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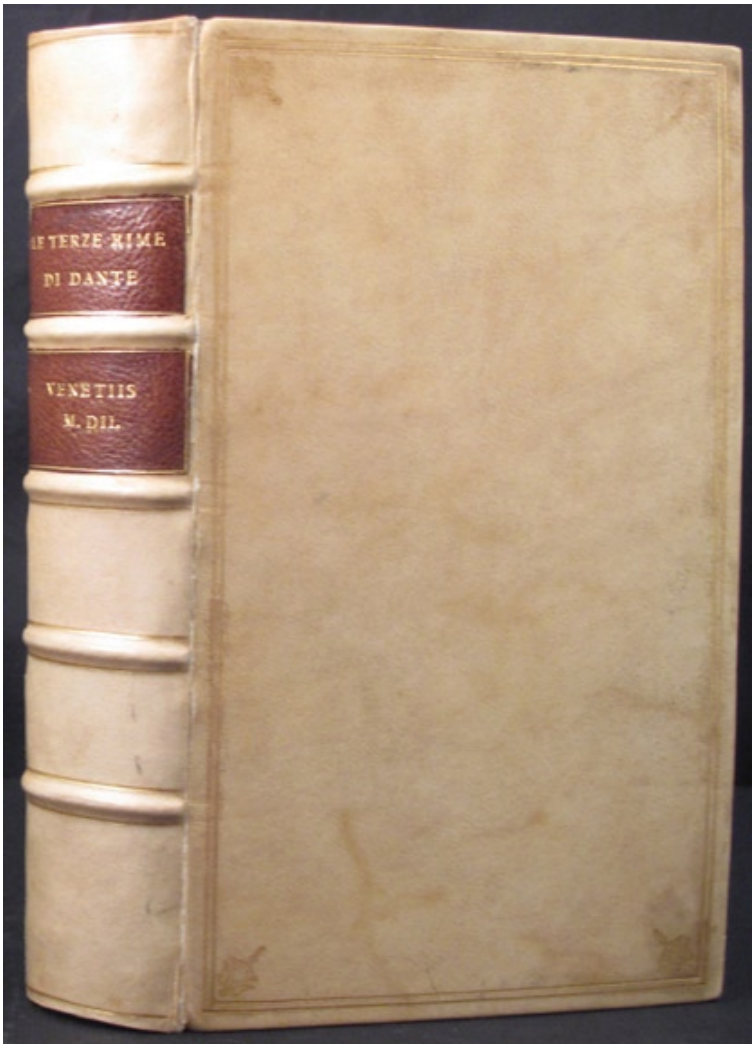
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Dante Alighieri - La Divina Commedia - *Le Terze Rime*
The First Aldine Dante - The First Use of the Anchor Device
An Excellent Copy in Fine Binding - Venice - 1502



1 [Aldine Printing] Dante Alighieri, (1265-1321). LE TERZE RIME (Lo 'Nferno E'L Purgatorio E'L Paradiso Di Dante Alaghieri) (Venice: in Aedib. Aldi. Accuratissime men. Aug MDII., (Venezia. Aldo Manuzio,1502)) The first Aldine printing of The Divine Comedy and the Aldine "pocket book" format and the first use of the anchor device. With the famous Aldine anchor device on the final leaf. 8vo , in a beautiful antique binding of full polished vellum, the spine decorated with gilt ruled raised bands separating the compartments, two of the compartments with lettering labels of dark maroon morocco gilt lettered, the covers with triple gilt fillet rules at the borders, marbled endleaves, red edges. [244] leaves, and with the f.82 blank present. A very handsome and desirable copy, very nicely bound. Internally crisp and and quite bright and clean throughout, four of the leaves a bit shorter than the others, but with the same edge colour and clearly part of the text-block for a great time, last leaf with small restoration to the upper outside corner.

RARE AND IMPORTANT AND ONE OF THE GREAT BOOKS IN LITERARY AND PRINTING HISTORY. The first Aldine printing of Dante's Divine Comedy; the first edition of Dante to appear in a more handy, portable format (all previous editions were folios); the first book to contain the famous Aldine device of the anchor and dolphin (though Renouard suggests that a portion of the edition was issued without the device). According to Brunet, this is a much sought-after edition, and copies are difficult to find in complete and desirable condition. This book for all intents and purposes inaugurated the beginning of literary publishing by Aldus by which books became available to the general publis. This then is a book of the greatest importance.

Printed in characteristic Aldine cursive type, this is a well margined and finely impressed copy.

It was Aldus who provided the first edition of Dante to appear in a more handy, portable format (all previous editions were folios); it was the first book to contain the famous Aldine device of the anchor and dolphin (though Renouard suggests that a portion of the edition was issued without the device). According to Brunet, this is a much sought-after edition, and copies are difficult to find in complete and desirable condition.

Printed in characteristic Aldine cursive type, this is a well margined and finely impressed copy.

"Dante's theme, the greatest yet attempted in poetry, was to explain and justify the Christian cosmos through the allegory of a pilgrimage. To him comes Virgil, the symbol of philosophy, to guide him through the two lower realms of the next world, which are divided according to the classifications of the 'Ethics' of Aristotle. Hell is seen as an inverted cone with its point where lies Lucifer fixed in ice at the centre of the world, and the pilgrimage from it a climb to the foot of and then up the Purgatorial Mountain. Along the way Dante passes Popes, Kings and Emperors, poets, warriors and citizens of Florence, expiating the sins of their life on earth. On the summit is the Earthly Paradise where Beatrice meets them and Virgil departs. Dante is now led through the various spheres of heaven, and the poem ends with a vision of the Deity. The audacity of his theme, the success of its treatment, the beauty and majesty of his verse, have ensured that his poem never lost its reputation. The picture of divine justice is entirely unclouded by Dante's own political prejudices, and his language never falls short of what he describes." PMM STC Italian, p. 209; Renouard 1502, #5.

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A Superb Samuel Beckett Collection
***The Waiting for Godot Archive* - An Extraordinary Offering**
Including Very Rare Presentation Copies
One of the Greatest Writers of the Age



2 Beckett, Samuel. [A SPECTACULAR COLLECTION OF ALL THE CORNERSTONE GODOT EDITIONS]. 1. EN ATTENDANT GODOT. Piece en Deux Actes. 163, [5] pp. 8vo., 188 x 120 mm, in original blue and black printed paper binding. Paris: Les Editions de Minuit, 1952. WITH: 2. EN ATTENDANT GODOT. Piece en Deux Actes. 163, [1] pp. 8vo., 188 x 120 mm, in original blue and black printed paper binding. Paris: Les Editions de Minuit, 1954. WITH: 3. Théâtre de Babylone. The Original Theatrical Program: Jean-Marie Serreau présente EN ATTENDANT GODOT de Samuel Beckett Mise en scène de Roger Blin. [12] pp. With black and white photographs of the actors, Beckett, Serreau, Blin, etc. Small square 8vo., 155 x 120 mm, printed coloured wrappers. Paris: Edition Artistique, [1953-4]. WITH: 4. WAITING FOR GODOT. [1], 60, [3] ff. Includes four pages of photos from the original Paris-Blin production. 8vo., 210 x 120 mm, bound in original black cloth in pictorial dust-jacket. New York: Grove Press, 1954. WITH: 5. WAITING FOR GODOT. Original Playbill from the John Golden Theatre. 22 pp. 8vo., 230 x 165 mm, in original printed wrapper. New York: May 1956. First New York production. WITH: 6. WAITING FOR GODOT. 94 pp. 8vo., 209 x 120 mm, bound in original yellow cloth in pictorial dust jacket. London: Faber and Faber, 1956. WITH: 7. WAITING FOR GODOT. 94 pp. 8vo., 185 x 123 mm, bound in original white illustrated paper wrappers designed by Sidney Nolan. London: Faber and Faber, 1981. Later Edition, Presentation Copy. WITH: 8. WAITING FOR GODOT. The Criterion Theatre Playbill. Directed by Peter Hall. Setting by Peter Snow. 8 pp. Small 8vo., 185 x 126 mm, green and white pictorial paper wrappers. Piccadilly Circus, London: 12 September 1955. WITH: 9. WAITING FOR GODOT. The National Theater Playbill. Directed by Michael Rudman. Setting by William Dudley. Introduction by Anthony Burgess. Biography of Beckett and complete chronological history of Godot productions. 36 pp. Numerous illustrations throughout. Large 8vo, 255 x 153 mm, original pictorial wrappers, stapled. London: The Lyttelton Theater, 1987. WITH: 10. WAITING FOR GODOT. Original Theatre Programme for WAITING FOR GODOT. Lincoln Center Theater Presents. 108 pp. 8vo., 215 x 143 mm, original pictorial wrappers with photo of Martin and Williams staring at the moon, stapled. New York: 1988.

A SPECTACULAR COLLECTION OF ALL THE CORNERSTONE GODOT EDITIONS. INCLUDES THE TRUE FIRST EDITION IN FRENCH, THE FIRST ILLUSTRATED EDITION, A PRESENTATION COPY OF THE FABER AND FABER ENGLISH EDITION -WARMLY INSCRIBED BY BECKETT IN 1983, A PRESENTATION COPY OF THE ORIGINAL GROVE EDITION, PLUS, ORIGINAL PLAYBILLS FOR ALL THE MAJOR INITIAL PRODUCTIONS OF GODOT ONSTAGE.

Within this stellar set are the three seminal editions of Beckett's Waiting for Godot: which were all milestones in Beckett's career, and each had considerable impact on the development of "Theater of the Absurd." In fact, it was Godot which defined modernism in twentieth-century theater. Brooks Atkinson said of an early production, "it gave a frightening impression of being close to the truth of the human race waiting indolently for a solution that will never come."o and see Waiting for Godot. At the worst you will discover a curiosity, a four-leaved clover, a black tulip; at the best something that will securely lodge in a corner of your mind for as long as you live" (Bair, Deirdre, Samuel Beckett: A Biography. New York: Summit, 1990, p. 454).

Ad 1: True First Edition. Beckett's Waiting for Godot, a milestone in a long productive career, this play has become the symbol of the "Theater of the Absurd." A fine copy.

Ad. 2: First Illustrated Edition of Godot. This volume exactly reproduces the 1952 "Editions de Minuit" first edition but includes for the first time 4 pages of black and white photographs of the original cast performing Godot at the Théâtre de Babylone. Short tear to page 54, else fine copy.

Ad 3: The playbill for the original French production of Godot at the Théâtre de Babylone, a diminutive theater in Paris. With photos of the first actors to perform in Godot, i.e. Julien Verdier, Lucien Raimbourg and Pierer Latour. The play opened on January 5th, 1953 and ran for over 300 performances.

Ad. 4: First Edition in English, Presentation Copy, inscribed by Samuel Beckett: "For Jack (i.e. Jack Garfein) affectionally from Sam 20.11.87." The recipient of this copy was the actor / director Jack Garfein (b. 1930 in Mukaccvo, Czechoslovakia); young Garfein survived a stay in the Auschwitz concentration camp during WW II. In 1945, he emigrated to the U.S. and studied at the New School for Social Research before going into the theater. Garfein was the primary force behind The Actors and Directors Lab in both Los Angeles and New York, as well as the artistic director of The Harold Clurman Theatre in New York. He staged productions of Beckett's works, including an Alan Schneider directed triple-bill of "Ohio Impromptu" - "Catastrophe" - "What Were" in 1983, and a series of works by Beckett at New York's Samuel Beckett Theater. Dustjacket with light wear to top extremities, spine ever so slightly darkened. Presentation copies of any edition of Waiting for Godot are now very rare on the market.

Ad. 5: Original playbill from the first New York production of Godot. The cast included Bert Lahr, E.G. Marshall and the chimerical Luchino Solito de Solis. Good condition, light dampstain to covers.

Ad. 6: First English Edition. With publisher's note tipped-in announcing that "When Waiting for Godot was transferred from the Arts Theatre to the Criterion Theatre, a small number of textual deletions were made to satisfy the requirements of the Lord Chamberlain. The text printed here is that used in the Criterion Theatre production". Dustjacket with light fading to spine, one short tear closed, a few miniscule signs of wear to spine extremities.

Ad 7; Later Edition of the Faber and Faber London printing. Presentation Copy from Beckett to George Hall "with all best wishes Samuel Beckett 29.11.83." " Presumably the recipient was the Broadway actor, George Hall (1916- 2002), who was a theater, TV, and movie actor, best remembered by his role as the elderly Dr. Henry "Indiana" Jones in the TV series "The Young Indiana Jones Chronicles" (1992) His Broadway debut was in 1946. Fine copy.

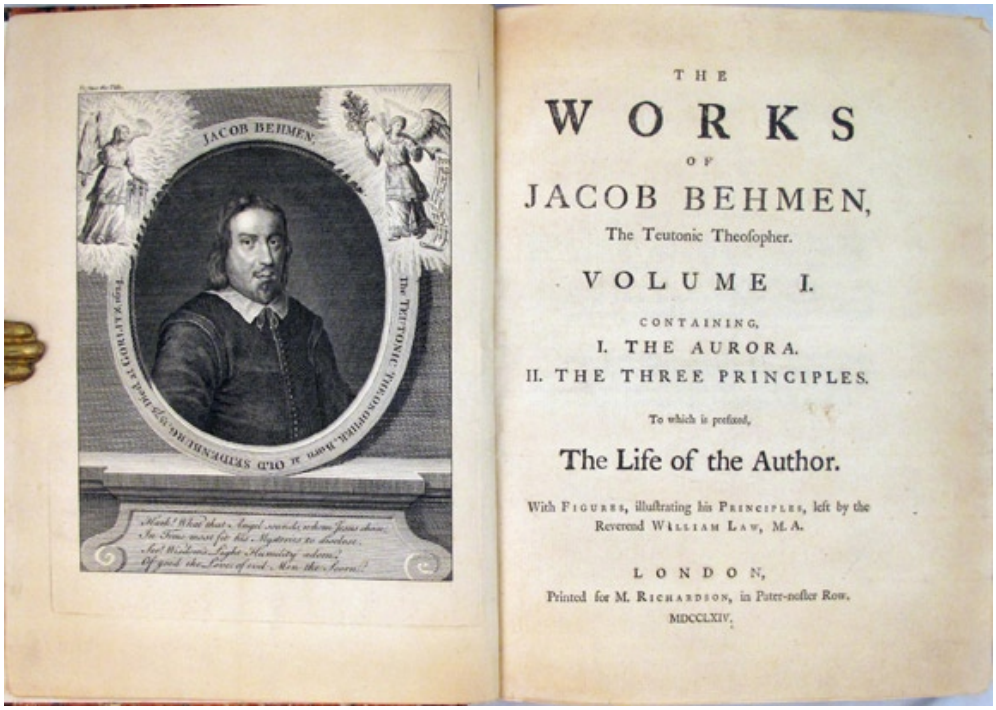
Ad. 8: Playbill for the infamous Criterion Production which when Godot was transferred from the Arts Theatre to the Criterion Theatre, a number of textual deletions were made to satisfy the requirements of the Lord Chamberlain. The complete text was not performed in England for another nine years.

Ad. 9: Playbill for the acclaimed National Theater production of Godot with John Alderton as Estragon, Alec McCowen as Vladimir and Terence Rigby as Pozzo. This production used Beckett's revised text, based on his 1975 Schiller-Theater production, and the program reproduces three pages from his production notebook, along with a few photographs of the author and actors. Includes extracts from Michael Rudman's visit with Beckett in Paris in 1987, as well as extracts from the original reviews by Norman Mailer, Tennessee Williams, Clive Barnes et al. A fine copy.

Ad. 10: Playbill for the famous Mike Nichols Production at the Lincoln Center Mitzi E. Newhouse Theater, starring F. Murray Abraham, Steve Martin, Robin Williams, and Bill Irwin. Directed by Mike Nichols. A near fine copy.
$32,500.

Jacob Böhme – Very Rare First Edition in English with Charles A. Muses - Original Typescript With Autograph Annotations on Böhme

3 Böhme, Jacob. THE WORKS OF JACOB BEHMEN, THE TEUTONIC THEOSOPHER. Translated from the German by William Law. [with] Muses, Charles A. Dionysius Andreas Freher. An Inquiry into The Work of A Fundamental Contributor to the Philosophic Tradition of Jacob Boehme (London [and] New York: M. Richardson [et al.], , 1764-81 [and] 1951) 4 volumes. First Edition of this highly significant English version of the complete works of Jacob Böhme, offered with a 252 pp. typescript on thin onion paper. With label: "Charles A. Muses/ 37-16 92nd street/ Jackson Heights, L.I., NY" pasted on first leaf. Additions and annotations in Muses' hand in brown ink throughout. With engraved frontispiece portrait of Böhme, and 26 plates, including 2 that are hand-coloured, 3 with multiple overlays, and 1 folding plate with overlay. 4to (300 x 220 mm), bound in recent brown sprinkled calf, flat spines divided into six compartments, red and green leather title-labels, gilt-tooled occult symbols of blazing suns in each compartment, marbled paper over boards. The typescript 280 x 220 mm, in contemporary binder of black cloth over heavy boards.



FIRST EDITION OF THIS HIGHLY SIGNIFICANT ENGLISH VERSION OF THE COMPLETE WORKS OF JACOB BÖHME, AND THE FIRST TO ISSUE THE EXTRAORDINARY OCCULT ENGRAVINGS WITH MULTIPLE OVERLAYS. The first complete English edition is drawn from the seventeenth-century editions with the language modernized and the various works gathered into one translation and printing. According to the New Catholic Encyclopedia, Böhme's writings exerted an impact not only on religious thinkers, such as George Fox, Antoine Bourgignon, and Philip Jacob Spener, but also on philosophers, such as Hegel, Schopenhauer, Nietzsche, Bergson, Heidegger, Whitehead, Carl Jung and Albert Schweitzer.

Recent research has established a new connection between Böhme and William Blake. In Kevin Fischer's Converse in the Spirit: William Blake, Jacob Boehem, and the Creative Spirit, (Fairleigh Dickinson University Press, 2004), the influences exerted by Böhme on Blake are highlighted at length. They both possessed radical and unorthodox views of the spiritual world, and there are a great many similarities to be found in their published works. In the Exhibition in 2000 at the Tate Museum, London, the curators Robin Hamlyn and Michael Phillips included four images from this Law Böhme edition. Hamlyn writes about Böhme's influence on Blake: "Blake described him as a 'divinely inspired man' and from him he learnt the importance of imagination… Blake also said that the tables in his 'Works' were 'very beautiful' and Michelangelo could not 'have done better'" (Hamlyn, William Blake, p. 186).

The multiple overlay plates are astonishing in their conception and execution. To describe just one example, "Table One" employs no less than ten overlays, beginning with a view of the Constellations signified by their respective astrological symbol. Moving down from the stars to the next overlay is the Earth and Sky; descending further one opens more flaps to discover the enlightened Woman holding a sceptre, standing in a garden; then below her is a reversed view of Man enlightened by the Senses, Reason, and the Astral Mind.

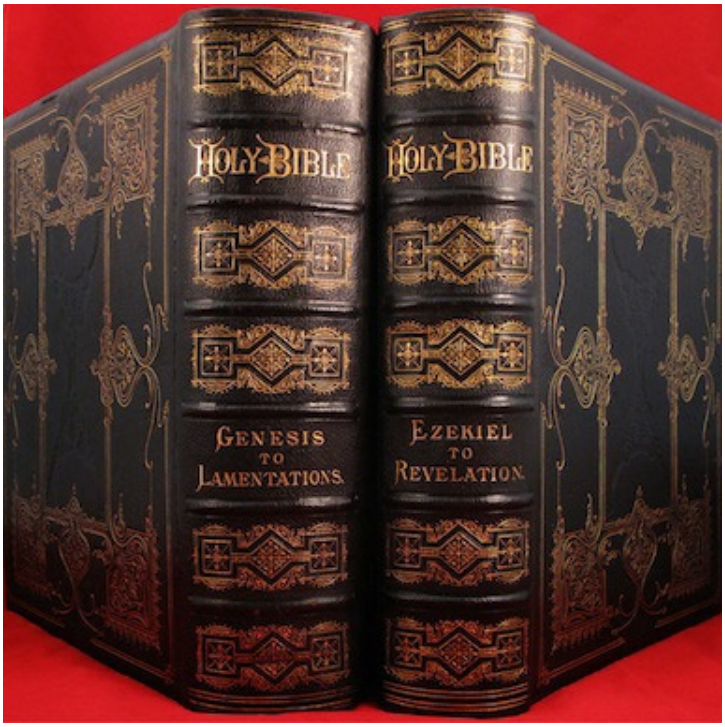
Böhme's writings first appeared in English versions between 1644 and 1663. "Thus Böhme was first discovered in England, where he had a wide and varied influence, most clearly among the Quakers... He had a strong impact on German Romantic thought and later gained a position of eminence in post-Kantian idealism, in large measure through the French translations of Louis-Claude de Saint-Martin (1743-1803). Böhme had also had a strong and enduring influence on Russian writers" (DSB II, 224). "Milton, without any doubt, had read the German mystic's account of the eternal war between the Light Principle and the Dark Principle, of the fall of Lucifer, of the loss of Paradise, and of the return of man in Christ to Paradise, and there are many passages which look decidedly like germinations from the seed which Böhme sowed" (Jones, p. 234).

Conceived by William Law (1686-1761), tutor to Edward Gibbon's father and spiritual adviser to the Westley's, this edition was seen through the press by G. Ward and T. Langcake. De Quincey gave a set to Coleridge, whose very heavily annotated copy is now in the British Library. Some light toning to paper, overall, a fine copy. Very rare.

PROVENANCE: Dr Charles A. Muses, founder of the Jacob Boehme Society of America, with 31 entries of marginalia and explanatory notes in his hand. Included with this copy is the original 1951 Ph.D. dissertation of Charles Muses on Böhme that he submitted to Columbia University. Caillet, Manuel bibliographique des sciences psychiques ou occultes (1964) 1289. Thorndike, History of Magic and Experimental Sciences VII, 183. See especially Rufas M. Jones, Spiritual Reformers of the 16th and 17th Centuries (1914) pp. 151-234. Not in the Mellon or Duveen collections. Hamlyn & Phillips, William Blake, Tate Britain Exhibition Catalogue, 2001, nos. 229-233. Bindman, William Blake, His Art and Times, Yale Center for British Art Exhibition, 1982, pp. 68-9.

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4 [Doré, Gustav. Illus]. THE HOLY BIBLE containing the Old and New Testaments, according to the Authorised Version. With illustrations by Gustav Doré. (London: Cassell and Company, Limited, [c. 1875]) 2 volumes. The Edition De Luxe. The best edition in the best bindings. This was a special issue of only 485 hand-numbered copies. With 220 full page engravings by Gustave Doré. Super Folio, publisher's best bindings of full rich dark brown-black morocco gilt, covers with ornate blind tooled and gilt rolled borders and elaborate gilt designs in arabesque patterns across the entirety of both covers, spines with raised bands and gilt lettering in two compartments, elaborate gilt tooled decorations in the other compartments, turn-ins gilt tooled, marbled endleaves, a.e.g. [12], 968; iv, 969-1116, 188, 318. A beautiful and outstanding set of this great Doré creation in its most exemplary format. The volumes are clean and bright in the very best binding. The binding extremely handsome with just a touch of nearly invisible and highly expert restoration along the hinges as is often the case due to the massive text blocks.

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***Rime of the Ancient Mariner* - Samuel Taylor Coleridge**
One of Doré's Most Impressive Works
With Two Complete Sets of His Amazing Plates
The Complete Text in Both English and French



5 [Doré, illus.] Coleridge, Samuel Taylor. THE RIME OF THE ANCIENT MARINER, Illustrated by Gustave Doré [with,] LA CHANSON DU VIEUX MARIN Traduite par A. Barbier de l'Académie Française et Illustrée par Gustave Doré (London [and] Paris: Doré Gallery, Hamilton, Adams and Co. [and] Librairie Hachette, 1877 [and] 1876) 2 separate works bound into one volume. Extremely early printings of each volume. Each work with its own frontispiece, engraved vignette title-page and two other vignettes as chapter headpieces and both sets with the 38 full-page engraved plates by Gustave Doré, one set with the captions in French, one set with the captions in English, a total of 80 engraved plates and two vignette headpieces. Large folio (495 x 370 mm), in a very impressive French contemporary binding of three-quarter scarlet morocco over black and red marbled boards, the extra large corner pieces triple ruled in gilt, the spine with six compartments between tall, gilt ruled raised bands, one

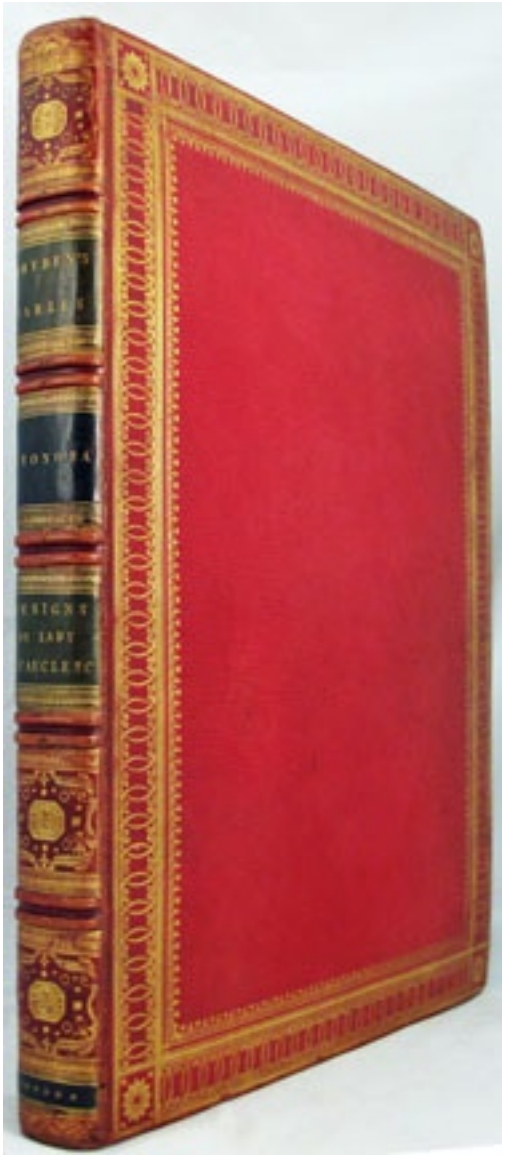
compartment gilt ruled and lettered, the others with a triple gilt ruled geometric framework, marbled end-leaves and t.e.g. Two engraved title-pages and frontispieces, 14 pp.; 1-14 pp., [and two sets of 38 plates each]. An exceptionally beautiful copy of both works, fresh, clean and solid and bound together in a fine binding of gentleman's taste, all beautifully preserved and in very fine order.

THIS IS A BEAUTIFUL BOOK IN ESPECIALLY NICE CONDITION AND, IN BOTH LANGUAGES IT REMAINS ONE OF DORE'S MOST ELUSIVE TITLES. This beautifully bound set includes both the English and French edition of Coleridge's masterwork and two full sets of the huge and impressive engraved plates of Doré.

Coleridge's RIME OF THE ANCIENT MARINER was a signal shift to modern poetry and the beginning of British Romantic literature. Its dark and brooding themes, most likely inspired by James Cook's second voyage of exploration, provided the perfect vehicle for Gustave Doré to employ his signature use of darkness and light to produce what is surely one of the most amazing illustrated books of the period.

$3850.

In a Superb Regency Full Red Morocco Binding of the Period
John Dryden's *Fables* and Gottfried Bürger's *Lenore* - 1797
With the Engraved Illustrations of Lady Diana Beauclerc



6 [Fables]; Dryden, John [and] Bürger, Gottfried Augustus; [Fine Binding]. THE FABLES OF JOHN DRYDEN [Bound with] LEONORA Translated from the German of Gottfried Augustus Bürger by W. R. Spencer (London: By T. Bensley for J. Edwards and E. Harding, 1797, 1796) First edition thus of each title and a very early edition of LEONORA (Lenore), with fine provenance being from Condover Hall, the grandest manor house in Shropshire, and with at least two generations of lineage at Condover. First, with the manuscript ownership notation of Owen Smyth Owen, whose family owned the hall beginning with its construction circa 1598 and later with the fine engraved bookplate of Reginald Chomondeley, who owned Condover Hall when he was host to American writer Mark Twain in 1873. Both works ornamented with very fine engravings from the pencil of the Right Hon. Lady Diana Beauclerc, being nine plates engraved by Vandenburg, Bartolozzi, Chessman and others and with 15 engraved head and tail vignettes engraved by Bartolozzi and others within the FABLES, and 5 plates engraved by Bartolozzi and others and 4 very fine engraved vignette head pieces within LEONORA. The text of Lenore/Leonora given in both German and English, English on one page, German on the facing page. Folio, in a superb contemporary full Regency binding of red crushed morocco, both boards with a wide and elaborate gilt tooled frame in a chain-like pattern with inner frame of a rolled thistle device, the board edges gilt rolled and the turn-ins gilt tooled in Greek key. The spine elegantly decorated with six wide compartments between gilt stippled raised bands, each compartment beautifully gilt tooled around a large central gilt device, three compartments with large morocco gilt lettered and tooled labels in contrasting blue and green, one smaller gilt lettered label at the foot, marbled endpapers, a.e.g. xviii, 241; [v], 35 pp. The finest copy we have ever seen. A beautiful copy, the superb Regency binding fully original, unrestored and unsophisticated, the paper very fresh and clean, extremely minor and occasional scattered foxing only, much less then is typically seen on this title, in all very handsome and fine with excellent provenance.

A BEAUTIFUL EDITION OF THESE GREAT WORKS, ILLUSTRATED WITH FINE ENGRAVINGS BY LADY DIANA BEAUCLERC AND IN AN EXCEPTIONALLY HANDSOME BINDING WITH THE PROVENANCE OF THE GRANDEST MANOR HOUSE IN SHROPSHIRE.

The "Fables" are Dryden's rather free but very popular translations of portions of Chaucer, Boccaccio, the first book of the ILIAD, and parts of Ovid's METAMORPHOSES, as well as some original poems. The Preface, reprinted in this edition from the original can be considered some of Dryden's most lively and unconstrained prose work. "I have endeavored to chose such fables, both ancient and modern, as contain in each of them some instructive moral, which I could prove by induction..."

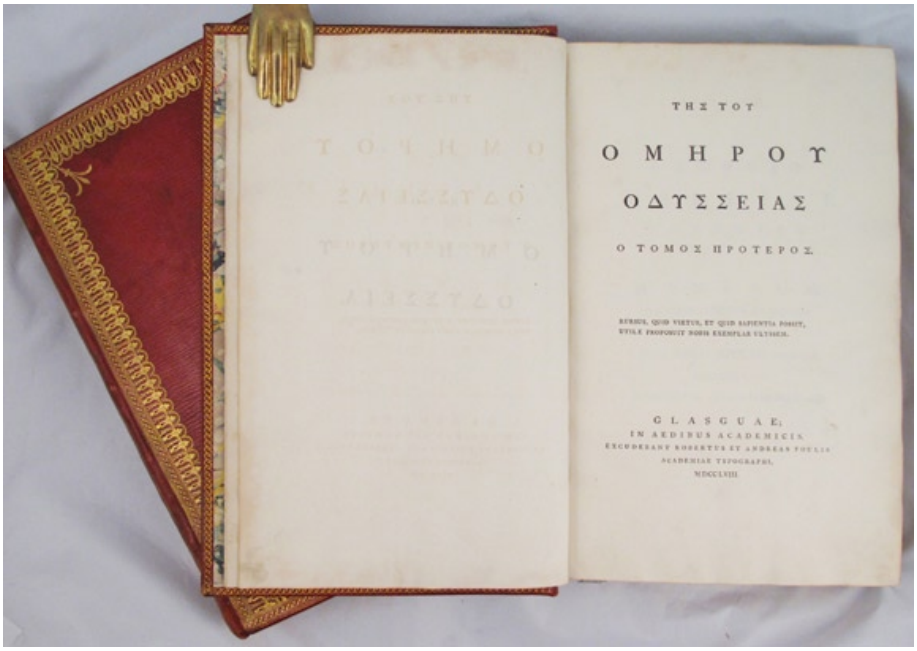
Bürger's Poem LENORE is generally characterized as a Gothic ballad, and although the character that returns from its grave in the poem is not considered to be a vampire, the poem has been very influential on two centuries of vampire literature. William Taylor, who published the first English translation of the ballad in 1790 for Monthly Magazine, would later claim that "no German poem has been so repeatedly translated into English as Ellenore". Percy Bysshe Shelley treasured a copy of the poem which he had handwritten himself. Samuel Taylor Coleridge's Christabel was influenced by Bürger's Lenore. Influences of Bürger's poem on Keats and Wordsworth have also been noted and Lenore is also particularly famous for being cited by Bram Stoker in the early chapters of his novel Dracula.

'A Royal manor in Anglo Saxon times, until the 16th century Condover Manor was in and out of Crown Tenure until, in 1586, Elizabeth I made a grant of the current Manor to Thomas Owen, a Member of Parliament and Recorder of Shrewsbury.

Built out of pink sandstone, quarried at nearby Berriewood, Condover Hall has the typical Elizabethan two storey high ground floor rooms lit by tall windows with their regular mullions and double transoms. There are fine chimneys, gables and a good example of a strapwork frieze. The grounds are laid out in formal 17th century style with boxed yew hedges and sandstone balustraded terraces decorated with Italianate terracotta vases.

Owned by the Owen family until the late 1860s the house then passed to the Cholmondeley family and Mary Cholmondeley (1859–1925) lived in the hall for a few months in 1896 before moving to London. Her uncle, Reginald Cholmondeley had owned the house when he was host to the American writer Mark Twain (1835–1910) when he visited in 1873 and 1879.
$7500.

One of the Great Books from the Press
An Iconic Printing of Homer – *Opera* – *Ilias* & *Odyssea* – In Greek
Luxuriously Bound in Deluxe Red Morocco Bindings



7 Homer, [Greek; Classics; Fine Press; Fine Bindings]. OPERA. [Ilias & Odyssea. In Greek] (Glasgow: Robert & Andrew Foulis, 1756 [-1758]) Four volumes bound in two. The First Edition of the very famous Foulis Press printing of Homer. Folio, [320 x 197 mm], bound in contemporary deluxe straight-grained English/Scottish red morocco, gilt-floral ornamental borders and spines. [iii]-xii, 312; iv, 336; viii, 297; iv, 336 pp. A superb copy, the finest we have ever seen. The morocco bindings in superior condition and the text-blocks well preserved. An absolutely beautiful set. General title not included as is most often the case.

A SPECTACULAR COPY OF THE QUINTESSENTIAL EIGHTEENTH-CENTURY TEXT OF HOMER IN A FINE ENGLISH/SCOTTISH DELUXE BINDING. THE FOULIS EDITION OF HOMER HAS BEEN FREQUENTLY CITED AS ONE OF THE MOST ACCURATE AND TYPOGRAPHICALLY SPLENDID EDITIONS OF HOMER'S ILIAD AND ODYSSEY IN THE ORIGINAL GREEK.

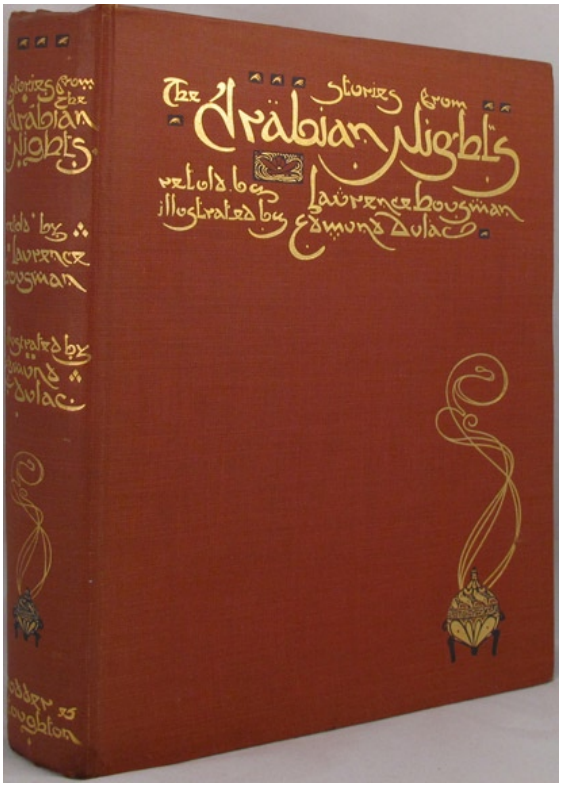
Printed in Wilson's Double Pica Greek type, here in its first use; Gaskell calls the Foulis Homer: "A magnificent achievement, … a modern approach to type design." "One of the most splendid specimens of Greek typography extant. Its accuracy is equal to its magnificence" (Lowndes, II, 1097). "The Double Pica Greek type in which it is set was specially cut for

it by Alexander Wilson, the University Typefounder; in designing this fount Wilson made the first deliberate break from the tradition of copying Garamond's grec du roi, with all its ligatures and contractions" (Gaskell, Printing the Classics in the Eighteenth Century, p. 106).

This beautiful Foulis edition met with the approval of no less an authority than Edward Gibbon: "As the eye is the organ of fancy, I read Homer with more pleasure in the Glasgow edition. Through that fine medium, the poet's sense appears more beautiful and transparent." Thomas Frognall Dibdin states that this is not only a "sumptuous" edition but also an accurate one, "each sheet, before it was finally committed to the press, having been six times revised by various literary men." The edition was prepared by the Professor of the Greek, James Moor, and the professor of Latin, George Muirhead, at the University of Glasgow.

Gaskell, Foulis 319. Moss I, 489. Dibdin II, 58. Hoffman II, 319. Scholderer, Greek Printing Types, 12.
$19,500.

Marvelous *Stories from the Arabian Nights*
Illustrated by Edmund Dulac - 50 Colourplates - Very Fine



8 Housman [Dulac, illus.] Laurence. STORIES FROM THE ARABIAN NIGHTS, Retold by Laurence Housman (London: Hodder and Stoughton, N.D. ca. 1907) First Edition of the Large Paper Issue with the plates interspersed throughout the text. With the full complement of all 50 tipped-in color plates by Edmund Dulac. Large 4to, in the publisher's original rust-colored cloth lettered and pictorially decorated in beautiful Arabian style in gilt and dark blue on the spine and upper cover. xvi, 133 pp. A beautiful copy, the plates pristine and perfect, the text fresh, the cloth bright.

BEAUTIFULLY ILLUSTRATED BY EDMUND DULAC. Here we find a collection of stories from the ARABIAN NIGHTS superbly illustrated by Edmund Dulac. Selected from the original Persian fairy tales are: Ali Baba and the Forty Thieves, Sinbad the Sailor, Aladdin and the Wonderful Lamp, and many others colorfully rendered on tipped-in plates. Dulac's illustrations conjure the mysterious atmosphere of the oriental text and transport the reader to a lyrical world of grace and beauty. Dulac's affinity for oriental design becomes apparent in the exquisite, almost jewel-like images; there is the profound influence of oriental art and especially Persian miniatures in this group of exotic paintings. Intricate colors and patterns are juxtaposed to create lyrical scenes as in, Supposing Me Asleep and Aladdin in the Cave. Stark simplicity is felt in the interstices between graceful lines and brilliant colors as in The Lady Bedr-el-Budur and Princess Badoura. The artist achieved intense effects in shading and atmosphere in his nocturne scenes such as The Lady Advanced to Meet Him. As we turn the pages, we feel drawn into a mysterious world of exotic moods and mysterious encounters.

"The Arabian Nights gave Dulac an opportunity to indulge in his nocturnes; the the softness of the gleam of moonlight on stone, or on shadowy figures, and his use of ultramarine, indigo and Prussian blue, mingled with purples and violets, brought to the illustrations the calm and mystery of Eastern nights."-Colin White

STORIES FROM THE ARABIAN NIGHTS is especially important in understanding Dulac's creative growth as it is believed that here, for the first time, he imposed an inner order and self-discipline. The success of the work was astonishing for its time and overshadowed other publication events for some time thereafter. "Leicester Galleries displayed the Dulac watercolors for THE ARABIAN NIGHTS in the autumn of 1907, at the same time the book was (originally) released. With unanimous praise the book was received by the critics and every picture sold even before the exhibition was opened to the general public. In light of this overwhelming success, Leicester Galleries promptly signed a contract with Dulac for one book a year, the subject to be chosen jointly between them and in consultation with Hodder & Stoughton."-Susan Meyer.

This lovely edition of STORIES FROM THE ARABIAN NIGHTS, liltingly illustrated by Dulac, will be a cherished addition to any library.
$1650.

Kilian's *Nova Typis Transacta Navigatio – Novi Orbis Indiae Occidentalis*
"Of Great Rarity" – "One of the Most Interesting Pictorial Volumes of Americana"
Linz – 1621 – Illustrated with Engraved Plates and in Contemporary Vellum Binding



9 Kilian, Wolfgang. NOVA TYPIS TRANSACTA NAVIGATIO. NOVI ORBIS INDIAE OCCIDENTALIS. [By Honorius Philoponus, (pseud. of Caspar Plautius, O.S.B.)] (: ,) 2 volumes. First Edition, second, enlarged issue of this famous account of the Benedictine missionaries who accompanied Columbus on his second voyage to the Americas. Illustrated with 18 numbered engraved plates (all but the first and plates 8 and 15 bound in lengthwise and folding), plus the unnumbered "Owl" plate; 3 woodcut diagrams on f. 2)(1v, woodcut factotum initials, type ornament head-pieces, woodcut tail-piece. Printed music on f. E2. Folio, (300 x 196 mm), bound in contemporary German limp vellum. Collation:)(4, 2)(2, A-N4. Engraved emblematic title (included in first quire), [10], 101, [3] pp. A fine, tall copy with full margins and fresh impressions of the famous engraved plates. Rare. Engraved title with short clean tear along platemark, neatly repaired tear in pl. 7, short tear into pl. 10, binding recased.

THE BOOK HAS BEEN CALLED "ONE OF THE MOST CURIOUS AND INTERESTING PICTORIAL VOLUMES OF AMERICANA, AND OF GREAT RARITY."

Part history, part fantasy, this odd work chronicles the evangelisation of America by the Catalonian Benedictine Bernardo Buil (or Boyl), Abbot of Monserrat, who with twelve of his followers travelled with Christopher Columbus on his second voyage to Hispaniola (Haiti) in 1493. Considered the first Patriarch of the region, Buil served as Viscount General of the West Indies. In this capacity he often quarreled vehemently with Columbus, and upon returning to Spain lodged a formal complaint with King Ferdinand against the explorer's conduct. Ferdinand ruled in Columbus's favor, and Buil retired to the Abbey of Cuxa.

The work was written pseudonymously by Caspar Plautius, O.S.B. of Munich, and Abbot of Seitenstetten (Austria) from 1610 to 1627. Plautius' account of the early Benedictine missionaries' achievements is laced with marvels and miracles, the actual voyage of the monks being conflated with other, legendary voyages (notably that of the Irish Saint Brendan), and he dwells on the cruelties of the native inhabitants in support of the notion that Satan ruled the native American religions. The work is nonetheless filled with authentic details of Caribbean customs, agricultural products, local flora and fauna, and arts. The specimen of printed music on pp. 35-36 represents one of the earliest printed examples of Native American chants.

The notoriously immodest dedicatory epistle from the author to himself attests to his own great learning. "In the most fulsome style… he inscribes the work to himself in a long and highly complimentary dedication. He accuses the DeBrys, in their great collection of voyages, of telling outrageous lies, forgetting apparently his own whackers."--Henry Stevens, Bibiotheca. Historica, 1549. Although the place of publication is not given, the book was printed in nearby Linz, according to H.J. Wynkelmann's near contemporary work entitled Der Amerikanischen neuen Welt beschreibung (Oldenburg, 1664, p. 30).

Most interesting are the copperplate engravings, first-rate examples of the dense narrative style associated with the de Bry Voyages. Only the first engraving is signed, by Wolfgang Kilian (1581-1662), Augsburg master-engraver, but the others are comparable in style and were probably also executed by him. The engraved architectonic title shows at top a reptilian

Satan vanquished by the Pascal lamb amidst other emblematic objects; flanking the title are St. Brendan and Father Buil, the latter baptizing an Indian; at their feet a phoenix and a pelican with her piety, and at bottom center a small map showing India and America, with ship-studded seas between, on either shore a crowned column.
This issue contains an additional emblematic plate of an owl between a royal crown and a bishop's mitre, symbolizing the Benedictine's achievements for the crown of Spain. Plate 1, purportedly Columbus with a hemispherical map, is a copy of the de Bry portrait of Francisco Pizarro on a map in the Great Voyages series. Plate 2 represents St. Brendan celebrating mass on the back of a whale; to the east are the landmasses of Spain and Africa, to the north the mythic island of St. Brendan (whose existence was not definitively disproved until the nineteenth century).

The other extraordinary engravings depict the Spanish court, the fleet disembarking from Spain, cannibals attacking and roasting members of the Spanish crew, several friendlier scenes of local hospitality, one showing mounds of local fruit and an iguana served on European silver, the missionaries toppling the Indians' altar with disastrous consequences, a front- and back view of the Indians' idol, indigenous fruit and flowers, construction of a Christian church, Indian noblemen riding a sea-monster, a Christian mass, and various acts of barbaric cruelty, some perpetrated by Church dignitaries. All of exceptionally high quality, the engravings are here present in crisp, dark impressions. The specimen of printed music on pp. 35-36 represents an early printed example of Native American chants.

In this second issue quires)(& N were reset, the latter now including a final errata page, and a new quire containing observations on the lodestone was added. The Owl plate is here bound in preceding the errata leaf (N4), instead of at the end of the preface to the reader, as instructed in the printed placement note for the binder.
$39,500.

With Superb Provenance - In Presentation Full Red Morocco
The First to Include the Famed Illustrations of Richard Westall
John Milton - *The Poetical Works*
The Magnificent Boydell Folio Edition 1794-1797



10 Milton, John. THE POETICAL WORKS OF JOHN MILTON. With A Life of the Author, by William Hayley (London: By W. Bulmer and Co., Shakespeare Printing Office for John and Josiah Boydell, and George Nicol, 1794-1797) 3 volumes. First edition of this Boydell issue, the first edition with the plates by Richard Westall, and a magnificent presentation copy, given by Lord Lansdowne, the first Marquis of Landsdowne to the French diplomat, M. Chauvet, who for many years resided at Kensington in London. An especially large copy. With 32 fine large plates, being the 28 plates by Richard Westall and 4 portraits of John Milton. Folio (41 x 30 cm), very finely bound in exceptional full contemporary bindings of crushed red morocco, French in style with fine gilt rolled borders within gilt ruled frames on all covers, each frame with corners formed with central gilt circular devices, the spines with flat gilt ruled bands creating compartments decorated with small gilt central star burst tools, one compartment lettered in gilt, a second with gilt volume numbers and additional gilt lettering at the bottom of the spines, gilt tooled edges to the covers and gilt turn-ins, marbled endpapers, a.e.g. cxxxiii, 213; 286; 300, [4] pp. A most beautiful and exceptional set.

A REGAL SET OF THE FIRST EDITION OF THE GREAT ENGLISH POET AND WRITER TO INCLUDE THE FAMOUS ENGRAVINGS FROM RICHARD WESTALL. The Boydells would use Westall to illustrate their two greatest printing efforts, the two greatest masters of the English language, John Milton and William Shakespeare. Though Westall's illustrations would be used again in a number of later editions and printings, this is by far the largest, finest and most impressive of any of the presentations. The Boydell text is equally

fitting to these magnificent plates, impressively laid out and making use of the fonts of William Martin.

In the years that would follow, Westall would become quite famous, for these illustrations to Milton and for his portrait of Princess Victoria. He would serve as Princess Victoria's drawing master until the time of his death in 1836.

The very fine bindings are quite fitting and elegant. The volumes are beautifully fitting to the presentation inscribed in this copy and were a gift from Lord Lansdowne, William Petty, the first Marquis of Landsdowne and Prime Minister from 1782-1783, to his close friend M. Chauvet, the French diplomat who resided for many years at Kensington. The inscription is dated 1802 and correlates with Chauvet's being recalled to France due to the growing hostilities between France and England after the Treaty of Amiens.

In PARADISE LOST, PARADISE REGAINED and SAMSON AGONISTES Milton revived the heroic verse of Homer and Virgil to frame the tale of Satan and Paradise that has become the best-known epic poem written in English. He had difficulty in finding a publisher because of the plague of 1665, which killed many pressmen, and the Great Fire of the following year, which destroyed many printing houses—and those publishers who were still operating were wary of the project because of Milton's anti-Restoration sympathies.

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

This thorough collection includes not only 'Paradise Lost' and the other major works, including 'Paradise Regained, Samson Agonistes, and Comus', but the sonnets, psalms, translations, and his work in Latin. As well, there is a fine Memoir of Milton and history of his literary work.

PARADISE LOST has remained one of the greatest classics of modern English vernacular, indeed some say, that it constitutes the beginning of modern English poetry and literature.

$24,500.

The Voyage to America, Italy and Egypt - 1816 – 1819
Montule – The First Editions in English with Illustrations as Called For
And with the Important Atlas Volume of 59 Plates Printed in Paris in 1821



11 Montule, Édouard de. RECUEIL DES CARTES ET DES VUES DU VOYAGE EN AMERIQUE EN ITALIE ET EN ÉGYPTE FAIT PENDANT LES ANNEES 1816, 1817, 1818 et 1819. [With] VOYAGE TO NORTH AMERICA AND THE WEST INDIES IN 1817... [and] TRAVELS IN EGYPT DURING 1818 AND 1819. (Paris [and] London: Delaunay [and] Sir Richard Phillips, 1821) Together 3 volumes. The important original French atlas of lithographs and the first editions of the English text. Atlas vol.: 59 numbered lithographed plates, comprising: lithographed title within oval cartouche framed by 4 allegorical vignettes depicting America, Italy, Sicily and Egypt, by Brocas after Montulé; 2 folding maps, of eastern North America and of the Nile basin, both after Montulé, the first drawn on stone by Moulin; and 56 plates, 14 by Brocas and the remainder by Montulé, after Montulé's drawings, and printed at the lithographic press of the Comte de Lasteyrie, except pl. 9, printed by Marlet, the English texts with 6 plates for Voyage to North America and 12 plats for Travels to Egypt. Oblong Folio and 8vos, the atlas volume in contemporary, perhaps original,



boards with paper label. The English texts in modern wrappers.

A SPLENDID COPY OF THIS RARE EARLY LITHOGRAPHIC WORK DOCUMENTING MONTULÉ'S EARLY EXPLORATORY VOYAGE TO THE MISSISSIPPI REGION JUST AFTER THE LOUISIANA PURCHASE. The set comprises the important original French atlas of lithographs and the first editions of the English text.

Édouard de Montulé appears to have first visited North America at the time of the Revolution. In his account, first printed in French in 1821, he relates, in letter form, a voyage from September 1816 to October 1817, from New York to the West Indies, with stops in St. Thomas, Jamaica, and Santo Domingo, and returning north via New Orleans and the Mississippi to the Ohio river regions and the Hudson valley. "The account is significant because it relates Montulé's experiences during his journey up the Mississippi on board the Vesuvius, which is said to have been the third steamboat to ply the waters of the Mississippi. The boat and its navigation are described in detail. Another distinguishing feature of the narrative is the information it contains about Frenchmen in the United States, especially Napoleonic refugees" (Clark, Travels in the New South, II, 47). The remainder of his account (published separately in the English translation) describes his subsequent travels in Sicily and Egypt.

In the preface to the French text Montulé states that he "would have never published these letters without the help of lithography," a new graphic technique whose ease of execution convinced him to share with the public some of the sketches he had made in his travels. He apologizes for not having made use of eminent artists, as the cost would have rendered the work too expensive. In fact his lithographs are expressively executed, full of carefully observed detail, and important for their early date: a number of Montulé's plates are in fact lithographic "firsts," notably plate 3, the fine view of New York seen from the west, which appears to be the earliest lithographed view of New York City. It is the earliest view of New York listed by John Reps, whose union catalogue of American city views purports to list all separately published lithographic city views of America. (Reps lists this view and Montulé's small lithograph of a village near Natchez [Mississippi], indicating that these were occasionally sold separately.) Other "firsts" are the depiction of the skeleton of a mammoth in the Philadelphia Museum, several views of Philadelphia itself, a group of unidentified Native Americans of the Mississippi region, an "encounter with a rattlesnake on the bank of the Ohio River," and two views of Niagara Falls. Several lithographs show regions of the West Indies and their inhabitants, and one shows a Native American funeral mound. The English translations, published in London the same year, are illustrated with reduced engraved reproductions of the lithographs.

Montulé's lithographs have been somewhat neglected in the standard repertories of early American prints and bibliographies of American travel books, surprisingly, since his prints predate by several years more celebrated collections of French lithographic views of America (e.g., Milbert's Itinéraire pittoresque du Fleuve Hudson, published in 1828-1829, and other American-produced examples). The lithographs are equally noteworthy for their origin: they were produced at the lithographic press of Count Charles-Philibert Lasteyrie du Saillant, who had traveled to Munich in 1812 to learn the art of lithography from Senefelder, and whose lithographic press, established in Paris in 1816, vied with Godefroy Engelmann's for the title of first Parisian lithographic printing establishment. Brunet III, 1874 (59 plates). Sabin 50229 (51 plates). Howes M750 ("the plates are highly interesting"). John W. Reps Views and Viewmakers of Urban America, Univ. of Missouri, 1984, 1973 and 2624 (Natchez and NYC views). Stokes, V:1588, 1595-6.

$27,500.

Very Rare - In Fine Contemporary Blind-Tooled Italian Calf
An Extremely Fine Volume
Plautus – The First Fully Illustrated Printing – Parma – 1517
with
Ovid – *Epistolae Heroides* – Illustrated with Woodcuts Throughout – Parma 1517



12 Plautus, Titus Macchus [and] Ovidius, Naso Publius. COMOEDIAE. Commentary by Bernardus Saracenus and Giovanni Pietro Valla. [Bound With] EPISTOLAE HEROIDES. Commentary by Antonius Volscus and Ubertinus Clericus (Venice [and] Parma: Lazarus de Soardis [and] Octavianus Saladus and Franciscus Ugoletus, 14 August 1511 [and] 15 May 1517) First fully illustrated edition of Plautus' comedies, second edition with the commentaries of Saracenus and Valla. A rare and beautiful edition of Ovid's Heroides, other than the Modena copy listed by Sander we can trace only one other copy, at the Bibliothèque nationale de France. The Plautus with text in roman type with commentary surround, a few passages in Greek type, title in gothic type within fine woodcut Renaissance border decorated with putti, grotesques, and a procession of classical sea figures, full-page woodcut of a theater, 316 small woodcut illustrations of scenes from the comedies, assembled from smaller blocks (including many repeats), the characters' names printed in roman type inset in banners in the block; a variety of fine white-on-black floriated initials and small border cuts. The Ovid text with commentary surrounding, title within fine woodcut border, large woodcut illustration of Ovid and the two commentators, 22 small woodcut illustrations in the text, each with three scenes, printer's sun device at end. folio, (311 x 207 mm) , bound in contemporary blind-tooled Italian brown calf over pasteboard, sides paneled with triple (two thin, one thick) fillets, two borders of different foliate rolls enclosing two squares each composed of a floral roll around a central lozenge, sewn on three double cords, spine tooled with triple fillets to a saltire design. 228, "189" [i.e., 89], [1 blank] ff.; Collation: aa6 a-m8 n10; [6], 106 ff. Marginal dampstaining to first and last few leaves, some discreet paper repairs to outer page edges at end and occasionally elsewhere, tear in leaf i7 of the Ovid; binding rubbed in places and with a few small wormholes, otherwise a fresh copy.

AN EXTREMELY FINE COMPOSITE VOLUME BRINGING TOGETHER TWO EARLY ITALIAN ILLUSTRATED EDITIONS OF CLASSICAL TEXTS, PRESERVED IN ITS ORIGINAL ITALIAN BLIND-TOOLED BINDING.

Plautus:

FIRST FULLY ILLUSTRATED EDITION OF PLAUTUS' COMEDIES, SECOND EDITION WITH THE COMMENTARIES OF SARACENUS AND VALLA. Lost during the Middle Ages, 20 comedies, plus one fragment, of the 150 plays attributed to Plautus were rediscovered during the Renaissance and widely translated, influencing Shakespeare and later Molière. Filled with jokes, puns, alliteration and often rowdy word-play, bordering on musical comedy with their consistent use of song and recitative, Plautus' plays were free adaptations from the slightly earlier Greek "New Comedy," a pure comedy of manners using stock characters and turns of plot. Plautus' "flow of wit and vigour of language" revived the genre and account for his "supreme popularity on the Roman stage" (Oxford Companion to the Theatre). His surviving plays still

provide almost the only extant evidence for spoken Latin during the 3rd and 2nd century B.C.

The illustrations of this edition provide some of the earliest visual testimony to Renaissance performance practice. Commissioned by the printer Lazzaro de'Soardi for his 1497 edition of Terence, the striking full-page woodcut of a "coliseum or theatre" unusually depicts the stage and circular seating area from the actors' point of view, showing on either side the curtained compartments from which the players emerge. Prince d'Essling, the eminent scholar of early Venetian book illustration, considered this woodcut among the finest work of the time.



Showing from two to six characters, the charming text illustrations are composed of separate small blocks of figures, trees and the same curtained doorways as those depicted in the large theatre cut. This manner of assembling cuts was first used by the Strasbourg printer Johann Grüninger for his 1496 editions of Terence, and seems to be associated with theatre in early Italian book illustration. It is a graphic device that is particularly appropriate for Plautus, whose plays were built up from a variety of stock plots, incidents, scenes, characters and passages of dialogue taken from a hodge-podge of different sources. (Mortimer notes that "there was a certain amount of adjustment of blocks at press," and individual copies vary in the blocks used for the illustrations.)

This copy has the first state of the title and its conjugate leaf (aa1.10): the title is found either in a longer version printed in Gothic type, as here, or in roman type and considerably shortened, as in the Hofer copy at Harvard. The editors' dedicatory epistles on the title verso also differ in the two states, and the conjugate aa10 was reset, with several variants of spelling, some described by Mortimer, who states that the "roman-title setting" is more accurate.

Ovid:

RARE AND BEAUTIFUL EDITION OF OVID'S HEROIDES. Ovid's elegiac letters written from the heroines of legend and history to their lovers read like dramatic monologues, and the woodcut illustrations in this edition are similar to those of the Plautus in their three-part format, showing the characters of each poem engaged in different actions, as if scenes from a play.

Like the cuts of the Plautus, the illustrations of this edition of Ovid exemplify the conservation and repeated reuse of woodblocks in the first century of printing, passed from one printer to another throughout several decades, for use in often unrelated editions. The text illustrations were previously used by the Venetian printer Tacuino's 1501 and 1512 editions of Ovid. The marvelous title border with stylized dolphins is one of the most attractive and frequently imitated woodcuts of the 16th-century book. First recorded in a 1511 edition of Vitruvius printed by Tacuino in Venice, it may have been used previously in editions now lost. "There are a number of variations on this dolphin composition, and… it was one of the most influential pieces of ornamentation of the sixteenth century" (Mortimer, p. 755). Countless copies, some close, as here, others either more crudely cut or diverging stylistically from the original model, appeared from presses all over Italy during the next few years, and its influence extended as far as France, Switzerland and Germany.

This edition is exceptionally rare: other than the Modena copy listed by Sander we can trace only one other copy, at the Bibliothèque nationale de France. No copies are listed in RLIN, OCLC, COPAC, or Edit-16.

PROVENANCE: contemporary inscriptions on lower endleaves [regarding binding?]. Petrus Buoninsegnus, Siena 1814, typographic booklabel (examples of this bookplate are known with different dates, e.g. 1802). I. Adams P-1481; Essling 1724; Sander 5748; Harvard/Mortimer Italian 387. II. Sander 5279.

$35,000.

Sanson D'Abbeville - *L'Amerique en Plusieurs…*
America in Maps – Paris - 1657
Handcoloured in Outline – First Edition
The Beginning of the Great Age of French Cartography
California as an Island – Florida – Latin America



13 Sanson D'Abbeville, Nicolas. L'AMERIQUE EN PLUSIEURS CARTES, & EN DIVERS TRAITTES DE GEOGRAPHIE, ET D'HISTOIRE... ses empires, ses peuples, ses colonies, leurs moeurs, langues, religions, richesses, &c. (Paris: Chez l'autheur (sic), 1657) First Edition of this fine set of engraved maps depicting North, Central and South America, including the Caribbean Islands. Illustrated with 15 double-page engraved maps, all hand-coloured in outline. Small 4to., (246 x 178 mm), bound in old calf, recently repaired and rebacked in smooth brown calf, ocean blue leather spine labels. [84] pp.

FIRST EDITION OF THIS FINE SET OF ENGRAVED MAPS DEPICTING NORTH, CENTRAL AND SOUTH AMERICA, INCLUDING THE CARIBBEAN ISLANDS. THE NORTH AMERICAN MAPS INCLUDE FLORIDA, CANADA (A.K.A. "NOUVELLE FRANCE"), AND CALIFORNIA (DEPICTED AS AN ISLAND!). There are extremely detailed engraved maps of Mexico, Guatemala, Granada, Peru, Chile, Brazil, Paraguay, and other Central and South American regions, all hand-coloured in outline at the time of publication. The text relates much of the flora, fauna, and natural history of each, with an emphasis on natural resources available for export.

"It is generally accepted that the great age of French cartography originated with the work of Nicolas Sanson" (Moreland & Bannister, Antique Maps, p. 128). Sanson (1600-1667) was one of the great French cartographers of the seventeenth century: he published about 300 maps, the first one when he was only eighteen years old. Following his move from Abbeville to Paris he was appointed "Geographe Ordinaire du Roi." The present volume on America is one of the four octavo volumes published by Sanson on the four continents. Tooley gives publication dates of the "America" volume as being "1656, 1657, 1662 and (1676)" although the first date is a ghost and is not substantiated by any known copies.

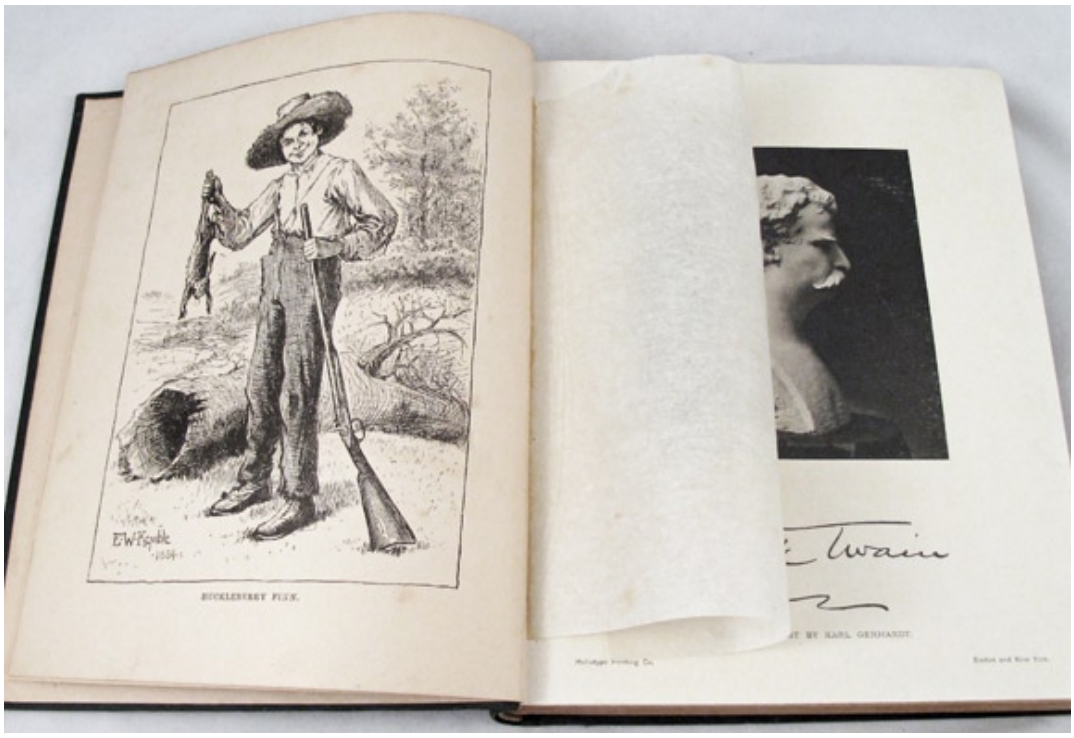
Some annotations throughout, minor traces of damp or soiling. On the second blank leaf is a useful Table of Maps (in French) in MS. Provenance: "Ex libris Pet. Lemoyn [?] 1682" (early inscription on first blank) -- bookplate of Otto Orren Fisher.

Sabin 76708. Phillips 1151.
$18,500.

Twain's Masterpiece of American Literature
***Huckleberry Finn* - First Edition in the Original Cloth**
An Unusually Nice Copy - Very Early Issue Points

14 Twain, Mark. THE ADVENTURES OF HUCKLEBERRY FINN (New York: Charles L. Webster and Company, 1885) FIRST AMERICAN EDITION, FIRST PRINTING with BAL's first state frontispiece with the cloth visible, and very early issue points: "was" for "saw" on p.57; and the Illustrations list p.[13] shows "Him and another Man" plate as appearing on p.88; p. 155 with the final "5" dropped With 174 black and white illustrations by E.W. Kemble. Square 8vo, publisher's original green cloth elaborately decorated in gilt and black on the covers and spine.

366 pp. A very handsome copy, bright and appealing. This copy is clean and tight and very pleasing internally, the paper fresh. The cloth is quite bright and the gilt is in really pleasing condition. Some very expert care to the cloth, spine tips strengthened or consolidated expertly and unobtrusively. Hinges firm and strong.



A VERY HANDSOME AND WELL PRESERVED COPY OF THE FIRST EDITION OF ONE OF THE MOST IMPORTANT AND GREATEST BOOKS IN AMERICAN LITERATURE.

Along with TOM SAWYER, HUCKLEBERRY FINN is considered the stepping stone to modern American literature. And along with Tom Sawyer, for the first time, the hero of the novel was a boy. These books are landmarks and 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; Grolier American 87; Johnson, pp. 43-50; Peter Parley to Penrod, pp. 75-6
$9500.



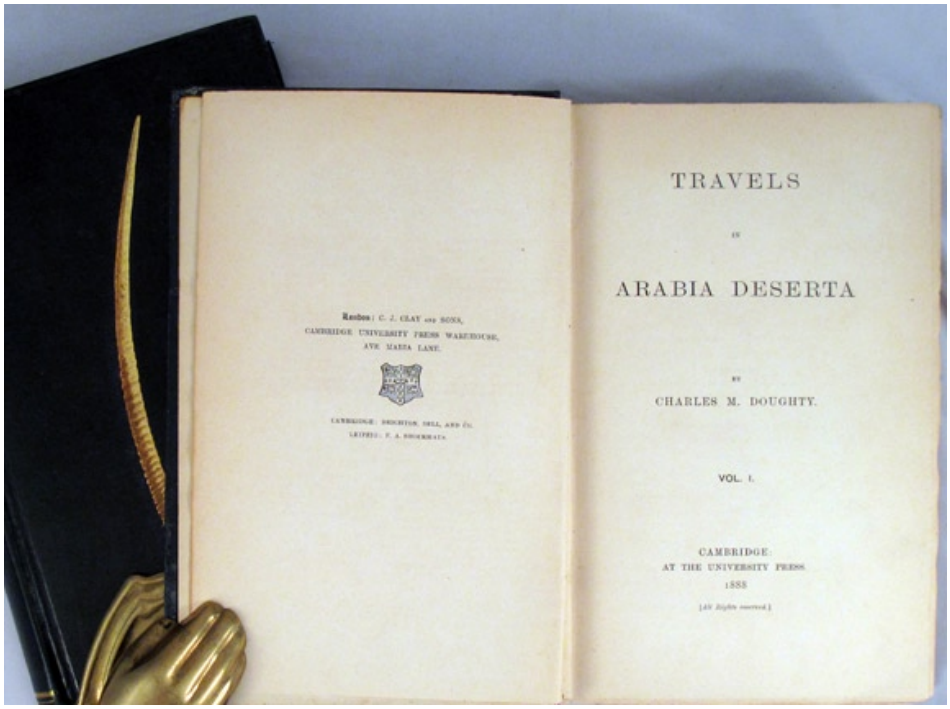
A Selection of Wonderful Prints From a Ukiyo-e Master
Some Being Inscribed Gift Presentations
From the Collection of Frank Lloyd Wright

14B Hiroshige, Ando [Japanese Prints}. [Woodblock Colour Plates] A SELECTION OF OF HAND-COLOURED PLATES FROM UKIYO-E MASTER ANDO HIROSHIGE. Circa mid 1800s) MANY BEING FROM THE COLLECTION OF FRANK LLOYD WRIGHT. Beautifully preserved, the impression strong and the colours bright, only very minimal aging to the quality paper.

Hiroshige (1798-1858) was a master ukiyo-e artist, and one of the last great artists in that tradition. He is especially known among the ukiyo-e for his dramatic landscapes, such as the wonderful view of the waterfalls offered here.
Priced Individually

The True First Edition - *Arabia Deserta*
Doughty's Great Work of Travels in Arabia

15 Doughty, Charles M. TRAVELS IN ARABIA DESERTA (Cambridge: At the University Press, 1888) 2 volumes. First edition. With numerous drawings, diagrams and folding plans and maps in text, including a color folding map in rear pocket. 8vo, green cloth lettered in gilt on spine and with large gilt pictorial vignettes of desert scenery and fauna on upper covers. xx, 623, 32 ads; xiv, 690, glossary & index. A very nice set of this scarce work. With no repairs and the hinges still in very good order without breaks or separations, unusual for these heavy volumes. The giltwork on the cloth is still very bright, especially so the large vignettes on the covers as well as the spine lettering. The cloth is still deep rich green and unfaded, surface polish applied to the cloth to protect the gilt, only light aging to the cloth.



T.E. Lawrence in his introduction to the 1921 edition describes this 'not like other books...a bible of its kind'. In referring to Doughty's own impressions of his effort, Lawrence states: '[H]e calls his book the seeing of a hungry man, the telling of a most weary man."

ARABIA DESERTA is one of the best-known classics of exploration and travel. Few writers of any genre have worked such magic or mischief on the English language as Doughty. He disapproved of Victorian prose style, and mingled his own with Chaucerian and Elizabethan English and Arabic.

But whatever the style, the result is perhaps the finest book on Arabia ever written. Another Arabist, T.E. Lawrence, speaks on Doughty: "I have talked the book over with many travellers, and we are agreed that here you have all the desert, its hills and plains, the lava fields, the villages, the tents, the men and animals. They are told of the life, with words and phrases fitted to them so perfectly that one cannot dissociate them in memory. It is the true Arabia, the land with its smells and dirt, as well as its nobility and freedom. There is no sentiment, nothing merely picturesque, that most common failing of oriental travel-books. Doughty's completeness is devastating. There is nothing we would take away, little we could add. He took all Arabia for his province, and has left to his successors only the poor part of specialists. We may write books on parts of the desert or some of the history of it; but there can never be another picture of the whole, in our time, because here it is all said..." (- from the Introduction).
$10,500.

The First Printing of the First Complete Edition in English
Dante's *Divine Comedy* - The Boyd Translation
Published in London - 1802 - Very Scarce and Important

16 Dante Alighieri, (1265-1321). THE DIVINA COMMEDIA OF DANTE ALIGHIERI: CONSISTING OF THE INFERNO, PURGATORIO, AND PARADISO. Translated by the Rev. Henry Boyd, A.M. (London: For T. Cadell Jun. and W. Davies, In the Strand, 1802) 3 volumes. First edition of the first translation of Dante's DIVINE COMMEDY into English. Additionally, for this edition is affixed an extensive introduction and notes to each of the three books, a fine historical essay on the state of affairs in the 13th and 14th centuries in Florence, the very fine LIFE OF DANTE by Leonardo Bruni as well as an index to names and personages presented in the text. With a engraved portrait frontispiece of Dante Alighieri. 8vo, full contemporary diced calf, boards ruled in blind with triple fillet lines and gilt corner tools, inner roll tooled decorations in blind, spines gilt-lettered in three compartments , raised bands with triple gilt fillet lines, head and tail of the spine with fine gilt work, elaborate blind tooled panels in three compartments. vi, 408; [iv], 384; [iv],420 with the index. And with the half-titles, called for in each vol-


THE
DIVINA COMMEDIA
OF
DANTE ALIGHIERI:
CONSISTING OF THE
INFERNO—PURGATORIO—AND PARADISO.
TRANSLATED INTO ENGLISH VERSE,
WITH PRELIMINARY ESSAYS, NOTES, AND ILLUSTRATIONS,
By the Rev. HENRY BOYD, A.M.
CHAPLAIN TO THE
RIGHT HONOURABLE THE LORD VISCOUNT CHARLEVILLE.
IN THREE VOLUMES.
VOL. I.
LONDON:
Printed by A. Strahan, New-Street Square;
FOR T. CADELL JUN. AND W. DAVIES, IN THE STRAND.
1802.

ume. A lovely set of this rare work which rarely appears on the market. Internally very fresh and clean. The fine contemporary bindings especially appealing and in unusually nice condition.

RARE FIRST EDITION IN ENGLISH OF THE COMPLETE DIVINE COMEDY OF DANTE. Henry Boyd was a native of Ireland and was most probably educated at Dublin University. In 1802 he issued his three volumes of an English verse translation of the whole 'Divina Commedia' of Dante, with the preliminary essays, notes, and illustrations and dedicated it to Viscount Charleville whose chaplain the author is described to be in the title page. In the dedication Boyd states that the terrors of the Irish rebellion had driven him from the post of danger at Lord Charleville's side to seek a safe asylum in a 'remote angle of the province'. He worked on translations of the ORLANDO FURIOSO and in 1807 he issued the 'Triumphs of Petrarca'.

Copies of the first complete COMMEDIA of Dante into English are very scarce indeed.

"Dante's theme, the greatest yet attempted in poetry, was to explain and justify the Christian cosmos through the allegory of a pilgrimage. To him comes Virgil, the symbol of philosophy, to guide him through the two lower realms of the next world, which are divided according to the classifications of the 'Ethics' of Aristotle. Hell is seen as an inverted cone with its point where lies Lucifer fixed in ice at the centre of the world, and the pilgrimage from it a climb to the foot of and then up the Purgatorial Mountain. Along the way Dante passes Popes, Kings and Emperors, poets, warriors and citizens of Florence, expiating the sins of their life on earth. On the summit is the Earthly Paradise where Beatrice meets them and Virgil departs. Dante is now led through the various spheres of heaven, and the poem ends with a vision of the Deity. The audacity of his theme, the success of its treatment, the beauty and majesty of his verse, have ensured that his poem never lost its reputation. The picture of divine justice is entirely unclouded by Dante's own political prejudices, and his language never falls short of what he describes." PMM

$17,500.

Sir Isaac Newton's *Principia Mathematica* - 1713
The Great Monument to Human Intelligence
A Foundation Stone to All of Modern Science

17 [Newton, Isaac]. PHILOSOPHIÆ NATURALIS PRINCIPIA MATHEMATICA Auctore Isaaco Newtono, Equite Aurato. Edition Secunda Auctior et Emendatior (Cambridge: (University Press), 1713) The second edition, the first to include the General Scholium in which Newton gives a general resume of the work. One of about 750 copies printed, of which 250 were sent to Holland and France. Engraved vignette on title, one folding engraved plate, and numerous woodcut diagrams and illustrations in the text. Large 4to, bound in full English contemporary polished calf, the spine fully gilt and very handsome, morocco lettering label gilt, compartments handsomely gilt between raised bands of the spine. 14 leaves, 484, [8]. A very handsome copy, the back expertly and exquisitely restored to style, title with usual offset from binding turn-ins in fore-margin, fore-margin of title very slightly frayed, small neat repair to upper inner corner of title.

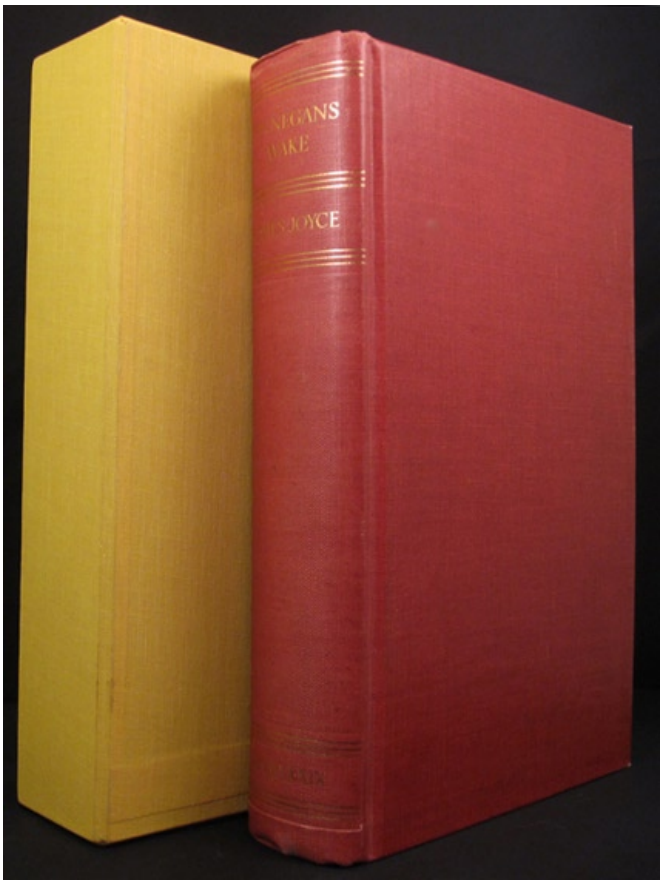
ONE OF THE GREATEST BOOKS EVER PENNED, AND A FOUNDATION OF ALL MODERN SCIENCE. THE CORNERSTONE TREATISE ON DYNAMICS AND GRAVITATION, "THE MOST INFLUENTIAL SCIEN-

TIFIC PUBLICATION OF THE 17TH CENTURY" (Horblit) A pleasing and handsome copy of the PRINCIPIA. "Richard Bentley, Master of Trinity College, was instrumental in bringing out this second edition, which was edited by Roger Cotes, F.R.S. In his important preface, Cotes attacks the Cartesian philosophy then still in vogue in the universities, and refutes an assertion that Newton's theory of attraction is a causa occulta. It contains a second preface by Newton and considerable additions, the chapters on the lunar theory and the theory of comets being much enlarged" (- Babson 12).

Newton, in the PRINCIPIA, stated the three laws of motion that establish the relationship of mass, force, and direction; he also discussed the movement of bodies through gases and liquids, and defined mass and force and the corpuscular theory of light. But most importantly, he established the principal of universal gravitation and the motion of the planets. "Copernicus, Newton, and Einstein are the three corner-stones of our conception of the universe. Few could grasp Newton's reasoning at the time, and his fame was spread on the Continent by Voltaire's ELEMENS DE LA PHILOSOPHIE DE NEUTON, 1738" (PMM).

Roger Cotes, 1682-1716, "was not only able enough to see where Principia could be improved, but also able to criticise Newton and correct his errors without ever antagonising him - no mean feat ... [Cotes's Preface contains] a strong attack against Cartesian physics in general and the vortex theory of planetary motion in particular ... The most significant feature remains the number of changes introduced into this edition [including] the propositions on the resistance of fluids, the lunar theory, the procession of the equinoxes, the theory of comets ... On [Cotes's] death Newton bestowed on him the tribute he had denied him in his life: if he had lived we might have known something". Wallis 8: see PMM, Horblit Dibner &c. for the first edition.
$35,000.



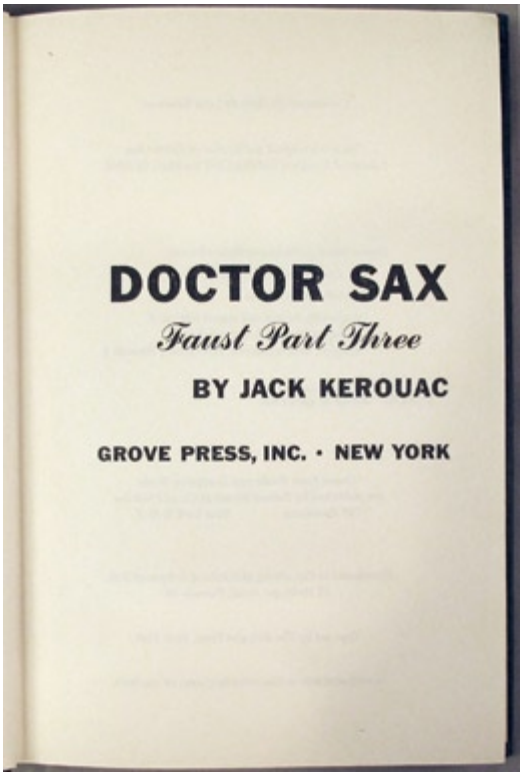


First Edition - James Joyce - *Finnegans Wake*
One of 425 Copies Only - Signed by Joyce

18 Joyce, James. FINNEGANS WAKE (London: Faber and Faber, 1939) First Edition, First Issue, Signed by James Joyce and limited to 425 copies only, of which this is number 341. 8vo, publisher's original red buckram lettered in gilt on spine, t.e.g., other edges untrimmed. Yellow cloth slipcase expertly re-created as the original. 628. A fine copy, very handsome, bright and clean, very well preserved and without wear. The slipcase in beautiful condition.

IMPORTANT FIRST EDITION SIGNED BY JAMES JOYCE. A very desirable copy of this, the best and scarcest issue of the first editions. No book has ever been more ambitiously conceived than Joyce's FINNEGANS WAKE. If ULYSSES represents the pinnacle of the Modernist movement, FINNEGANS WAKE is a step beyond; it stands in the same relation to ULYSSES as ULYSSES does to A PORTRAIT OF THE ARTIST....— an extension which is also a completely new conception. Joyce envisioned the book as nothing less than a "history of the world." Seventeen years in the writing, and composed in a sort of metalanguage--"an Esperanto for the art of fiction"--it stands as a unique monument to language and literature and the modern age. Slocum and Calhoun A49; Bradbury, The Modern World, 157-176.
$18,500.

Jack Kerouac First Edition
The Preferred Cloth Issue of *Doctor Sax*



19 Kerouac, Jack. DOCTOR SAX. Faust Part Three (New York: Grove Press, 1959) First edition, First Printing, the preferred cloth bound hardcover issue. 8vo, publisher's original blue-gray cloth lettered on the spine in gilt, in the original dustjacket. 245 pp. A near fine copy of a book rarely found so, the cloth fresh and all very solid and proper, minor offsetting on the endpapers from the jacket flaps. The jacket in excellent state of preservation with only very minor edge rubbing, there is no fading to the red lettering on the cover at all, and only very minor mellowing at the spine panel, uncommon such.

THE SCARCE AND PREFERRED HARDCOVER ISSUE, IT IS BELIEVED ONLY AROUND 1000 COPIES, OR FEWER, WERE PRINTED.

Though begun four years earlier, the greater part of this novel was written when Kerouac was living with William Burroughs in Mexico City in 1952, contemporaneously with ON THE ROAD. It is largely autobiographical in setting and character, based on his childhood in Lowell. Names of real-life persons were all changed due to objections from his publishers. Kerouac has blended dreams and childhood fantasies inextricably into the memories of his youth, producing a book that is a unique blend of fantasy, mysticism and memoir. Ahearn APG.
$2495.

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

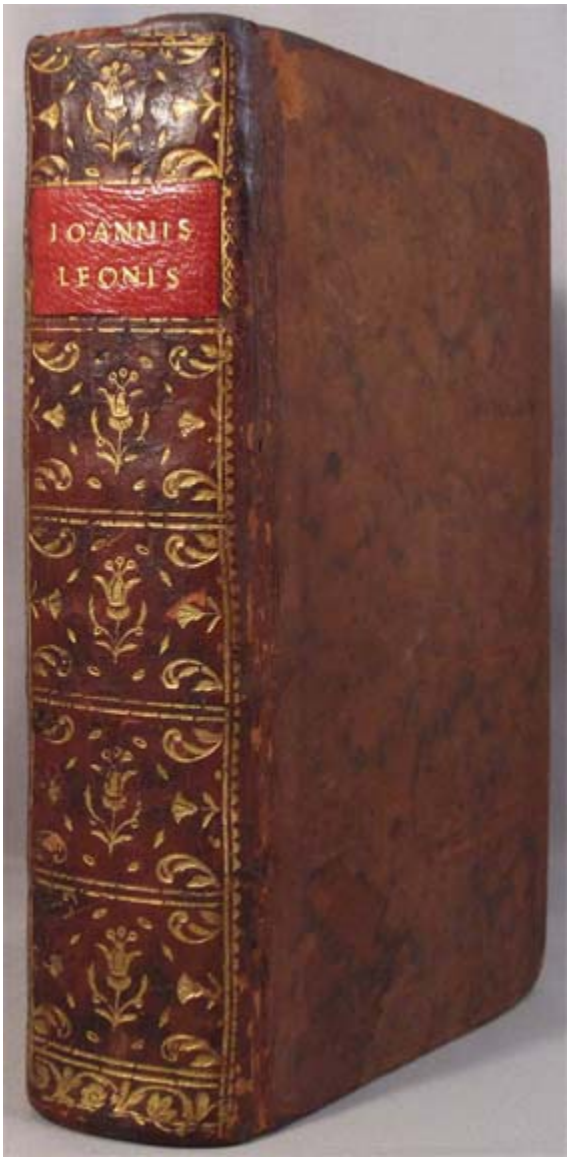


20 [Cervantes Saavedra] Jarvis, Charles, Esq. THE LIFE AND EXPLOITS OF DON QUIXOTE DE LA MANCHA. Translated from the original Spanish of Miguel de Cervantes Saavedra by Charles Jarvis, Esq. Now Carefully Revised and Corrected. To which is prefixed A Life of the Author. (London: S. A. and H. Oddy, 1742)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

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

There is a fine 'Life of Cervantes' preceding the text translated from the original Spanish and with an especially handsome engraving of Cervantes. In addition, significant content was gained from researching the old histories and chronicles with which the Spaniards of the 16th century were familiar. Thus, many of the period poetical nuances have here been included in English for the first time.
$7500.

Joannis Leonis Africani - *De Totius Africae Descriptione*
The First Book of Africa - The First Book by an African
The First Latin Printing - 1556 - Printed in Antwerp

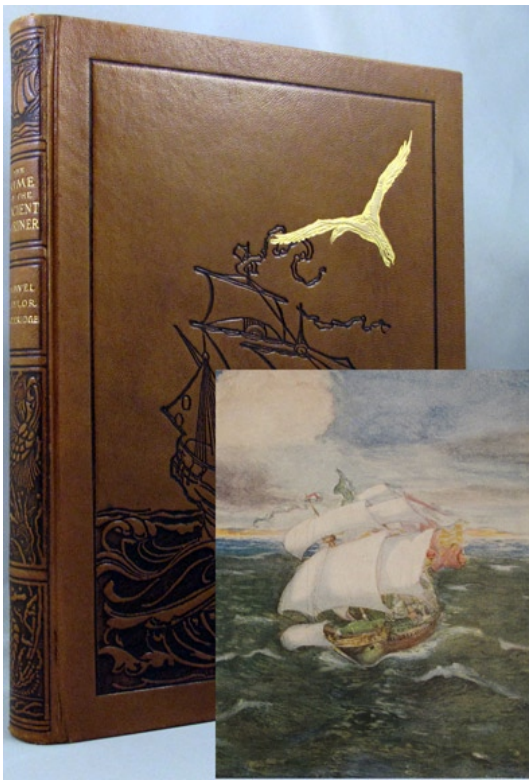


21 Africanus, Johannes Leo, [Leo, John]. JOANNIS LEONIS AFRICANI, DE TOTIUS AFRICAE DESCRIPTIONE, LIBRI IX. Quibus non solum Africae regionum, insularum, & oppidorum situs, locorumque intervalla accuratè complexus est, sed regum familias, bellorum causas & eventus, resque in ea memorabiles, tam à seipso diligenti observatione indagatas, quam in veris Maurorum annalibus memoriae traditas, copiose descripsit, recens in Latinam linguam conversi Joan. Floriano interprete. (Antwerp: Johannes de Laet, 1556) First Edition of the Latin translation of this seminal book by Hasan ben Muhamed el-Wazzan-ez-Zayyati (1485-1552), known by his Latin name Johannes Leo Africanus. . Engraved title-page with the vignette and woodcut initials. 8vo, Late 17th or early 18th century French polished calf, the covers with single fillet line at the borders, elaborately decorated in gilt on the spine within compartments separated by double gilt fillet lines, redmorocco lettering label gilt, period marbled endleaves, edges stained red, armorial bookplate. 332 pp. A very fine copy, text very bright and clean, a touch of very occasional toning, hinges strong and sound, the binding in very pleasing and well preserved condition.

VERY IMPORTANT AND RARE FIRST EDITION OF THE PRIZED LATIN TRANSLATION OF THE FIRST GREAT WORK ON AFRICA. During the years 1511-1517 Leo Africanus traveled to Fez, Morocco, Tunis, and across the Sahara Desert to Timbuktu. He visited the native sates on the Upper Niger to Kario, Houssa, Bornou and Lake Chad. He also made a voyage to Constantinople and Egypt and then crossed the Red Sea to Arabia. He was subsequently captured by the Venetians and presented to Pope Leo X whose name Leo he adopted as his surname. The Pope persuaded him to translate the Arabian manuscript account of his travels into Italian. The account was then translated by Floreanu into Latin. This is generally considered to be the first book published in Europe by a person of primarily African descent.

The book was considered the most important on the geography of Africa and an especially important source for all information on the continent. The book was printed in a multitude of languages over hundreds of years after the first Italian and Latin editions were issued. The English translation did not appear until 1600. Until the great European voyages and explorations into Africa in the 1600's and 1700's, Leo Africanus' work was considered the primary source for all studies on the Sudan and even of Africa. First edition copies in condition such as this are very rare on the open market. Adams L-480; Mendelsohn, South African Bibliography 884-886 (various editions); Gay, Bibliographie des ouvrages relatifs á l'Afrique et l'Arabie 258; Howgego A17
$18,500.

With Willy Pogany's Brilliant Illustrations
***The Rime of the Ancient Mariner* - A Very Fine Copy**
Handsomely Presented in the Publisher's Best Binding



22 [Pogany, illus.] Coleridge, Samuel Taylor. THE RIME OF THE ANCIENT MARINER In Seven Parts, Presented by Willy Pogany (London: George G. Harrap, 1915) The first edition in the publisher's best binding. Profusely illustrated throughout by Willy Pogany, including 20 tipped-in color plates. A richly colored title page by Pogany begins this enchanting classic. With exquisitely detailed pages of intricately woven text and illustrations, enclosed in ornate borders. 4to, bound in the original dark-tan calf with finely tooled pictorial designs in gilt and colours on the upper cover and spine. [178] pp. A fine copy of this book in the beautiful presentation binding. The interior is virtually flawless and the binding is very handsome and beautifully preserved with virtually no evidence of use or age.

A SUPERIOR COPY OF THIS GREAT BOOK. One of the most beautiful and decorative books of the period. The binding is quite attractive, the half-title is elaborately printed in gold, red and green; the title-page is a Morris-esque pastiche printed in gold, grey, red, black, purple, green, and yellow; the text is printed in an elaborate script within various woodcut borders, with various pictorial backgrounds in either light gray or green, sometimes accompanied by a vignette illustration. There are, in addition to the color plates, roughly ten full-page illustrations in black and either green or gray; and the pages that have no text or illustrations are filled with decorative elements in various styles and colors. One is reminded of the illuminated manuscripts of Sangorski and Sutcliffe and the amount of decoration on each page of their creations. This is certainly a tour de force by Pogany.
$1750.

The Story of Little Black Sambo
Helen Bannerman's Classic Children's Story

23 Bannerman, Helen. THE STORY OF LITTLE BLACK SAMBO (London: Chatto and Windus, 1928) Very early issue. Illustrated in colour throughout with all chromolithographs on separate leaves and text on separate pages. 12mo, bound in the publisher's original blue boards printed in black, with a pictorial paste-down on the upper cover. 113 pp. A fine copy but for loss to a small section of the blue panel at the foot of the spine with loss of "T" and "H" in the word "THE".



AN EARLY PRINTING AND A RARELY SEEN ISSUE OF THIS CLASSIC. Bannerman wrote her stories to entertain her own children. LITTLE BLACK SAMBO was their favorite. The author never intended the book for publication, but through the encouragement of her children and friends the manuscript was shown to E.V. Lucas who agreed to publish it as the fourth title in his series of 'The Dumpy Books for Children'" (Schiller, p. 381)

Together with Beatrix Potter, Helen Bannerman established the genre of children's books that gave pictures and text equal importance. Very few copies of the original printing have survived, and of the copies known, most have been badly worn because the small book was unable to withstand the constant handling of children. "Should a census eventually be attempted, there would probably be fewer copies located than of the notoriously rare and suppressed 1865 Alice" (Schiller, p. 386)
$450.

Burckhardt and St. John - Circa 1830's - Profusely Illustrated
Egypt and Nubia, Their Scenery and People



24 St. John, J.A.; Burckhardt, J.L., and Lord Lindsay. EGYPT AND NUBIA, THEIR SCENERY AND THEIR PEOPLE, Being Incidents of History and Travel, From the Best and Most Recent Authorities, Including J.L. Burckhardt and Lord Lindsay (London: Chapman and Hall, n.d. (ca 1845)) First edition. Well illustrated with 125 wood engravings and a frontispiece plate. 8vo, publisher's original deluxe blue pebbled cloth with lettering and an ornate central tooled frame stamped in gilt on the upper cover within a larger framework stamped in black and thus double ruled with wide gilt lines, the spine attractively lettered and pictorially decorated in gilt featuring three large gilt vignettes separated by gilt ropes, the lower board stamped in blind, all edges gilt. viii, 472 pp. A very handsome and well preserved copy, internally fresh and solid, only a hint of toning or spotting to the prelims only, the binding well preserved with bright gilt, a bit of minor edge-wear or other minor mellowing, one small chip to the cloth along the lower hinge, to the cloth only, binding is very firm and tight.

AN IMPORTANT BOOK, in the very handsome and uncommon extra-gilt binding variant. St. John's rendering of travels in Egypt and Nubia. St. John, author of many books of history, travel and literature traveled on foot throughout t Egypt and Nubia in the early 1830's. He combines his own written knowledge of the country with the other most important contemporary accounts.

Along with Lindsay's, Burckhardt's works on the Middle East and North Africa have remained among the most important over time. Under the auspices of the Association for the Promotion of the Discovery of the Interior Parts of Africa, Burckhardt explored most of northeastern Africa. Not just an observer, Burckhardt became so absorbed in the culture and language of the region he was able to disguise himself as a sheik from India, thereby gaining entrance to places and ideas never before available to westerners.

In another test of his ability to assimilate, Burckhardt disguised himself as a poor Syrian merchant and crossed the Nubian desert to Mecca and Medina Closed to non-Muslims, he became the first European to walk among the faithful in the most holiest of Muslim places. DNB.

$495.

"The Most Valuable and Accurate Work on South Africa..."
Very Scarce First Edition - Burchell's *Travels in the Interior*
With Extraordinary Colour Plates and a Fine Map

25 Burchell, William J. TRAVELS IN THE INTERIOR OF SOUTHERN AFRICA (London: Longman, Hurst, Reese, Orme, and Brown, 1822; 1824) 2 volumes. Rare First edition, and a set with fine provenance. Extensively illustrated with 10 very fine hand-coloured plates, 3 of which are large folding panoramic vignettes, 50 engraved vignettes and a huge folding map in the first volume, 10 hand-coloured plates, 2 of which are folding panoramas, and 46 engraved vignettes in the second, a total of 20 hand-coloured plates. 4to, in handsome full polished calf of the period, the boards with central gilt tools of famed banker and antiquarian Hudson Gurney (1775-1864) and double gilt fillet lines at the borders, the spine featuring elaborately gilt tooled panel designs within the compartments, elaborately gilt borders and central ornamental tools, the raised bands gilt, two red



morocco labels lettered and ruled in gilt, end-leaves renewed, board edges gilt rolled, turn-ins stippled in blind. [xii], 582, 4; [iv], 648. A very handsome and desirable set, the paper quite fresh with only a hint of minor and very occasional foxing, the colourplates fresh and bright, the very large folding map in pleasing condition, the bindings handsome and in good order and with minor aging, the hinges sometime strengthened and restored incorporating the original spine panels.

"The most valuable and accurate work on South Africa published up to the first quarter of the nineteenth century, and embracing a description of a large part of the Cape Colony and Bechuanaland at this period... The illustrations in the volumes are characterized by great beauty and accuracy... The work is now extremely scarce, many copies having been broken up in the middle of the nineteenth century for the plates." - Mendelssohn. This copy includes the "Hints to Emigration", which is bound in the end of Volume I. The location of this separately printed addition varies and is listed differently in the Abbey copy, British Museum copy and Tooley copy and does not have the half titles. Our copy is matching the Abbey copy. This copy has the half-page errata slip at the beginning of Volume I, which is not found in all copies.

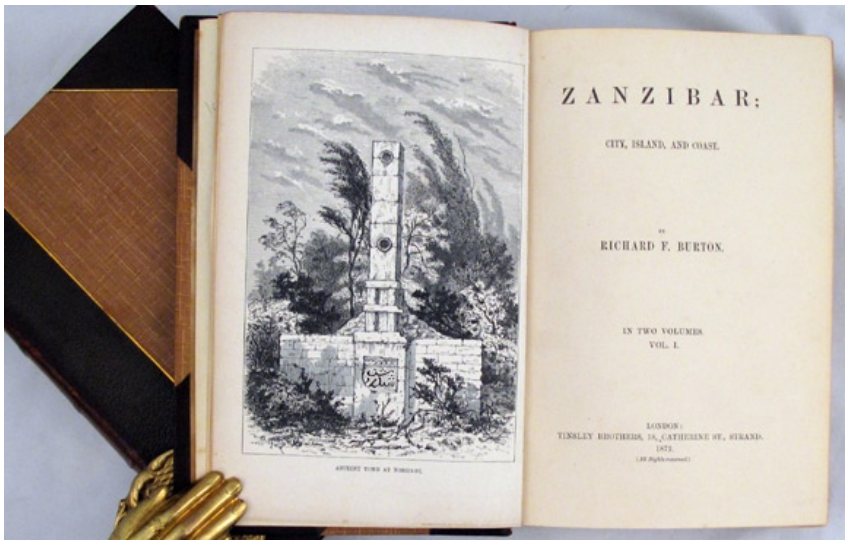
William Burchell travelled in South Africa between 1810 and 1815 making one of the greatest scientific explorations of his day. He collected over 50,000 specimens, and covered over 7000 km, much of which was over completely unexplored terrain. The description of his journey, Travels in the Interior of Southern Africa, appeared in 1822 and 1824 and is now highly prized and of great scarcity. There is little doubt that a third volume was planned, since the second volume ends long before completion of his journey.

On 25 August 1815 he sailed from Cape Town with 48 crates of specimens aboard the vessel "Kate", calling at St. Helena and arriving back at Fulham on 11 November 1815. He traveled in Brazil between 1825 and 1830, again collecting a large number of specimens, including over 20,000 insects. The journals covering his Brazil expedition are missing, as are his diaries relating to his later travels. His field note books, detailing his plant collections, survive at Kew, and from those the latter part of his trip can be reconstructed.

His collection of plants, skins, skeletons, insects, seeds, bulbs and fish is considered to be the most extensive ever made in Africa, before or since. After his death by suicide, the bulk of his plant specimens went to Kew and the insects to Oxford University Museum. He is known for the copious and accurate notes he made to accompany every collected specimen, detailing habit and habitat, as well as the numerous drawings and paintings of landscapes, portraits, costumes, people, animals and plants. Mendelssohn I, p. 244; Abbey, Travel, 327; Tooley, 116.

$13,500.

One of Burton's Most Elusive Titles
Published in London in a Small Number of Sets - 1872
A Fine First Edition Set of *Zanzibar: City, Island and Coast*



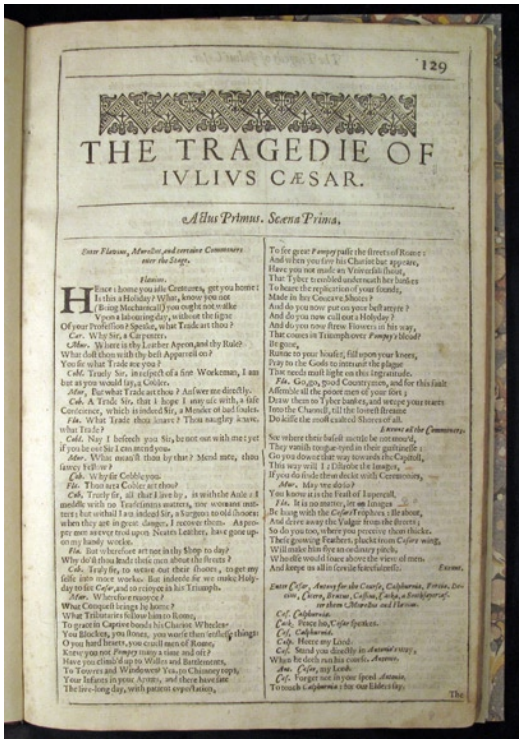
26 Burton, Richard Francis. ZANZIBAR; CITY, ISLAND AND COAST. (London: Tinsley Brothers, 1872) 2 volumes. First Edition. Illustrated throughout. Volume I has a folding map, four plans and four plates. Volume II has seven plates. 8vo, handsomely bound in three-quarter brown morocco over cloth boards with the original spine panels bound at the rear of each volume. xii+503; vi+519. A fine set, crisp and clean.

RARE FIRST EDITION OF THIS HIGHLY IMPORTANT WORK. One of the most elusive of all the books in the Burton oeuvre. Copies rarely appear at auction or on the open market.

Zanzibar was the setting off point for most of the travels into Africa initiated by the great explorers of the 19th century. It was on Zanzibar that stores and supplies were procured, native peoples were hired for the travels and documents obtained which permitted the explorers to make their way into the interior of the unknown regions of Africa.

This comprehensive guidebook covers every aspect of Zanzibar: its geography and climate, history and government, ethnology both foreign and tribal, and its agriculture and flora. It offers colorful descriptions of the Arab population and an in depth study of the Waswahili tribe and language. The chapter on Mortality includes a sober look at the rampant diseases of the people, small pox, cholera, and dysentery just to name a few. A fascinating look at the land and its people.
$9850.

Two of Shakespeare's Great Roman Histories
From the Great Second Folio - 1632
Julius Caesar* and *Tymon of Athens



27 Shakespeare, William. "The Life of Tymon of Athens" [with] The Tragedie of Julius Cæsar" ([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. 107-150. A large and handsome copy, the binding in excellent order, the textblock quite nice and with only occasional and typical light spotting or aging.

RARE EXAMPLE FROM THE SECOND FOLIO OF SHAKESPEARE. Two plays of Shakespeare's great series of Roman plays, of which JULIUS CAESAR is without question the most famous. Complete and 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 most famous plays from the volume bound separately.

Both of these works, along with the other Classical dramas, are believed to have been derived from Sir Thomas North's great translation of Plutarch. Shakespeare's version of JULIUS CAESAR is of such high regard that for many modern people, when they think Caesar, they are actually thinking Shakespeare.
$7500.

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 errattum 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. Bruccoli A2.1.a $5500.

A.A. Milne's Four "Pooh" Books - Illustrated by Shepard
A Very Fine Set of the First Editions Beautifully Bound
Great Classics and Cornerstone Works - 1924 - 1928 - London

29 Milne, A.A.. [The Four Pooh Books, Comprised of:] WHEN WE WERE VERY YOUNG [and] WINNIE-THE-POOH [and] NOW WE ARE SIX [and] THE HOUSE AT POOH CORNER (London: Methuen and co., 1924, 1926, 1927 1928) First Edition of each volume. Illustrated by E.H. Shepard throughout each volume. 8vo, beautifully bound by Bayntun-Riviere in fine full gilt decorated morocco. Each volume is bound in a colour to match the original cloth covers. The spines are richly gilt, the covers are pictorially decorated in gilt with images of Pooh and his friends. The original covers and spine panels are bound into the rear of each book. All volumes are housed together in a cloth covered slipcase. An elegant production. x,100; xi,158; x,103; xi,178 pp. All copies are very fine and beautifully preserved.

VERY FINE COPIES OF THE FIRST EDITIONS OF EACH OF THE FOUR POOH BOOKS, BEAUTIFULLY BOUND. These charming children's classics contain delicately detailed illustrations and some of the most beloved stories of all time. From the first poem or story to the last drawing, the reader is transported to another world of imagination and youthful play.

"When We Were Very Young" was the first of the "Pooh" books and was extremely successful in both America and England. Ironically, when A.A. Milne was first presented with the possibility of Ernest Shepard being the illustrator for this first Pooh book, he was less than pleased, having never been particularly drawn to Shepard's style. But the illustrator won out in the end and the rest is legend. The book's success in both America and England was phenomenal, and it went through six printings in just one year and six more the next. The public voraciousness for his work inspired Milne to follow WHEN WE WERE VERY YOUNG with WINNIE THE POOH, NOW WE ARE SIX, and THE HOUSE AT POOH CORNER. Some of the most cherished and beloved verses of our time rest on the charmingly illustrated pages of this first



volume in the series of books that have become timeless classics. This book is dedicated to Milne's son, Christopher Robin Milne, who "prefers to call himself Billy Moon."

The second book in the series is WINNIE THE POOH and the one included here is a beautiful copy of the most famous of the four Pooh books. Milne's classic story, all about Christopher Robin, Winnie-The-Pooh, and their friends Eeyore, Piglet, Rabbit, Owl, Kanga, and Baby Roo. WINNIE-THE-POOH came into being in the wake of his first book of verse, WHEN WE WERE VERY YOUNG, which was the first collaboration of Milne's words and E.H. Shepard's delightful illustrations. Milne and Shepard truly ascended to harmonious heights with the cast of characters in WINNIE-THE-POOH based on the stuffed animal collection of Milne's own son, Christopher Robin, who also became immortalized as one of the main characters in the Pooh series.

"E.H. Shepard's illustrations to A.A. Milne's POOH stories form without doubt one of the great classics of children's book illustration. It is important to understand, however, how remarkable that is for Shepard's success as an illustrator was not based on the technical power of draughtsmanship we see in the work of artists such as Rackham. We do not go with him for a prolonged journey of the eye as we do with the great masters of drawing. His illustrations are classics for a wholly different reason. Our approach must be through the eyes of childhood, for Shepard's Pooh, Piglet, Eeyore, and Tigger cast their compulsive spell because the artist only ever makes them but very slightly removed from the stuffed toys on the nursery shelf. Whereas Beatrix Potter's animals are almost transformed into furry occupants of the same domain, in the case of Shepard the journey is made in precisely the opposite direction... There is a slightness to them, a delightful, rapid, thrown-off quality... Shepard's genius lay surely in being able to match exactly the mood of Milne's texts which have a similar and complementary rambling quality. A less whimsical artist would have upset the balance. As it is, writer and illustrator were perfectly allied in a curiously English way, achieving thereby one of the great classics of childhood literature" (THE POOH SKETCH BOOK, Sibley.)

The third book in the quartet written by Milne, inspired by his young son Christopher, and illustrated by Shepard was an instant success. Like WHEN WE WERE YOUNG, NOW WE ARE SIX is a joyful combination of verse and pictures designed to captivate young readers. Christopher Milne wrote of his father's stories: "It is difficult to be sure which came first. Did I do something and did my father then write a story about it? Or was it the other way about, and did the story come first? Certainly my father was on the look-out for ideas; but so too was I. He wanted ideas for his stories, I wanted them for my games, and each looked towards the other for inspiration. But in the end it was all the same: the stories became part of our lives; we lived them, thought them, spoke them."-Enchanted Places. Most likely it was this unique collaboration between father and son which makes these little stories and poems so intimate and personal.

THE HOUSE AT POOH CORNER is the last of the four beloved Pooh books. In this charming offering Eeyore's friends employ "Brains first and then Hard Work" to build him a house. There are also big happenings for Tigger in this volume and Rabbit has a very busy day.

$17,500.

With Fine Autograph Addition and Exhibition Notice
First Edition - Arthur Rackham - *Rhinegold and the Valkyrie*
Representing Some of the Artist's Most Dramatic Work



30 [Rackham, Arthur Illus.] Wagner, Richard. THE RHINEGOLD AND THE VALKYRIE. Translated by Margaret Armour (London: William Heinemann, 1910) First edition, this copy with tipped-in card SIGNED BY ARTHUR RACKHAM, and with the one page printed announcement for the 1910 Arthur Rackham Exhibition at the Leicester Galleries in London which featured many of the original paintings for the Rhinegold and other subjects, plus an engraved four page (single leaf folded) prospectus from Heinemann for gift books of 1910. With 34 very impressive colour-plates by Arthur Rackham, representing some of his best and most adult work, the plates are tipped in onto stiff paper and feature captioned tissue guards. 4to, publisher's original light brown buckram lettered and decorated in gilt on the upper cover and the spine. ix, 161 pp. + plates. A beautiful copy, the plates all pristine and perfect, the text fresh and clean and solid, the binding bright and fresh with just a hint of mellowing to the spine. A very pleasing copy.

A VERY HANDSOME AND BRIGHT COPY OF THIS BEAUTIFUL WORK, WITH A TIPPED IN SIGNATURE CARD FROM ILLUSTRATOR ARTHUR RACKHAM AND WITH ADDITIONAL INTERESTING AND RELATED EPHEMERA.

It is obvious at first glance that Rackham was deeply and personally inspired by Wagner's great mythic theme. His illustrations emerge from each page with dramatic force and stirring emotion. The Rhinegold illustrations were a grand achievement in the continuing evolution of the artist's style. Unlike many of his other books, his Wagnerian illustrations were not geared to a child audience. He wrote to a twelve year old fan, "I am very glad you like my illustrations. I am rather afraid that the books of mine that are coming out this year and next, which illustrate Wagner's great Music-stories, the 'Ring of the Nibelungs', are not very well suited for those lucky people who haven't yet finished the delightful adventure of growing up, but soon, perhaps, you will know and be fond of Wagner's music and writings, and then you may like these drawings of mine as well as the others." -from Derek Hudson.
$1750.

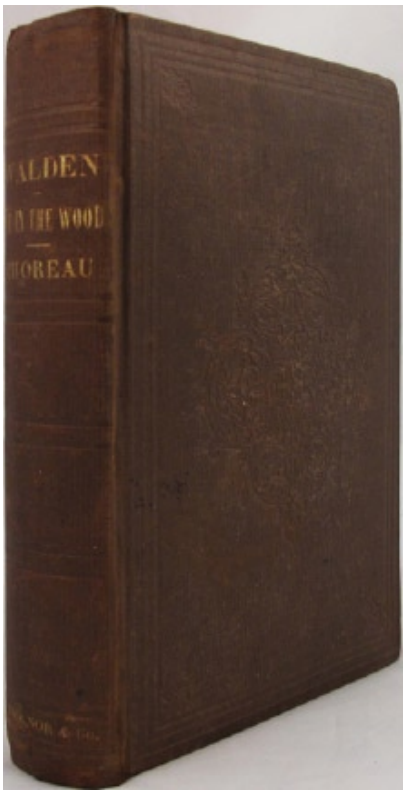
A Beautiful 19th Century Handwritten Qur'an
With Text in Black and Red in Arabic and Farsi
Showing Fine Workmanship and Decoration
Illuminated Leaves With Extensive Use of Gold



31 [Koran; Manuscript], [Arabic; Farsi]. [THE KORAN; Qur' an] A Handwritten Manuscript Koran in Arabic and Farsi, Signed and Dated, Illuminated and With Extensive Use of Gold (Persian: A Unique Manuscript, probably 19th century or a bit earlier) Handwritten in rich, splendid calligraphy, the Arabic portion in black highlighted in red and gilt and with the text written in Farsi in red. Most pages with a gilt frame double ruled, many leaves with considerably more gilt work including a generous use of gold. Opening two leaves vividly illuminated in gilt, blue, green, red and black, additional gilt marginal decorations containing letters throughout in gilt, blue, red and black. 6 x 4 inches, in a handmade binding of boards decorated with floral designs and the covering shellacked as normal, backed in brown cloth. A handsomely preserved handwritten Koran, the bind-

ing somewhat worn but very attractive nevertheless .

A BEAUTIFUL AND HIGHLY DECORATED HANDWRITTEN KORAN. BEAUTIFULLY DECORATED IN A SPECIAL BINDING EXTENSIVELY DECORATED. THIS IS A PERSIAN KORAN.
$4500.



Henry David Thoreau - *Walden* - First Edition
A Highlight of American Renaissance Thought
A Copy with Pleasing Provenance

32 Thoreau, Henry David. WALDEN, Or, Life In the Woods (Boston: Ticknor and Fields, 1854) First edition, first state of the text, early state of the ads, May 1854. A copy with provenance having belonged to A. Pell, Jr. of West Point, a friend and colleague of William Cullen Bryant and a founder and owner of the International Ocean Telegraph Co. which received the rights from Congress to lay the cables from America to Cuba and on to Latin America. Bryant visited and stayed in touch with Pell for some years and was involved with him in the Free Trade Club. Pell is buried at West Point and owned historic property there. Illustrated with the map of Walden Pond printed on a separate leaf and inserted at p. 307 8vo, publisher's original brown cloth lettered in gilt and ruled in blind on spine, bordered and decorated in blind on all covers. Housed in a fold-over morocco backed case. 357, [8 ads (dated May, 1854)]. A handsome copy indeed, internally quite pleasing and quite fresh with very little evidence of age or use, the binding very expertly and unobtrusively refreshed at the tips of the spine panel.

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

An interesting note is penciled in at the rear of the volume: "Thoreau's mother said to Mr. Henry James ... Mr. Emerson has been so much with my son that he talks & writes quite like him." DCP[ell] Grolier 100
$12,500.

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



33 Aesop; [Detmold, Edward J., Illus.]. THE FABLES OF AESOP (London: Hodder & Stoughton, 1909) Limited first edition of 750 copies, numbered and signed by the artist. Illustrated with 25 beautiful plates in color by Edward J. Detmold, including two extra plates not found in the trade edition. Thick folio, publisher's original full white polished buckram, the upper cover artfully decorated with the original gilt pictorial designs surrounded by a frame ruled in gilt and filled with intertwined vines, the spine handsomely gilt lettered and decorated with gilt device and gilt rules, t.e.g., housed and protected in the original slipcase. A fine copy with just very light age mellowing at the spine panel, the corners fine and sharp, the plates all in excellent condition, the text-block clean and white, essentially a near as

pristine copy in a protective slipcase. The slipcase with some wear as would be expected. The book profiting by the presence of the slipcase, with the white cloth remaining clean and the giltwork very bright.

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

This is a very fine copy of the best printing of the work, numbered and signed by Detmold.
$3250.

Beautiful Colourplates From the Famed Aves Hawaiienses
One of the Most Famous Work on Hawaiin Birds
Exotic Species – Some Extint or Extremely Rare

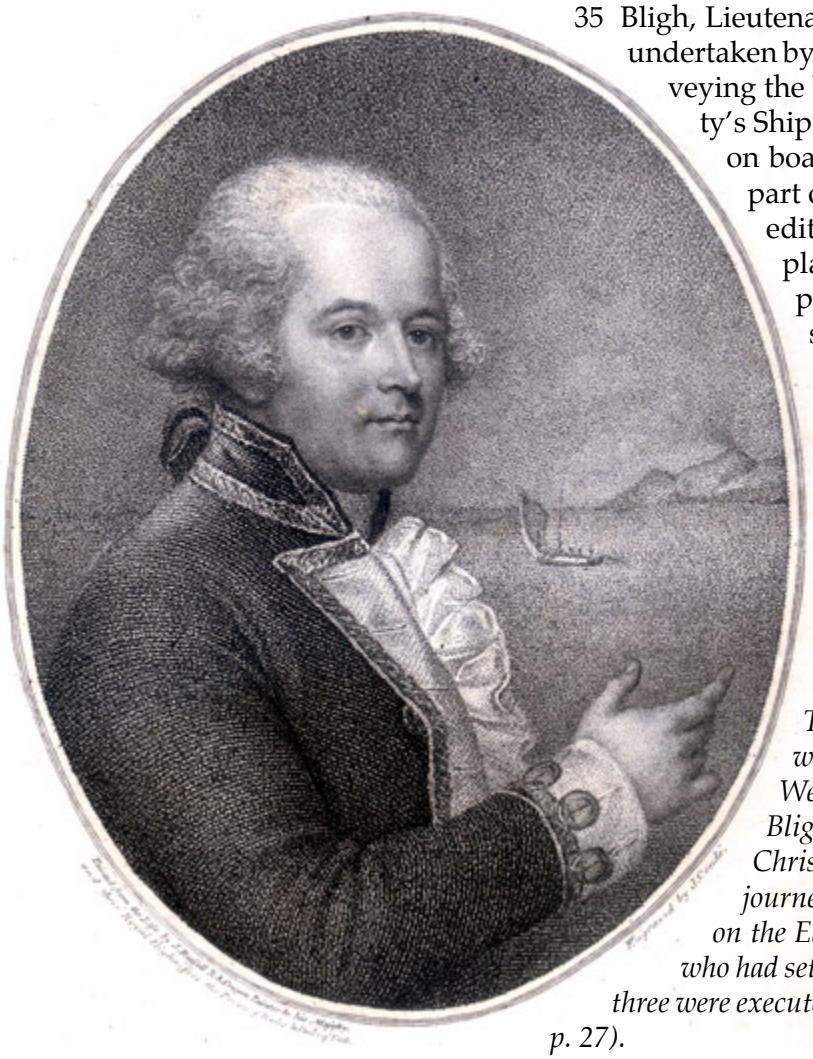


34 [Hawaiiana; Bird Plate]; Frowhawk, F. W [Wilson, Scott Barchard (and) Evans]. A SERIES OF HAND-COLOURED PLATES [From] AVES HAWAIIENSES: The Birds of the Sandwich Islands (London: Taylor & Francis for R. H. Porter, Newman West Imprinter, 1894-1896) From the first edition. Beautifully produced hand coloured Lithographs by Frederick William Frowhawk of Hawaiian birds in tropical backgrounds. The collection includes birds that are now extinct or extremely rare. Folio [325 x 260 mm], the lithographs are printed on heavy cream stock. Beautifully preserved, the colours are bright and vivid, the paper clean and fresh.

SCARCE HAND-COLOURED LITHOGRAPHS FROM ONE OF THE TWO GREATEST ORNITHOLOGICAL WORKS ON HAWAII. A beautiful publication, the plates for this work were produced over nearly a decade, containing magnificent hand-coloured lithographs of Hawaiian birds. The plates were drawn and lithographed by Frederick W. Frohawk, one of the leading English zoological artist and lepidopterist of his time. For backgrounds Frohawk drew upon the plates in Isabella Sincairs 1885 work, 'Indigenous Flowers of the Hawaiian Islands. The exact print run is unknown, but is believed to be roughly only 250 copies.

In 1887, with the support and encouragement of Alfred Newton (Professor of Zoology at Magdalene College in Cambridge), British ornithologist and explorer, Scott Barchard Wilson went to Hawaii to study and collect information on the local birds. Although scientific knowledge of some species have been obtained in 1778 by Captain James Cook, no serious ornithological exploration of the Islands has been taken place in over a century. On his return, Wilson, with the assistance of Arthur H. Evans, wrote Aves Hawaiienses. (Evans was a colleague of Professor Newton at Cambridge). The work became an instant success mainly due to the exquisite stunningly hand-colored plates, which were executed in fine detail. The plates show magnificent species such as the Hawaiian Honeycreeper, Palila, Alala, Mamo, Hawaiian Goose, Apapane, Amakihi, Moloka'i and Maui Creeper, Akialoa, Maui & Kaua'i Nukupu'u, Kona Finch, Noio, Hawaiian Noddy, Moho, and many others. Hand-colored plates of the original edition were drawn and lithographed by renowned English zoological artist and lepidopterist, Frederick William Frohawk. Illustrations captioned with scientific names of each species. In the ensuing century, unfortunately half of the 64 species depicted in the work have become extinct or endangered.
Priced Separately.

Lieutenant William Bligh - First Edition - 1792
A Voyage to the South Sea
One of the Most Famous Sea Tales of All Time



35 Bligh, Lieutenant William. A VOYAGE TO THE SOUTH SEA, undertaken by command of His Majesty, for the purpose of conveying the bread-fruit tree to the West Indies, in His Majesty's Ship the Bounty...including an account of the mutiny on board the said ship, and the subsequent voyage of part of the crew... (London: George Nicol, 1792) First edition. Engraved portrait frontispiece, 7 plates of plans and charts including a fine engraved oval portrait frontispiece of Bligh by Conde after Russell, folding plan of the Bounty, folding plan of the Bounty's launch, a plate of bread-fruit, and 4 other plans and charts (3 folding). 4to, full contemporary calf, skillfully rebacked at an early date with an elegantly gilt patterned spine, gilt armorial devise on covers, expert restoration accomplished very sympathetically. viii, 264. A very handsome and large copy with occasional offset.

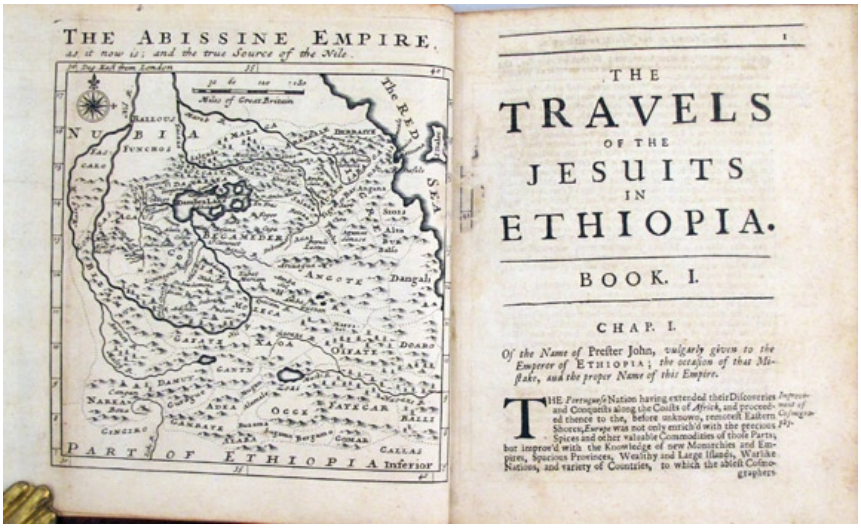
RARE FIRST EDITION OF ONE OF THE MOST FAMOUS SEA TALES IN ALL OF MARITIME AND VOYAGE LITERATURE. On their way to introduce the bread-fruit as a cash crop to the West Indies from the South Sea Island, "Bread-fruit Bligh" and eighteen of his crew were set adrift by Fletcher Christian, the master's mate of the "Bounty," and made a journey of about 4000 miles in an open boat before landing on the East Indian island of Timor. Several of the mutineers, who had settled on Pitcairn Island, were eventually captured and three were executed in England. "An extremely important book" (Hill, p. 27).

Interestingly enough, Bligh was subjected to two further mutinies in his career, though only the last, in New South Wales, can be blamed upon the harsh exercise of authority. Though Bligh's account of the mutiny had been published first in 1790, it was because, as the publisher explains in his Advertisment, for the need of "communicating early information concerning an event which attracted the public notice: and being drawn up in a hasty manner, it required many corrections." The present work is the first appearance of the story of the entire expedition.

"Having acquired a high reputation as a skillful navigator, [Bligh] was appointed to the Bounty, of 250 tons, in December 1787, arriving at his destination, Otaheite, ten months afterwards. Here he remained for five or six months, during which period his crew became demoralised by the luxurious climate and their apparently unrestricted intercourse with the natives. The object of the voyage, namely to obtain plants of the bread-fruit with a view to its acclimatisation in the British West India islands, having been accomplished, Bligh set out on his voyage thither. But his irascible temper and overbearing conduct excited (under the leadership of Fletcher Christian) a mutiny on board the ship; and on 28 April 1789 he, with eighteen of his crew, were overmastered and cast adrift in an open boat, only twenty-three feet long, and deeply laden; they had a small amount of provisions allotted to them, but no chart. In this frail craft they sailed, for nearly three months, a distance of 3,618 miles, touching at some small islands, where they got only a few shellfish and some fruit; but at length, thanks to Bligh's skill, resource, and courage, they reached Timor" (DNB) Sabin 5910; Ferguson 125.

$18,500.

A Very Rare Early Work on the Jesuits in Ethiopia
F. Balthazar Tellez - *Travels of the Jesuits in Ethiopia*
1710 - London - With the Folding Map - Handsomely Bound



36 Tellez, F. Balthazar. THE TRAVELS OF THE JESUITS IN ETHIOPIA: Containing I. The Geographical Description of all the Kingdoms, and Provinces of that Empire; the Natural and Political History; the Manners, Customs, and Religion of those people, &c. II. Travels in Arabia Felix, wherein many Things of that Country, not mention'd in other Books of the Nature, are Treated of, as a particular Description of Aden, Meca, and several other Places. III. An Account of the Kingdoms of Combate, Gingiro, Alaba, and Dancali beyond Ethiopia in Africk, never Travelled into by any but the Jesuits, and consequently wholly unknown to us. Illustrated with an exact map of the country, delineated by those Fathers, as is the draught of the true springs and course of the Nile, within Ethiopia, besides other useful cuts (London: J. Knapton, 1710) First English translation of this very rare work by Tellez. Illustrated with an early folding map of the country, delineated by those Fathers, as is the Drought of the true Springs and Course of the Nile, within Ethiopia. 4to (202 X 162 mm.), bound in calf to style, ruled in blind on upper and lower covers, blind tooled in the corners, the spine with raised bands, lettered in gilt on two red morocco lettering labels, turn-ins decorated in blind. (4), 264, (16) pp. A beautifully preserved copy with the map in excellent order, the text-block clean and the binding very well preserved.

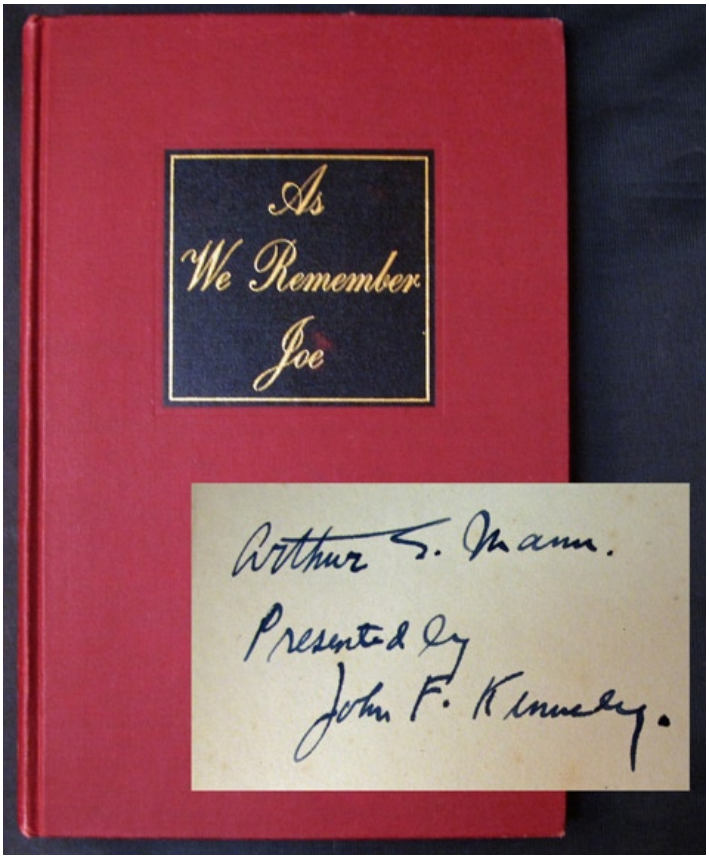
VERY RARE. ONLY ONE COPY HAS APPEARED AT AUCTION IN MANY, MANY YEARS. "This work is a summary and digest of all the travelers to Abyssinia including Alvarez, Gregory, Ludolphus, Lobo and the annual letters of the Jesuit fathers from 153-1656." "Telles' account was a summary of the discoveries made by the Jesuit missionaries from 1520 onwards. The Jesuits penetrated far into Ethiopia and made extensive studies of its language and history, providing Europeans with more information than was available for other parts of Africa at this time."

"This work of Tellez was composed from the memoirs of various missionaries; transmitted to Portugal by Almeida and is remarkably rare." Leyden II Bibliography. Streit & Dindinger, Bibl. Missionum XVII, p. 83; Lowndes, IV p. 2601;
$9500.

Inscribed by John F. Kennedy - *As We Remember Joe*
The Rarest of All Works in the Kennedy Genre
His Touching Tribute to His Fallen Elder Brother - 1945

37 Kennedy, John F. Editor. AS WE REMEMBER JOE (Cambridge: Privately Printed, designed and printed at the University Press, 1945) VERY SCARCE. INSCRIBED BY JOHN F. KENNEDY. First edition, first issue with the Wings insignia printed in dark red on the title-page, very limited printing of probably 250 copies such. Extensively illustrated with black and white photographs, letter facsimiles and a colour reproduction of the Navy Cross. 8vo, in the original burgundy cloth lettered in gilt on the spine and gilt lettered within a gilt ruled border within a black cloth box on the upper cover. xi, 75, with printers colophon on verso of page 75. A very handsome copy of this very scarce work, the cloth is fresh and bright, internally solid with fresh paper, hinges fine and well cared for, with an inscription as noted below providing more of an interesting history then being a distraction. With a rare genuine period signature by the future President.

BOLDLY INSCRIBED BY THE FUTURE PRESIDENT. VERY SCARCE, THE RAREST OF ALL JOHN F. KENNEDY RELATED BOOKS AND WITH VERY EARLY PUBLISHED WRITINGS BY THE FUTURE PRESIDENT. Privately printed and limited, the work is known in two issue states. This is the first state with the title page printed in black and red. It is estimated that there were roughly 250 copies printed such. The second state was printed with the title page all in black. While 500 copies in total was the official printing record, it is believed that the actual print count was only 360.



AS WE REMEMBER JOE was privately printed by the Kennedy family as a memorial to Joseph P. Kennedy Jr., John F.'s elder brother who was killed in action during World War II. It was to provide a remembrance for family, friends and a few important associates.

In content, AS WE REMEMBER JOE is a collection of essays or writings by various persons concerning Joe Kennedy. It was only John Kennedy's second book (after WHY ENGLAND SLEPT in 1940) and it includes a forward by him and his very touching essay, MY BROTHER JOE. It also includes a short essay by his youngest brother Teddy, who was only 12 years old at the time. Teddy had convinced his brother John and sister Eunice to allow him to submit a story about a sailing race in which he accompanied Joe and where Joe, "seized me by the pant and through me into the cold water.". With all of the youngest Kennedy's spelling and punctuation errors intact it is a very sweet and touching addition.

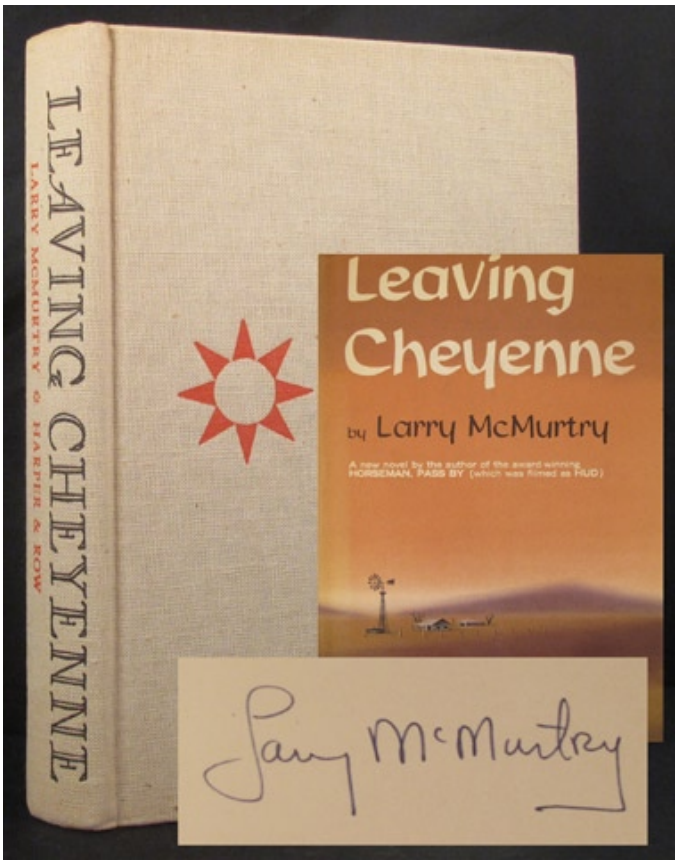
With the death of Joe Kennedy in 1944 his brother John F. Kennedy assumed the responsibilities and stature expected of an eldest son in the Kennedy family. This change in family position no doubt affected him for the rest of his life, greatly influencing his career in public service and leading 15 years later to the White House. J. Maddalena: K. Hasely: John F. Kennedy Library & Museum.
$9500.

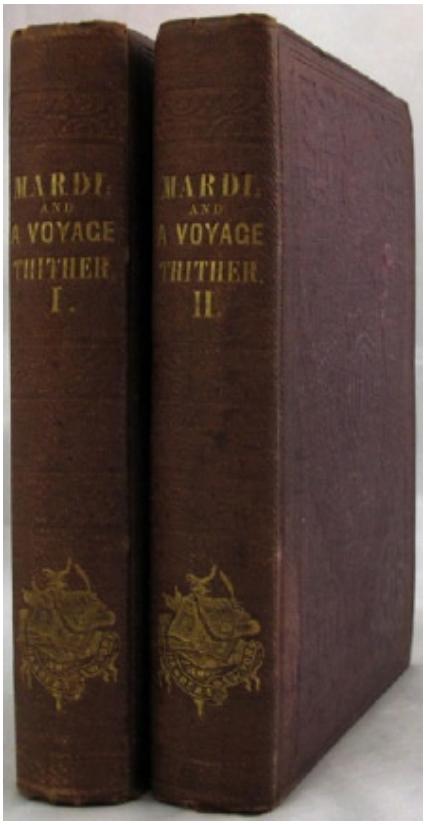
Leaving Cheyenne - First Edition - Signed by the Author
Larry McMurtry's Second Novel - An Unusually Fine Copy

38 McMurtry, Larry. LEAVING CHEYENNE (New York: Harper and Row, 1963) First Edition. SIGNED BY THE AUTHOR, LARRY MCMURTRY. 8vo, publisher's original cloth, in the original dustjacket. 298pp. A fine copy in like dustjacket, very fresh and attractive.

SIGNED COPY OF LARRY MCMURTRY'S SECOND BOOK, every bit as hard to find in collectable condition as his first, HORSEMAN, PASS BY. This copy has been signed boldly on the free-fly by McMurtry in blue ink. The jacket is in what is sometimes called "Second State", which is actually the same printing as the "first" but with the price clipped off by the publisher and replaced by a small sticker (in some cases a stamp) at $4.95. This was all done prior to the book's original release date, thus only a very small number of copies can be found with the original $4.50 price intact.

"Leaving Cheyenne traces the lives of three West Texas characters as they follow that sundown trail: Gideon Fry, the serious rancher; Johnny McCloud, the free-spirited cowhand; and Molly Taylor, the sensitive woman they both love and who bears them each a son. Tragic circumstances mark the trail but McMurtry's style never turns melodramatic or sentimental." - modern editorial review.
$2850.





Rare First Edition of Melville's *Mardi* - Two Volumes
A Unusually Handsome Set in Publisher's Original Cloth
New York - Harper and Brothers - 1849

39 Melville, Herman. MARDI and a Voyage Thither (New York: Harper & Brothers, 1849) 2 volumes. First edition. 8vo, publishers original blind-stamped purple cloth, with elaborate blind-stamped decorative tooling on covers and spine, lettering and Harper's logo in gilt to the spine panel. Housed in a pleasing dark green morocco solander case, the volumes each with their own chemise. xii, 365; xii, 387 pp., 8 pp. ads. An unusually fine copy and a very handsome pair, beautifully preserved. The cloth is bright and clean and essentially without fading, some of the typical offsetting to the pastedown and free-fly.

RARE FIRST EDITION IN ORIGINAL CLOTH IN UNUSUALLY WELL PRESERVED CONDITION. THE BOOK IS EXCEPTIONALLY SCARCE IN THE PURPLE CLOTH IN FINE CONDITION AS IS THIS COPY. After a tiring 18 month whaling voyage in the south seas, Melville jumped ship and with his companion, Richard Tobias Greene, lived in the islands for several months. While there he was captured by but escaped from island natives. He served on an Australian trader, worked as a field laborer and enlisted on the frigate U.S.S. United States. His experiences are the basis for the Swiftian adventures of Taji and his companion Jarl in Mardi. This is one of Melville's best written stories. BAL 13658, Wright I, 1860
$6750.

Daniel Defoe's *Robinson Crusoe* - PMM
Beautifully Decorated and Bound with Stothard's Engravings
An Exquisite Two Volume Printing

40 Defoe, Daniel. THE LIFE AND ADVENTURES OF ROBINSON CRUSOE (London: T. Cadell and W. Davies, 1820) 2 volumes. Early printing featuring the Stothard illustrations. Embellished with engravings from designs by Thomas Stothard. Large 8vo, bound and signed by Birdsall in three-quarter red morocco over cloth covered boards, gilt ruling to the borders of the binding at the covers, the spines lettered in gilt and with raised bands and fine tooling and designed gilt-work within compartments separated by raised bands, top edges gilt. xcii, 429 : v, 415 pp. A fine copy.

THIS IS A BEAUTIFUL SET IN EXEMPLARY CONDITION. IN A HANDSOME AND WELL PRESERVED BINDING BY BIRDSALL. THE STOTHARD PLATES HAVE ALWAYS BEEN VERY HIGHLY REGARDED.

"Defoe...disclosed a genius for devising a tale of adventure...(the influence of which has) not yet dissipated, for much of science fiction is basically Crusoe's island changed to a planet.

At least equally relevant...is the figure of the lonely human being subduing the pitiless forces of nature; going back to nature, indeed, and portraying the 'noble savage' in a way that made the book required reading for Rousseau's Emile.

ROBINSON CRUSOE has long since been more widely read... in versions...for young people...(there is) the footprint in the sand, Man Friday, the threatening savages, and the endless ingenuity and contrivance that make the hero's island life tolerbable." PMM



"It breathes throughout a spirit of piety and benevolence; it sets in a vey striking light the importance of the mechanic arts...it fixes in the mind a lively idea of the horrors of solitude, and, consequently, of the sweets of social life, and of the blessings we derive from conversation and mutual aid; and it shows how by labouring with one' s own hands, one may secure independence..." Beattie

Stothard's engravings are probably the most famous ever included in any edition of ROBINSON CRUSOE.
$2050.

With the Rare Decorations From the 1926 Seven Pillars
First Edition - T.E. Lawrence - *Revolt in the Desert* - 1927
An Especially Elusive Impression of the First Edition



41 Lawrence, T. E. REVOLT IN THE DESERT (New York: George A. Doran, 1927) First American edition, rarest and preferred issue with the Kennington decorated endleaves which had been designed for the 1926 issue of SEVEN PILLARS OF WISDOM and with the additional plates and illustrations. VERY RARE ISSUE with 24 illustrations on full-page plates and with 18 b/w line cuts from the 1926 SEVEN PILLARS not in any other issue or edition of REVOLT IN THE DESERT. With a folding map in black and red tipped in at the rear of the volume. 8vo, publisher's original tan polished buckram lettered in gilt on the spine. xvi, 335 pp. including the index. A fine and handsome copy with light evidence of age mellowing.

VERY SCARCE FIRST EDITION WITH THE ADDITIONAL ILLUSTRATIONS AND THE KENNINGTON DECORATED ENDLEAVES. This is the first publicly issued text of SEVEN PILLARS OF WISDOM prepared by Lawrence after the private printing of that book and edited by him for the general trade. Jonathan Cape had planned a new edition of REVOLT IN THE DESERT to come out after Lawrence death, but Lawrence's estate permitted instead the printing of the trade edition of the full text of SEVEN PILLARS instead. Thus, the work in this form was obtainable for only a very brief period of time.

Copies of the book with the additional decorations and illustrations are rarely encountered. O'Brien A108
$950.

Fine Decorated Ethiopian Manuscript Scrolls
Many With Extensive Calligraphy and Paintings

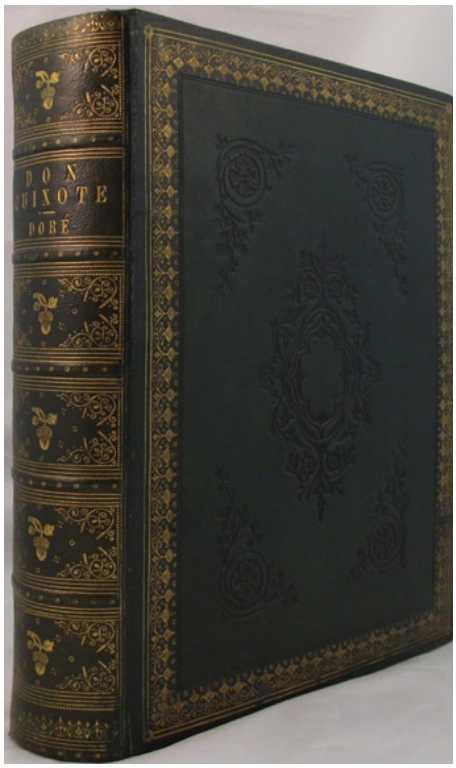


42 Ethiopian Talisman, Magic Scrolls. AN ASSORTMENT OF ETHIOPIAN MAGIC SCROLLS, OR TALISMAN, HAND WRITTEN, DECORATED AND ILLUSTRATED in on handmade Parchment, most likely goatskin, in the classical Ethiopian language of Ge'ez (Ethiopia: Manuscript, Circa early 20th century) The Ge'ez text in black and other colours, often extensively decorated in traditional Ethiopian style, some with human figures and additional decoration. Various sizes, made in segments of parchment stitched together with rawhide leather cording, rolled.

ONE OF THE MORE FASCINATING TRADITIONS STILL SURVIVING TODAY IN ETHIOPIA BUT ABANDONED CENTURIES AGO IN THE WEST IS THE USE OF TALISMANIC ART. Talismans, such as this Magic Scroll, are items not considered to be the products of the human artist that made them. They are Holy works, part of the great mystery only reproduced by the human craftsman through revelation. They represent the connections between men and spirits, animals, demons, stars, Saints and sicknesses

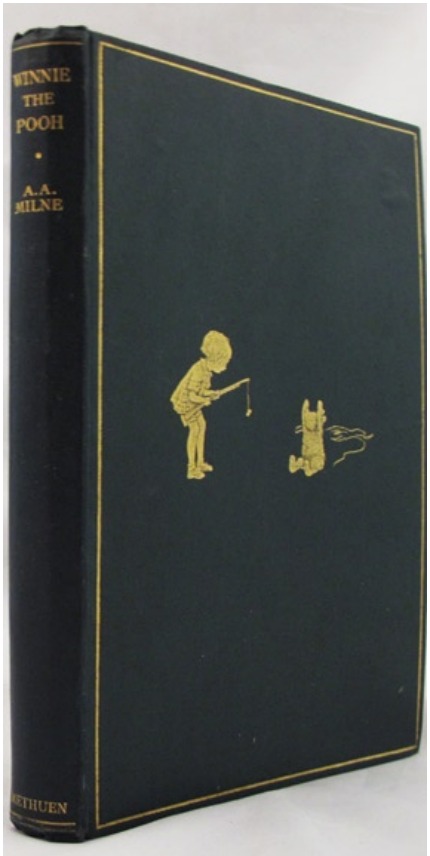
all translated into pictures and language. They are considered to be able to influence the spirits due to their intrinsic holy nature combined with the dreams and desires of their owners.
Prices range from $950 to $1350.

Cervantes' Classic 'Don Quixote'
With the Heroic Illustrations of Gustave Doré
In a Handsome Full Morocco Binding, Gilt Decorated



43 [Doré, illus.] Cervantes Saavedra, Miguel. THE HISTORY OF DON QUIXOTE. The Text Edited by J. W. Clark and A Biographical Notice of Cervantes, by T. Teignmouth Shore (London: Cassell, Petter, and Galpin, [c. 1870]) A very early issue of this wonderfully illustrated Cervantes. With 118 spectacular illustrations by by Gustave Doré. Royal 4to (12 x 9 inches approx.), in deluxe dark green morocco by Aubrey of Salisbury, the boards ornately framed in gilt featuring thick ornately roll-tooled band-work surrounded by multi-ruled gilt lines with floral corners, inner ruled in blind, this around a central arabesque floral panel decorated in blind with large corner florets, the spine very richly gilt decorated in compartments between wide gilt-stippled raised bands, the compartments feature large gilt acorn center tools and elaborate panel work, one compartment lettered in gilt, board edges gilt tooled, fine marbled endpapers and a.e.g. xxviii, 737 pp. A very handsome and sturdy copy, internally fresh with only a bit of very occasional minor spotting, much less then typically found, the binding is very strong and well preserved, beautiful and of fine craftsmanship.

AN UNUSUALLY HANDSOME COPY. VERY SCARCE IN SUCH WELL PRESERVED CONDITION. Gustave Doré was one of the greatest illustrators of his day. His grand and magnificent style is a perfect complement for Cervantes heroic tale. This massive tome is one of our favorite printings of the Spanish classic and, because of the weight of the text block, is usually found broken and loose. This copy is as sturdy as one could hope for and is very handsome despite some wear to the binding. A great compliment to any fine library and a must for the collector of 19th century illustrated books.
$1650.



A.A. Milne - The Classic Children's Story
First Edition - *Winnie the Pooh*

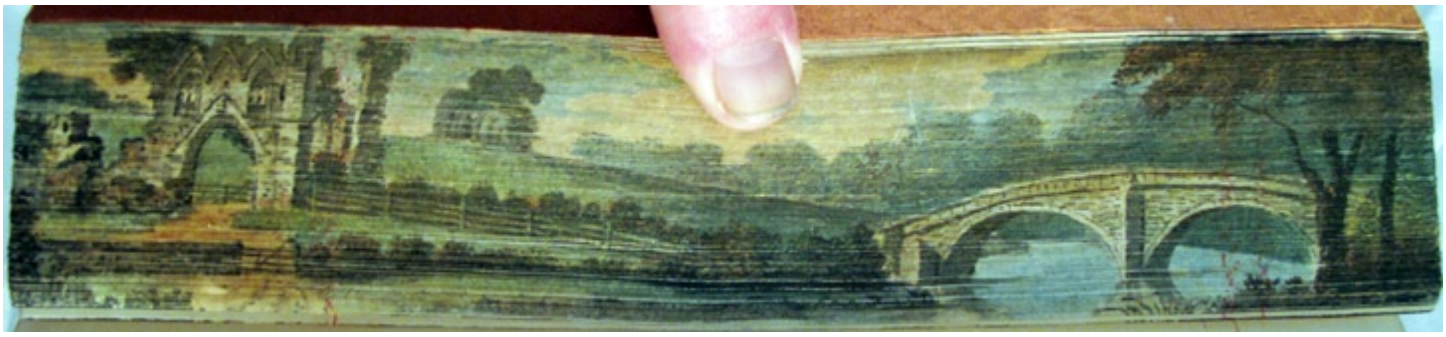
44 Milne, A. A. WINNIE-THE-POOH (London: Methuen & Co., 1926) First edition. Illustrated by Ernest H. Shepard. 8vo, publisher's original dark green cloth with gilt lettering on spine and decoratively gilt stamped with Shepard's drawings on the upper cover, endpapers with Christopher Robin's map of the 100 aker wood, t.e.g. xi,158 pp. A very pleasing, fresh and attractive copy of this classic, near fine with only the most minor of shelving and a few mild and unobtrusive spots.

SCARCE FIRST EDITION. A bright and lovely copy of the most famous of the four Pooh books. Milne's classic story, all about Christopher Robin, Winnie-The-Pooh, and their friends Eeyore, Piglet, Rabbit, Owl, Kanga, and Baby Roo. Dense with wonderful poems and illustrations, Winnie The Pooh includes some of the most memorable characters in all of children's literature. The themes of these stories, and the gentle kindness of the characters, are forever endearing.

A.A. Milne's WINNIE-THE-POOH came into being in the wake of his first book of verse, WHEN WE WERE VERY YOUNG, which was the first collaboration of Milne's words and E.H. Shepard's delightful illustrations. Milne and Shepard truly

ascended to harmonious heights with the cast of characters in WINNIE-THE-POOH based on the stuffed animal collection of Milne's own son, Christopher Robin, who also became immortalized as one of the main characters in the Pooh series.
$1650.

Most Likely the Copy of the Famed Nicholson Collection
The Revivers and "Greatest Exponents of the Art"
Edwards of Halifax - A Superb Fore-Edge Painting and Binding
The 'Countess Weir Bridge' done on *The Castle of Otranto*



45 [Fore-Edge Painting; Binding; Edwards of Halifax]; [Walpole, Horace]; Muralto, Onuphrio. THE CASTLE OF OTRANTO, A GOTHIC STORY. Translated by William Marshal, Gent. From the Original Italian of Onuphrio Muralto, Canon of the Church of St. Nicholas at Otranto. (Parma: Printed by Bodoni For J. Edwards, 1791) The First Edition printed by Bodoni of Parma, the first Edwards Edition, being the sixth overall and the first with these frontispieces. This is a LARGE PAPER copy, each page of text is handsomely hand-ruled in red, and a copy with a fine contemporary binding and Fore-Edge painting by Edwards of Halifax. Most probably the copy from the noted collection of Mrs. G.J. Guthrie Nicholson, The Glen, Newport. With the engraved frontispiece of "the castle", given in two states. This copy also featuring a superb fore-edge painting by Edwards of Halifax of Countess Weir Bridge on the River Exe, England. Edwards of Halifax is the bookseller-binder who brought the hidden watercolour technique of embellishment to late eighteenth century book decoration. 8vo, in the original Edwards of Halifax "Etruscan" full calf binding, matching in description exactly those in the Huntington Library and Nicholson collections. The boards with a central panel of tree calf within a gilt frame of Greek key, this within a double framework of blind Etruscanesque tools and further gilt framework, the spine with beautifully gilt tooled compartments between double raised bands gilt stippled and ruled, gilt board edges and turn-ins, silk endpapers, with a fine Edwards of Halifax fore-edge painting of Countess Wear Bridge, as described on the copy from the Nicholson collection which was dispersed in the 1940s. xxxii, 245 pp. Beautifully preserved, with a splendid and original fore-edge painting deep, rich and vivid, the binding sturdy sound and handsome with a bit of expert strengthening to the hinges, the text very fine and fresh.

WITH A VERY HANDSOME CONTEMPORARY FORE-EDGE PAINTING OF COUNTESS WEIR BRIDGE BY EDWARDS OF HALIFAX. MOST LIKELY THE COPY FROM THE OUTSTANDING COLLECTION OF MRS. G.J. GUTHRIE NICHOLSON OF NEWPORT.

The binding firm of Edwards of Halifax, formed by William and his son James, is not only credited with developing the Etruscan style of calf bindings but also with reviving the art of painting fore-edges under gold. This had become a lost art and had not been used by binders and book trades people for nearly 100 years. Noted 20th century expert Edith Diehl credits the firm as not only the revivers of the art but also as "the greatest exponents of the art." Given the date, we can assume this to be the work of John Edwards.

Both the binding and the fore-edge painting on this copy matches exactly the descriptions given on the copy once in the Nicholson collection. The collection was dispersed by the Parke-Bernet Galleries in their famous auction sale of November 8-9 of 1948. It was considered to be one of the finest and most important collections of Fore-Edge paintings in the Americas. Diehl, Bookbinding I 170; Weber, Fore-edge Paintings, 26-44, 140.
$8750.

A Christmas Carol - First Edition of Charles Dickens' Classic
The Most Famous of All Holiday Novels - First Issue - 1843



46 Dickens, Charles. A CHRISTMAS CAROL. In Prose. Being a Ghost Story of Christmas (London: Chapman and Hall, 1843) First edition, with "Stave I" in A CHRISTMAS CAROL, earliest state of the binding, and first issue points including green endpapers and title in red and blue. With four color illustrations and four woodcuts by John Leech. Small 8vo, in handsome full brown calf with red morocco spine brightly decorated in gilt in a holly motif, with the original cloth covers and green endpapers bound in the rear. 166, 2 ads pp. A very nice and clean copy of Dicken's most beloved Christmas tale, quite attractive.

THE MOST FAMOUS CHRISTMAS STORY OF ALL TIME. Dickens' captured the popular imagination as no other novelist had done, he was held in in high critical esteem by contemporaries as varied as Queen Victoria and Dostoevsky. He called his extremely popular A CHRISTMAS CAROL a "whimsical sort of masque intended to awaken loving and forbearing thoughts." The lasting appeal of this novel has proven it to be much more. It had been dramatized on the London stage within a month of its publication and has been made into no less then 17 motion pictures.
$9500.

Shakespeare's Sonnets - In a Truly Beautiful Binding
A Very Fine Cosway Style Binding of Red Morocco Gilt
The Greatest Body of Poetry in the Language
The Finely Decorated Medici Printing on Riccardi Paper



47 [Cosway Style Binding; Riccardi Press; Medici Society] Shakespeare, William. THE SONNETS OF WILLIAM SHAKESPEARE (London: Philip Lee Warner for the Medici Society, 1913) One of only 1000 hand-numbered copies on handmade Riccardi paper, specially bound and presented. With an engraved decorated title-page featuring a large and wide border frame in Arts & Crafts and William Morris style incorporating designs of intertwining vines, leaves and flowers. 8vo, IN A VERY FINE COSWAY STYLE BINDING, of crushed red morocco, the upper cover with an inlaid oval portrait of Shakespeare beautifully set into the cover and framed with gilt tooling, the covers with fine gilt bordering of triple gilt fillet lines and with a fourth inner gilt tooled line decorated with corner and central gilt tooled devices, central gilt floral tooling to the rear cover, the spine with raised bands separating the six compartments which are gilt tooled in panels and decorated with elaborate borders and with central gilt floral devices between gilt stippled bands, one compartment gilt lettered, gilt stippled board edges, wide turn-overs gilt tooled with floral corner pieces and gilt fillet lines designed in a frame pattern and with fine red moire silk end-leaves completing this beautiful binding, a.e.g. [iv], 78, [4]. Extremely fine, pristine and perfect.

A superb AND BEAUTIFUL Cosway-style binding ON A HIGHLY IMPORTANT TEXT FINELY PRINTED AND DESIGNED. This beautiful printing of Shakespeare's SONNETS is set in the Riccardi type by C.T. Jacobi and decorated with a beautifully designed and printed title-page. The presswork has been accomplished on fine Riccardi handmade paper. The text is that of the Oxford Edition, edited by W.J. Craig.

The quality of this production, including both the beautiful Cosway styled binding and the fine press work, pays great tribute to what is arguably, the greatest body of poetry ever written in the English language.
$7500.

Rackham's Elusive 1909 *Grimms' Fairy Tales*
The Best and Finest Edition



48 [Rackham, illus.] The Brothers Grimm. GRIMM'S FAIRY TALES (London: Constable and Company Ltd., 1909) First edition, first printing. 40 color plates by Rackham with additional black and white illustrations throughout. Thick, Royal 8vo, publisher's original red cloth lettered in gilt and with elaborate gilt pictorial decorations on spine and upper cover. xv, 325 pp.. An especially nice copy, very well preserved, bright and clean, endleaves with antique restoration.

VERY SCARCE. A considerably altered edition from Constable and Co.'s 1900 selection of Grimms' Fairy Tales that had 100 of Rackham's black and white illustrations. For this edition, Rackham reworked the drawings, "generally overhauling them as a set, supplementing and omitting, with a view to the present edition." The present edition contains 40 beautifully coloured plates and 55 black and white drawings. One of Rackham's most elusive and most important titles.

In the early 19th century Jacob and Wilhelm Grimm brought together a collection of ancient folk tales that had been passed from generation to generation throughout northern Europe. There are 60 in this edition – 'Rapunzel', 'Red Riding Hood', 'Hansel and Gretel' among them – which features the exquisite illustrations of Arthur Rackham.
$3150.

Rare First Edition in English of a World Classic
Leo Tolstoy - *War and Peace* - Six Volumes - 1886
Original Cloth Gilt Decorated - A Very Pleasing Set

49 Tolstoi, Leo. WAR AND PEACE. A Historical Novel...Translated into French by A Russian Lady and From the French by Clara Bell. Revised and Corrected in the United States (New York: William S. Gottsberger, 1886) 6 volumes. First edition in English, First Issue of each volume with the proper dating and Gottsberger imprint to the verso of each title-page. 8vo, publisher's original brown cloth lettered in gilt on the spines, with black tooled borders and gilt pictorial decorations in all over designs to the covers. 322, [6 ads]; 357, [2 ads]; 321; 270, [10 ads]; ii, 290, [10 ads]; 391. A very pleasing set of this rare survival. The original cloth remains in quite good condition, the hinges are strong and tight, some light edgewear to expected areas of the cloth, the tips and the spine ends just a bit rubbed primarily from shelving, two volumes with a bit more wear to the tips of the spines than the others. Ads comport with those in the copy at Harvard University.



RARE FIRST EDITION IN ENGLISH. A COMPLETE SET OF FIRST ISSUE VOLUMES, ALL IN ORIGINAL BINDINGS AND IN A PLEASING STATE OF PRESER-

VATION. Tolstoy's epic of the Napoleonic wars has few peers in world literature; John Galsworthy described it as "the greatest novel ever written." E. M. Forster, in his Aspects of the Novel , declared that "(N)o English novelist is as great as Tolstoy, that is to say, has given so complete a picture of man's life, both on its domestic and heroic side." Similarly, De Vogüé, the "greatest French authority on Russian literature...remarks that:...' It is a faithful picture of life: the experience of a traveller thrown among a society new to him--constraint and boredom at first, then curiosity and at last a firm attachment. I admit sotto voce that I know nothing superior to it in any literature.'"

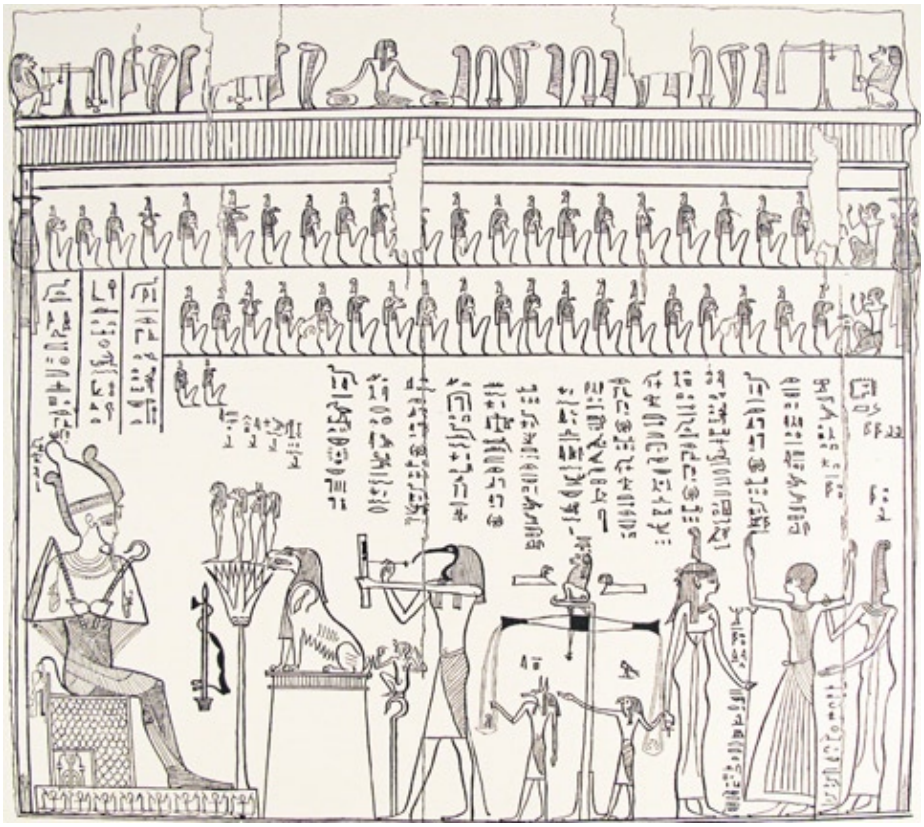
War and Peace can be said to stand "at the crucial point where the modern novel begins." Tolstoy's immediate predecessors in the development of the modern novel were the great French analytical novelists of the late eighteenth and early nineteenth centuries, Rousseau and Stendhal, who influenced Tolstoy greatly. Tolstoy registered this change in distinguishing his method--the point of view method--from the old dramatic method, such as found in Dostoevsky. Very loosely, the point of view method did not simply relate words and actions of characters, as in the dramatic method, but provided psychological insight as to why characters thought and acted the way they did. "Tolstoy in War and Peace transcends the limit of the novel and does what had previously been done by the epic. Thus War and Peace has to be put in a group not with Madame Bovary, Vanity Fair, or the Mill on the Floss, but with the Iliad, in the sense that when the novel is finished nothing is finished--the stream of life flows on, and with the appearance of Prince Andrew's son the novel ends on the beginning of a new life."

'Tolstoy's original intention was to recount the Decembrist movement which culminated in the revolt of 1825 and was the predecessor to the "back to the people" movement of the seventies and the revolutionary movements that culminated in the communist overthrow of tsarist power in 1917. However, when Tolstoy began to investigate the Decembrist conspiracy, he began to delve deeper into the historical events preceding it. That is, to the French invasion in 1812 and the Russian events leading up to the invasion. Although Tolstoy was interested in the role that the Masons played in opposing tsarist power, these parts were probably made ambiguous by the censors of the time.'

$13,500.

Pristine in Original Dust Wrapper and Publisher's Box
***The Egyptian Book of the Dead* - A Superb Folio Printing**
With 99 Plates Reproducing the Turin and Louvre Papyri
A Wonderful Copy - 1895 - Davis' Important Translation

50 [Egyptology; Egyptian Book of the Dead]; Davis, Charles H. S. M.D., PH.D. THE EGYPTIAN BOOK OF THE DEAD The Most Ancient and Most Important of the Extant Religious Text of Ancient Egypt. Edited, With



Introduction, A Complete Translation and Various Chapters on Its History, Symbolism, Etc., Etc. (New York and London: G.P. Putnam's Son at the Knickerbocker Press, 1895) First Edition, 1895 title-page. With 99 plates, several of which are folding, reproduced in facsimile from the Turin Papyrus and the Louvre Papyrus, additional illustrations within the text. Folio, publisher's original green cloth, the upper cover boldly lettered in gilt and decorated with a papyrus facsimile in earthen gray and dark brown, the spine lettered in gilt, IN THE VERY RARE ORIGINAL DUST-JACKET AND PUBLISHER'S BOX of red paper covered boards retaining the original printed paper title label. 186pp, plates. An as mint, extraordinary copy, the book pristine, the very rare dustjacket with virtually no evidence of use or wear, absolutely complete, the very rarely seen protective

box with some wear but still present and serving its original purpose.

AN ABSOLUTELY EXCEPTIONAL COPY OF THE VERY SCARCE FIRST EDITION, A BEAUTIFUL BOOK, THE ONLY COPY WE KNOW OF WITH THE DUSTJACKET AND PUBLISHER'S BOX RETAINED. We can safely say there is no finer copy available. In this impressive work 20 plates reproduce the text of the Hieratic Ritual from the Louvre Papyrus, the remaining 79 plates are from the Turin Papyrus.

Davis' important translation is from Pierret's "Livre Des Morts" but including important new introductory material on the Egyptian Pantheon, the mythology and religion of Ancient Egypt and those of more primitive peoples.

The Book of the Dead brings to light today the belief of the ancient Egyptians that these chapters would give the deceased the power to have and to enjoy life everlasting, to give everything that would be required in the life beyond the grave, to ensure victory over foes, the power to go wherever, and the guarantee of preservation of the mummy intact and finally, to enable the soul to enter into the bark of Ra or into the abode of the blessed that had been conceived for the deceased.
$2850.

The Worst Journey in the World
First Edition - One of the Greatest Polar Narratives
The Account of Scott's Last Worst Journey
Apsley Cherry-Garrard's Cornerstone Text - 1922



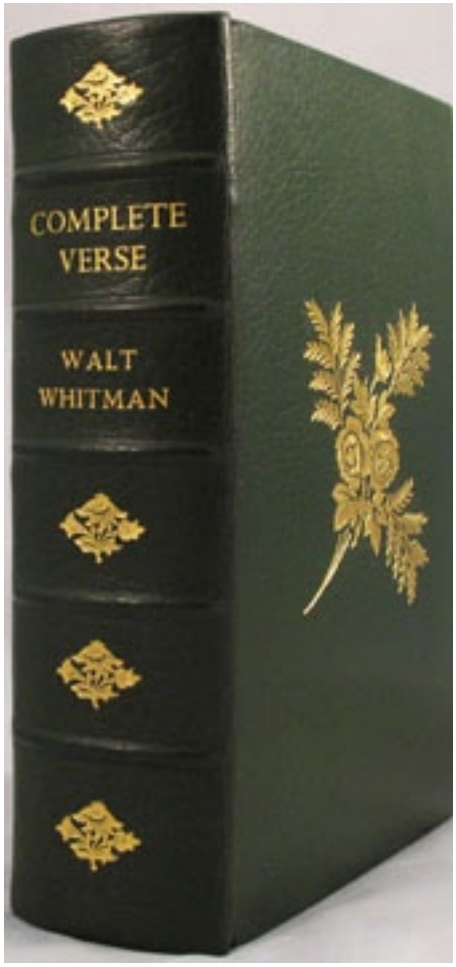
51 Cherry-Garrard, Apsley. THE WORST JOURNEY IN THE WORLD: Antarctic 1910-1913 (London: Constable and Company, 1922) 2 volumes. First edition, first issue. 73 panoramas, maps and illustrations, ten of them folding,a number in colours, by Dr. Edward A. Wilson and other members of the expedition. 8vo, publisher's original linen backed blue paper boards with manila lettering labels on the spines. lxiv, 300, [4]; viii, 301-580, index pp. A pleasing and very well preserved set of this scarce book, and a partially unopened, pristine copy. No chipping or bumping or damage to the bindings. Very clean internally with virtually none of the usual foxing encountered in these volumes, some light, typically seen spotting at half-titles from offsetting of the pastedowns. Spine labels somewhat mellowed from age, one label with light chipping, but both of the original replacement labels remain tipped in as issued and may be used to replace the existing labels as desired.

IMPORTANT FIRST EDITION OF A CORNERSTONE TEXT. One of the most sought after and most difficult to find first editions in the polar canon, this is a dramatic and splendidly written account of Scott's 1910-1913 expedition.

This is the dramatic and splendidly written account of Scott's last expedition from its departure from England in 1910 to its return to New Zealand in 1913. The expedition was comprised of three actual journeys: the depot journey, during which supplies were laid for the polar trip; the winter journey to Cape Crozier to visit the penguin rookery--the "worst journey" of the title; and the final, tragic attempt on the pole, during which Scott and three others perished.

"And I tell you, if you have the desire for knowledge and the power to give it physical expression, go out and explore. If you are a brave man you will do nothing: if you are fearful you may do much, for none but cowards have need to prove their bravery. Some will tell you that you are mad, and nearly all will say,'What is the use?' For we are a nation of shopkeepers, and no shopkeeper will look at research which does not promise him a financial return within a year. And so you will sledge nearly alone, but those with whom you sledge will not be shopkeepers: that is worth a great deal. If you march your Winter Journeys you will have your reward, so long as all you want is a penquin's egg."-Cherry-Garrard. The best written and most enduring account of exploits in the Antarctic. - Taurus

Later editions omitted the numerous panoramas, color plates, one map, and most of the photographs. Taurus 84; Books on Ice, 6.12; Conrad p173; Rosove 71.A1; Spence 277
$6950.



"I Am Large, I Contain Multitudes"
Walt Whitman - *Leaves of Grass* - Beautifully Bound
First Edition of the Nonesuch Press - A Very Fine Copy

52 Whitman, Walt. COMPLETE POETRY & SELECTED PROSE AND LETTERS. Edited by Emory Holloway. (London: The Nonesuch Press, 1938) First edition, first issue by the Nonesuch Press. Illustrated title-page. Thick 8vo, beautifully bound and signed in full dark-green morocco by Bayntun-Riviere, the center of both covers with large and handsome decorations in gilt, the spine with raised bands ruled in blind, the compartments with gilt ornamental designs at the centers, two compartments lettered in gilt, finely tooled gilt turnovers and marbled end-leaves, all edges gilt. xxxix, 1116 pp. A very fine copy in excellent condition, as pristine.

VERY HANDSOMELY BOUND IN FULL MOROCCO GILT. The text includes all the poems known down to date and adds the uncollected and rejected poems. In addition, over 300 pages of prose works have been included and a substantial body of the letters including many to his family and literary contemporaries. Holloway has added a preface and a substantial biographical and bibliographical chronology, but he considered the great worth of his work to be that he had created a compendious edition of Whitman's work, needed because Whitman did in fact contain "multitudes and was, himself, like his nation, constantly growing..." The COMPLETE WRITINGS, issued by Whitman's literary executors in 1902 was hardly complete, and so this volume to gather the "great mass of poetry and prose important to...tracing the evolution of America's great poet..."

Copies of the first Nonesuch Edition are now seldom encountered.

$975.

***Huckleberry Finn* - First Edition in the Original Cloth**
One of the Earliest Copies Recorded - Very Rare
Dated March, 1885 - As Early As Any Described in Blanck
Twain's Masterpiece of American Literature
An Important Copy - With the Earliest Issue Points

53 Twain, Mark. THE ADVENTURES OF HUCKLEBERRY FINN (Tom Sawyer's Comrade). (New York: Charles L. Webster and Company, 1885) First edition, First Issue. ONE OF THE EARLIEST COPIES KNOWN TO BE RELEASED. WITH INSCRIPTION DATED MARCH 1885 CINCINNATI, OHIO (The earliest cloth copy located by BAL/Blanck is dated March 9,1885. This copy with all primary first issue points. Page 283 on a stub and in the same state as the copy Webster gave to his father in December, 1884 some months prior to release of the book. Copies not bound by November had entire signatures reprinted. AN IMPORTANT, RARE AND EXTREMELY EARLY RELEASED COPY, DATED AT AN EXTREMELY EARLY TIME. THIS COPY ADDITIONALLY WITH PRESUMED PROVENANCE, MOST ASSUREDLY OWNED BY ONE OF THE PROCTER FAMILY MEMBERS WHO RESIDED IN MT AUBURN IN CINCINNATI. WILLIAM PROCTER BEGAN, WITH GAMBLE, THE PROCTER AND GAMBLE COMPANY IN THE SAME CENTURY IN CINCINNATI. With 174 black and white illustrations by E.W. Kemble. Square 8vo, publisher's original green cloth elaborately decorated in gilt and black on the covers and spine. 366 pp. A copy with some original wear and later sophistication, the binding refurbished with the original spine panel laid down onto new backing and the corners consolidated. Original endleaves retained showing the original owner's autograph inscription and dating. Some expected spotting or evidence of use internally, but generally quite clean overall.

MOST PROBABLY, ONE OF THE EARLIEST COPIES RELEASED FROM THE PUBLISHER. DATED PRIOR TO OR AT THE SAME TIME OF ANY LISTING IN BLANCK. A RARE COPY THUS OF THE FIRST EDITION, FIRST ISSUE, OF ONE OF THE MOST IMPORTANT AND GREATEST BOOKS IN AMERICAN LITERATURE. "ALL MODERN AMERICAN LITERATURE COMES FROM ONE BOOK BY MARK TWAIN CALLED HUCKLE-

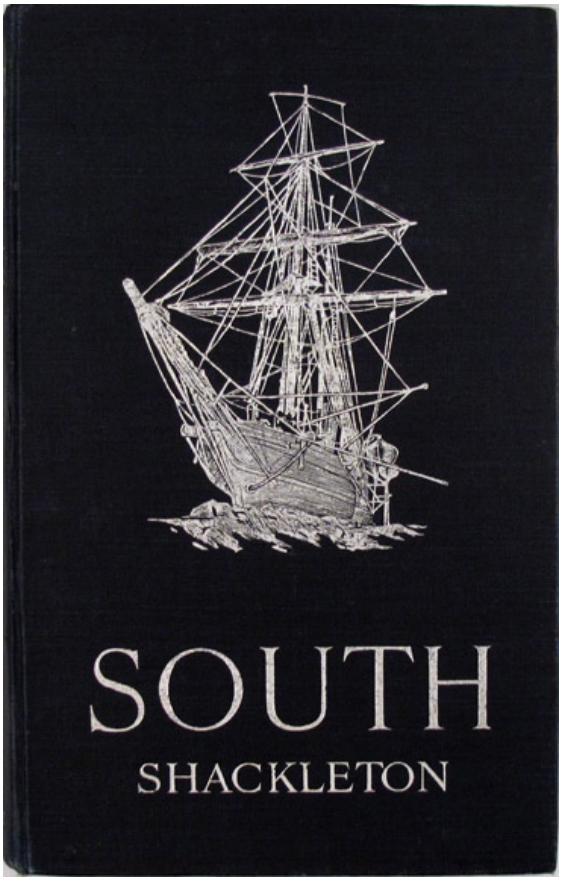
BERRY FINN"--Ernest Hemingway This copy with the following earliest setting states as listed by BAL: "Him and another Man" is listed at page 88, BAL's first state; page 57, eleventh line from the bottom reads "...with the was...," BAL's first state; page 155 with final 5 dropped in the setting of the page number (no priority, occurring randomly in all three states independent of other major signs of first printing sheets); the portrait frontispiece is in BAL's first state, "heliotype" imprint on the portrait frontispiece, title page with 1884 copyright on verso, p.9: the heading for Chapter 6 reads "Decided" (later corrected to "Decides"), p.143: "I" in "Col." (line 1) missing and "b" in "body" (line 7) broken, p. 161: signature mark "11" is missing, final leaf is a blank. Very rare with this many first issue points. Of the earliest known dated copies, the Smillie copy is dated Feb. 23, 1885 (example 13 in the McBride bibliography), the Drapken copy is dated Feb. 23, 1885. It along with the Walpole copy is one of the earliest dated copies known. The Boston Atheneum copy was received March 9, 1885.

Along with Tom Sawyer, Huckleberry Finn is considered the stepping stone to modern American literature. 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. Grolier American 87;
$2500.



South - Shackleton's Unforgettable Last Expedition
A Rare First Edition in the Original Cloth - 1919

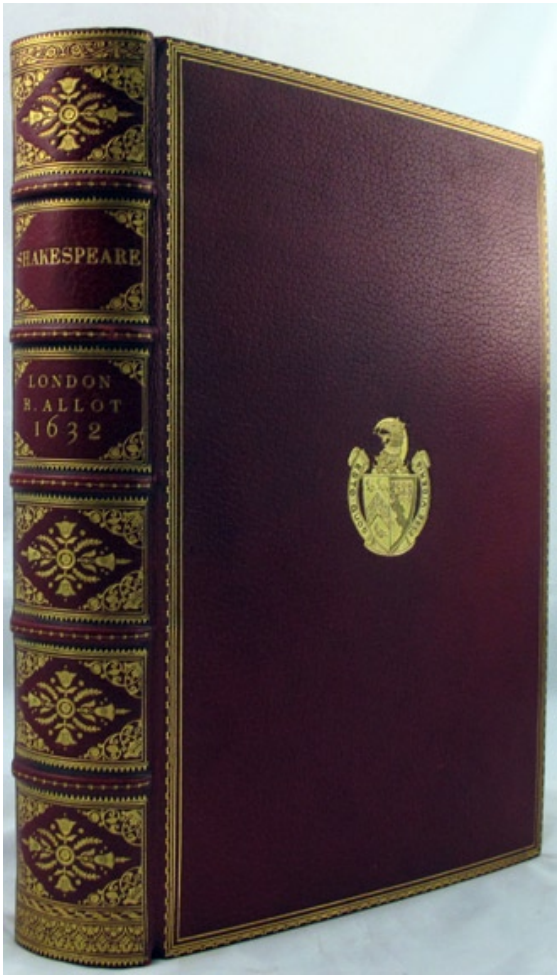
54 Shackleton, Ernest. SOUTH: The Story of Shackleton's 1914-1917 Expedition (London: William Heinemann, 1919) First edition, first issue. With a color frontispiece, 87 illustrations from photos and drawings, and a folding map at the rear. 8vo, publisher's original blue cloth lettered and pictorially decorated in silver on spine and upper cover. xxi, 368. A handsome, clean, fresh and well preserved copy. The paper toned far less than normal, the binding and silverwork in pleasing order with only very minimal evidence of age.



ONE OF THE GREATEST BOOKS IN THE SOUTH POLAR OEUVRE AND INCREASINGLY MORE RARE AND DIFFICULT TO OBTAIN, ESPECIALLY IN COLLECTOR'S CONDITION. THIS IS ONE OF THE GREATEST EPICS IN THE HISTORY OF ANTARCTIC TRAVEL AND ONE OF THE MOST HARROWING TALES EVER PENNED OF RESCUE AND HUMAN TRIUMPH. Copies of the first issue of the first edition in any condition have become truly scarce.

"The story of our attempt is the subject for the following pages, and I think that though failure in the actual accomplishment must be recorded, there are chapters in this book of high adventure, strenuous days, lonely nights, unique experiences, and above all, records of unflinching determination, supreme loyalty, and generous self-sacrifice on the part of my men which, even in these days that have witnessed the sacrifices of nations and regardlessness of self on the part of individuals, still will be of interest to readers who now turn gladly from the red horror of war and the strain of the last five years to read, perhaps with more understanding minds, the tale of the White Warfare of the South. The struggles, the disappointments, and the endurance of this small party of Britishers, hidden away for nearly two years in the fastnesses of the Polar ice, striving to carry out the ordained task and ignorant of the crises through which the world was passing, make a story which is unique in the history of Antarctic exploration." - Shackleton from the Preface. Taurus 105; Books on Ice, 7.8; Conrad p224; Rosove 308.A1.
$5500.

The Second Folio of Shakespeare's Plays
A Rare and Especially Beautiful Copy
Printed by Tho. Cotes and Robert Allot - 1632 - London



55 Shakespeare, William. COMEDIES, HISTORIES, AND TRAGEDIES. Published according to the true Originall Coppies. The second Impression (London: Printed by Tho. Cotes, for Robert Allot, and are to be sold at his shop at the signe of the Blacke Beare in Pauls Church-yard, 1632) Second Folio edition of what is generally considered to be the most important work of literature in the English language. Engraved portrait by Martin Droeshout on title page, woodcut ornaments and initials. Folio (335x220 mm), very fine full crimson morocco by Lloyd, the covers beautifully decorated with three gilt fillet lines at the border surrounded by a key rolled border gilt, and with central gilt heraldic device, the spine in compartments fully tooled and elaborately and very handsomely decorated in gilt with superb tooling at the borders of the compartments and with central gilt devices exquisitely decorated in gilt, separated by raised bands gilt stopped and tooled, two compartments lettered in gilt. The turnovers and edges are fully gilt with fillet lines at the edges and elaborate gilt rolled decorative borders at the turnovers. Edges of the leaves with wide borders and virtually untrimmed, gilt An especially handsome, large and very attractive copy in a wonderful state of preservation. Fresh, clean and crisp throughout. The "To the Reader" leaf and titlepage are expertly accomplished antique facsimiles on old paper and the final Cymbeline leaf as these, all done many years ago in completely unobtrusive and very skilled workmanship.

A RARE AND ESPECIALLY BEAUTIFUL COPY OF THE SECOND FOLIO. And a most desirable copy.

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, of course, reside in institutional hands.

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.

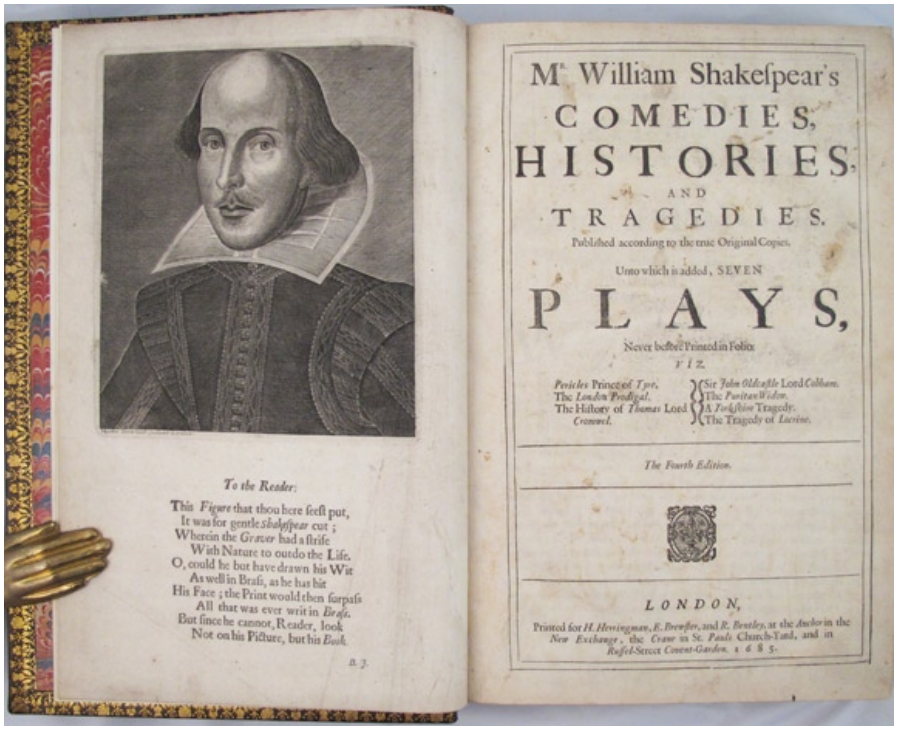
The Second Folio contains JOHN MILTON S FIRST APPEARANCE IN PRINT: an epitaph on Shakespeare in 16 verses, incipit: What neede my Shakespeare for his honour'd bones; it appears on the same page A5r as "Upon the Effigies" in eight verses, incipit: Spectator, this Lifes Shaddow is; To see. The inner form 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 now become extremely elusive in the open market. Copies as beautiful as this are highly desirable.

*COLLATION:A6*4 (A1r blank, A1v Ben Jonson's verses To the Reader, A2r letterpress title and Martin Droeshout's engraved portrait of the playwright, verso blank, A3 editors' dedication to the Earls of Pembroke and Montgomery, A4r*

*editors' note To the great variety of Readers, verso blank, A5 r verses Upon the Effigies of my worthy Friend, the Author Master William Shakespeare and An Epitaph on the admirable Dramaticke Poet, W. Shakespeare [the latter by John Milton (1608-743], verso blank, A6r verses To the memorie of the deceased Authorby L.DignesanUl.M.,versoblank,*1rTheNames ofthePriPcipall Actors in all these Playes, verso blank, *2 Ben Jonsons verses To the memory of my beloved, The Author, *3 verses On Worthy Master Shakespeare and his Poems by l.M.S., *4r Hugh Holland's verses Upon the Lines and Life of the Famous Scenicke Poet, *4v A Catalogue of all the Comedies, Histories, and Tragedies contained in this Booke); 2A-Z6, Aa - Bb6 Cc2 (Comedies: 2A1r The Tempest, B4v The Two Gentlemen of Verona, D2r The Merry Wives of Windsor, F1r Measure for Measure, H1r The Comedie of Errors, I3r Much a doe about Nothing, Llv Loves Labour's lost, Nlr A MidSommer Nights Dredme, 04rThe Merchant Of Venice, Q3r As you like it, S2v The Taming of the Shrew, V1v All s Well, that Ends Well, Y2r Twelfe Night, Or who you will, Z6v blank, Aa1r The Winters Tale, Cc2v blank); a_y6 (Histories: a1r The life and death of King John, b6r The Life and Death of King Richard the Second, d5v The First Part of Henry the Fourth, with the Life and Death of Henry Sirnamed Hot-spurre, f6v The Second Part of Henry the Fourth, Containing his Death and the Coronation of King Henry the Fift, i2r Epiiogue, i2v The Actors Names, i3r The Life of King Henry the Fift, l4v The first Part of King Henry the Sixt, n4v The second Part of King Henry the Sixt, with the death of the Good Duke Humfrey, p6r The third Part of King Henry the Sixt, with the death of the Duke of Yorke, s1r The Tragedy of Richard the Third: with the Landing of Eorie Richmond, and the Battell of BosworÉh Field, u5r The Famous History of the Life of King Henry the Eight); aa-zz aaa-ccc6 ddd~ (Tragedies: aalr The Prologue, aa1v The Tragedie of Troyiusand Cressida, cc3v The Tragedy of Coriolaous, ee6v The Lamentabie Tragedy of Titus Andronicus, gg5v The Tragodie of Romeo and Juliet, ii6r The Lifeof Tymon of Athens, ll4v The Actors Names, ll5r The Tragedieof Jlullus Caesar, nn4r The Tragedie of Macbeth, pp2v The Tragedy of Hamlet, Prince of Denmarke, rr6r The Tragedie of King Lear, vv1v The Tragedy of Othelio, the Moore of Venice, yy4v The Tragedy of Anthony, and Cleopatra, bbbir The Tragody o Cymbeiine, ddd4r colophan, verso blank). Greg 3:1113-5; Pforzheimer 906; STC 22274.*
A.W. Pol lard. Shakespeare Folios and Quartos. A Study in the Bibliography of Shakespeare's Plays. London, 1909.
W.B. Todd. "The Issues and States of the Second Folio and Milton's Epitaph," in: Studies in Bibliography V (1952-53), pp 81-108.
W.W. Greg. A Bibliography or the English Printed Drama to the Restoration. (London, 1957), pp l I l3- 15.
$185,000.

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

56 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 Johnson 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 then the third folio which was in turn larger then 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.

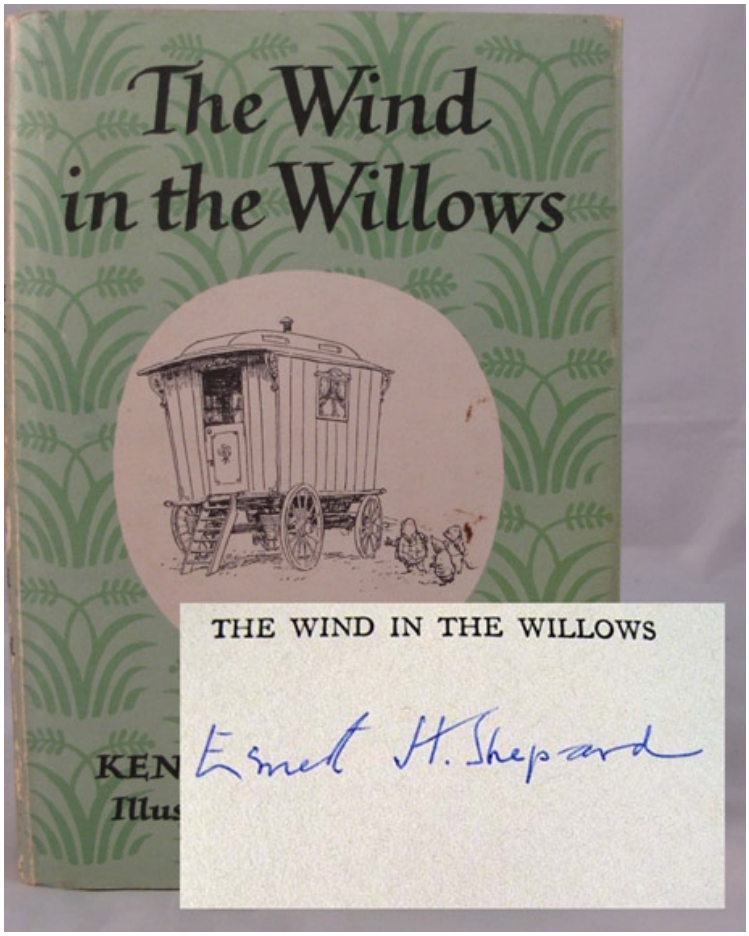
A Shakespeare folio is one of the most desirable books to a collector of literature. Shakespeare is far more then England's most famous playwrite. His effect on vernacular English is only matched by that of Geoffrey Chaucer. Our modern way speaking, and therefore thinking, has been more heavily influenced by Shakespeare then 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 as 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.

$225,000.

The Wind in the Willows - A Beloved Classic Illustrated and Signed by Ernest H. Shepard One of the Great Illustrators of His Time

57 [Shepard, Ernest H. illus.] Grahame, Kenneth. THE WIND IN THE WILLOWS (London: Methuen and Co, 1966) SIGNED BY ERNEST H. SHEPARD. With illustrations throughout by Ernest H. Shepard 8vo, publisher's original green cloth lettered and decorated in gilt on the spine, with decorated endpapers in green by Shepard, and in the original dustjacket also featuring artwork by Shepard. 320 pp. A very nice, very pleasing copy, SIGNED by the artist. There is some expected typical mellowing or evidence of age, though the book remains handsome and attractive.



SIGNED BY ONE OF THE GREAT MASTERS OF ILLUSTRATION FOR CHILDREN'S LITERATURE. ERNEST H. SHEPARD, THE ILLUSTRATOR OF WINNIE THE POOH.

'Shepard's illustrations to such classics as WIND IN THE WILLOWS and the four primary WINNIE THE POOH books are without doubt one of the great achievements of children's book illustration. It is important to know though, how remarkable it is that Shepard's success as an illustrator was not based on the technical power of draughtsmanship, even while we see the amazing and colourful journeys for the eyes that one finds in books by other masters such as Rackham or Dulac. His illustrations are classics for a wholly different reason. To understand, simply look at his drawings through the eyes of childhood, for Shepard's Mr. Toad and Ratty, like his Pooh, Piglet, Eeyore, all cast their compulsive spell because the artist only ever makes them but very slightly removed from the stuffed toys on the nursery shelf or a child's own drawings.'

$1250.

Cinderella - Signed and Illustrated by Arthur Rackham
The Scarce Limited and Numbered Edition - 1919



58 [Rackham, illus.]. CINDERELLA, Retold by C. S. Evans (London: William Heinemann, 1919) First edition, LIMITED EDITION DELUXE, one of 525 numbered copies SIGNED BY ARTHUR RACKHAM and printed on English handmade paper. With a tipped-in color frontispiece, a colour plate which was not included in the trade edition, a number of other coloured double-page illustrations, and numerous silhouettes throughout by Arthur Rackham. 4to, publisher's original decorated paper-covered boards backed in tan buckram, the spine lettered and decorated in black, with green endpapers decorated in white by Rackham. 110 pp. An unusually nice copy of this elusive title in the limited format, internally quite fine with only very mild hints of the spotting and offsetting of which the handmade paper was unfortunately prone, the binding handsome with minor toning and a bit of rubbing to the corners.

LIMITED FIRST EDITION AND ONE OF THE MORE ELUSIVE TITLES IN RACKHAM'S OEUVRE, SIGNED AND NUMBERED BY THE ARTIST AND WITH A COLOUR ILLUSTRATION WHICH WAS NOT INCLUDED IN THE TRADE ISSUE.

For this title Rackham employees delightful silhouette pictures that are quite a departure from the colourplate style of his more familiar works such as PETER PAN or RIP VAN WINKLE. CINDERELLA is especially difficult to find in nice condition, and this copy is especially well-preserved.

$1450.

Now We Are Six - Signed by A.A. Milne
First Edition in the Scarce Dustjacket



59 Milne, A. A. NOW WE ARE SIX (London: Methuen & Co. Ltd., 1927) First edition, SIGNED BY THE AUTHOR, A.A. MILNE. With illustrations by Ernest H. Shepard. Small 8vo, publisher's original red cloth pictorially decorated in gilt on both covers and gilt lettered on the spine, t.e.g., with the pink illustrated endpapers and in the scarce dustjacket. x, 103 pp. SIGNED BY THE AUTHOR. A very nice, bright and clean copy, fresh and fine, the scarce jacket with just a minor bit of mellowing at the spine tips.

FIRST EDITION, SIGNED BY THE AUTHOR, RARE THUS, AND SCARCE IN DUSTJACKET. This third book in the quartet written by Milne, inspired by his young son Christopher, and illustrated by Shepard was an instant success. Like WHEN WE WERE YOUNG, NOW WE ARE SIX is a joyful combination of verse and pictures designed to captivate young readers. Shepard's drawings capture our hearts with their endearing images of a boy and his roly-poly teddy bear, their endless adventures, and much much more. These buoyant illustrations are sure to bring a smile to the innate child buried somewhere within each of us. And who can resist the charm of Milne's writing when in a P.S. to his introduction he notes: "Pooh wants us to say that he thought it was a different book; and he hopes you won't mind, but he walked through it one day, looking for his friend Piglet, and sat down on some of the pages by mistake."

$6500.

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



60 Faulkner, William. LIGHT IN AUGUST (New York: Harrison Smith and Robert Haas, 1932) First edition, first issue with "Jefferson" instead of "Mottstown" in the first line on page 340. With an illustrated title-page. 8vo, publisher's original beige buckram lettered in orange on the upper cover and in blue on the spine, in the very scarce original dustjacket. 480 pp. A very fine copy, the book essentially pristine and in excellent condition, the very scarce dustjacket is extremely attractive with only the most minor of mellowing evident along the edges and a small tear to the top of the fold line of the front flap.

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

LIGHT IN AUGUST is one of Faulkner's greatest books. The novel's central themes of race, religion and human nature have not, over time, been diminished in their potency. The book presents one of Faulkner's most balanced works, discussing the negative and positive forces in life as it focuses on the relationship between men and women and between races.

One of America's greatest modern writers, Faulkner was awarded a Nobel Prize in 1950 for his literary accomplishments. In his acceptance he made the brief but important statement "that man will not merely endure; he will prevail... because he has a soul, a spirit capable of compassion and sacrifice and endurance... [it is] the writer's duty to write about these things."
$9750.

Very Rare and Important First Edition
One of the Greatest Illustrated Books Produced in Germany
Schatzbehalter - Nuremberg - November 1491 by Koberger
With 96 Woodcuts by Wolgemut & Pleydenwurff
Of Great Impact on Albrecht Dürer

61 [Schatzbehalter] Fridolin, Stephan. SCHATZBEHALTER ORDER SCHREIN Der Wahren Reichtümer des Heils (Nuremberg: Anton Koberger, 8 November, 1491) First Edition of this very rare and important work. With 96 full-page woodcuts, 2 of which are hand-coloured [and five repeated] by Michael Wolgemut and Wilhelm Pleydenwurff, three very large opening initials painted in colours and highlighted with gold, other large initials and rubricating throughout in red and blue. Printed double column, gothic type in two sizes, 40 and 43 lines, woodcut Hebrew letters on d4r. Folio, in a superb and very impressive and important contemporary German (probably Nuremberg) pigskin binding, heavily decorated in blind, both covers with large brass pieces at each corner and in the center of the centers, and additionally, with engraved brass clasps on embossed leather straps. 352 leaves, without 2 blanks only. A very handsome and proper copy in absolutely contemporary state and binding, the text very bright and fresh, a few ff only with some minor staining or evidence of expert minor repair, the binding most impressive, some expected age mellowing only, one hinge with minor cosmetic cracking but all firm and tight, front edges with minor and expert restoration.

VERY RARE AND BEAUTIFULLY PRESERVED COPY OF The Schatzbehalter, or "treasure chest of the true riches of the saints and eternal salvation". THE SCHATZBEHALTER was an HIGHLY important illustrated work published BY ANTON KOBERGER the printer of the famed Nuremberg Chronicle. THE SCHATZBEHALTER PRECEEDED THE NUREMBERG CHRONICLE BY TWO YEARS. IT IS RARELY SEEN IN THE OPEN MARKET.

It was written by Stephan Fridolin, a Franciscan in Nuremberg whose German text narrates 100 events in the life of Christ. The woodcuts were designed by Michael Wolgemut, who became Dürer's teacher in 1486, and by his stepson Wilhelm Pleydenwurff (c. 1460–1494), the son of the prominent Nuremberg painter Hans Pleydenwurff. The illustrations were



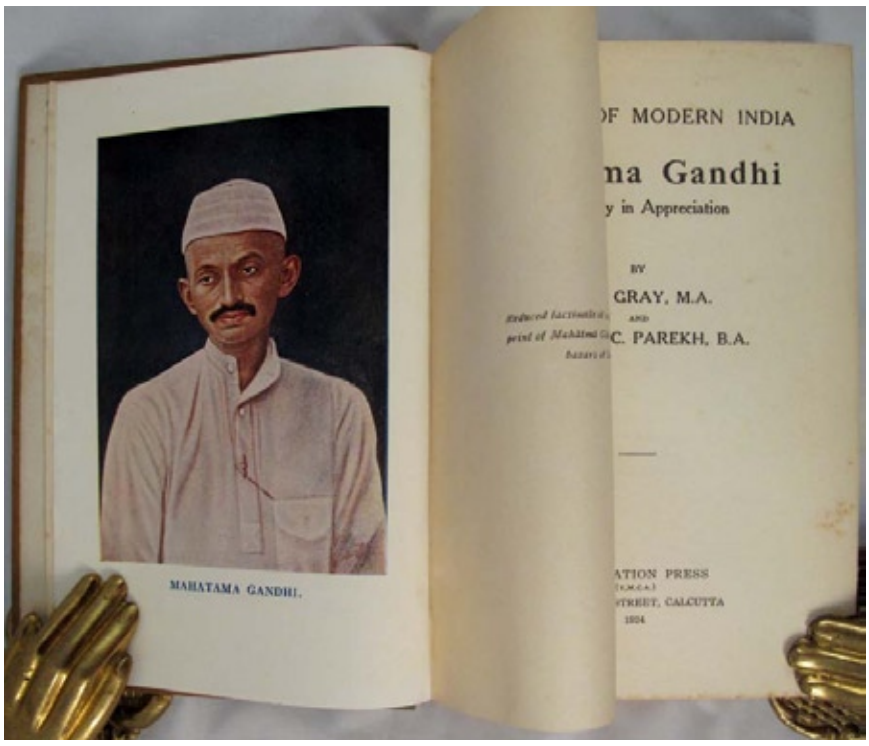
meant to reinforce the biblical lessons in the minds of the audience, especially those who were illiterate. 'They are considered to have made a significant impact on Dürer and influenced his own monumental work in woodcut. He had been apprenticed to the Wolgemut-Peydenwurff workshop from 1486-89, and returned to Nuremberg from Basel soon after publication of the SCHATZBEHALTER.

Fridolin was aslso spiritual guide and confessor to the Poor Clares at Nuremberg. The text of the SCHATZBEHALTER is based on Scripture an tells the sotry of the life and passion of Christ. The accompanying illustrations were intended to impress the story more firmly on the mind of the audience, specifically those unable to read, as Fridolin states in his preface. It thus joins other late medieval works popularizing Scripture in text and image, such as the blockbook Biblia Pauperum. In his discussion of each woodcut, Fridolin explicates the literal and metaphysical meaning of the image, thus giving the modern reader an invaluable insight into medieval interpretation of imagery.' (See Description 2010, July, Christie's.) Goff S-306; Hain-Cop 14507; Hain 6326, BMC II, 434.

$235,000.

Signed and Dated by Gandhi in 1926
An Exceptionally Early Work on Mahatma Gandhi
***Mahatma Gandhi* - An Essay in Appreciation - 1924**

62 [Gandhi, Mahatma]; Gray, R.M. and Parekh, Manilal C. Builders of Modern Indian: MAHATMA GANDHI An Essay in Appreciation (Calcutta: Association Press, 1924) Rare First Edition, SIGNED AND DATED BY MAHATMA GANDHI. Illustrated with a colour frontispiece portrait and 5 additional portraits from various sources. 8vo, publisher's original paper covered boards printed on the upper cover in black, backed in gray/blue cloth, the spine gilt lettered. 136 pp. A very attractive and well preserved copy, far better than would be expected for a Calcutta printing of the period, the prelims with a bit of age evidence, the spine just a touch toned.



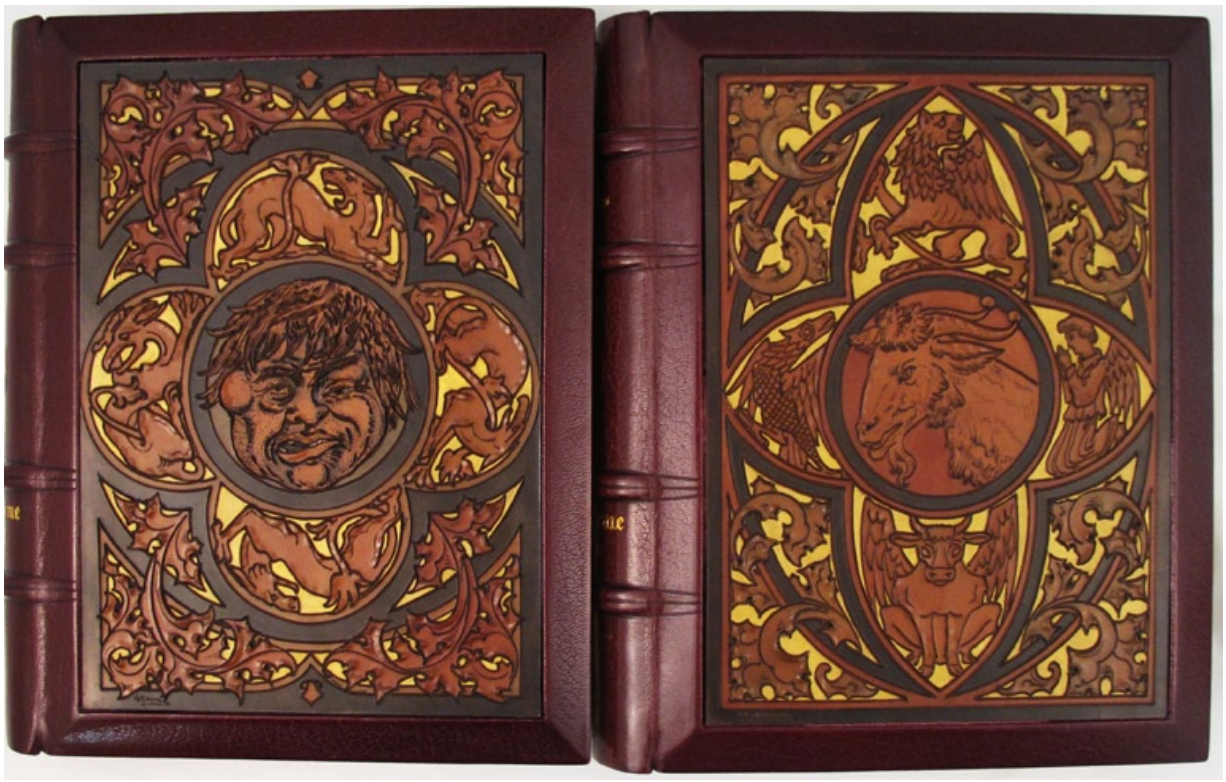
SIGNED AND DATED BY MAHATMA GANDHI IN 1926, one of the greatest men of the age. The work is rare in first edition and in collectable condition and we know of no other copy signed by Gandhi. This is an exceptionally early work on Gandhi, published only a few years after he had become leader of the Indian National Congress and was signed a year prior to the publication of his "MY EXPERIMENTS WITH TRUTH".

$15,000.

In Magnificent Charles Muenier 'Cuir Incisé' Bindings
Victor Hugo - *Notre-Dame de Paris* - The Édition Nationale
Illustrated Throughout with Decorations in Two States

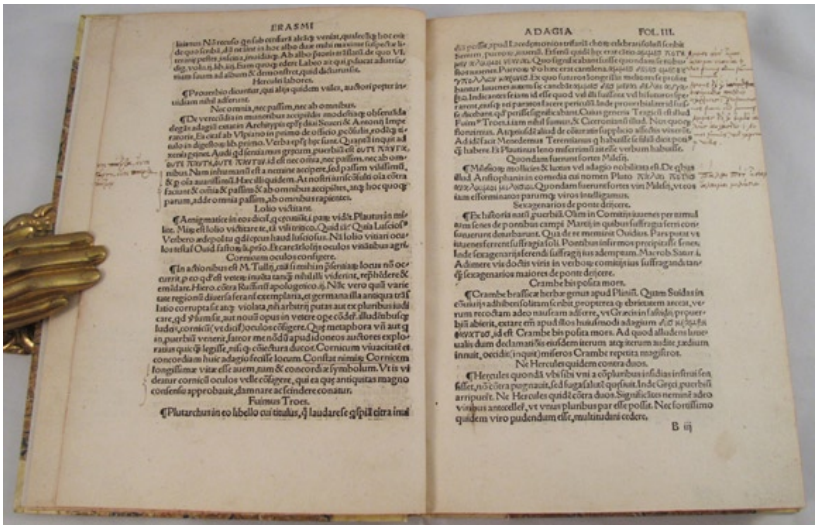
63 Meunier, Charles; Binding] Hugo, Victor. NOTRE-DAME DE PARIS (Paris: Émile Testard, 1889) 2 volumes. Limited issue of the Édition Nationale, one of only 250 copies printed on Japon of a total edition of only 1000 copies. Illustrated with large engraved pictorial head-pieces by Luc-Olivier Merson each provided in two states, one in place and one on an adjacent plate and with a number of full page engraved plates also by Merson and also provided in two states, an engraved portrait of Hugo in each volume, printed by Gery-Bichard. Large 4to, lusciously bound by Charles Muenier, one of his 'Cuir Incisé' bindings and a fine, large example. The bindings are of full chocolate morocco, laid into the boards are large panels incorporating alternative materials, with elaborate and laid designs of gargoyles, leaves, angels and griffons worked within the framework of a Rose Window. In the center of each window are large circular inlays featuring; a portrait of Quasimodo, a goat, a gargoyle and a spider on its web. The spines feature tall raised bands ruled in blind with handsome gilt lettering and a red and brown morocco inlay portrait of Quasimodo, the inside boards are finished in brown crushed levant with an elaborate gilt and blind panel design, the flies are of marbled paper backed in silk, a.e.g. Each volume has a matching chocolate morocco chemise trimmed with fine marbled paper, the spines are with raised bands matching those of the volumes and with gilt lettering and with rose-window tooling. There are matching marbled paper and morocco slipcases for each volume. The publisher's original printed wrappers to the books have been preserved inside these magnificent bindings. 371, (1); 424, (8) pp. A superb copy with both volumes in extremely fine condition.

A MAGNIFICENT BELLE ÉPOQUE SIGNED AND DATED BINDING BY CHARLES MUENIER IN HIS FINEST 'CUIR INCISÉ' FASHION. In this binding style in which a panel of incised leather is worked and molded and then sunk into thick boards of traditional morocco. To succeed in this technique requires great delicacy of handling, but when done correctly provides an equally great scope for emblematic treatment. Meunier was one of the small handful of masters in this technique. Effective and daring, Muenier brought this craft created by Grolier to a new more latter-day aesthetic. he particularly aimed to achieve an artistic and psychological interpretation of the contents of every book he bound. A student and thinker, as well as a craftsman, he believed that the chaste and formal bindings to which we are all accustomed were impersonal and inexpressive. He held that that they seldom or never bore the slightest relation to the text they held within. In short, Muenier wanted us to be able to judge a book by its cover. To achieve this, Meunier combined the restrained craftsmanship of the early masters with the bolder inventions of the nouveau style. Prideaux, Modern Bookbinding; The Bookman, 01/1907; Pirages, Meunier & Marius Magnin.



$37,500.

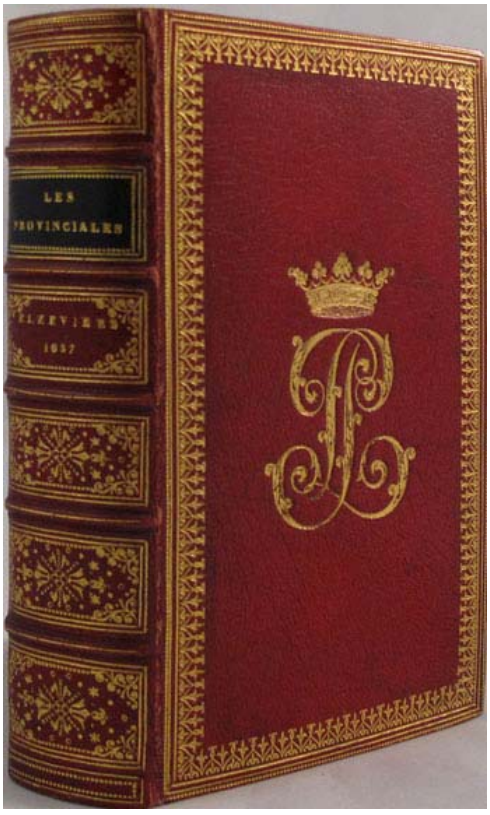
A Rare and Important Humanist Text of Great Content
The *Adagia* of Erasmus - Strasbourg - 1512



64 Erasmus, Desiderius Roterodamus. COLLECTANEA ADAGIORUM VETERUM DESIDERII ERASMI ROTERODAMI GERMANIAE X Tertia Recognitione... Lector Eme, Lege, Et Probabis Tempus Obserua (Strasbourg: Matthias Schürer, 1512) Very early printing of Schürer edition of the Adagia, preceeded only by the unauthorized edition of 1510. Small 4to (mm 197x142), in vellum backed marbled boards, with vellum corner pieces, lettered on the spine in manuscript. [4ff], 57ff, [7ff] pp. An extremely well preserved example of this rare and important work, very minor occasional stains as expected, neat corner repairs to the last few pages of the index, neat reattachment of the opening leaf, occasional old marginalia, the binding very attractive and proper.

A VERY EARLY EDITION OF ERASMUS, PRINTED BY HIS FAITHFUL FRIEND, MATTHIAS SCHURER. Schürer learned the printer's trade with Martin Flach, his cousin, then Hans Knoblauch, his uncle. He published Huminist texts almost exclusively and would publish 15 works of Erasmus in over seventy editions. It is interesting that his relationship with Erasmus began with a rather rough start. Schürer first published a 1510 edition of the Adagia without authorization and from a purloined copy of the first edition of 1500.

The ADAGIA is Erasmus's heavily annotated collection of Greek and Latin proverbs. It is "one of the most monumental ... ever assembled" - Speroni. The work reflects a typical Renaissance attitude toward classical texts: to wit, that they were fit for appropriation and amplification, as expressions of a timeless wisdom first uncovered by the classical authors. It is, as well, an expression of the new Humanism. The ADAGIA could only have been possible in the new world of European education, in which careful attention to a broader range of classical texts produced a much fuller picture of the literature of antiquity than had been possible. Its impact has been long lasting. Expressions such as; One step at a time, between a rock and a hard place, break the ice, an iron in the fire, looking a gift horse in the month, and countless other examples can all trace their origin in modern usage to the ADAGIA. Glomski and Remmel 16.
$9500.



Blaise Pascal - A Masterpiece of French Literature - PMM 140
Les Provincials - In Handsome Fine Full Red Morocco

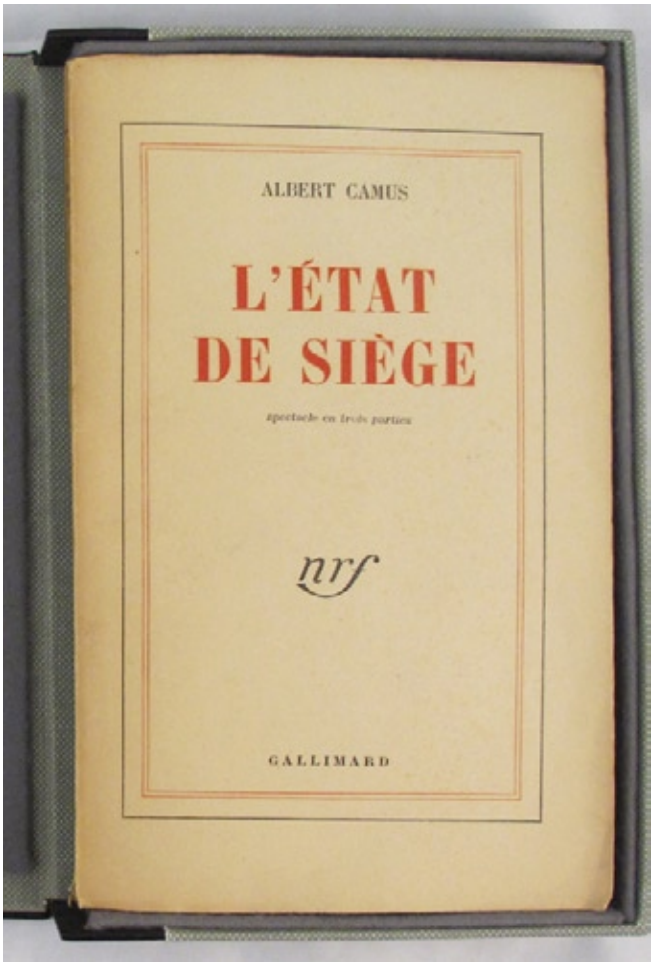
65 Pascal, Blaise. LES PROVINCIALS ou les Lettres Escrites par Louis De Montalte, a un Provincial de Ses Amis & aux RR. PP. Jesuites: : sur le Sujet de la Morale, & de la Politique de ces Pères. (Cologne [Amsterdam]: Pierre de la Valle'e [Elzevier], 1657) First duodecimo edition and First Elzevier edition, same year as the first complete 4to edition printed in Paris. This is the first and uncorrected state of two nearly identical issues. 12mo, beautifully bound in regal 18th century full red morocco, the covers framed by an elaborate decorative gilt rolled border surrounding a gilt coat of arms, the spine beautifully gilt tooled in compartments between fine gilt tooled bands, one compartment with a black morocco label gilt lettered and stippled, gilt turn-ins and board edges, marbled endpapers, a.e.g. Ex-Libris of the Chateau de Sampigny. [xxiv] 398, 111 pp. A fine and beautiful copy.

FIRST ELZEVIER AND EXTREMELY EARLY PRINTING OF THIS MASTERPIECE OF THE MODERN FRENCH LANGUAGE. PMM 140.

"The vividness and distinction of his style recalls the prose of Milton at its best". Elzevier's was Pascal's definitive version of the text. It was the first edition to gather the eighteen letters within continuous pagination, and has become the standard text for all successive editions. It also contains, attached at the end and paginated separately the 'Advis de Messieurs les Curez de Paris

"The Lettres Provinciales, as they are called, are the first example of French prose as we know it today, perfectly finished in form, varied in style, and on a subject of universal importance... Pascal's weapon was irony, and the freshness with which the gravity of the subject contrasts with the lightness of the manner is an enduring triumph. The vividness of and distinction of his style recalls the prose of Milton at its best". (Printing and the Mind of Man). PMM 140.
$8500.

Inscribed by Albert Camus
***L'État de Siegè* - 1949 - Unopened in Original Printer's Wraps**



66 Camus, Albert. L' ÉTAT DE SIEGÈ. Spectacle en Trois Parties (Paris: Gallimard, 1949) First Edition, INSCRIBED BY THE AUTHOR, Albert Camus. 8vo, printer's original wrappers, uncut and untrimmed. Housed in a handsome half-morocco protective case. 234 pp. Completely unopened and as pristine, the paper just lightly aged.

FIRST EDITION, INSCRIBED AND SIGNED BY THE AUTHOR, ALBERT CAMUS. Camus was the second youngest person to receive the Nobel prize in Literature and was the shortest lived of any Nobel Literature Laureate to date. Before his death in an automobile accident in 1960 he was already noted as an author, playwright, philosopher and journalist.

L'État de Siegè is a play in three acts presenting the arrival of plague, personified by a young opportunist, in sleepy Cadiz and the subsequent creation of a totalitarian regime through the manipulation of fear. Camus was, of course, concerned with the rise and dictatorship of Franco. In a reply to criticism from Gabriel Marcel, Camus defended setting the play in Spain, and not in Eastern Europe, citing Franco's ongoing oppression in Spain, France's collusion in it, and the Catholic Church's abandonment of Spanish Christians. Due to the use of plague as a plot line, the public confused the play with his novel THE PLAGUE which was published a year earlier and is unrelated.
$4250.

The Rare and Important 1561 Printing of Chaucer's Works
The First of John Stowe's Editions of Chaucer
With Illustrations - Only the Fifth Printed Edition

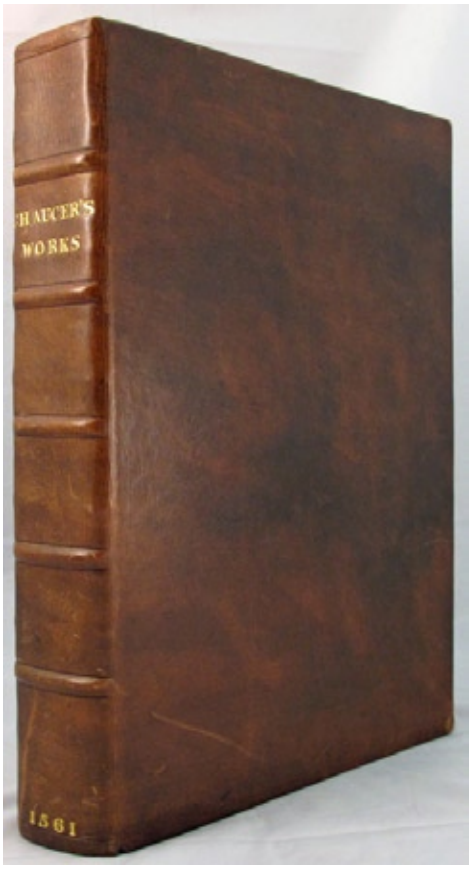
67 Chaucer, Geoffrey. THE WOORKES OF GEOFFREY CHAUCER newly printed with diverse addicions, whiche were never in print before: With the seige and destruction of the worthy citee of Thebes, compiled by Jhon Lidgate (London: John Kyngston for John Wight, 1561) The First Edition considered to have been edited by John Stowe and the fifth edition of Chaucer's Works overall. This edition has the shorter preface, the title-page with Chaucer's arms is dated 1560. With the elaborate woodcut compartment used on the introductory page before the Canterbury Tales (McKerrow and Ferguson number 75), the woodcut is also used again before Romaunt of the Rose. The woodcut of the knight used in the first edition of the Canterbury Tales, printed by Caxton, is also printed here on the first page of the Knight's Tale, and with woodcut initials throughout. Folio (322x 220 mm), bound in full brown calf to correct period taste, the spine with tall blind-ruled bands, lettered

in gilt in one compartment and again at the foot. A very good, solid, and complete copy, the title-page has been remounted and is restored at the top corner and edges without affecting the text, the following four leaves have some restoration at the edges or corners, affecting the text just a bit on the dedication page only, one additional leaf with edge restoration not affecting text.

This is the first Stowe edition of Chaucer AND INCLUDES A NUMBER OF FIRST PRINTINGS. IT IS ARGUABLY THE FIRST COMPLETE CHAUCER. Included here are: Chaucer's wordes to Adam his own scrivener; A balade against unconttant women; and Compleint to his lady. Also represented are the first printings of these apocryphal texts: The craft of lovers; The court of love (compiled by Chaucer); The dream of Chaucer. Other apocryphal texts included here are: The assembly of ladies; the cuckoo and the nightingale; The plowman's tale; and La belle dame sans merci.

It is also interesting to note that 'The Seige of Thebes' by John Lydgate is also published in this volume of Chaucer's works--interesting not just because the two were contemporaries, but also because of inter-textual references in their work. In Chaucer's 'Troilus and Creseida' we read of Creseida quietly reading at home in Troy Ludgate's 'Seige of Thebes,' surrounded by her maidens. Despite the loss of her loving husband, Lydgate's text brings her partial happiness....

Chaucer's work is the cornerstone of English poetry. Next to Shakespeare's folio, it is probably the most influential work in English. The importance of Chaucer's role in the development of vernacular English would take (and has taken) volumes to describe. A remarkable text, book, and artifact. STC 5076. $22,500.



"Theuerdank" - The Great Chivalric Epic - Maximilian I
One of the Most Spectacular German Illustrated Books
A Gem of the Early Renaissance - Pfintzing's Masterpiece


Die XXVI. Figur.

Wie Unfall Theurdanck eine Gefährligkeit zufüeget / an einer Stiegen / daran er sich solte zu Todt fallen

In Schwaben ist Maximilianus / auf einen hohen Thurn / das Land und Geaend umbher zubesehen / gestiegen / alda war die oberste Stieg erfaulet / und brachen drey Staffeln mit Ihme / daß Er nahend 30. Klafftern hoch hinab gefallen wäre / wann Er nicht durch Gottes Fürsehung wunderlich behangen.

68 Pfintzing, Melchior. [THEUER-DANCK] Der Aller-Durchleuchtigste Ritter, Oder die Rittermassige, Hoch-Theure, Hochst-Gefahrliche und Glorwurdigste Groβ-Thaten, Abentheuer, Glucks-Wechselungen und Siges-Zeichen deβ Aller-Groβmachtigsten, Unuberwindlichsten, Dapfersten... Heldens Mazimiliani I Wie Solche... Unter em Nahmen Theur-Danck, Zu Offentlichem Druck Befordert (Ulm: Matthaus Wagner fur Matthaus Schultes, 1679) With an engraved frontispiece and 117 numbered woodcuts by Hans Burgkmair, Leopold Schaufelein, Leonhard Beck and others reprinted from the sixteenth century plates, engraved initials and tail-pieces throughout. Folio, in antique half vellum over marbled boards, with institutional gold wax seal on upper board, spine lettered in manuscript. 125 ff; 58 pp. Very handsomely preserved and a very pleasing copy with a bit of age evidence to the binding and some mellowing to the prelims.

A FINE EARLY ISSUE OF ONE OF THE MOST SPECTACULAR GERMAN ILLUSTRATED BOOKS OF THE SIXTEENTH CENTURY. The poem is an allegorical chivalric romance celebrating the exploits of the hero (Emperor Maximilian I) in overcoming a series of obstacles in his journey to seek the hand in marriage of Queen Ernreich (Mary of Burgundy) in 1478. Parts of the text were composed by Maximilian himself, who had made the first drafts in 1505-8; his private secretary Melchior Pfintzing oversaw completion of the poem and edited the work. Other contributors were Maximilian's Silberkammerer Sigismund von Dietrichstein and his Geheimsekretar Marx Treitzsauerwein; Johann Stabius and the humanist Conrad Peutinger

worked with the printers and artists. A contract survives dated 17 December 1508, in which Maximilian awarded the Augsburg printer Schonsperger, a specialist in the production of German illustrated books, the post of Imperial printer for life, at an annual salary of 10 florins.

This printing contains additional preliminary material by Matthaus Schultes and a 58 page work on Maximilian I. $12,750.

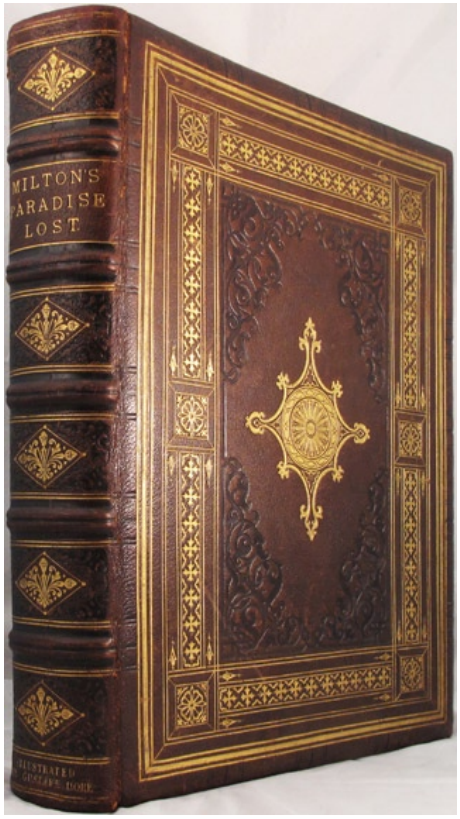
One of the Greatest Botanical Works of the Day - 1750-1773
Plantae Selectae - 81 Beautiful Large Colourplates



69 [Botanical] Trew, Christoph Jakob. PLANTAE SELECTAE... (Augsburg: , 1750-1773) 10 parts, bound as one. FIRST EDITION, one of the greatest eighteenth-century botanical works. Ten engraved titles, heightened in red and gold, 81 (of 100) magnificent hand-colored engraved plates by Johann Jacob Haid and Johann Elias Haid after drawings by Georg Dionysius Ehret, each with the first word of the caption heightened in gold Large folio, (appr 52 by 35 cm), in contemporary boards backed in vellum and with vellum corner-pieces, the spine with brown and green morocco labels lettered in gilt. 81 plates and ten engraved titles. A very bright and finely coloured copy, beautifully preserved, the titles and colouring all richly rendered, the binding well preserved.

One of the greatest eighteenth-century botanical works. Christoph Trew, a physician and amateur botanist, had for a number of years been an admirer of Ehret's work. Ehret, a brilliant botanical artist, was born in Heidelberg in 1710 and originally worked as a gardener, practicing drawing in his spare time. His artistic abilities led him to the service of a Regensburg banker named Leskenkohl who had commissioned him to copy plates in van Rheede tot Draakestein, Hortus indicus malabaricus. It was during this period that Trew met Ehret. Ehret, through works such as the PLATAE SELECTAE would become one of the most influential European botanical artists of all time. Great Flower Books 78; Hunt 539; de Belder 363
$65,000.

In a Superb Beautifully Full Gilt Binding of the Period
The Grand *Paradise Lost* of John Milton & Gustave Doré
One of the Greatest Illustrated Editions of the Title



70 [Doré, illus.] Milton, John. PARADISE LOST. Illustrated by Gustave Doré. Edited, with Notes and a Life of Milton, by Robert Vaughan, D.D. (London: Cassell, Petter and Galpin, no date [c.1866]) One of the earliest issues with both England and America in the imprint and a particularly large copy. With 50 magnificent plates after engravings by Gustave Doré. Large, tall folio, in a beautiful contemporary and deluxe binding by one of the important London binders for Hatchard and Co. of full brown morocco, the boards paneled in gilt and blind in an elaborate design befitting the period and grandeur of Milton's epic poetry, and featuring a huge gilt central design within wide elaborate gilt frames further enhanced with toolwork in blind, the spine with elaborate decorations in blind around large gilt thistle and flower motif gilt tooling the center of 5 multi-gilt ruled compartments separated by wide and tall raised double-bands, lettering in one additional compartment and also at the foot, the boards are thick with beveled edges and gilt ruled turn-ins, fine marbled endpapers and a.e.g. lxii, 329 pp. A fine copy, internally extremely fresh and clean with only the

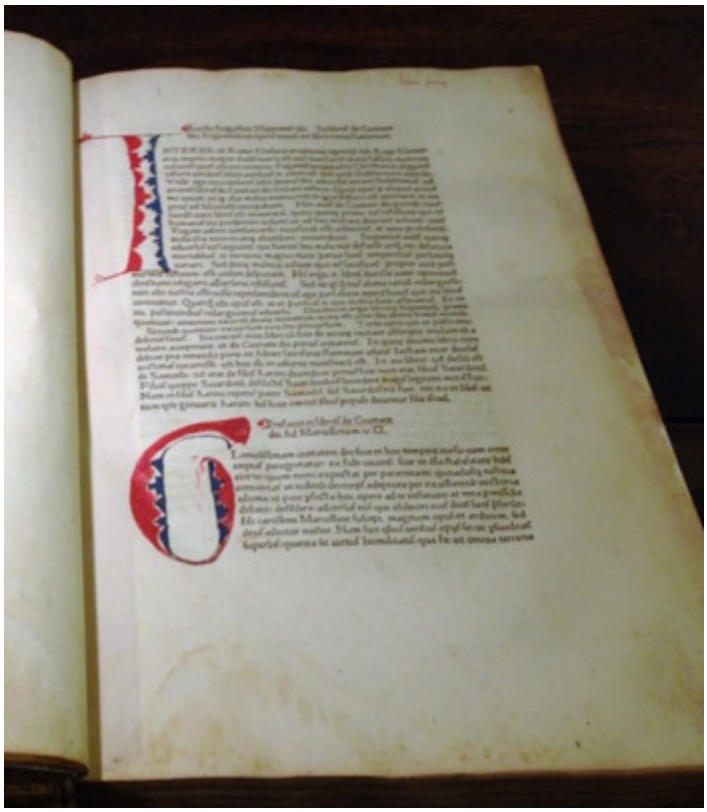
lightest hint of the usually present spotting, and even this just occasionally and primarily confined to prelims, the text-block extremely firm and solid, the binding tight, strong and extremely handsome.

A VERY REGAL COPY, FRESH AND CLEAN AND IN AN ESPECIALLY IMPRESSIVE AND BEAUTIFULLY EXECUTED DELUXE BINDING FOR HATCHARD BEFITTING THIS MAGNIFICENT EDITION OF ONE OF THE GREATEST WORKS OF THE ENGLISH LANGUAGE.

John Milton's PARADISE LOST is most appropriately met by the magnificent steel engravings of Gustave Doré. The powerful and mood-inspiring images make this one of the greatest issues of a true classic yet produced. The poem has remained one of the greatest classics of modern English vernacular, indeed some say, that it constitutes the beginning of modern English poetry and literature. This edition retains the classic marriage of illustration and verse and is particularly attractive in its pressing and design. Add to this the extremely fine binding work done for Hatchard and the complete presentation can only be called extraordinary.

$2500.

De Civitate Dei - An Extremely Early Rome Printing - 1470
Schweynheim & Pannartz - St. Augustine - Highly Important
The City of God - PMM 3 - Pervading the Middle Ages
In Fine Morocco Binding - With Royal Provenance



71 [St. Augustine]. Augustinus, Aurelius (Saint, 354-430). DE CIVITATE DEI (Rome: Schweynheim & Pannartz, in aedibus Divi Maximi, 1470) The First printing by Schweynheim & Pannartz and only the third printing overall, after the Subiaco of 1468 and in the same year as the alternative Rome printing. A very rare and an unusually early printing of this great work. A COPY WITH FINE PROVENANCE, FROM THE LIBRARY OF PRINCE CAMILLO MASSIMO (1803-1873) with the motto "Cunctando restituit". 46 lines and headlines, double column. With large and small letters rubricated in red and blue. Folio (405 x 290 mm), bound in 18th century fine morocco, with decorations in gilt to the spine panel and the covers. The spine with raised bands decorated, the covers beautifully tooled. 290 leaves, complete but for the four of the five blank leaves. A wonderful survival of this important and early printing, a handsome and desirable copy, intial leaves with the margins restored, more extensively to the first eight leaves and less so to the following 20 or so leaves. Still a beautiful copy of a rare and highly important printing of this great work.

RARE AND EARLY INCUNABLE PRINTING OF ST. AUGUSTINE'S CLASSIC WORK, THIS FROM THE GREAT PRESS OF SCHWEYNHEIM & PANNARTZ ISSUED ONLY TWO YEARS AFTER THE FIRST. This is an elusive and very desirable printing issued by one of the greatest of the early printing houses. Beginning after the first year of the collaboration of Sweynheym and Pannartz – they moved from Subiaco to Rome, shortly after the printing of the De Civitate Dei. With Giovanni Andrea Bussi, the associate editors decided to publish the fifth classical work (coming after the Donatus, the Lactantius of 1465, the Cicero's De oratore – without place and date – and the St. Augustine of 1467).

The immediate purpose of Augustine in writing THE CITY OF GOD (DE CIVITATE DEI) was as apologia; " the fall of Rome cannot be attributed to the abolition of pagan worship...the happiness of mankind in this and the next world can only be assured by the Christian religion; and St Augustine explains the Christian Church as an organization which would fill the vacuum caused by the break-up of the secular state. There is no opposition between State and Church; the State is not necessarily evil; if it is pervaded by Christian ideals and the God-fearing life, then it approaches true justice and thereby the City of God.

The first five books deal with the polytheism of Rome, the second five with Greek philosophy, particularly Platonism and Neo-Platonism ...and the last twelve books with the history of time and eternity as set out in the Bible. History is conceived as the struggle between two communities...but history is understood as a continuous evolution of the divine purpose and all forces work towards redemption of man by God's grace, the central figure of Augustine's theology....For the first time a comprehensive survey of human history is presented....In economics Augustine praised labor as a means towards moral perfection...and his contrasting description of a just ruler (imbued with piety, humility, fairness) and the tyrant or Antichrist (imiety, craving for glory) powerfully influenced Renaissance thought.

*'The City of God' pervaded the whole Middle Ages...in the struggle between Pope and Emperor both sides drew arguments from it....The idea of international law was partly derived from the book..." PMM. And in our own day Maritain, Niebuhr, Tillich and other great thinkers have drawn inspiration from this great work. Goff A-1235, HC *2051; BMC V, 175 (IB. 19686); PMM 3; Goldschmidt "The Printed Book of the Rennaissance"; Duff "Early Printed Books"; Blumenthal "Art of the Printed Book"*
$78,500.

A Rare Dante - The First Sansovino Edition - 1564
Comedia and *Opera con L'Espositini de Christoforo Landino*
A Fine and Handsome Copy in Full Italian Calf - Folio
Fully Illustrated Throughout with Period Cuts

72 Dante Alighieri, (1265-1321). [OPERA] CON L'ESPOSITIONI DI CHRISTOFORO LANDINO, et D'Alessandro Vellutello. Sopra la sua Comedia dell'Inferno, del Purgatorio, del Paradiso. Con tavole, argomenti, & allegorie, & riformato, riveduto, & ridotto alla sua vera lettura, per Francesco Sansovino Fiorentino (Venice: Giovambattista Marchio Sessa, & fratelli, 1564) First of the Edition, First Sansovino edition, First edition with a portrait of Dante. With a fine woodcut title page and 96 woodcut illustrations, including three full-page, 77 large cuts in the text. Of the cuts, there are 37 for the Inferno, 24 for Purgatorio, and 27 for Paradiso, and numerous head- and tailpieces. Printer's woodcut device on the final leaf. Folio, very fine and handsome antique Italian calf, the spine with raised bands ruled in gilt, there is a single red/brown morocco label gilt lettered and ruled. [28 ff.), 163, [4 ff.], 164-393. A very handsome and very well preserved copy in a very pleasing state of preservation. Rare in full antique calf.

RARE FIRST EDITION OF THIS HISTORIC PRINTING OF ONE OF THE GREAT BOOKS IN THE MIND OF MAN. This is the first edition of Dante edited by Francisco Sansovino, incorporating two commentaries: that of Christoforo Landino, which first appeared in the Florentine edition of 1481, and the noteworthy commentary of Alessandro Velutello, first published at Venice in 1544. The volume includes extensive introductory matter by all three commentators, and a running commentary that virtually overwhelms the poem itself.



The woodcuts in this edition are taken from those in Velutello's edition of 1544 and represent a departure, both iconographically and stylistically, from those in the Brescia, 1487 edition--they appear more accomplished and more confident in execution. Francesco Sansovino recovered Vellutello's commentary, never printed in Italy again until this time (except for a Lyonese reprint of 1551). This edition, printed here first in 1564, is very important because it is richly illustrated with many woodcuts taken from the edition of 1544 printed by Marcolini. The portrait of Dante on the title-page, inspired in Vasari's tradition, is quite famous and this edition is commonly known as 'of the big nose'. The portrait most likely comes from two paintings by Vasari, now at the Oriel College of Oxford and at the Museum of Fine Arts in Cleveland.

Harvard/Mortimer Italian 148. Koch I, 1564. Gamba 390., Mambelli 40., De Batines 1-91/2. De Batines I, pp. 91-92; STC Italian 210; Adams D, 103; Volkmann, Iconografia dantesca, pp. 72-73; Mather, Portraits of Dante, pp. 65-66; Zappella, Il riratto, I, p. 201.
$14,500.

Charlotte Brontë's *Jane Eyre* - The First Edition
Beautifully Bound in Full Polished Calf - Gilt Extra
A Cornerstone Book of Modern English Literature
The First of the Bronte Sisters' Novels Published



73 [Brontë, Charlotte] Bell, Currer (Pseud). JANE EYRE: An Autobiography. Edited By Currer Bell (London: Smith, Elder and Co, 1847) 3 volumes. RARE FIRST EDITION of the great masterpiece by Charlotte Bronte. 8vo, in very attractive bindings of full tan calf, the spines richly gilt decorated in compartments between raised gilt decorated bands, the boards gilt framed, two of the spine compartments with contrasting red and green morocco labels gilt lettered and decorated. Publisher's ad catalogue is retained and bound in. [xiii], 303; 304; 304; with the catalogue of advertisements pp. A very fine copy, beautifully preserved and clean throughout.

RARE, AND ONE OF THE MOST SOUGHT-AFTER BOOKS OF ENGLISH LITERATURE. JANE EYRE IS NOT ONLY THE FIRST NOVEL PUBLISHED BY CHARLOTTE BRONTE, but is also the first published of the Bronte Sisters. In an amazing year for them, all three published a work in 1847 under a 'Bell' pseudonym. Charlotte's was first, the two others were Emily's Wuthering Heights (published as Ellis Bell) and Anne's Agnes Grey (published as Acton Bell). All three are very scarce indeed.

JANE EYRE is especially scarce, the print run of the first edition was approximately only 500 copies. It is a cornerstone book of multiple collections; early novels, English literature, Women's literature. It is a work which helped to define the novel as we know it. With its internalization of action, its focus on the gradual unfolding of Jane's moral and spiritual sensibility it creates a heightened intensity that was previously the domain of poetry and thus it revolutionized the art of fiction. It is also considered a full generation ahead of its time for the individualistic character of Jane and the novel's exploration of classism, sexuality, religion, and what has been coined 'proto-feminism'. Sadleir 346; Smith 2; Ashley I:32; Wolff 826; Tinker 379; Grolier English 83; Parrish, pp. 87-88.
$48,500.

A Selection of Original Handcoloured Folio Plates
From *The* Aboriginal Portfoli*o* - Portraits of the Most Celebrated Chiefs of the American Indians
From the James O. Lewis Work on Native Americans - 1835



74 [Native Americans]; Lewis, James Otto. [Plates] A SERIES OF ORIGINAL HAND-COLOURED PLATES [From Aboriginal Portfolio: A Collection of Portraits of the Most Celebrated Chiefs of the North American Indians ([Philadelphia: E.C. Biddle, 1835]) Each one Lithographed and coloured by Lehman and Duval. Beautifully lithographed colour plates reproduced from the original paintings of James Otto Lewis done at the sites of treaties and other official meetings Folio, image sizes vary, including captions beneath, printed on a folio sheets measuring roughly 19 by 12 inches.

ORIGINAL HANDCOLOURED PLATES FROM ONE OF THE RAREST OF All AMERICAN COLOURPLATE BOOKS. The work from which these plates originated was among the earliest grand colour printing projects taken up in the United States and was the first illustrated book on the native American Indians.
Priced Individually.

The Greatest Book in the History of Astronomy
Nicolai Copernicus - *"De Revolutionibus"*
A Fine Copy with Great Provenance - Basel - 1566


NICOLAI
COPERNICI TO-
RINENSIS DE REVOLVTIONI-
bus orbium cœlestium,
Libri VI.
IN QVIBVS STELLARVM ET FI-
XARVM ET ERRATICARVM MOTVS, EX VETE-
ribus atq recentibus obseruationibus, restituti hic autor.
Præterea tabulas expeditas luculentasq addidit, ex qui-
bus eosdem motus ad quoduis tempus Mathe-
matum studiosus facillime calcu-
lare poterit.
ITEM, DE LIBRIS REVOLVTIONVM NICOLAI
Copernici Narratio prima per M. Georgium Ioachi-
mum Rheticum ad D. Ioan. Schönerum scripta.
Cum Gratia & Priuilegio Cæs. Maiest.
BASILEAE, EX OFFICINA
HENRICPETRINA.

75 Copernici [Copernicus], Nicolai. DE REVOLUTIONIBUS ORBIUM COELESTIUM, Libri VI (Basile: Ex Officina Henricpetrina, 1566) RARE second issuance of Copernicus' seminal work. A reprint of the first and the first edition printed in Western Europe after its transport from the east by Rheticus. This is the first printing of the work to include Rheticus's "Narratio prima" (1540), which actually contained the first announcement of the Copernican hypothesis, preceding Copernicus's own text. A COPY WITH FINE PROVENANCE, NOW ATTRIBUTED TO MAGINI. Also a very large copy, the largest copy on the market in many years according to the Gingerich Census. Folio, antique Italian vellum over boards. A very fine and handsome copy, unsophisticated, unpressed and unwashed, the binding original and in unusually pleasing condition, internally, a copy still very well preserved, interesting censor's marks in a few places. A remarkable survival.

RARE EARLY ISSUANCE OF ONE OF THE GREATEST OF ALL SCIENTIFIC TEXTS, THE CORNERSTONE OF MODERN ASTRONOMY, A DIRECT REPRINT OF THE FIRST EDITION, THE FIRST EDITION TO BE PRINTED IN WESTERN EUROPE AND A COPY WITH FINE PROVENANCE, PRESENTLY ATTRIBUTED TO GIOVANNI ANTONIO BATTISTA MAGINI, and also Pio Giovannini, the Italian Inquisitor of Bologna, with annotations and corrections in both Magini and Pio Giovannini's hands.

"The publication of 'On the Revolutions of the Celestial Spheres' in 1543 was a landmark in human thought. It challenged the authority of antiquity and set the course for the modern world by its effective destruction of the anthropocentric view of the universe. We owe this book, which was more or less completed as early as 1530, to Georg Joachim Rheticus of Wittenberg, who persuaded Copernicus to allow him to publish it; for until 1540 the author himself had permitted only preliminary statements to circulate in manuscript. He died on the eve of its publication.

Nicolaus Copernicus studied at Cracow, Bologna and Padua. Returning to his native Poland he eventually became Canon of the cathedral at Frauenberg, where he lived quietly until his death. He was a physician—having studied medicine at Padua—diplomat, economist, Doctor of Canon Law, and artist, a self-portrait survives.

Renaissance mathematicians, following Ptolemy, believed that the moon, sun and five planets were carried by complex systems of epicycles and deferents about the central earth, the fixed pivot of the whole system. In Copernicus's day it was well known that conventional astronomy did not work accurately, nor did further study of Ptolemy seem to put the matter right. Copernicus, stimulated by the free entertainment of various new ideas among the ancients, determined to abandon the fixity of the earth, and all the complexities in the treatment of the motions of the celestial bodies that follow from such a conception. With the sun placed at the center, and the earth daily spinning on its axis and circling the sun in common with other planets, the whole system of the heavens became clear, simple, and harmonious. The revolutionary nature of his theory is evident in his famous diagram illustrating the concentric orbits of the planets.

Moreover, the new system worked mathematically as well as the Ptolamaic though not, indeed, much better. Like Ptolemy, Copernicus believed that the heavenly motions must be perfect, uniform and circular; he still employed epicycles. It was Tycho Brahe who finally destroyed the heavenly spheres, and Kepler who destroyed the myth of the circle.

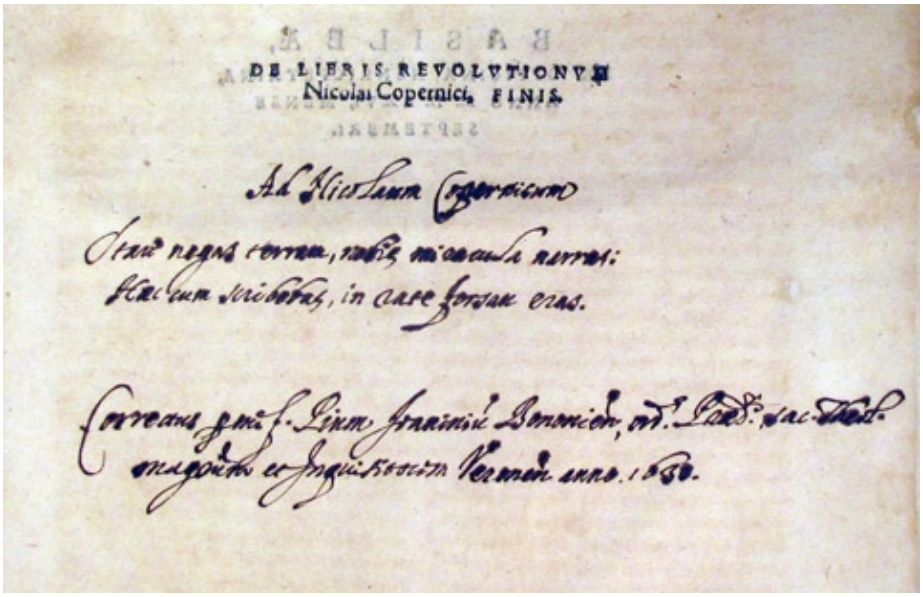
In the first book of the De Revolutionibus Copernicus explains how the daily rising and setting of the heavenly bodies is a consequence of the daily diurnal rotation of the earth on its polar axis. The course taken by the sun through the zodiacal constellations and the phenomena of the seasons are shown to be due to the annual revolution of the earth about the sun. Book 2 contains the mathematics of astronomy and a star catalogue based on Ptolemy; Books 3 - 6 treat of the particular motions of the earth, moon and planets. The relative distances between the earth and the planets are now determined." -PMM

This copy with FINE PROVENANCE, NOW ATTRIBUTED TO MAGINI. Giovanni Antonio Magini was an Italian astronomer, astrologer, cartographer, and mathematician.. Magini supported a geocentric system of the world, in prefer-

ence to Copernicus's heliocentric system. Magini devised his own planetary theory, in preference to other existing ones. The Maginian System consisted of eleven rotating spheres, which he described in his Novæ cœlestium orbium theoricæ congruentes cum observationibus N. Copernici (published 1589). He corresponded with Tycho Brahe, Clavius, Abraham Ortelius, and Johann Kepler.
The lunar crater Maginus is named after him. In 1588 he was chosen over Galileo Galilei to occupy the chair of mathematics at the University of Bologna after the death of Egnatio Danti.

WE CAN PROVIDE DETAILS ON THE ANNOTATIONS AND CORRECTIONS IN THIS COPY:

The book is annotated in two hands: one, unsigned, by the Italian scientist Magini, with corrections and annotations mostly in the geometrical part; the second hand is by the Italian Inquisitor, Pio Giovannini from Bologna, who signs and dates himself 1630.


DE LIBRIS REVOLVTIONVM
Nicolai Copernici, FINIS.

Ad Nicolaum Copernicum

Stare negas terram, narras miracula nobis:
Haec dual scribebas, in rate forsan eras.

Additionally, on Leaf 213 v there is a two line poem in Giovannini's hand: "Ad Nicolaum Copendcum: Stare negas terram, narras miracula nobis Haec dual scribebas in rate forsan eras. "Thou th'earth denyst to stand: prodigious note, Thus writing, Thou perhaps wert in a boat." The couplet, given here anonymously, is by the Welsh poet John Owen and addressed by him not to Copernicus but to his contemporary [William] Gilbert, who accepted the rotation of the earth on its axis.

Magini was not an anti-Copernican. As a matter of fact he had a great admiration for Copernicus, calling his work "Divinum opus". Neither was he a pro-Jesuit, having written a pamphlet against them: he was simply a diplomatic character who was trying to keep peace with everybody, so he devised a system which accepted all of the current opinions. He was regarded as the best mathematician of his time, and his calculation of the meridians were used by Gilbert, Snellius and Riccioli. He had one daughter and three sons, the youngest of them, Francesco, was 14 when Magini died, and entered the Dominican Order in Bologna in 1618, with his father's name, Giovanni Antonio. He was probably the recipient of his father's books, including the Copernicus, which later could have passed into the possession of Giovannini, the Dominican inquisitor from Bologna.

The extreme caution which Magini shows the astronomical part of the book (books 4, 5, 6), in which the few corrections are only of technical nature, leads one to think that he refrained from annotating the book out of fear of the Inquisition, which implies (if this theory is correct) the notes must be posterior to 1610-1612, when the religious issue on the Copernican theory was arising. But the book is a puzzle in itself: The annotations are definitely in Magini's hand, because he refers to his own books, but did not write directly on the book, which could mean that either the book did not belong to him, and he annotated somebody else's copy, or that he did that out of fear of the Inquisition. His calligraphic annotations are in a very elegant calligraphy, which could support the theory that he corrected the book for someone else.
Further Provenance:
1. (f. 213) Correctus perrn[issus] s[ecundum] Pium Joaninium Bononiensem ord[inis] Praedlicatoruml sacfrael Theol[ogiae] magistrum et Inquisitorem Veronen[sem] anno 1630 ("Corrected and thus permitted according to the Dominican Pio Joanino of Bologna, Mas-ter of Sacred Theology and Inquisitor of Verona, 1630.)
2. (tp) FVDRI(?) in early script capitals.
3. From a collector in Rome, around 1975.
4. From another Italian collection located in the north of the country. Houzeau & Lancaster 2503; Zinner 2390; Adams C-2603; Favaro.Carteggio inedito di Magini (Amici e Corrispondenti di Galileo). Padua, 1886. See also: Dictionary of Scientific biography, 9, 12; Cinti,3.
$175,000.

Two of Shakespeare's Great Comedies
From the Famed Second Folio of His Dramatic Works


THE
TEMPEST.

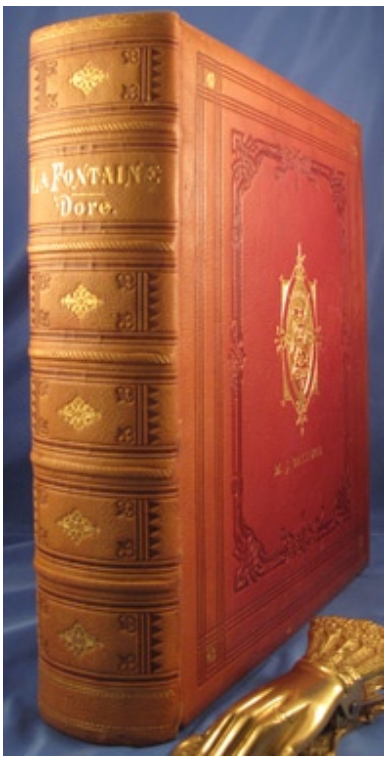
76 Shakespeare, William. "The Tempest" [with] "The Two Gentlemen of Verona" ([London]: [by Thomas Cotes for Robert Allot], [1632]) From the famed Second Folio of Shakespeare. Folio, quarter brown calf and marbled boards, gilt lettered on the spine. 1-38. A handsome copy, the binding in excellent order, the text with occasional spotting or light typical staining, the "Tempest" leaves trimmed a bit more then those of the "Two Gentlemen" and from another copy.

TWO OF SHAKESPEARE'S ENGAGING COMEDIES, INCLUDING "THE TEMPEST", 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 plays from the volume bound separately.

THE TEMPEST is one of Shakespeare's most famous romantic dramas. Its magical themes have inspired numerous later works of art such as; Milton's COMUS, an unfinished opera by Mozart, Shelley's 'Ariel to Miranda', music by Tchaikovski and Berlioz, Auden's THE SEA AND THE MIRROR and even the groundbreaking science fiction motion picture 'Forbidden Planet' in 1954. Its influence is far reaching and with good reason. Though many incidences and classical works are considered as somewhat inspirational for it, no source for the story has ever been know, it is one of Shakespeare's most original works.

$6500.

In a Superb Full Morocco Binding Gilt Extra
The Impressive *Fables of Jean de la Fontaine*
Magnificently Illustrated Throughout by Gustave Doré



77 [Doré, Illus.] La Fontaine, [Jean de]. THE FABLES OF LA FONTAINE. Translated into English Verse by Walter Thornbury (London: Cassell, Petter and Galpin, N.D., circa 1870) A very early issue. With 86 magnificent full page illustrations, many smaller illustrations and a portrait frontispiece all by Gustave Doré. Royal 4to (12.25 by 9.5 inches), in a very beautiful and handsome deluxe binding of contemporary terra-cotta morocco, the spine gilt lettered and elegantly tooled within the compartments between raised bands, the upper cover gilt decorated at the center of the front panel and ornately bordered with multi-ruled borders, arabesque designs and tooling in gilt and in blind, fine roll-tooled gilt turn-overs, all edges dressed in gilt. lxiv, 839, (1) pp A very fine and handsome copy, richly bound, solid and fresh and clean with none of the typical foxing associated with these printings. The spine panel just a bit mellowed by light, but very attractive and pleasing nevertheless.

A BEAUTIFULLY BOUND AND WELL PRESERVED COPY OF THIS MASTERPIECE BY GUSTAVE DORé. A RARE AND IMPORTANT BOOK IN FULL MOROCCO AND ONE OF DORE'S BEST. With his full-page engravings Gustave Doré does his best work with great dramatic flare. The countless smaller illustrations round out the book and make it a truly outstanding publishing endeavor. This is a wonderful and impressive tome La Fontaine's best loved fables--'The Grasshopper and the Ant', 'The Hen with the Golden Eggs' and well over 150 more.

La Fontaine was famously known as one of the important literary group of the Rue du Vieux Colombier which included Racine, Boileau and Moliere. By the 1680s, he was known as one of the first men of letters in France. The FABLES were especially praised by well-known critics and it were well received by the general public. This issuance represents a very lovely printing of La Fontaine's cherished fables. Along with the Fables are a brief life of Fontaine and a life of Aesop.

$2450.

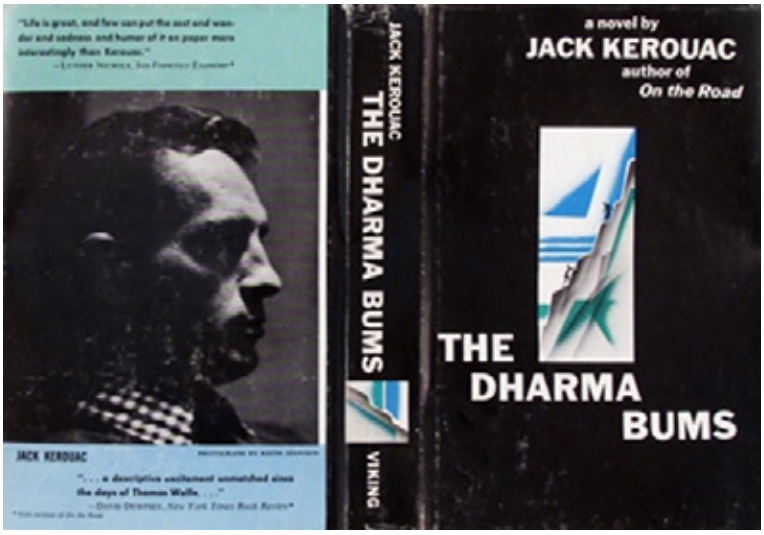
An Important Woodblock Hand-Coloured Japanese Map
From the Beginning of 1684 - Very Rare and Very Beautiful
***Japan Eiri Edo Oezu* - Very Large Joined and Folded Paper**



78 [Japanese Hand-Coloured Wood-Block Printing]; [Maps and Atlases]; [Tokyo Map], Hyoshiya Ichirobe. A WOODBLOCK HAND-COLOURED MAP OF TOKYO; JAPAN EIRI EDO OEZU (Illustrated Edo) (Edo [Tokyo]: Hyoshiya Ichirobe, First month, 1684[but third month, 1680]) A large woodcut map of Edo (Tokyo) with fine handcolouring, on joined and folded paper. The map is breathtaking in its detail and features many paintings of important landmarks, temples, bridges and people, who are often pictured working or fishing from boats on the waterways running through Tokyo. A stunning and very rare woodblock map beautifully and unusually hand-coloured. Roads, blocks, buildings, open areas, canals and waterways, are all vividly laid out on this huge and most impressive map. 123.5 by 149.5 cm., folded within paper covers, folds to 28 by 18 cm, now preserved in a fine clamshell box. A remarkably well preserved and very rare item, with some light rubbing due to age and as to be expected. A bit of old worming or light soiling and occasional small repairs, but in all quite astonishing in its quality and beautifully preserved with bright and vivid colour and detail.

AN EXTRAORDINARY ITEM, REMARKABLE FOR BOTH ITS CARTOGRAPHIC DETAIL AND ITS ARTISTIC BEAUTY. The wood block printing shows land tenures of Daimyo and Hatamoto. It also shows temples and shrines, includes a distance chart and descriptive listing of Daimyo showing crests and halberds. There is also a inset of the eastern portion of Edo. East Asian Library, Berkeley EA9.
$23,500.

***The Dharma Bums* - A Beat Generation Classic**
Jack Kerouac - First Edition - 1958 - Perhaps His Best Book



79 Kerouac, Jack. THE DHARMA BUMS (New York: Viking Press, 1958) First edition. 8vo, publisher's original black cloth with green metallic lettering on upper cover and silver and green lettering on the spine, in the original pictorially decorated dustjacket designed by Bill English. 244 pp. A fine copy of the book, as pristine and apparently unused, very well preserved with only a touch of near invisible evidence of age to the black cloth; the jacket is complete and whole with only some very light expected rubbing to the black paper as is usual. Unobtrusive, nearly imperceptible evidence of light crinkling at a lower corner.

FIRST EDITION OF THIS CLASSIC OF THE BEAT GENERATION IN THE ORIGINAL DUST-JACKET. Arguably Kerouac's best work, and his second best known, DHARMA BUMS largely introduced the world to poet Gary Snyder in the form of semi-fictionalized "Japhy Ryder". The story is driven by Japhy, whose penchant for the simple life and Zen Buddhism greatly influenced Kerouac

on the eve of the sudden and unpredicted success of ON THE ROAD. The same humor and zest for life that made ON THE ROAD the literary masterpiece of the Beat Generation is found here in DHARMA BUMS, but in a more cohesive story inspired by a more comprehensible goal. After its publication Snyder wrote Kerouac saying, "Dharma Bums is a beautiful book, and I am amazed and touched that you should say so many nice things about me because that period was for me really a great process of learning from you...."

"From the Pagan depths of Frisco's bohemian bars to the dizzying heights of the snow-capped Sierras this is the story of two sensation-seeking hipsters and their jet propelled search for Experience." These are experiences as only Jack Kerouac, voice of the Beat Generation, can relay them.
$550.

Diomedes - *De Arte Grammatica* - Rare Incunabula


IN HOC VOLVMINE HAEC CONTINENTVR
D I O M E D E S
De structoria & differentia sermonis.
De perfecta & imperfecta.
De origine proprietate formatione & varia partiū orationis positio.
De latinitate & eius partibus & diffinitionibus.
De variis vocabulorum diffinitionibus:
De Accentibus Punctis Colis Commatibus & Periodis & eorum diffinitionibus.
De differentia quinq; linguarum.
De omnibus & earum partibus orationis.
De capitulis & clausula & pedib? fecundi Rhetoris & ex quib? & de singulis? vel tribus vel uno Tulli Salustii Bruti Crassi & Horatii firmant
De schematibus & figuris.
De Tragedia & comedia & elegia & Satyra & earum origine loco & inventrib?
De poematum generibus & speciebus & variis eorum nominibus.
De poetica Poetis & poemate.
De Arte metrica.
De Metro Rhythmo & Versu & eorum differentiis & diffinitionibus.
De omni genere Metrorum diffinitionibus differentiis & inventoribus
P H O C A S
De nomine & Verbo.
Epitoma Prisciani.
C A P E R
De latinitate.
A G R A E T I V S
De Orthographia proprietate & differentia sermonis.
D O N A T V S
De Barbarismo & octo partibus orationis.
S E R V I V S E T S E R V I V S
In Donatum.

DIOMEDIS DOCTISSIMI AC DILIGENTISSIMI LINGVE LATINAE PERSCRVTATORIS DE ARTE GRAMMATICA OPVS VTILISSIMVM.

DIOMEDES ATANASIO SALVTEM DICIT.

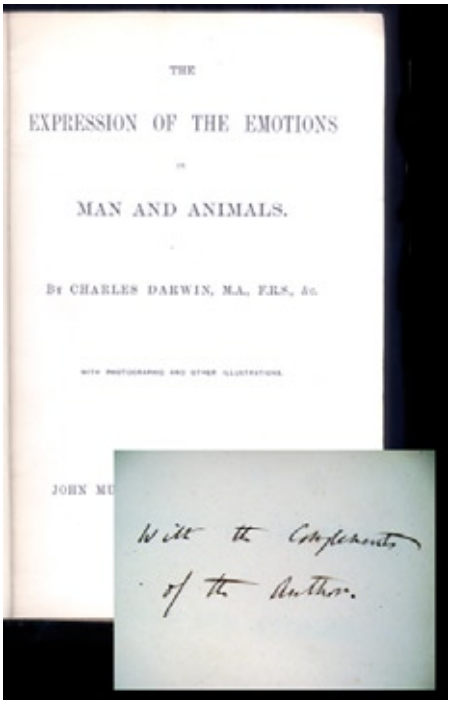
Christopher De Pensis Printing - Venice - 1491

80 Diomedes. DE ARTE GRAMMATICA... (Venezia: Christophorus de Pensis, 4 June, 1491) The first printing by Pensis, and only the third printing of Diomedes. With a large woodcut on the recto of A2 within an elaborate woodcut border and with large woodcut initial, printed in Roman and occasion Greek letter, 46 lines. Chancery folio (305 x 202mm), in full red crushed morocco of the 19th century by Leighton, spine with five blind ruled raised bands and lettering in gilt, turn-ins gilt, a.e.g. From the library of Hans Furstenberg with his gilt-lettered book label. 84 ff. A very fresh and fine copy, especially so, the handsome morocco binding with just a hint of mellowing to the extremities, internally very well preserved and clean.

VERY SCARCE INCUNABLE PRINTING OF DIOMEDES GRAMMATICUS, which contains "one of the most complete lists of types of dactylic hexameters in antiquity." - Britannica.

Written sometime in the 4th century, it is the only Latin grammar of the period to come down to us complete. The work is divided into three books: In Book I Diomedes discusses the eight parts of speech; in Book II the elementary ideas of grammar and of style; in Book III poetry, quantity, and meters. His third book on poetry is particularly valuable, containing extracts from Suetonius's De Poetica. This book contains one of the most complete lists of types of dactylic hexameters in antiquity, including the teres versus, which may (or may not) be the so-called "golden line." Goff D-236; HC 6216, BMC V 468; GW 8402. Britan
$24,500.

A Very Rare Presentation Copy
Darwin's *Expression of the Emotions*
First Edition, First Issue in the Original Cloth



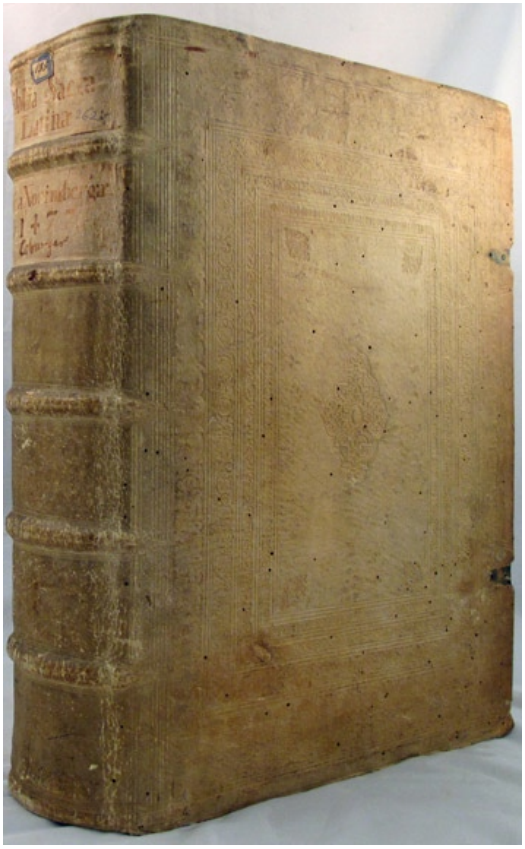
81 Darwin, Charles. THE EXPRESSION OF THE EMOTIONS IN MAN AND ANIMALS. Edited by Francis Darwin. (London: John Murray, 1872) First edition, first issue. VERY RARE AUTOGRAPH PRESENTATION COPY IN THE HAND OF THE AUTHOR. With photographic heliotype plates, 3 of which are folding, and other illustrations. 8vo, original dark green cloth lettered in gilt. vi, 374, 4 ads pp. A fresh copy, a touch mellowed and a very little bit shaken but still quite bright and handsome.

A very rare presentation copy from the author. This is an important member of the evolutionary set, and it was written, in part at least, as a confutation of the idea that the facial muscles of expression in man were a special endowment.

Freeman states in the bibliography that there are a number of states or printings of the first edition. This particular copy proves to be the very earliest issue with a blank leaf prior to the title and other preliminary material, with the proper pagination as called for in the last two signatures and the attributes accorded to the first issue of the ads suffixed at the end. The numbering system used for the plates is as in Darwin's own copy at Cambridge. Freeman 1141.

Please Inquire.

Koberger's Magnificent Incunable Bible - July 30, 1477
His Second Latin Bible - Beautifully Rubricated
Superb in Impressive Contemporary German Binding



82 [Bible, in Latin]. BIBLIA LATINA [With the tractate of Menardus Monachus] (Nuremberg: Anton Koberger, 30 July, 1477) Very Early Printing of the Bible and only the second Latin Bible printed by Koberger, 51 lines and headline, double column, canon marginalia in the Gospels. With manuscript headlines in red, a beautiful opening initial of 10 lines with elaborate flourishes that flow from the very top to very bottom of the page in red, blue and green, numerous 6 line initials in red and blue, some with much longer extensions or flourishes, a profusion of 3 line initials in red or blue, red paragraph marks and additional rubricating throughout primarily in red. Royal folio (375 x 265mm approx), in contemporary German blind-stamped pigskin over thick wood boards, (probably a Nuremberg binding), the boards center-paneled and decorated in blind with a central tool within multiple borders, remnants of brass catches on the fore-edge. Manuscript lettering to the spine with wide tall bands. 468 leaves, complete. An unusually fine copy, especially well preserved and very handsome indeed. An important copy with full contemporary binding intact, and in great likelihood coming directly from Koberger's workshop.

A RARE AND EXTREMELY HANDSOME COPY, ESPECIALLY WELL PRESERVED. THIS BOOK REPRESENTS ONLY THE SECOND TIME THAT KOBERGER PRINTED THE LATIN BIBLE. This printing was issued in the second year after the first printing of 1475. Anton Koberger was for a number of years the leading publisher/printer of his

time. The total list of his printings for the forty years from 1473 to 1513, when he died, comprises no less than two-hundred and thirty-six separate works, including fifteen impressions of the Biblia Latina, eight of which presented material differences of notes and commentaries which entitled them to be considered as distinct editions. "In the actual number of separate works issued, Koberger was possibly equaled by one or more of his contemporaries, but in respect to literary importance and costliness, and in the beauty and excellence of the typography, the Koberger publications were not equaled by any books of the time excepting the issues of Aldus in Venice" (Putnam II, p. 150).

*This printing of Koberger's Latin Bible was printed again in1478 and is largely based on the Fust and Schoeffer edition of 1462. The tractate of Menardus is included which is a summary of the books of the Bible with a guide on how to best study them. It was first printed not after 1474. A beautiful example of the magnificent productions during the first generation of printed Bibles, the state of preservation and the impressive German binding making it all the more so. HC *3065; GW 4227; BMC II, 414 (IC. 7159); Goff B-552*

$185,000.

Early Monastic Manuscript on Vellum - Circa 1520
Psalter and Hymnal with Calendar - Very Well Preserved
Handsomely Bound and Presented



83 [Manuscript Psalter], . [AN EARLY 16TH CENTURY MONASTIC MANUSCRIPT, On Vellum, Psalter and Hymnal with Calendar, Spanish] ([Spain: , Circa 1520) 211 manuscript leaves on vellum in black, blue and red ink, with large initials in red and blue, some with scrollwork in a finer pen, occasional use of yellow as well, some initials being quite large, 118 of the leaves being music and with other musical notations throughout. folio (385 x 270mm), bound in full tan calf over heavy wooden boards to correct period style, the blind tooled paneling suggests the original 16th century Spanish binding, the thick boards each with 4 bronze bosses likely reused from an earlier binding. 6ff Calendar, 7-84ff, 1-99ff, [28ff unnumbered pp]. A fine and handsome book, beautifully preserved.

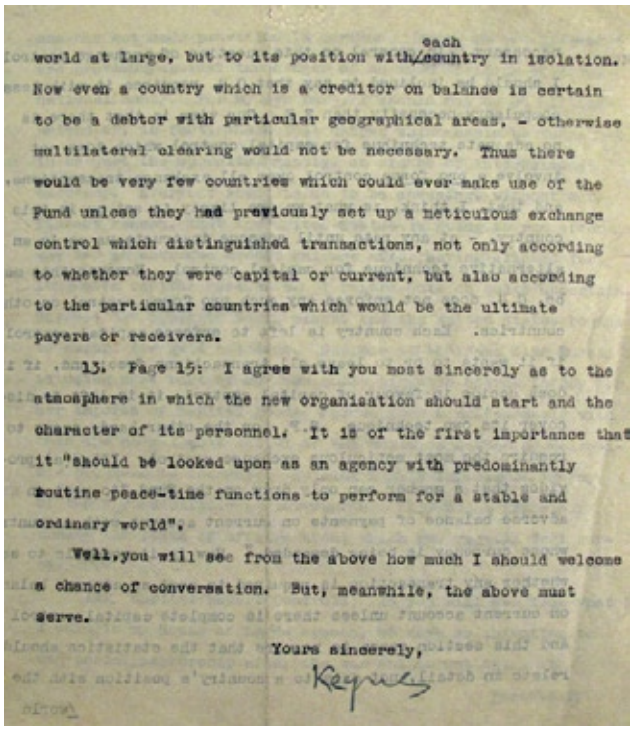
A FINE LARGE MANUSCRIPT FOLIO FROM THE EARLY PART OF THE 1500'S

$16,500.

John Maynard Keynes - *A Ten Page Letter to Jacob Viner*
Highly Important Content on an International Clearing Union
The Development of an International Monetary System
Provided With Keynes' Report to Parliament April, 1943

84 Keynes, John Maynard; [Keynesian Economics]. [A TEN PAGE TYPEWRITTEN LETTER, SIGNED, FROM JOHN MAYNARD KEYNES TO JACOB VINER, [SOLD WITH]] PROPOSALS FOR AN INTERNATIONAL CLEARING UNION, Presented by the Chancellor of the Exchange to Parliament by Command of His Majesty (: The letter signed and dated June 9th, 1943, the book published by His Majesty's Stationery Office, 1943) An original typewritten letter and first edition. 22 x18 cm and 8vo, the lettered typed on Treasury Chambers stationary, the first page with letter head and the remaining with embossed seal, stapled in the top left corner, the printed book in a binding for the Institute of Bankers Library of black cloth, printed paper label on the upper

cover and institute emblem in gilt, the spine lettered in both gilt and manuscript. The letter is 10 pages on five sheets filling both sides of the paper; the book is 20 pp. Both letter and document in n excellent state of preservation, the letter very lightly creased from the original folding, the printed document with typical markings.



world at large, but to its position with each country in isolation. Now even a country which is a creditor on balance is certain to be a debtor with particular geographical areas, - otherwise multilateral clearing would not be necessary. Thus there would be very few countries which could ever make use of the Fund unless they had previously set up a meticulous exchange control which distinguished transactions, not only according to whether they were capital or current, but also according to the particular countries which would be the ultimate payers or receivers.

13. Page 15: I agree with you most sincerely as to the atmosphere in which the new organisation should start and the character of its personnel. It is of the first importance that it "should be looked upon as an agency with predominantly routine peace-time functions to perform for a stable and ordinary world".

Well, you will see from the above how much I should welcome a chance of conversation. But, meanwhile, the above must serve.

Yours sincerely,

Keynes

AN EXTREMELY IMPORTANT LETTER OF EXCELLENT ECONOMIC CONTENT BY ONE OF THE MOST INFLUENTIAL MEN OF THE 20TH CENTURY. THIS LETTER HARKENS TO ISSUES RELEVANT IN OUR OWN DAY WITH ITS EMPHASIS ON DEVELOPING AND STABILIZING AN INTERNATIONAL AND WORKABLE MONETARY SYSTEM. This original 10 page letter of roughly 2000 words was reprinted in Volume 25 (Activities 1940-44 shaping the Post-War World: The Clearing Union) of the Collected Writings of John Maynard Keynes.

The letter is from Keynes to Jacob Viner. Viner was a noted opponent of Keynes during the Great Depression. While he agreed with the policies of government spending that Keynes pushed for, Viner argued that Keynes's analysis was flawed and would not stand in the long run. Known for his enduring economic modeling of the firm, including the long- and short-run cost curves, his work is still used today. Viner is further known for having added the terms "trade creation" and "trade diversion" to the canon of economics in 1950. He also made important contributions to the theory of international trade and to the history of economic thought. While he was at Chicago, Viner co-edited the Journal of Political Economy with Frank Knight.

In the letter Keynes provides a running commentary of his responses to reading through a paper Viner was soon to have published in the Yale Review. Keynes calls Viner's paper "one of the few important contributions to the discussion (of an international Clearing Union) which have yet come to hand."

Keynesian economics is the view that in the short run, especially during recessions, productive activity is strongly influenced by aggregate demand (total spending in the economy); and that aggregate demand does not necessarily equal the productive capacity of the economy. Instead, aggregate demand is influenced by a host of factors and sometimes behaves erratically, affecting production, employment, and inflation.

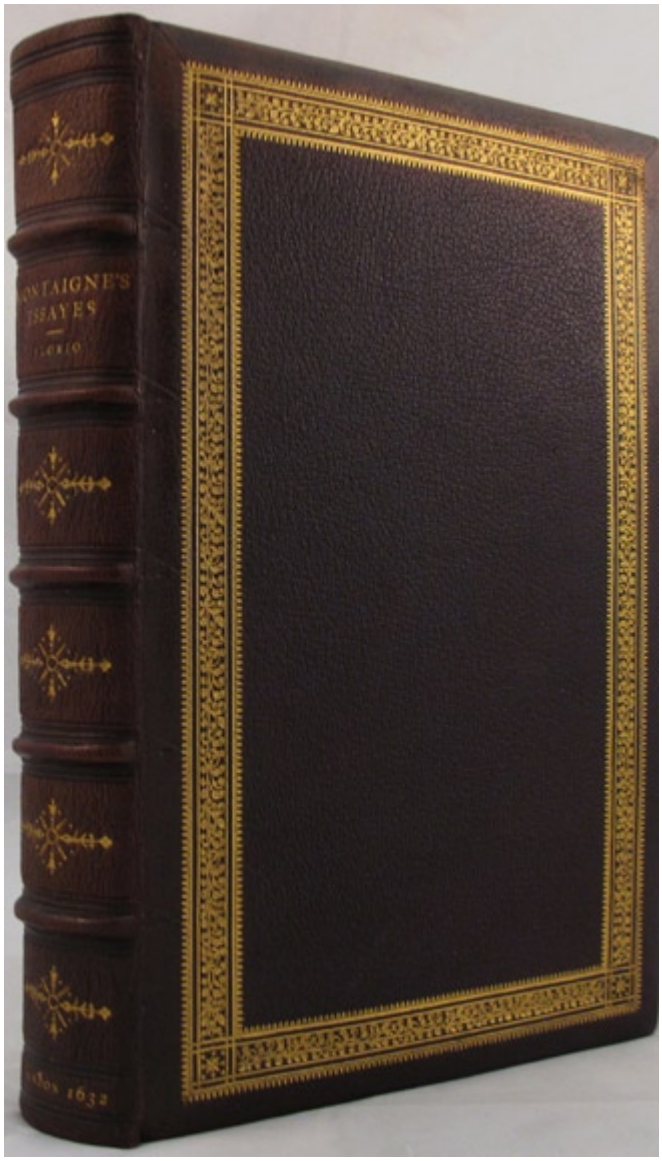
The theories forming the basis of Keynesian economics were first presented by the British economist John Maynard Keynes in his book, The General Theory of Employment, Interest and Money, published in 1936, during the Great Depression. Keynes contrasted his approach to the 'classical' (more commonly 'neoclassical') economics that preceded his book. The interpretations of Keynes that followed are contentious and several schools of economic thought claim his legacy.

Keynesian economists often argue that private sector decisions sometimes lead to inefficient macroeconomic outcomes which require active policy responses by the public sector, in particular, monetary policy actions by the central bank and fiscal policy actions by the government, in order to stabilize output over the business cycle.[

Keynes's ideas became widely accepted after WWII, and until the early 1970s, Keynesian economics provided the main inspiration for economic policy makers in Western industrialized countries. Through the 1950s, moderate degrees of government demand leading industrial development, and use of fiscal and monetary counter-cyclical policies continued, and reached a peak in the "go go" 1960s, where it seemed to many Keynesians that prosperity was now permanent. In 1971, Republican US President Richard Nixon even proclaimed "I am now a Keynesian in economics." However, with the oil shock of 1973, and the economic problems of the 1970s, modern liberal economics began to fall out of favor. Blinder, Alan. "Keynesian Economics". The Concise Encyclopedia of Economics. Library of Economics and Liberty. Retrieved 26 July 2012.: Sullivan, Arthur; Steven M. Sheffrin (2003). Economics: Principles in action. Upper Saddle River: Pearson Prentice Hall. I

$45,000.

Florio's Celebrated Translation of Montaigne into English
***The Essayes or Morall, Politike and Militarie Discourses* - 1632**
First Edition with the Index and Droeshout Engraved Title



85 Montaigne, Michael de. THE ESSAYES OR MORALL, POLITIKE, AND MILITARIE DISCOURSES... Whereunto is Now Newly Added an Index of the Principall Matters and Personages Mentioned in This Booke [Translated by John Florio] (London: Printed by M. Flesher for Rich Royston, 1632) Early printing of this great work, the third of Florio's translation, with the scarce A1 leaf printed on the verso only, "To the beholder of this title." This is the First Edition to contain the "Index of the Principall Matters" and the first to contain the Droeshout engraved architectural title-page. Engraved architectural title-page by Martin Droeshout, decorative woodcut headpieces and capitals throughout. Folio, bound in very handsome full crushed purple-brown morocco by Pawson and Nicholson in the 19th century, the boards with a wide gilt tooled borders and dentelles, the spine with large central gilt devices in compartments between multi-blind ruled tall raised bands stippled in blind, gilt lettering in two compartments, fine marbled double-endpapers, engraved armorial bookplate on front paste-down. (12), 631, index pp. A very handsome and beautifully preserved copy in a fine antique binding, the book with occasional and very minor age evidence only, a few relevant old newspaper clippings tipped to a front blank leaf, the binding sturdy and very finely preserved and in excellent and very attractive condition.

A CORNERSTONE WORK IN PRINTING AND THE MIND OF MAN, ONE OF THE GREAT BOOKS, AND AN IMPORTANT EDITION. This is an uncommonly handsome copy of this work. This third edition was the first to include the highly useful index. Florio's was the first translation of Montaigne into English, and remains among the best-known because of its beautiful language. The Montaigne translation is considered Florio's magnum opus.

Montaigne was one of the great European intellectuals of the 16th century and is often credited with being the father of the modern essay. His works were of great influence to Descartes, Pascal, Bacon and Swift. Later in America, Ralph Waldo Emerson and his fellow transcendentalists would be highly influenced by Montaigne.

Montaigne wrote these essays during a most calamitous period in European history, and to which he frequently calls attention. The religious and civil confusion resulting from the break up of Christian unity in Europe, the frequently violent disturbances which followed Luther's challenge to Papal authority at the start of the sixteenth century, the constant religious and political fighting throughout Europe as different peoples and groups tried to establish or reestablish their authority was exacerbated still more by the shattering of the devout religious confidence which had been observed so perfectly in Hildegard and Dante. This awesome conflict on the continent was not resolved until 1648.

Montaigne's Essays evoke to the highest level, the struggle of the intellectual in this cathartic period. And one essay in particular is especially important in the history of English theatre for "the Canniballs" is credited with being a primary influence for William Shakespeare's TEMPEST. STC #18043

$7500.

Japanese Woodcut Erotica - Shunga
12 Hand-Coloured Engraved Panels of the Ukiyo-e Type



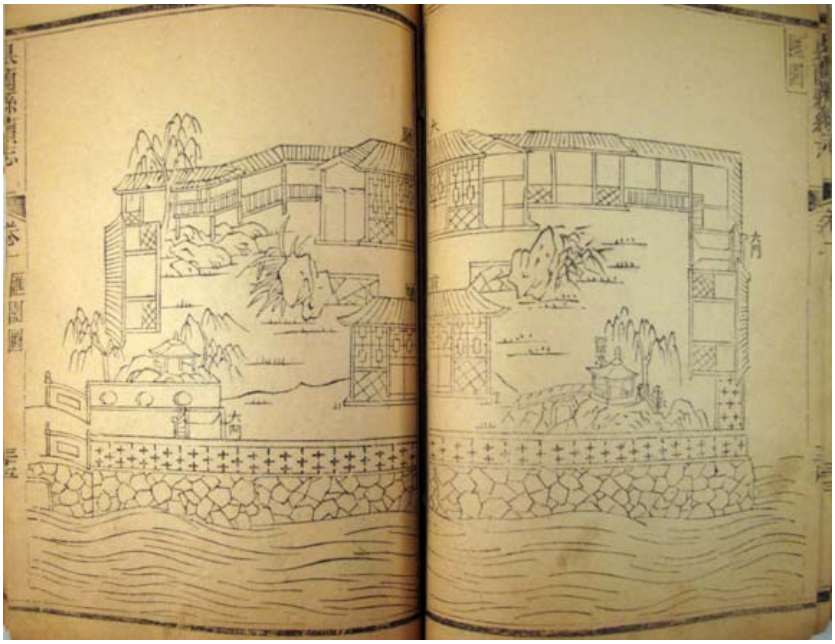
86 [Japanese Erotica]. [WOODCUT ENGRAVINGS OF JAPANESE SHUNGA, OR EROTICA, "Pillow Book"] (Japan: , circa 1920s) Japanese Shunga of the Ukiyo-e type, executed in woodblock and hand-coloured in enpon form. With twelve beautifully rendered 8.5 by 8 inch erotic woodcuts framed by gilt paper. Oblong Folio, folding Japanese accordion style creating a 10 x 5.5 inch portfolio bound in in original stiff boards covered with patterned silk. Extremely well preserved, the images all bright and pristine, the paper on which they are printed fine, the silk covered boards beautifully preserved and just a touch mellowed.

AN EXCELLENT EXAMPLE OF JAPANESE SHUNGA, an erotic art of the Ukiyo-e style which reached its pinnacle during the Edo period. Works of this type were produced from the 17th to early 20th centuries in spite of repeated governmental attempts to suppress Shunga. Shunga has its origins in Ancient China. It is thought that Shunga were inspired by the twelve scrolls depicting the twelve sexual acts that the crown prince had to carry out as an expression of yin and yang. Several of these prints display a common Shunga theme, the exaggeration of the size of the genital organs.

The introduction of Western technologies in the later 19th and early 20th century, particularly the importation of photo-reproduction techniques, had serious consequences for Shunga. Eventually, Shunga could no longer compete with erotic photography, leading to its decline. But, it clearly provided the inspiration for the Shōwa and Heisei, the modern art known in the Western world as 'Hentai', which is the sexually explicit form of Manga or Anime.
$4200.

Very Rare Account of the Gao Lan County
12 Illustrated Volumes - Printed in China - 1847

87 [Chinese; China History; China Chronicle]; Qin Weiyue, Huang Jing, Lu Zhitian, & Zhang Tingxun. GAO LAN ZIAN XU ZHI (GAO LAN COUNTY CHRONICLE) (Gan Su Province, China: Gao Lan Shu Yuan (Gao Lan Academy), 1847) 12 volumes in total bound in 4 fascicles. Complete. with Illustrations, including landscape scenes, building elevations, plans, etc. Double leaves, 22.5x15.3 cm. (19x6")., stitch bound within original wrappers with printed paper labels, housed in cloth chemise closed with traditional Chinese toggles and with printed paper label. Well preserved, the wrappers with some wear and a bit of loss and minor staining, contents a touch mellowed, a few minor repairs. The chemise is a bit worn and the toggle clasps are lacking, but all in all this is an excellent, complete set of a very scarce item.



SCARCE COMPLETE 19TH CENTURY GAO LAN COUNTY CHRONICLE.

An illustrated account of the local history of a county of the Central Asian province of Gan Su, which borders Tibet, Mongolia, Sichuan, and Xinjiang, and through which the Silk Road passed, and through which the famous missionary-traveler Father Evariste Regis Huc was travelling in the 1840s. Due to its location, this area was a key territory during the 'Great Game', which was played out between the major powers in the area during the nineteenth century.

Located in the northwest of the country which is now the People's Republic of China, Gan Su lies between the Tibetan and Huangtu plateaus. The Yellow River passes through the southern part of the province. In imperial times, Gan Su was an important strategic outpost and communications link for the Chinese empire, as the Hexi corridor runs along the "neck" of the province. The Han Dynasty extended the Great Wall across this corridor.

But it was due to its situation along the Silk Road, that Gan Su became an economically important province, and a cultural transmission path as well. Temples and Buddhist grottoes such as those at Mogao Caves and Maijishan Caves contain artistically and historically revealing murals.

$4500.

The Most Magnificent Book of the Italian Renaissance
A Wonderful Copy in Fine Italian Vellum
Aldus' Great Printing - Colonna's *Hypnerotomachia Poliphili*
The Supreme Masterpiece in the Art of Printing - 1545


LA HYPNEROTOMACHIA DI POLIPHILO,
CIOE' PVGNA D'AMORE IN SOGNO,
DOV'EGLI MOSTRA, CHE TVTTE LE COSE
HVMANE NON SONO ALTRO CHE
Sogno: & dove narra molt'altre cose degne
di cognitione.
ALDVS
RISTAMPATO DI NOVO, ET RICORRETTO
con somma diligentia, à maggior commodo
de i lettori.
IN VENETIA, M. D. XXXXV.

88 Colonna, Francesco. LA HYPNEROTOMACHIA DI POLIPHILO, cioè pugna d'amore in sogno. dov'egli mostra, che tutte le cose humane non sono altro che sogno: & dove narra molt'altre cose degne di cognizione. Ristampato do novo, et ricorretto con somma diligentia... (Venice: (Aldus) in Casa de' Figliuoli di Aldo, 1545) Second issuance of what is generally considered the most beautifully illustrated book of the fifteenth century, reprinting page-for page Aldus's 1499 edition. Types 2:115R (text), 10:82R (titles, errata, a few chapter headings), 7:114 Greek (occasional words), 9:84 Greek (on errata page), and a square Hebrew font (inscriptions on b8r-v). With 170 woodcuts attributed to Benedetto Bordon, nine of which are full-page; 39 woodcut initials. The Priapus woodcut on m6 recto is unmutilated. Aldine anchor and dolphin device on title and on verso of leaf F4. Five- to nine-line capital spaces with guide letters. Colonna's name is read in an acrostic from the first letters of chapters throughout the volume. "Poliam frater Franciscus Columna permavit." Chancery Folio (ca. 11 7/8 x 8 in); 300 x 205 mm), in a very pleasing binding of later full antique Italian vellum, the spine hand calligraphed. 234 leaves, 39 lines, printed in a fine roman letter, with occasional Greek and Hebrew types. Collation and Contents: π4; a-y8 z10; A-E8 F4: 234 leaves. πlr title, πlv-2r Latin dedication by the publisher, Leonard Grassi, to the Duke of Urbino, π2r-v Latin commendatory verse from Giovan Battista Scita to Grassi, π3r Italian prose summary of contents, π3v-4r Italian terza rima summary of contents, π4v Latin commendatory verse by Andrea Marone; alr second title, a2v dedication from Poliphilus to Polia, a2r-z10r Book I, z10v blank; Alr-F3r Book II, F3v Epitaphs for Polia, F4r errata and colophon, accuratisime, F4v blank. A very fine and handsome copy in excellent condition, unusually clean, unwashed, unpressed and unsophisticated, still very crisp and in original state,. VERY RARE in this condition.

VERY RARE AND VERY IMPORTANT. THE RE-STAMPING OF THE FIRST EDITION OF THE MOST MAGNIFICENT AND SERENELY BEAUTIFUL ILLUSTRATED BOOK OF THE ITALIAN RENAISSANCE. A COPY IN EXCELLENT CONDITION.

The HYPNEROTOMACHIA POLIPHILI amply demonstrates Aldus's mastery of type and illustration and their integration on the printed page. The attribution of the woodcuts to Bordon is supported by the appearance of the initial "b" in two of them, and by the similarity to miniatures that have been confidently attributed to him. Curiously, his work is found in only three books printed within four years--a fact which suggests either an early death, or perhaps that he considered work on printed books inferior to his talents, preferring instead to focus on the illumination of manuscripts. The illustrations were so striking for their time that the HYPNEROTOMACHIA served as a sort of pattern-book, influencing book illustration styles all over Europe. For some time, attribution of the illustrations was made to Giovanni Bellini (ca. 1430-1516) or

to Raffaello Sanzio (1483-1520) but it is a fact of course, that present scholarship can only conjecture as to the true artist. "[A]rtists...craftsmen...decorators got hold of this incomparable album of compositins in the antique taste. In the countries beyond the Alps its repercussions are even more clearly traceable than in Italy itself, where a greater variety of other sources for the study of clasical forms were to be found. In the north an astonishing proportion of all Renaissance ornament and accessory design can clearly be proved to derive from Colonna's POLIPHILO" (E.P. Goldschmidt, 'The Printed Bookof the Renaissance, 1950, 52).

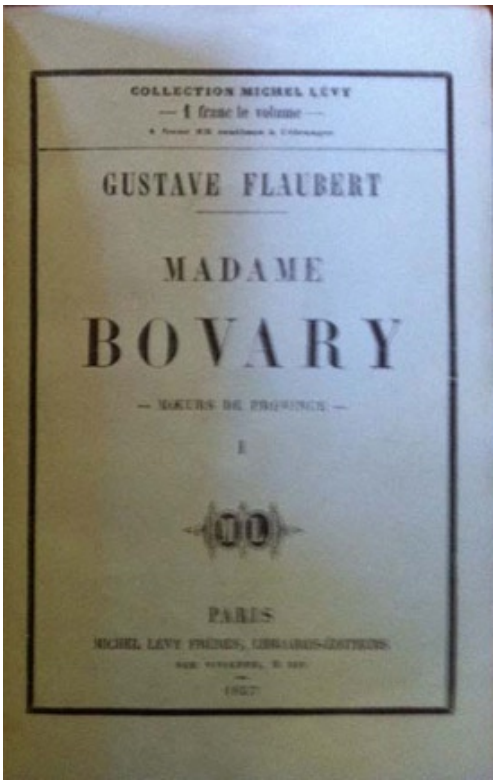
The text, attributed to "Franciscus Columna" is based on the fact that the woodcut initials form an acrostic of his name, is a blending of the courtly romance of the Middle Ages with the revival of classical culture. It has recently been argued that the hidden autor was not the traditional candidate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

In search of his lost love, Polia, Polifilo is carried through a dream-world of pyramids and obelisks, ruined temples, bacchanalian festivals, and other classical scenes before finding her and attaining enlightenment at the temple of Venus. It "teaches that all human existence is no more than a dream, and along the way records many things most worthy of knowledge."

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

Mortimer states (in Harvard, Italian) that the 1545 edition is a page-for-page reprint of the 1499 edition, but the 1499 initials do not appear hear. With only six exceptions, the blocks are those cut for the Aldine editioin of 1499. The blocks on leaves b4 verso, b5 recto (two), e2 verso, e5 recto, and x2 recto are recuttings of the original blocks. The text on leaves n1 verso and n8 recto transposed as in the first printing (the correct page for n1 verso beginning "gitauano").

*This typographical and iconographical masterpiece of Aldus has ever been and will always remain an object for covetousness on the art of book-lovers from all the world. HC *5501; GW 7223; Goff C-767; Sander 2057 "Cette reimpression est plus rare que l'edit. originale"; Essling 1199; Renouard Alde 21.5.; BMC V; Proctor 5564; Brunet IV, 778 ("ouvrage très singulier"); Harvard Italian 131. Renouard p 133-4; Adams C-2414; Pozzi-Ciapponi. eiz. critica, 1980. (3363)*
$115,000.



The First Edition of *Madame Bovary* - First Issue
Two Volumes - In Signed Creuzevault Bindings
A Fine Set with the Original Wrappers Preserved

89 Flaubert, Gustave. MADAME BOVARY Moeurs de Province (Paris: Michel Lévy Frères, 1857) 2 volumes. First edition, the first state with the dedication leaf reading 'Senart' rather than 'Senard.' 12mo, in a handsome signed binding by Creuzevault of full crushed blue morocco, lettered in gilt on the spines, original wrappers retained and bound in. The binding is noticeably unadorned, probably intentionally so as to not draw attention to the controversial title within. [8], [5]-232;[4],[233]-490 pp.

FIRST EDITION AND FIRST STATE of Flaubert's first published work, considered his masterpiece and a masterpiece of 19th century literature. It is a seminal work of Realism and one of the most influential novels ever written. But, When it was first serialized in 'La Revue de Paris' between October and December of 1856, the novel was attacked for obscenity by public prosecutors.

The resulting trial, held in January 1857, made the story notorious. After Flaubert's acquittal in February it was published in book form and became a bestseller, but not one without controversy.

In style, the book makes a striking impression. The precision and brevity of detail is unexcelled, and the novel has often been described as a "perfect" work of fiction. It is among the most imitated novels ever written, critic James Woods once said, "...[its] influence is almost too familiar to be visible". Henry James once wrote, "Madame Bovary has a perfection that not only stamps it, but that makes it stand almost alone; it holds itself with such a supreme unapproachable assurance as both excites and defies judgment."
$14,500.

Baldassarre Castiglione - *Il Libro del Cortegiano* - 1545
Folio - One of the Greatest Books of 16th Century Italy
PMM 59 - The Renaissance Ideal - Printed by Aldus



90 Castiglione, Conte Baldassarre. IL LIBRO DEL CORTEGIANO, Nuovamente Ristampato (Vinegia: Figlioli di Aldo (Aldus), 1545) A very early and rare printing of Castiglione by Aldus in the original folio format mirroring the 1528 printing. Elaborate Aldine device Impressed on the tilte and at the end on the verso of the colophon leaf. Dedication to Michel de Selva, vescovo di Viseo. Folio, handsomely bound in fine Italian vellum. 122 ff. pp. A beautifully preserved copy, handsome and clean.

RARE ALDINE EDITION OF THE CLASSIC LANDMARK IL CORTEGIANO. Castiglione's great work is one of the most famous books of the Italian Renaissance and represents the highest level of committment to the prince and the new political and social order. The Courtier is the prototype of the courtesy book, written as conversation between members of the court. At the time of its composition Castiglione was at the court of Guidobaldo de Montefeltre and Elizabetta Gonzaga at Urbino, together with Bembo, Giuliano de' Medici, Federico Fregoso and other Renaissance luminaries; members of that court feature as speakers in the conversation.

Castiglione, after serving the Sforzas at Milan and the Gonzagas at Mantua, came to the Court of Urbino in 1504 where de Montefeltre and his consort Elizabetta Gonzaga were the center of the most brilliant court in Italy, which counted among its members Bembo, Bibbiena, G. de'Medici and many other eminent men. This brilliant book is based on Castiglione's experience of life among these dazzling figures.

'The Courtier' depicts the ideal aistocrat, and it has remained the perfect definition of a gentleman ever since. It is an epitome of the highest moral and social ideas of the Italian Renaissance and is written in the form of a discussion between members of the court. The fundamental idea that a man should perfect himself by developing all his faculties goes back to Aristotle's ETHICS and many of the Aristotelian virtues reappear---honesty, magnanimity and good manners. The ideal man should also be proficient in arms and games, be a scholar and connoisseur of art; he should develop graceful speech and cherish a sense of honour. Relations between the prince and the courtier, forms of government, and rules for the conduct of a lady are also discussed and the book ends with the celebrated pronouncement on platonic love by Bembo.

This Renaissance ideal of the free development of individual faculties and its rules of civilized behaviour formed a new conception of personal rights and obligations in Europe. The book was translated into most European languages and between 1528 and 1616 no less than one hundred and eight editions were published. It had great influence in Spain where traces of it can be found in DON QUIXOTE and in France in Corneille's writings. But its most potent influence was probably in England. Its influence can be seen in Shakepeare, Spenser, Ben Jonson, Sir Philip Sidney, Robert Burton and Shelley. It had a great impact on the development of English drama and comedy.

The beautiful and highly important printings of the house of Aldus are exceptional and revered in their own right. This, one of the most exceptional of Italian Renaissance works published by the great Renaissance printer of Italy. (PMM 59). ." Renouard 131.4. UCLA IIIa, 328. Adams C-933. BMC 156. Cens. Naz. III, 2049.
$11,500.

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



92 [Kelmscott Press] Chaucer, Geoffrey. THE WORKS OF GEOFFREY CHAUCER. From the Ellesmere manuscript of The Canterbury Tales and Professor W. Walter Skeat's editions of the other works [edited by F.S. Ellis, printed on the colophon leaf] (Hammersmith: Kelmscott Press, 1896) One of 425 copies of a total edition of 438. Printed on Perch handmade paper. This the Jean Hersholt copy with his signed bookplate laid in along with the original linen from the spine with paper labels and a note, likely from the binder to a later owner, that they belong with the Chaucer. With 87 wood-engravings designed by Sir Edward Burne-Jones, cut by W.H. Hooper after drawings by Robert Catterson-Smith, superb wood-engraved title page, fourteen very fine large borders, eighteen different woodcut frames around the illustrations, twenty-six nineteen line woodcut initial letters, and numerous initials, decorative woodcut printer's device all designed by William Morris and cut by C.E. Keates, Hooper and W. Spelmeyer, with shoulder and side titles. Printed in red and black in Chaucer type, double column, headings to the longer poems in Troy type. Folio (424 x 289 mm), bound in full rich pumpkin morocco in a style fitting the Arts and Crafts movement, with raised beveled panels to front and rear boards, blind-stamped in a diamond pattern, with borders and geometric dentelles also stamped in blind. Front board with large diamond leather inlay in a deep orange, with "Chaucer's Works" stamped in gilt. Spine with five raised bands, deep orange morocco title label stamped in gilt, and compartments containing vertical lines stamped in blind. Marbled endpapers. Leaves untrimmed. Laid in is original linen spine, with remnants of original paper label 554 pp. A handsome copy, the text is fresh and bright and fine and virtually free of the spotting with which the Kelmscott Chaucer is sometimes afflicted.

FIRST EDITION AND HANDSOME COPY OF WHAT IS CONSIDERED TO BE THE MOST BEAUTIFUL PRINTED BOOK IN THE ENGLISH LANGUAGE. The Kelmscott Chaucer is "the most famous book of the modern private press movement, and the culmination of William Morris's endeavor" (The Artist and the Book). "[F]rom first appearance, the Chaucer gained a name as the finest book since Gutenberg. It has held its place near the head of the polls ever since... The terms which critics used in the eighteen-nineties to welcome it simply show us what an impression Morris's printing made upon late Victorian bookmen" (Colin Franklin, The Private Presses, p. 43). Evidence of the esteem in which the book has been held lies in the fact that after the Second World War, during the rebuilding of Japan and its libraries, a copy of the Kelmscott Chaucer was the first book presented to the Japanese people by the British Government on behalf of the English nation.

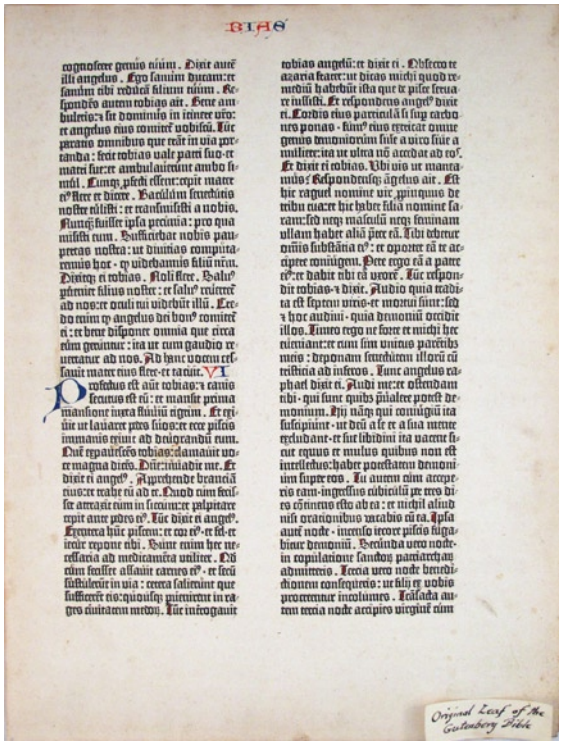
The Kelmscott Press produced forty-eight books in its brief life. Morris had toyed with the idea of a Shakespeare in three folio volumes; a suggestion for a King James version of the Bible was in his pending file; and preliminary work had begun on editions of Froissart and Malory, both of which would have formed a triumvirate with the Chaucer. But on October 3, 1896, Morris died, and for all intents and purposes the Kelmscott Press died with him, the Froissart and Malory unfinished. The Chaucer, regretfully, remained the only "titan" among Kelmscott books.

Morris dedicated his life to poetry and the decorative arts, but he did not exhibit an active interest in the design and production of books until he was fifty-five years old. He died eight years later, but in that brief fragment of time he established a standard and prestige that still make him one of the most powerful and pervasive influences in book design in the English-speaking, English-reading world.

This is the Jean Hersholt copy, with his signed bookplate laid in. Jean Hersholt (1886-1956), the Danish-born actor who had a lengthy and successful Hollywood career which spanned the years 1913 to 1955, is, perhaps, best known for

his performance as Shirley Temple's grandfather in Heidi. He helped form the Motion Picture Relief Fund which assisted in-need members of the film community, and he served as president of the American Motion Picture Arts and Sciences for four years. A popular figure in Hollywood, the Jean Hersholt Humanitarian Award, which is presented to an "individual in the motion picture industry whose humanitarian efforts have brought credit to the industry," was created in his honor. He is also known for his important work in translating the stories of Hans Christian Andersen from the original Danish into English, and his translations are now generally considered the standard by which all others are measured. Hersholt was an avid book collector, and many fine books were in his personal collection, including this tremendous volume, one of the most beautifully printed books ever made. It was sold by his order at the Parke-Bernet Sale, March 23-24, 1954. Abbey/Hobson 119; The Artist and the Book, 45; Sparling 40; Peterson A40.
$85,000.

From the Gutenberg Bible - The First Book Printed
A Leaf of Extraordinary Historical Importance - ca. 1450-55
With a Leaf From a Manuscript Bible of the Same Period



93 [Gutenberg, Printer. Bible, in Latin]. A Leaf from the Gutenberg Bible: Tobit 5:19 - 8:10. [with;] A FINE GERMAN MANUSCRIPT BIBLE LEAF, circa 1450 containing Jeremiah 29:18 - 30:10 written in a Gothic hand and which closely resembles the typography of the Gutenberg Bible (Mainz: Johann Gutenberg and Johann Fust, c.1455) A single leaf from the famed 42-line Bible, the first book printed with moveable type. This copy is a 'Noble Fragment', with A. Edward Newton's Bibliographical Essay. The manuscript leaf is from a Latin Vulgate Bible of 48 lines. It is additional too and is not called for in the Noble Fragment presentation binding. Printed in gothic letter with headlines and chapter numbers supplied in red and blue along with large initials, other capitals highlighted in red and accent marks added by hand in brown. The manuscript leaf ruled in light brown, large initial in red with blue scroll pattern, chapter number in blue, heading in red. Folio, the two leaves housed laid-in the original Noble Fragment full morocco folder, gilt lettered. Now in an impressive full royal blue morocco folding case lined with velvet. A very fine example in excellent condition, the rubricating bright and clean, the text bright and strong, the paper, extremely well preserved with only the most minor of light staining. The manuscript leaf mounted to stiff board and with a small pinhole. The Noble Fragment morocco just very lightly rubbed.

The Gutenberg Bible may be described without the slightest exaggeration not only as the earliest but also the greatest printed book in the world. It is the first book from the printing press, having been preceded only by a few trial pieces, single leaves, almanacs and grammatical booklets of which merely stray fragments remain.

It is, as well, one of the most beautiful books ever printed. The quiet dignity of those twelve-hundred or so pages of bold, stately type, the deep black ink, the broadness of the margins, the glossy crispness of the paper, may have been equaled, but they have never been surpassed; and in its very cradle, the printer's art, thanks to the Gutenberg Bible, shines forth indeed as an art as much and more than as a craft.

Last but not least, the Gutenberg Bible is the first printed edition of the Book of Books. The mere fact that in the Rhine valley in 1455 the first book to be printed should have been the Bible tells its own story. "While Gutenberg and Fust were actually at work, the fall of Constantinople in 1453 announced the end of an old world and the dawn of modern thought. Did Gutenberg realize that by setting the Holy Text in type he was heralding one of the greatest movements of human thought in the history of the civilized world?" (S.De Ricci).

Hundreds of volumes, indeed whole libraries have been written about the invention of printing and about Gutenberg—of the struggle to design letters, to discover a metal that would hold clear cut edges and stand pressure; to find paper and a formula for ink that could be applied to it by type, to perfect a press that would bring uniform contact, etc.

The Bible is not only the oldest printed book--the most reprinted book--the most translated book...it is, quite properly, the

most sought-after of books by bibliophiles, and the most expensive. The last public sale, of a single volume of the two which had originally been issued (the Old Testament and the New Testament) exceeded $5,250,000.

The leaf here is from the Apocryphal Book of Tobit and begins with Chapter V, verse 19 and ends with Chapter VIII, verse 10. Included is an appearance by the Angel Raphael.

*Included with this leaf is a manuscript leaf of the same period which echoes Gutenberg's print style. HC *3031; BMC I p. 17; GW 4201; Goff B526.*
$95,000.

From the Most Famous Illustrated Book of the German Renaissance
Two Handcoloured Bifoliums - The View of Venice and the View of Rome
From the Celebrated Nuremberg Chronicle - 1493



94 [Incunabula; Nuremberg Chronicle; Venice; Venezia; Schedel, Hartmann]. SINGLE HAND-COLOURED BIFOLIUMS FROM THE FAMED NUREMBERG CHRONICLE, one showing the full view of VENICE, the other showing the full view of ROME ([Nuremberg: Anton Koberger, for Sebald Screyer and Sebastian Kammermeister, 1493]) First Edition with the Latin text, the bifolium with fine hand-colouring to the Venice view. These are each one of the large, double-page city-view woodcuts from the workshop of Mighael Wolgemut and Wilhelm Pleydenwurff beneith lines of text. The view of Venice was adapted from the 1486 woodcut by Erhard Reuwich in the Sanctae Perigrinationes. Both are handsomely and finely handcoloured in blues, greens, yellows, reds, grays, etc. Double-page folio, both handsomely mounted, framed and glazed. In fine condition and very well preserved and presented.

FROM THE FIRST EDITION OF THE NUREMBERG CHRONICLE, ARGUABLY THE GREATEST ILLUSTRATED BOOK OF THE 15TH CENTURY. The artists, Michael Wolgemut, the well-known teacher of Albrecht Dürer, and his stepson, Wilhelm Pleydenwurff have been praised and admired for over five-hundred years for their contributions to one of the monuments of early printing. David Bland calls it "a marvelous book, and a landmark in the history of illustration," and through the ages it has more than fulfilled Koberger's prophecy that it would be "the delight of the men of learning and of everyone who had any education at all."

*HIGHLY IMPORTANT INCUNABLE, the "Nuremberg Chronicle" is the most extensively illustrated book of the fifteenth century, and after the Gutenberg Bible the most celebrated book printed in the fifteenth century. Its 1,809 woodcut illustrations (1,164 excluding repeats) depict popes, saints, and other religious figures, kings and emperors, historical and biblical genealogies, mythological and fanciful creatures, natural phenomena, and views of all the major cities of the known world, as well as a brilliant creation sequence. In addition to the full-sheet maps of the world and of Europe, twenty-nine city views such as this one span two pages and eight other cuts (excluding the xylographic title page) are full-page. The colophon explicitly acknowledges the contributions of the artists Michael Wolgemut and Wilhelm Pleydenwurff. Albrecht Dürer was at that time a pupil in Wolgemut's workshop and there is good evidence that he did many of the preliminary drawings for woodcuts and may even have cut some of them (see Adrian Wilson, THE MAKING OF THE NUREMBERG CHRONICLE). BMC II, p. 437; Fairfax Murray, German, 394; Goff S-307; Hain *14508; Harrisse 13; Polain 3469; Proctor 2084*; Sabin 77523; Schreiber 5203; Updike, Printing Types, I, p. 65. Bland p. 106; BMC II, p. 437; Goff, S-307; HC 14508*; Hind II, pp. 372-375; Proctor 2084. Vaticana S-133*
$6750 each.

Albinus and Wandelaar - *Tabulae Sceleti et Musculorum*
From One of the Greatest Anatomical Atlases



95 [Anatomy; Medicine; Anatomical Plates] Albinus, Bernhard Siegfried and Wandelaar, Jan. Single Plates from TABULAE SCELETI ET MUSCULORUM CORPORIS HUMANI. ([Leiden: Joannem & Hermannum Verbeek, 1740]) From the first edition of one of the greatest of all Anatomical Atlases. The plates feature human skeletons or musclemen. Elephant folio, ca. 620 by 475 mm, single folio sheet, now mounted with the use of non-evasive corner tabs and protected by mylar. Very well preserved, fully intact with only the most minor evidence of age.

MAGNIFICENT PLATES FROM "AMONG THE MOST ARTISTICALLY PERFECT OF ANATOMICAL ATLASES..." Wandelaar placed his skeletons and musclemen against lush ornamental backgrounds to give them the illusion of vitality, using contrasts of mass and light to produce a three-dimensional effect. The most famous plate in the atlas depicts a skeletal figure standing in front of an enormous grazing rhinoceros, sketched by Wandelaar from the first living specimen in Europe, which had arrived at Amsterdam Zoo in 1741" (Norman).

The plates in this large folio work, and in the four supplementary works in large folio with which it is bound, are unsurpassed for their cool, elegant aesthetic and scientific accuracy. They were drawn and engraved by Jan Wandelaer, a pupil of the engravers Jacob Fokema and Guillem van der Gouwen, and the painter Gerard de Lairesse, who prepared the drawings for Bidloo's atlas. Prior to working for Albinus Wandelaer worked for Friedrik Ruysch. Albinus, however, provided Wandelaar with the opportunity for the full expression of his talents as a draftsman and engraver.

In an attempt to increase the scientific accuracy of anatomical illustration, Albinus and Wandelaar devised a new technique of placing nets with square webbing at specified intervals between the artist and the anatomical specimen and copying the images using the grid patterns. Wandelaer placed each figure in a carefully chosen landscape setting, and the artistic results are so pleasantly successful that the anatomical figures, although composed of many separate parts, appear to be actually stepping out of the picture.
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96 [Native American]; McKenney, Thomas L. and James Hall. [Plates] A SERIES OF HAND-COLOURED PLATES [From HISTORY OF THE INDIAN TRIBES OF NORTH AMERICA] ([Philadelphia: F.W. Greenough, Daniel Rice and James G. Clark,et al, 1838]) Printed and coloured at J.T. Bowen's Lithographic Establishment. Beautifully lithographed colour plates from original painting by Charles Bird King, Henry Inman, James Otto Lewis and others. Folio, image sizes vary, with captions beneath, printed on a folio sheet of rag paper measuring roughly 20 by 14.5 inches.



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