxing or spotting at all, text firm and appearing unread, the binding sturdy and very attractive with solid hinges and only the most minor of evidence of shelving at the tips and edges, uncommonly fresh and well preserved.

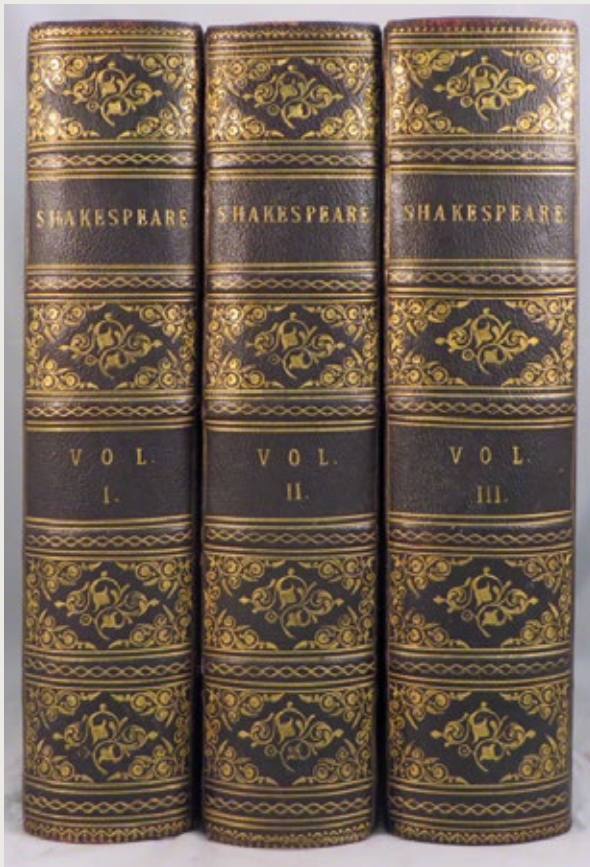
A FINE EARLY SET OF KNIGHT'S IMPORTANT EDITION. It contains Knight's excellent preface, dedications and all the notes on various readings and indexes. The vignette style engravings found throughout the plays are a delightful addition as well.

"The text given by Mr. Knight... is founded upon the most careful collations; and a reason is assigned in those editions for every deviation from the received text of the modern copies. To print the Text of the Words of Shakespeare, such as we may judge that it proceeded from his pen, so as to make his real words accessible to all, is the object..."

See this at [www.buddenbrooks.com/pages/books/32126](http://www.buddenbrooks.com/pages/books/32126)

\$1850.

### **Shakespeare's Plays - A Fine Staunton-Routledge Printing A Handsome Set with Charming Illustrations - 1858**



20 Shakespeare, William. THE PLAYS OF SHAKESPEARE. (London: George Routledge & Co. Farringdon Street, 1858) 3 volumes. First edition edited by Howard Staunton and illustrated by John Gilbert. Engraved frontispiece of the Bard and a great profusion of engraved illustrations throughout, both within the text and as full page plates. 8vo, original midnight-blue three-quarter morocco edged in gold over pebbled cloth boards, spines richly gilt, separated into compartments with gilt lettering, gilt ruled raised bands, and elaborately decorated gilt panel designs within the compartments, marbled endpapers, a.e.g. lxviii, 746; 768; 816 pp. A fine set, all gilt and all bindings still very handsome and bright, with only expected minor foxing to the prelims.

A HANDSOME SET INDEED. Staunton has painstakingly researched Shakespeare's original language and manuscripts (when possible) in an attempt to wrap himself around the Bard's mind, "to explain his obscurities, to disentangle his intricacies and to illustrate his allusions" [preface]. The result is a well-glossed and intelligently edited set of Shakespeare's plays, complete with an extensive biographical section about Shakespeare, miscellaneous documents relating to his estate, and a reprint of his famous will in which he bequeaths to his wife his "second best bed, with the furniture." This edition also contains a plethora of intricate and delightful illustrations by John Gilbert. A truly beautiful set.

See this at [www.buddenbrooks.com/pages/books/15651](http://www.buddenbrooks.com/pages/books/15651)  
\$1250.

### **A Brilliant Copy of an Important Edition The Works of Shakespeare - The Imperial Edition Charles Knight's Editorial and Design Masterpiece**

21 Shakespeare, William. THE WORKS OF SHAKSPERE. Imperial Edition Edited by Charles Knight (London: J. S. Virtue & Co., n.d., circa 1870) 2 volumes. The Imperial Edition, the best edition of the publisher and editor. Profusely illustrated with very grand full-page steel engraved plates of important dramatic scenes by select artists, the most famous of the engraved portraits of Shakespeare as frontispieces to the volumes, fine vignette half-titles, a fully illustrated and especially pleasing creation. Large Folio, (15" x 11"), in the publisher's very deluxe and impressive binding of full maroon morocco handsomely decorated on the upper covers with wide ornate panels in gilt, the outermost panel of an elaborate roll tooled border enclosing a single gilt ruled inner



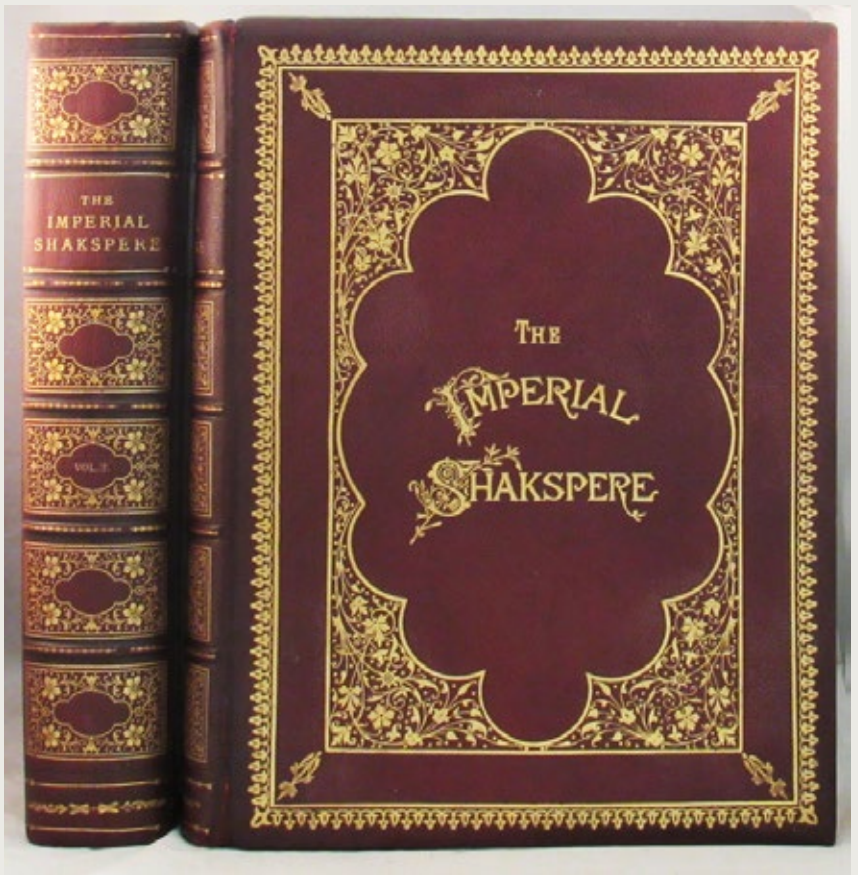
panel, inner corner tools in a floral gilt motif, the innermost panel at the center of the covers elaborately gilt at the corners and sides in an arabesque pattern, designed lettering in gilt at the center, lower covers as the upper covers but in blind and without further lettering, the spines are decorated in similar style with gilt stippled raised bands, elaborately and fully gilt-tooled panels in the compartments lettered in gilt in one compartment, board edges and turn-ins gilt decorated, fine endpapers and all edges gilt. An extremely fine and unusually attractive set. The books are near as pristine with fresh white paper, the bindings bright and exceptionally well preserved.

*AN ABSOLUTELY BEAUTIFUL SET OF THIS IMPORTANT EDITION IN ITS VERY BEST FORMAT. Truly an edition, printing and binding well suited for the greatest writer of the language and one that would be at home in even the finest of libraries.*

*"The text given by Mr. Knight... is founded upon the most careful collations; and a reason is assigned in those editions for every deviation from the received text of the modern copies. To print the Text of the Words of Shakespeare, such as we may judge that it proceeded from his pen, so as to make his real words accessible to all, is the object..."*

*Knight's important text includes of course all of the dramatic works, being the Histories, Comedies, and Tragedies. But unlike many other collections of the period it also includes the Poems and Sonnets and 13 "Spurious" plays which were attributed to Shakespeare in the 17th century but which were not included in the First Folio.*

See this at [www.buddenbrooks.com/pages/books/31950](http://www.buddenbrooks.com/pages/books/31950)  
\$3500.



**The Superb Printing by the Shakespeare Head Press**  
***The Works of Shakespeare***  
**Stratford-on-Avon - 1904 - In Green Morocco Bindings Gilt**

22 [Shakespeare Head Press]; Shakespeare, William. THE WORKS OF WILLIAM SHAKESPEARE (Stratford-On-Avon: The Shakespeare Head Press, 1904) 10 volumes. First Edition printed by the Shakespeare Head Press. Limited and Numbered, this being copy number 525. Illustrated with the Droeshout and Chandos portraits as frontispieces as well as the additional gravure frontispieces of known portraits of Shakespeare to every volume. 4to, handsomely bound in three-quarter emerald-green morocco over turquoise cloth covered boards, the spines with raised bands gilt stopped, the compartments with panels in gilt featuring double fillet border lines, corner tools and central ornamental tooling all in gilt, two compartments lettered and numbered in gilt, marbled endleaves, top edge gilt. The text-blocks and illustrations are all in good order, clean and fresh, and very handsome, the bindings have wear to the edges and tips, one board detached but easily repaired, an honest set, internally very pleasing, one portrait with a small water stain at a corner of the blank portion of the leaf.

*FIRST AND BEST EDITION PRODUCED BY THE SHAKESPEARE HEAD PRESS IN STRATFORD-ON-AVON. The Shakespeare Head Press was the dream child of A. H. Bullen, who wished to produce beautiful editions of Shakespeare's works-- set, printed and bound in the famed author's home town of Stratford-Upon-Avon. The press expanded significantly over the years and printed many wonderful editions by a plethora of writers.*

*The books were printed for A.H. Bullen and F. Sidgwick at the press, in the house of Julius Shaw the poet's friend and one of the witnesses to his will. The text with essays by H.C. Beeching, Robert Bridges, Henry Davey, E.K. Chambers, J.J. Jusserand and M.H. Spielmann. The type was composed under the supervision of T.E. Summerton. The whole was printed*

by F.S. Cooper. The work was begun in July, 1904 and finished in January 1907.

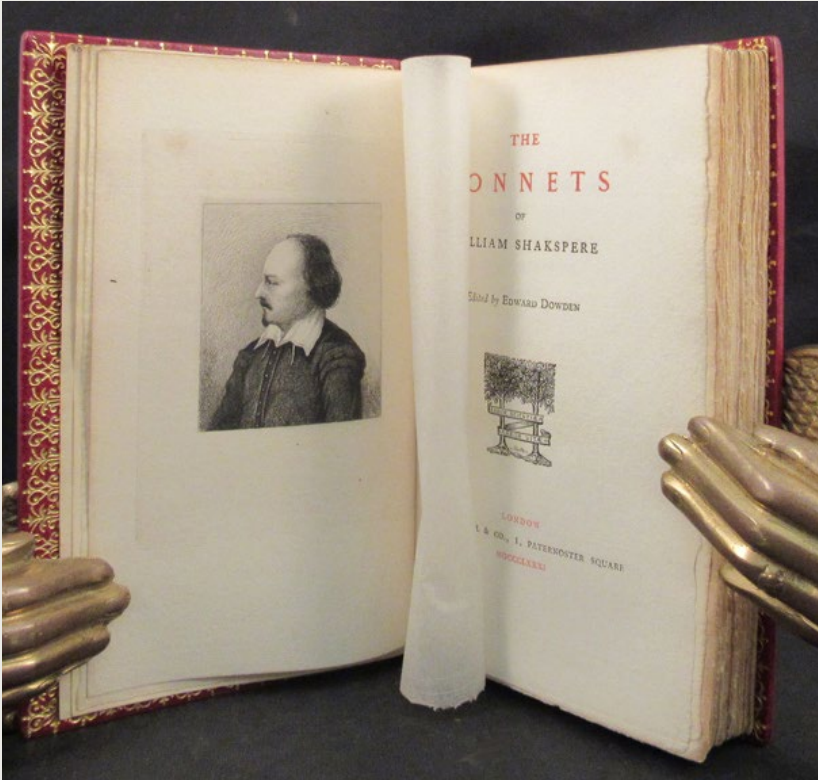
Colin Franklin, writing in *THE PRIVATE PRESSES*, says that in the years after the death of A. H. Bullen (the Press's founder), the Shakespeare Head Press "became the most mature and sophisticated of the private presses, producing some works in the grand manner which are a great pleasure to read and examine now" (p. 147). This set indeed is "in the grand manner," beautifully printed on fine paper, and very handsomely bound and presented.

This is a pleasing set internally, showing the full effect of the beautiful Shakespeare Head Press printing of Shakespeare. The bindings have seen much better days but are still reasonably presentable.

See this at [www.buddenbrooks.com/pages/books/31872](http://www.buddenbrooks.com/pages/books/31872)

\$550.

### **Shakespeare's Poems & Sonnets A Fine Printing Handsomely Bound in Full Red Morocco**



23 Shakespeare, William. *THE POEMS & SONNETS OF WILLIAM SHAKSPERE*. Edited By Edward Dowden (London: Kegan Paul, Trench, & Co., 1883) The First Printing of the fine press Kegan Paul edition. With engraved title-page and a fine engraved portrait of Shakespeare as frontispiece. 8vo, very handsomely bound in full red crushed morocco by Bayntun Riviere of Bath, England, the spine with raised bands and lettering in gilt, marbled endleaves, turnovers gilt rolled, a fine and pleasing binding. [4], lxii], 251 pp. A very fine and fresh copy in beautiful condition.

*FIRST OF THE EDITION, VERY HANDSOMELY BOUND. A VERY PLEASING AND HANDSOME COPY OF THIS BEAUTIFULLY BOUND AND, PRINTED EDITION OF SHAKESPEARE'S SONNETS, OFFERED HERE ON HANDMADE PAPER. Little need be said of Shakespeare's Poems. The Sonnets are still regarded as the greatest poems ever written in the language and this fine edition allows the reader the simple pleasure of enjoying them in*

*this lovely limited edition.*

*"Full many a glorious morning have I seen, Flatter the mountain tops with sovereign eye, Kissing with golden face the meadows green, Gilding pale streams with heavenly alchemy..."*

*Shakespeare's SONNETS, finely printed and with extensive notes and important introductory material and extensive notes following the text.*

See this at [www.buddenbrooks.com/pages/books/32514](http://www.buddenbrooks.com/pages/books/32514)

\$950.

### **A Handsome Edition of Shakespeare's Hamlet With Fine Illustrations by W.G. Simmonds in Colour A Copy Both Beautifully Bound and Presented**

24 (Simmonds, W.G. Illus.) Shakespeare, William. *SHAKESPEARE'S TRAGEDY OF HAMLET* (London: Hodder & Stoughton, n.d. c. 1910) First edition. With thirty very fine and impressive tipped-in colourplate illustrations by W. G. Simmonds, each with captioned tissue guards, and with a decorated title-page printed in black and red. 4to, very finely bound in full red polished calf, the boards with triple gilt ruled borders, the spine with gilt chained raised bands between beautifully gilt framed compartments contained theatrically appropriate central gilt tools of either a goblet and dagger or crossed swords, two compartments with black morocco labels

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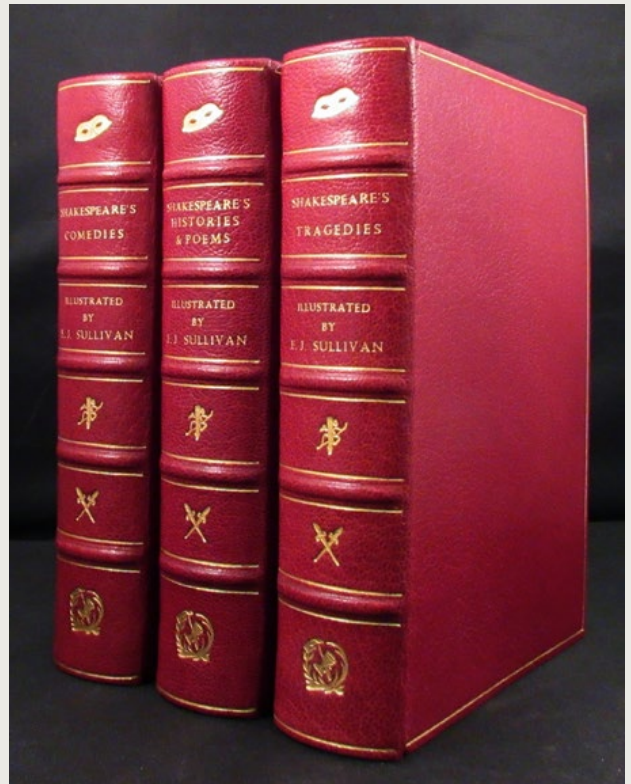
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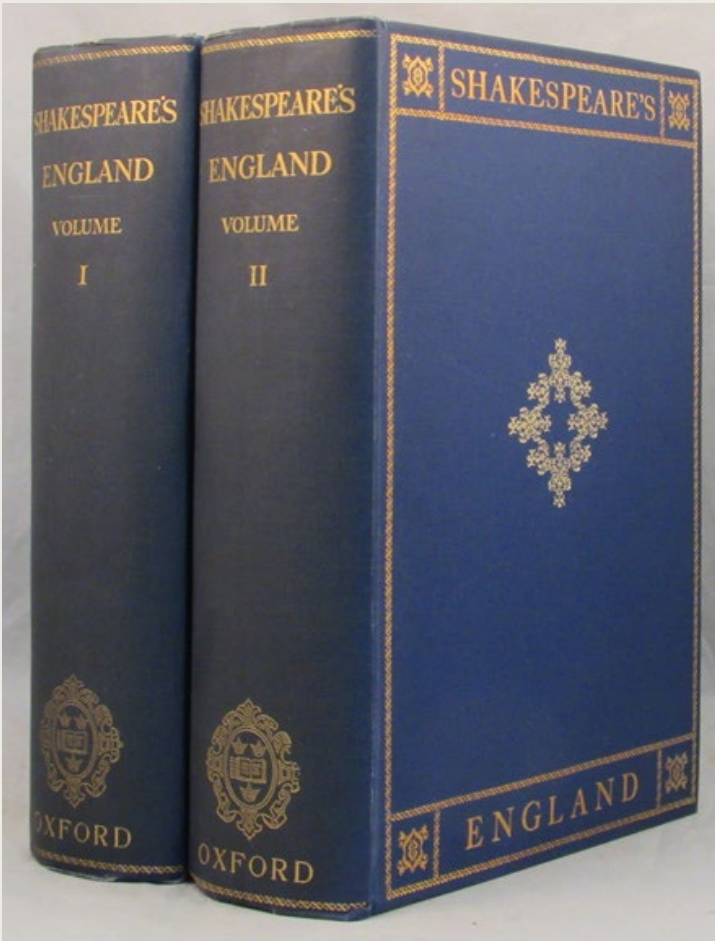
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26 [Shakespeare] Jaggard, William. SHAKESPEARE BIBLIOGRAPHY: A Dictionary of Every Known Issue of the Writings of Our National Poet and of Recorded Opinion Thereon in the English Language. With Historical Introduction, Facsimiles, Portraits, and Other Illustrations (Stratford-on-Avon: Shakespeare Press, 1911) First edition, one of 500 copies only. 24 black and white plates, 2 vignettes. Thick 8vo, publisher's original tan buckram lettered in black on the spine, with intricate devices on red in the spine and upper cover. xxiv, 729, [3 ads]. A very fine, bright, and clean copy in excellent condition.

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About the provenance: Tucker Brooke was an author, literary scholar, and educator, teaching in Yale University's English Department from 1909-1946. Brooke studied at Oxford University (B.A. 1906, B.Litt. 1907) as a Rhodes Scholar. He published works on English literature and drama, including studies of Marlowe and Shakespeare and others. His works include: *The Apocryphal Shakespeare* (1908), *English Drama 1580-1642* (1933) *Tudor Drama: A History of English National Drama to the Retirement of Shakespeare* (1911) *The Works of Christopher Marlowe* (1910), *The Authorship of the Second and Third Parts of King Henry VI*, *Shakespeare's Plutarch*, (1909) *The Life of Marlowe and the Tragedy of Dido, Queen of Carthage* (1930) and *The Yale Shakespeare*, with Wilbur L. Cross.

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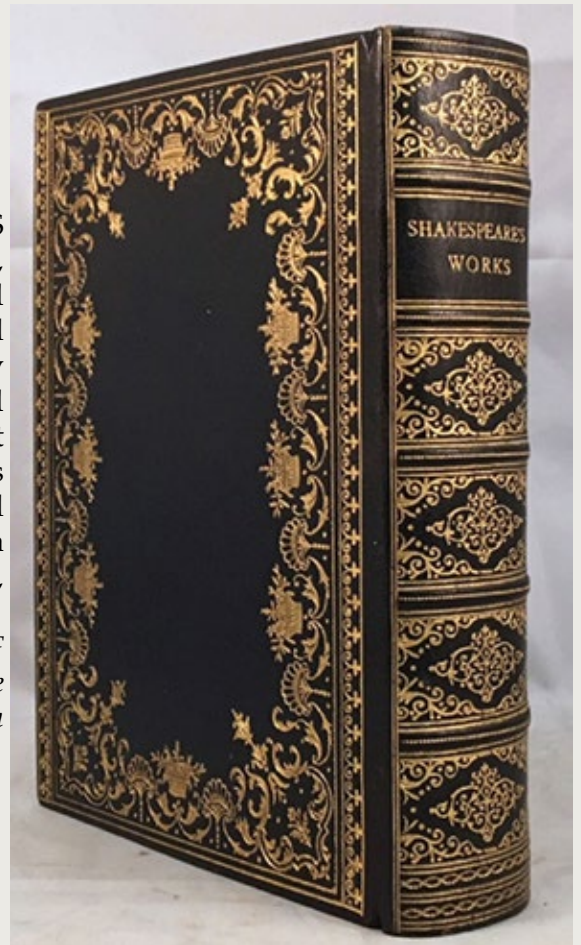
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30 [Shakespeare]; Chute, Marchette. SHAKESPEARE OF LONDON (New York: E.P Dutton and Company, Inc., 1949) First edition. With two-page illustrated spread of London along the banks of the Thames and with a bust of William Shakespeare as titlepage and London map as endpapers. 8vo, publisher's original tomato red cloth, the upper cover and spine decorated and lettered in silver, in the original dustjacket. xii, 397 pp. A fine copy in a very good jacket with only light evidence of age.

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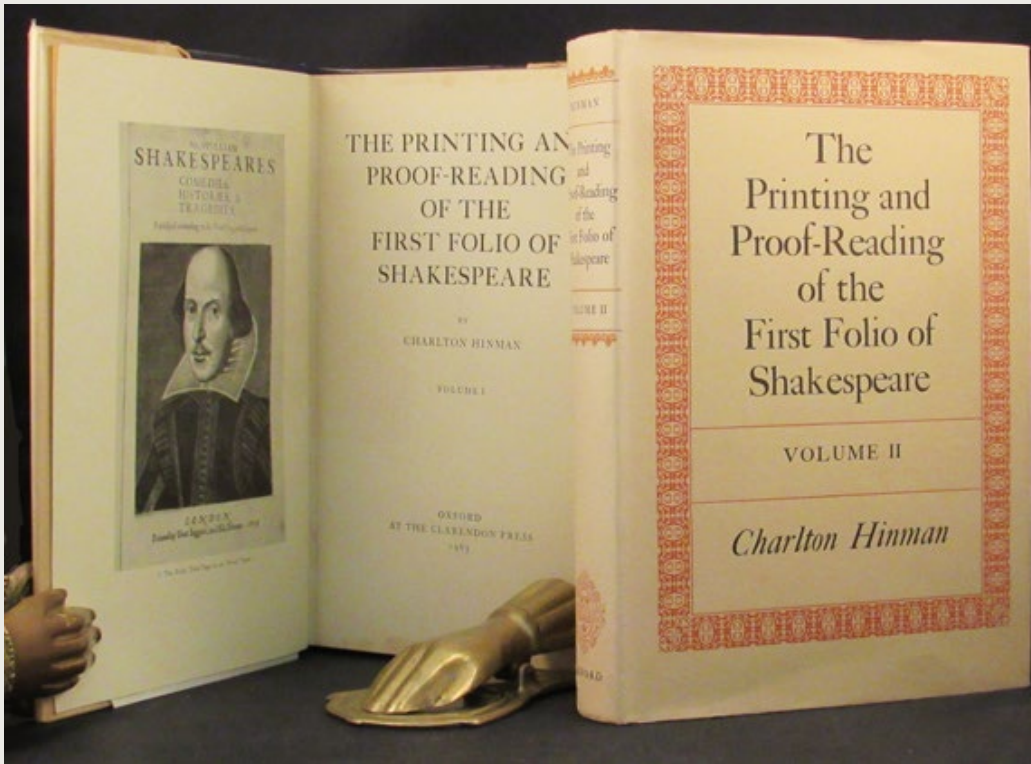
31 [Shakespeare; Bibliography]; Bowers, Fredson, Editor. STUDIES IN BIBLIOGRAPHY. Papers of the Bibliographical Society of the University of Virginia. Volume 5, 1952-1953 (Charlottesville: Bibliographical Society of the University of Virginia, 1952) First Edition. Four pages of black and white illustrations. 8vo, original red cloth with lettering labels on the spine and upper cover which are lettered in black. 230, (4 ads) pp. A handsome copy, some sunning on the spine and edges.

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32 [Shakespeare] Hinman, Charlton. THE PRINTING AND PROOF-READING OF THE FIRST FOLIO OF SHAKESPEARE (Oxford: Clarendon Press, 1963) 2 volumes. First Edition. With an original typescript of Philip Edwards' review for "Notes and Queries" 1964 included. Illustrated throughout out with figures and charts in the text. Large 8vo, publisher's original navy cloth, gilt-lettered the spines, and in the dustjackets. xvi, 507; 560 pp. An especially fine copy, the text-block and illustrations all clean and well preserved, this copy, essentially as pristine.

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Philip Walter Edwards, whose typescript for "Notes and Queries", is included with the volumes, was a British literary scholar, the King Alfred Professor of English Literature at the University of Liverpool from 1974 to 1990. He had previously taught at the University of Birmingham, Harvard University, Trinity College Dublin, and the University of Essex. His published works, include, among many others: (1968). *Shakespeare and the Confines of Art*. London: Routledge; (1986). *Shakespeare: A Writer's Progress*. Oxford: Oxford University Press; (2005). *Pilgrimage and Literary Tradition*. Cambridge: Cambridge University Press

"Notes and Queries", also styled "Notes & Queries", is a long-running quarterly scholarly journal that publishes short articles related to "English language and literature, lexicography, history, and scholarly antiquarianism". Its emphasis is on "the factual rather than the speculative". The journal has a long history, having been established in 1849 in London; it is now published by Oxford University Press.

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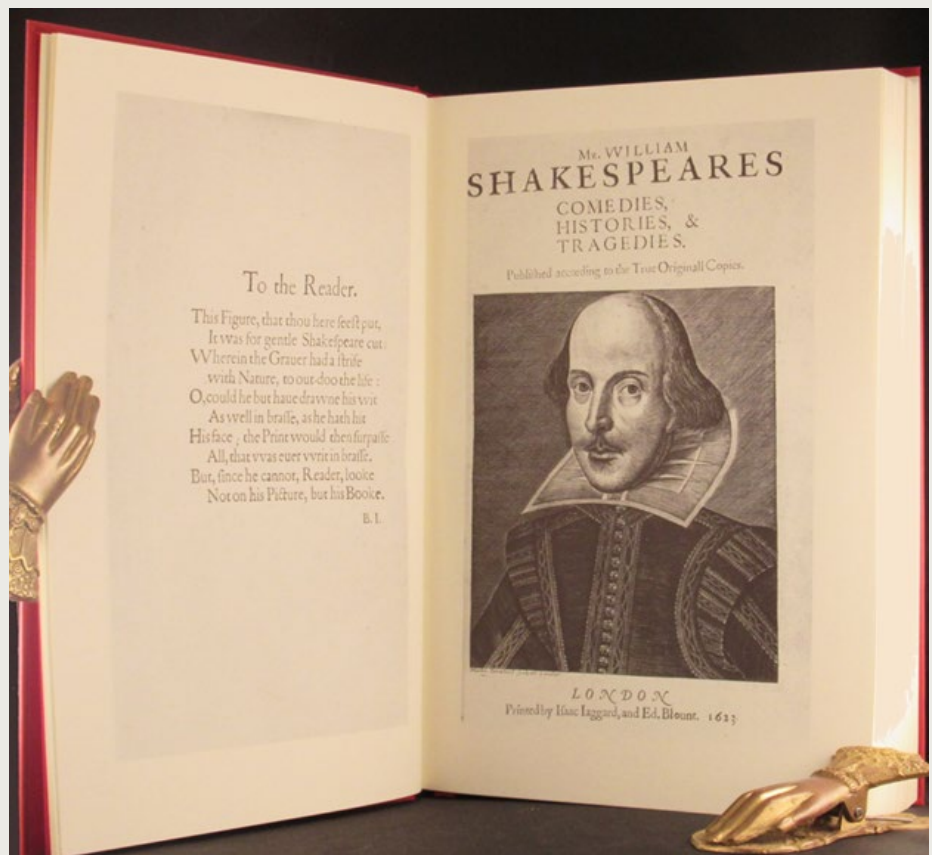
33 Shakespeare, William. THE NORTON FACSIMILE: THE FIRST FOLIO OF SHAKESPEARE. Prepared by Charlton Hinman (New York: W. W. Norton, 1996) The second issuance of the famous Norton Facsimile, this copy with the original prospectus. photographically rendered facsimile of the First Folio of Shakespeare, 1623. Folio, publisher's full red cloth in protective slipcase, the spine with raised bands gilt lettered and decorated, ribbon marker, red decorated endpapers. xxxvii, 928 pp. A very fine copy.

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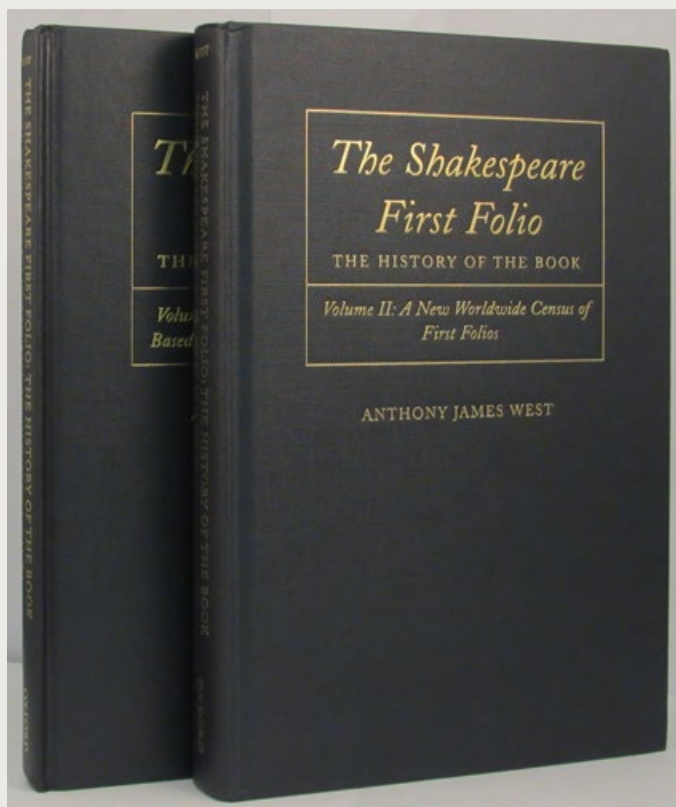
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34 [Shakespeare] West, Anthony James. *THE SHAKESPEARE FIRST FOLIO The History of the Book. An Account of the First Folio Based On Its Sales and Prices, 1623-200 [and] A New Worldwide Census of First Folios* (Oxford: University Press, 2001; 2003) 2 volumes. First Edition and first printing of both volumes. With a number of black and white illustrations from photographs plus numerous charts and graphs. 8vo, publisher's original black cloth lettered on the front cover and spine in gilt. xxi, 215; xxiii, [7], 411 pp. Both volumes are as mint, very fine and pristine.

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35 Shakespeare, William. *THE LIBRARY SHAKESPEARE [COMEDIES, TRAGEDIES AND HISTORIES]* (Bath: William Mackenzie but Robert Frederick Limited, [N.D., circa 1880] but, 2004 ) 3 volumes in one. A beautifully illustrated facsimile of the famous Library Shakespeare, a complete edition of Shakespeare's plays. Illustrated by Sir John Gilbert, George Cruikshank, and R. Dudley. The facsimile illustrations include many colourplates, numerous fine plates in monochrome, and many engravings throughout the text. A richly illustrated volume. Folio (12 "x 10"), bound in full black leather, the spine and upper cover richly decorated and printed in red and gilt in all-over designs. All edges gilt, moire silk end-leaves. vi 396; 406, 476 pp. A pristine copy, as mint and unused.

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