

AN ANTIQUARIAN MISCELLANY

a short list e-catalogue

DONALD A. HEALD | RARE BOOKS



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AN ANTIQUARIAN MISCELLANY



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ON THE COVER

A page showing the anatomy of a man from Johann Remmelin's *A Survey of the Microcosme*. A reader can view his internal organs by gently lifting the layers of flaps. Remmelin's work is one of the earliest of its kind to feature interactive elements.



AMMAN, Jost (1539-1591) and Johann FEYERABEND (1550-1599) . *Kunstbüchlin, Darinnen neben Furbildung vieler Geistlicher vnnd Weltlicher Hohes vnd Niderstands Personen so dann auch der Turckischen Kayser.*

Frankfurt am Main: R. Beatus für J. Feyerabend, 1599. 4to (7 7/16 x 5 5/8 inches). Title in red and black. 293 full-page woodcuts. Late 18th-century blue straight-grain morocco, bound by Roger Payne, covers bordered in gilt and blind, blue endpapers, gilt edges. Provenance: Henry Huth (arms in gilt on covers, morocco book label); Huth sale (Sotheby, Wilkinson & Hodge, November 15, 1911, lot 166).

First complete edition of this model book for painters, designers, copyists and other craftsmen.

The designs comprise mythological and classical compositions, female figures, heads of bishops and Turks, military and other costumes of the period, horses, combats, etc. after Jost Amman by various engravers. Originally intended for instructional use, the work is rarely found complete, as here.

The binding attribution to Payne is as per the Huth catalogue.

Adams A-969; Fairfax-Murray German 36; Brunet I, 232; Colas 119; Lipperheide 498; Berlin Katalog 4757z (#38210)

\$ 15,000.





BIBLE IN ENGLISH. *The Holy Bible, containing the Old Testament and the New: Newly Translated out of the Original Tongues: And Hath the former Translations Diligently Compared and Revised.*

Oxford: John Baskett, 1717-1716. 2 volumes, folio (20 3/4 x 13 1/2 inches). Engraved frontispiece in vol. I, engraved vignettes on general title and New Testament title, engraved head- and tail-piece vignettes, and engraved initials. Contemporary black panelled morocco gilt, the covers with gilt roll-tooled borders around a series of concentric gilt panels with ornamental leafy sprays and corner-pieces, central lozenge gilt composed of similar small tooling, spines richly gilt in nine compartments, morocco lettering piece in the second compartment, gilt dentelles, marbled endpapers and gilt edges (discreet expert repairs at top and bottom of joints). Provenance: Sir John Hynde Cotton (armorial bookplate); William Charles Smith (armorial bookplate); Maggs Bros., catalogue 1212, Bookbinding in the British Isles, item 86.

First edition of the monumental, splendidly illustrated "Vinegar Bible" -- a "magnificent edition" (Darlow & Moule) here ruled in red and handsomely bound.

Commonly known as the "Vinegar Bible" from the misprint "the parable of the vinegar" for "vineyard" in the headline above Luke, Chapter 20. While a contemporary lambasted Baskett for this and other typographical errors in the text, calling it a "Baskett-ful of errors," Oxford historian of printing Harry Carter states that "only Baskerville's Bible is its equal among English Bibles for beauty of type, impression, and paper" (The History of the Oxford University Press, 1975, I, p. 171)

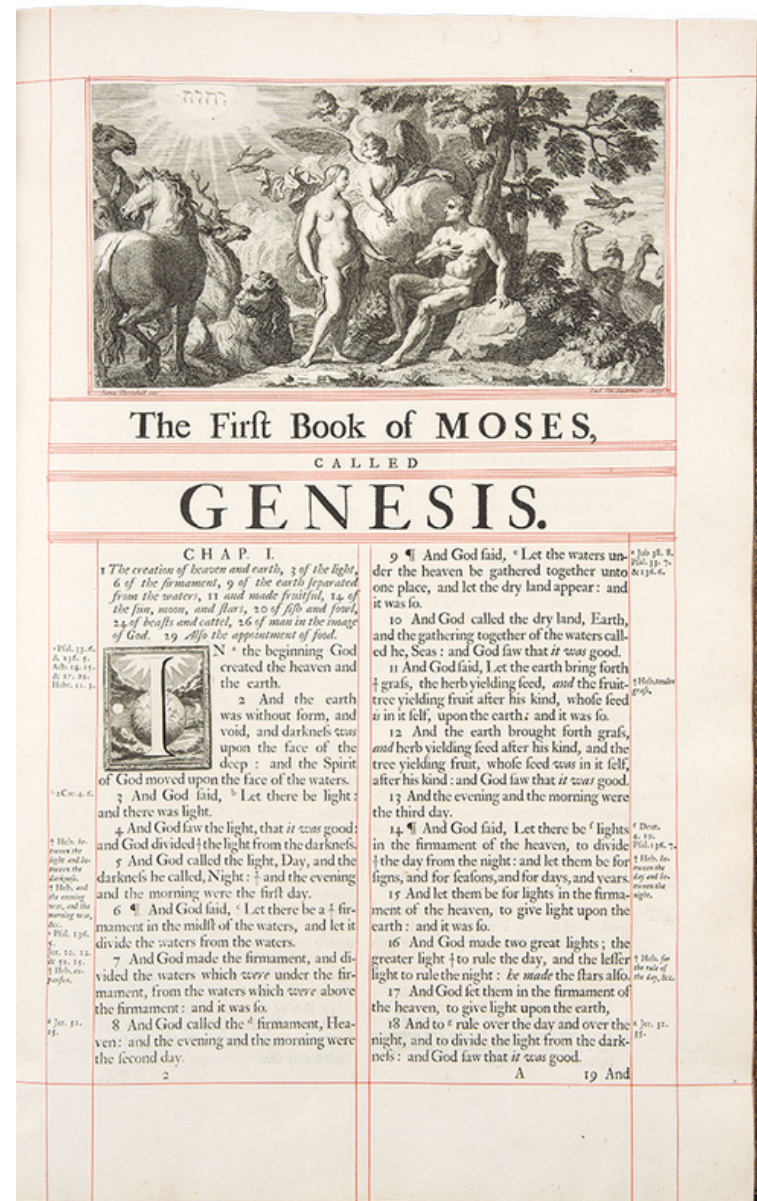
In 1709 John Baskett purchased the exclusive royal patent to print Bibles in England, control of which his family retained until 1799. This magnificent edition of the Bible is among Baskett's most important works, highly regarded for its large, elegant type; its 60 striking copper-engraved vignette head- and tailpieces; and its many delicately engraved historiated initials.

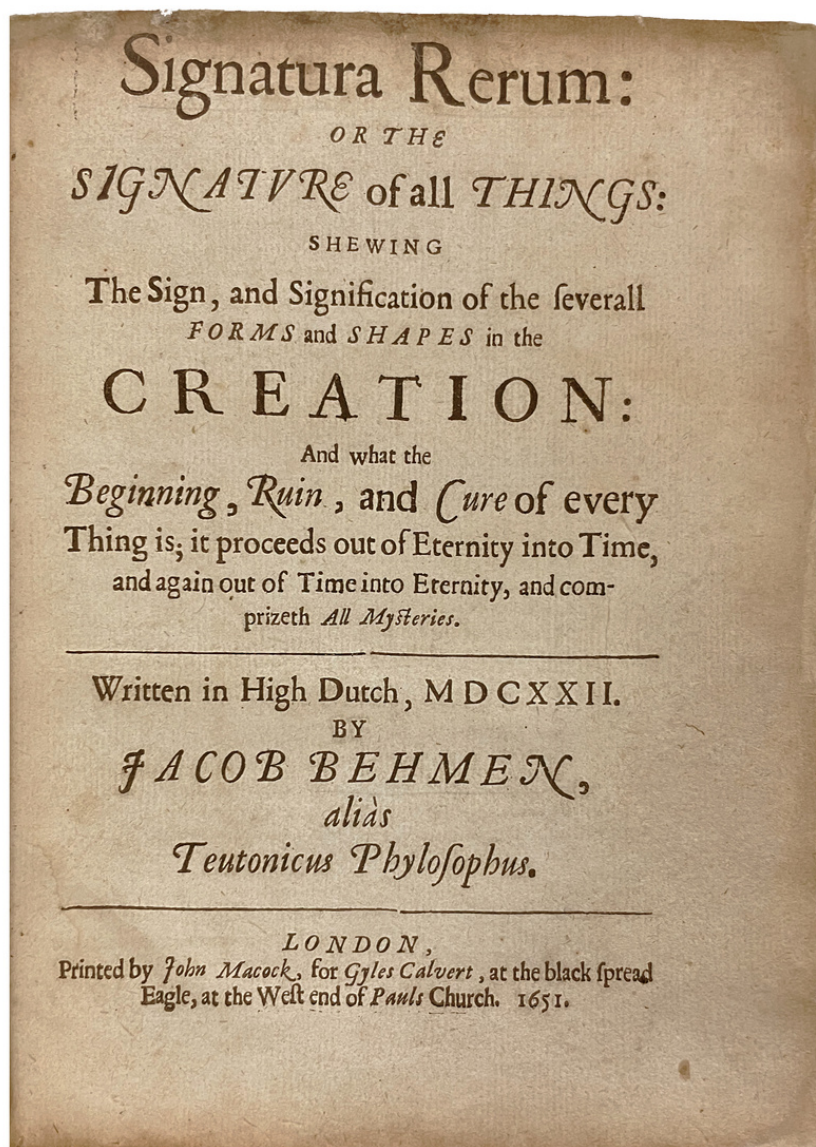
Two distinct varieties occur. This copy is Darlow & Moule's issue A, with additional engraved general title page depicting Moses writing the first words of Genesis (here bound as frontispiece); vignette view of Oxford on the general title page; and vignette title page for New Testament depicting the Annunciation, dated 1716.

The present example is noted for both its lovely contemporary black morocco gilt binding and for being ruled in red throughout. Similar bindings on this edition of the bible are noted in both the Wardington Collection and in Mirjam Foot's Studies in the History of Bookbinding p. 409.

Darlow & Moule 735; Herbert 942
(#33327)

\$ 18,000.





BÖHME, Jacob (1575-1624) [BOEHME, BEHMEN]. *Signatura rerum. Or the Signature of all Things, shewing The sign and signification of the severall forms and shapes in the Creation and what the beginning, ruin and cure of every thing is; it proceeds out of eternity into time and comprizeth all mysteries. Written in High Dutch 1622 by Jacob Behmen, alias Teutonicus Phylosophus.*

London: John Macock for Gayles Calvert, 1651. 4to (7 1/8 x 5 3/8 inches). [8], 224 pp. Bound in half calf, marble paper boards, spine with raised bands in six compartments with ruled lines and center tool, red lettering piece in second compartment.

Rare first English edition of Jacob Böhme's a groundbreaking work of Christian mysticism translated by J. Ellistone, which reveals the hidden connections between the material and spiritual worlds through its exploration of the signatures imprinted on all of creation.

At once leatherworker, mystic, and founder of modern theosophy, Böhme published little in his lifetime, and what was published brought him endless trouble with the Church. Despite this, Böhme had a profound influence on later philosophical movements such as German Idealism and German Romanticism with Hegel describing him as "the first German philosopher".

Böhme was born in Alt Seidenberg (now in present-day Poland) to a Lutheran. Deemed too weak for husbandry, Böhme was sent to Seidenberg as an apprentice to become a shoemaker. While he lived with a family who was not Christian, Böhme regularly prayed and read the Bible and consumed the works of visionaries such as Paracelsus, Weigel and Schwenckfeld. After leaving his apprenticeship, Böhme travelled as far as Görlitz before returning as a master craftsman to set up his own workshop and started a family.

(description continues on the next page)

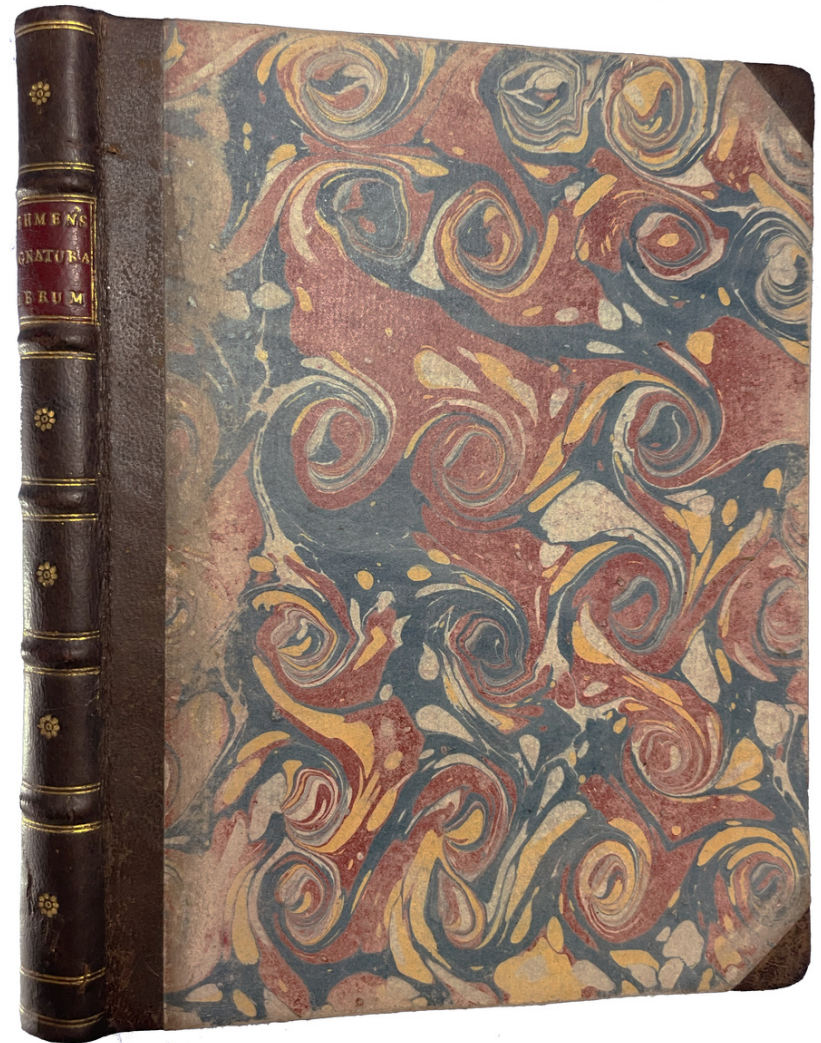


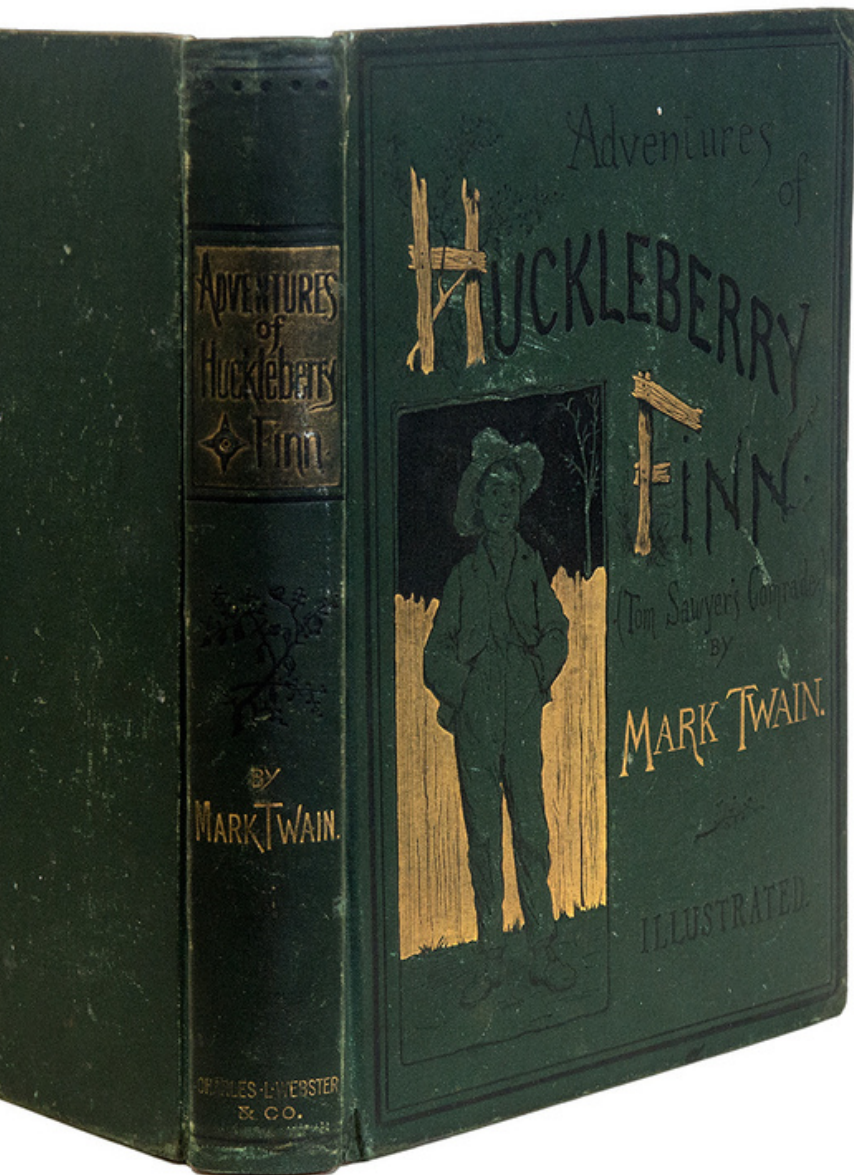
Böhme later joined the "Conventicle of God's Real Servants" - a parochial study group organized by a poet and mystic Martin Moller. Since his youth, Böhme often had spiritual experiences including one that occurred while he was travelling for business where, as he later recalled, was "surrounded with a divine light, and stood in the highest contemplation and kingdom of joys." This title, *The Signature of All Things*, written in High Dutch in 1622 following a series of Böhme's mystic experiences appears here in the first English edition. In it, Böhme explains systematically the cosmology that lies at the heart of his whole mystical approach and experience, revealing his mystical pantheism and his dialectical conception of God, in which good and evil are rooted in one and the same being. The book is a highly symbolic work that deals with the nature of God, creation, and the relationship between the spiritual and physical worlds. In brief, Böhme's thesis can be summarised thus, everything in the material world bears the imprint or "signature" of its spiritual counterpart, and by understanding these signatures, one can gain insight into the divine.

The present work is the title for which Böhme is most famous, and it is invoked by James Joyce in the Proteus episode in *Ulysses* ("Ineluctable modality of the visible.") Boehme's ideas had a significant influence on later mystics, philosophers, and theologians, including Goethe, Nietzsche, and Jung. *Signatura Rerum* remains a classic work of Christian mysticism and esoteric philosophy and is still studied and debated by scholars and practitioners today.

Wing B3419; Bach, "Jacob Boehme" in *Protestants and Mysticism in Reformation Europe*; Hartman, *The Life and the Doctrines of Jacob Boehme, the God-Taught Philosopher*.
(#40032)

\$ 3,250.





[CLEMENS, Samuel (1835-1910)]. *Adventures of Huckleberry Finn (Tom Sawyer's Comrade) ... By Mark Twain.*

New York: Charles L. Webster and Company, 1885. 8vo (8 5/16 x 6 1/2 inches). Illustrated by E.W. Kemble. 366pp. Photogravure portrait frontispiece. Spurious Twain autograph mounted below the half-title. Publisher's green cloth, upper cover pictorially stamped in gilt and black. Slight wear at the edges and top and tail of the spine. Within modern chemise and dark green morocco-backed slipcase.

First edition, first printing, of Twain's enduring classic that follows Huck's journey challenging societal norms and exploring complex themes of race, morality, and freedom that continue to resonate with readers today.

The first edition comprised 30,000 copies; the publisher Webster announced that 20,000 would be bound in green or blue cloth (\$2.75), 2,500 in a sheepskin library binding (\$3.25), and 500 in deluxe half morocco binding (\$4.25).

In his "Huck Finn among the Issue-Mongers," Kevin MacDonnell has shown that there are only three points which distinguish the first printing from the second printing of 10,000 copies: "The plates were corrected to reflect three changes in the text: at page 13 the erroneous page reference '88' was changed to '87'; at page 57 the misprint 'with the was' was corrected to 'with the saw'; and at page 9 the misprint 'Decided' was corrected to 'Decides.'" Our copy exhibits all three first printing points.

The Uncle Silas illustration at page 283, which was infamously defaced at some point during the printing, is here in its first "curved" state. As for the other points enumerated by Blanck and Johnson, they derived from corrections made to the electrotyped plates during the course of printing and do not indicate a priority of issue.

BAL 3415; Grolier, *American* 87
(#39000)

\$ 3,000.



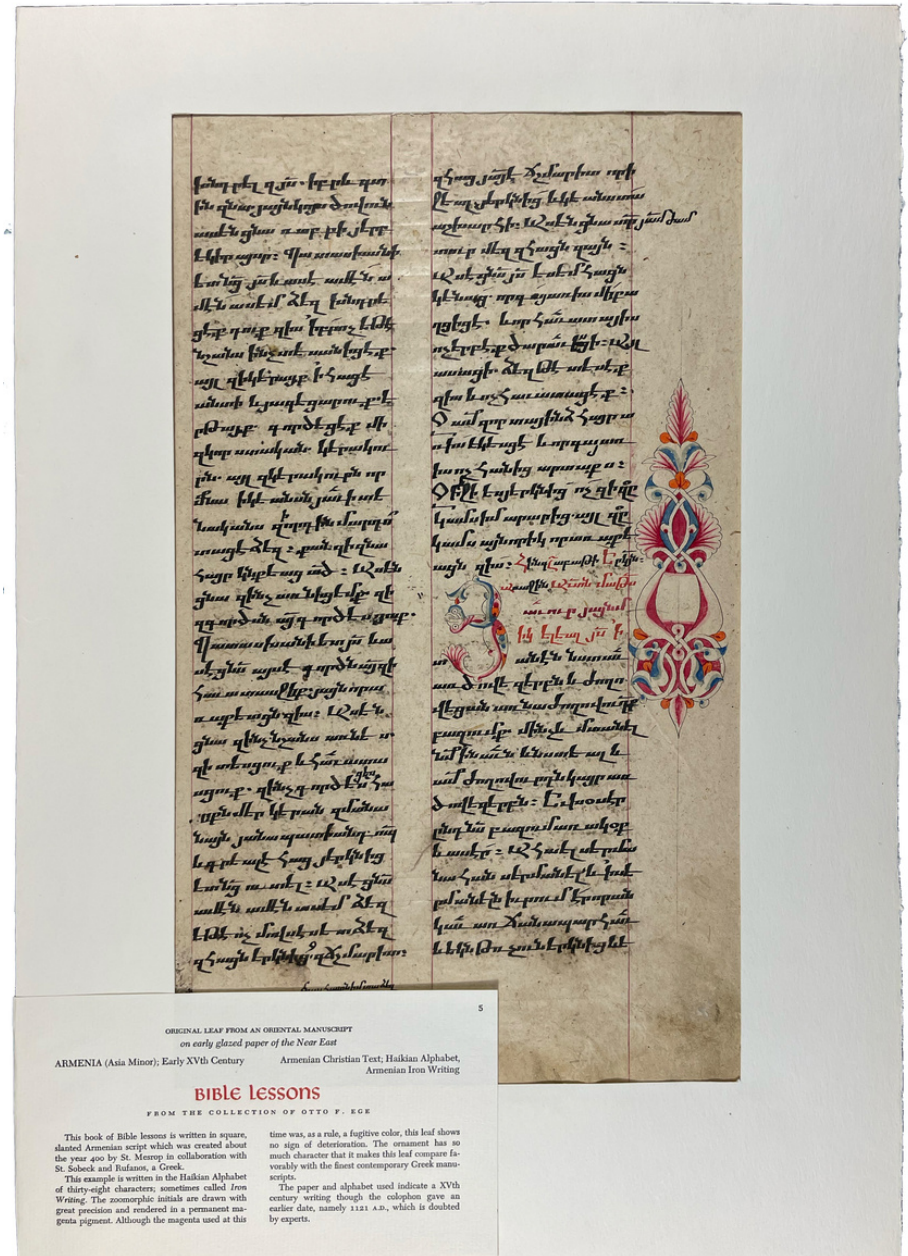
EGE, Otto F. (1888-1951). *Fifteen Original Oriental Manuscripts. 12th-18th centuries.*

15 manuscript leaves of various sizes, each hinged to uniform card window mounts (18 1/2 x 13 1/16 inches). 14 leaves on paper and 1 on vellum, some heightened in gold or with other illuminations, each with printed paper slip identifying the manuscript leaf, with printed contents leaf. Original black cloth portfolio with cloth ties.

Number 7 of only 40 sets of this celebrated portfolio of "Oriental" (i.e. non-Western) manuscript leaves, of which 8 are Arabic. Contains 15 manuscript leaves from the 12th century (Cairo) to the 18th century (Russia and Tibet). Languages represented include Arabic, Persian, Syriac, Armenian, Ethiopic, Tibetan, Greek, and Slavic

Otto Frederick Ege (1888-1951) was the Dean of the Cleveland Institute of Art, a lecturer on the history and the art of the book at Western Reserve University. He created a market for medieval manuscript leaves in America during the 20th century. Between 1917 and 1950, Ege acquired, deconstructed and subsequently dispersed medieval manuscripts and early printed books, wanting to give as many private collectors and public institutions as possible the opportunity of owning these individual leaves. He was convinced that his purpose of inspiring as many people as possible by bringing them in contact with historical and artistic heritage materials justified the means of scattering the manuscript fragments. From the 1940s onwards, he compiled his famous portfolios as limited editions, resulting in 40 portfolios with Western medieval manuscript leaves and 40 portfolios with 12th- to 18th-century 'Oriental' manuscript leaves.

(description continues on the next page)





The present portfolio includes:

1. Koran by Mohammed: Egypt, Cairo, "early 12th century 1122 A.D." (according to Ege). Arabic Mohammedan text, Arabic script, Naskhi style. See the description by Barbara Schmitz, "Islamic and Indian manuscripts and paintings in the Pierpont Morgan Library" (in: *The Library*, 1997, no. 40.1, 16.1) .
2. Koran by Mohammed: North Africa, late 12th century ; Arabic Mohammedan text, Arabic script, Maghireli Kufic style.
3. Prayer book of service for the dead: Syria, late 13th century; Syriac text, Nestorian script.
4. Excerpts from the Evangelists: Byzantium, late 14th century; Greek text, cursive Byzantine script.
5. Bible lessons [Lectionary]: Armenia, Asia Minor, 15th-17th century; Armenian text, Haikian alphabet, Armenian iron writing. See the description of The Morgan copy in Corsair.
6. Greek liturgy with Byzantine Greek notation: Byzantium, 15th century; Greek text, Greek script, Byzantine Greek neumes.
7. Hymnal: Ethiopia, middle 17th century; Ethiopic style script.
8. Anthology of poetry: Persia, early 17th century; Persian text, Nastaliq style script.
9. Mohammedan law: Turkey, Istanbul, late 18th century; Turkish Mohammedan text, Arabic, Shikastah style script.
10. Gulistan (Garden of roses) by Saadi [Sa'di]: Persia, late 18th century ; Persian text, Arabic, Nastaliq style script.
11. Koran by Mohammed: North Morocco, Fez, late 18th century; Arabic Mohammedan text, Arabic script, Naskhi style. See the description by Schmitz, *supra*. no. 47.2, 16.1.
12. Koran by Mohammed: Arabia, late 18th century; Arabic Mohammedan text, Arabic script, Naskhi style.
13. Prayer scroll: Tibet, 18th century; Tibetan Buddhist text, Tibetan script.
14. Church holiday songs: Russia, late 18th century; Church Slavic, text, Cyrillic script, Kriuki music symbols.
15. Bible stories: Russia, late 18th century; Slavic text, Cyrillic script.

Other Ege portfolios are represented in several museums and libraries including The Newberry Library, Duke University, Cleveland Institute of Art, State University of New York at Buffalo, New York Public Library, Middlebury College, Wesleyan University, The Morgan Library, and the Brooklyn Museum.

(#40360)

\$ 12,500.



GIBBON, Edward (1737-1794). *The History of the Decline and Fall of the Roman Empire.*

London: Printed for W. Strahan and T. Cadell, 1776. 6 volumes, 4to (10 7/8 x 8 1/2 inches). Engraved portrait in volume II by Hall after Reynolds (not usually found), 3 engraved folding maps (two in volume II and one in volume III). With all the half titles and the errata leaves in volumes I, II, III, and VI (volume VI errata covers volumes IV, V and VI). With the expanded volume one table of contents issued with volume two here bound in volume three and with the volume three errata issued in volume two here bound into volume three (as often). With four leaves of advertisements at the end of volume III (as noted in Norton). Contemporary full calf, spines richly gilt in six compartments with raised bands, red morocco lettering piece in the second, green morocco lettering piece in the fourth, marbled endpapers. Provenance: "Granville Hastings Wheler" (signature on titlepage and book plate).

First edition: arguably the greatest historical work written in the English language.

"This masterpiece of historical penetration and literary style has remained one of the ageless historical works ... Gibbon brought a width of vision and a critical mastery of the available sources which have not been equalled to this day; and the result was clothed in inimitable prose" (PMM).

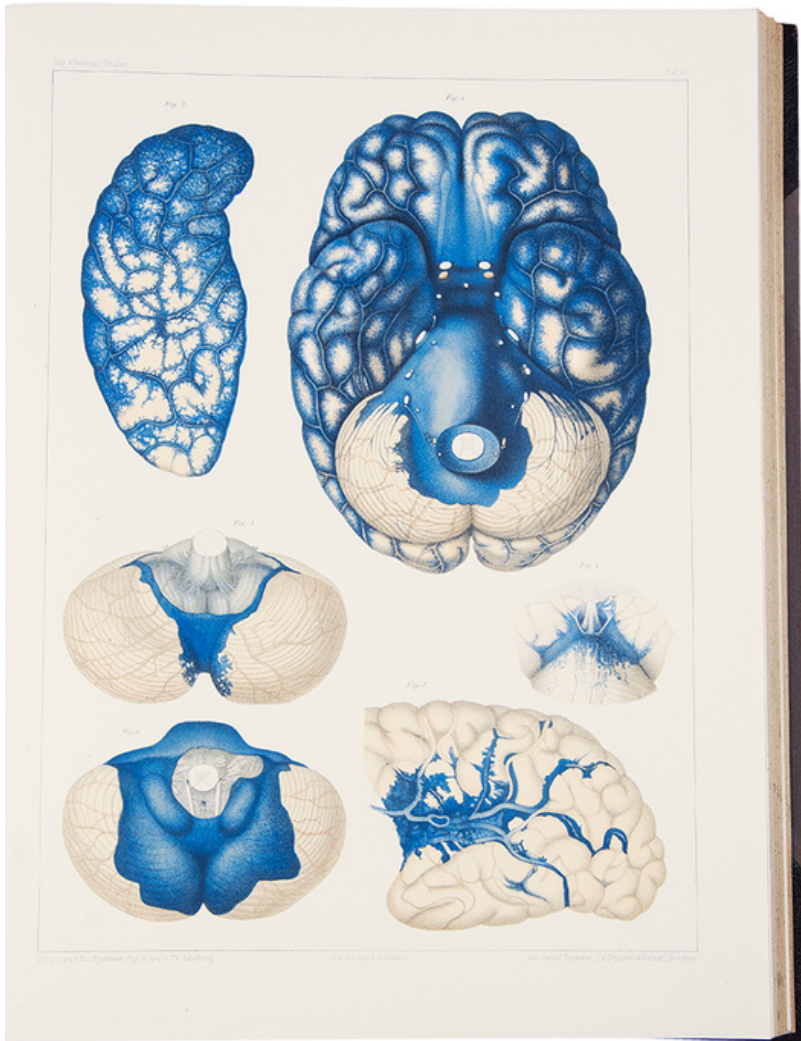
"For 22 years Gibbon was a prodigy of steady and arduous application. His investigations extended over almost the whole range of intellectual activity for nearly 1500 years. And so thorough were his methods that the laborious investigations of German scholarship, the keen criticisms of theological zeal, and the steady researches of (two) centuries have brought to light very few important errors in the results of his labors. But it is not merely the learning of his work, learned as it is, that gives it character as a history. It is also that ingenious skill by which the vast erudition, the boundless range, the infinite variety, and the gorgeous magnificence of the details are all wrought together in a symmetrical whole. It is still entitled to be esteemed as the greatest historical work ever written" (Adams, *Manual of Historical Literature*, 146-7).

The distinct states of the 1776 first edition of Volume I arise from Strahan's decision to double the size of the edition from 500 to 1000 after printing began. In this copy, Volume I comes from the second 500 copies printed, with errata corrected through page 183 and in pages i-xv of the notes.

Norton 20, 23, 29; Rothschild 942; Grolier, *English* 58; PMM 222.
(#39421)

\$ 27,500.





KEY, Axel (1832-1901), and Magnus Gustaf RETZIUS (1842-1919). *Studien in der Anatomie des Nervensystems und des Bindegewebes.*

Stockholm: P.A. Norstedt & Söner for Samson & Wallin, 1875-1876. 2 volumes, folio (16 x 12 inches). Half-titles. 75 fine plates after N. O. Björkman, Th. Lundberg and A. Rosengren (comprised of 57 lithographs [3 folding, 25 printed in two or more colours] by Schlacter & Seedorff (Stockholm), or J.G.E. N. Strassberger, J.G. Bach or E.A. Funke [all of Leipzig]; 18 uncoloured engravings by W. Grohmann [Berlin], Jenny Hansen [Copenhagen] or Thornam [Copenhagen]). Publisher's brown half morocco over cloth-covered boards, title in gilt on upper covers, spines in five compartments with raised bands, lettered in gilt in the second and fourth compartments, volume numbers in gilt in the third, gilt edges.

The first edition of this important and beautifully printed and illustrated colour-plate book and a landmark work in the history of neuropathology which established the reputations of its authors. "As a work of art and of scientific accuracy, the two volumes of beautifully colored lithographs rank with the best [medical] atlases of any age" (Heirs of Hippocrates).

"One of the most strikingly beautiful neuroanatomies ever published, with exquisite reproductions of the colour dye injection experiments. The authors confirmed the existence of the foramina of Magendie and Luschka, and studied the movement of the cerebrospinal fluid" (Garrison-Morton).

The coloured plates have the spectacularly-beautiful quality of 20th-century abstract art compositions, whilst still clearly showing the organic nature of the origins of the images. These were produced by artist/technicians who were absolute masters of their medium: they are not only an important record of scientific discovery but also a monument to the technically most-accomplished period in lithographic printing.

Axel Key, professor of pathological anatomy and rector of the Karolinska Institute in Stockholm, together with his assistant, Gustaf Retzius, published this work on the anatomy of the nervous system with special regard to the cerebrospinal fluid pathways. This magnum opus met wide international success. Because of it, Key became one of the leading authorities in the emerging discipline of neuropathology, and one of the most influential figures in European academic medicine in the late 19th century. Retzius dedicated much of the rest of his life to scientific research, particularly the histology of the sense organs and nervous system, and went on to publish over 300 scientific works on a wide range of subjects.

This set is without the supplement (76 pp. and 8 plates, Stockholm, 1903) as usual: this was apparently limited to just 25 copies.

Cushing K64; Garrison-Morton 1408.2; *Heirs of Hippocrates* 1974; Waller 5279 (vol.I only); Haymaker & Schiller, p. 71.
(#39543)

\$ 12,000.



NOUVELLES
OBSERVATIONS
ET CONIECTURES
SVR
L'IRIS;

Par le Sr DE LA CHAMBRE, Conseiller
du Roy en ses Conseils & son Medecin Ordinaire.



A PARIS,
Chez PIERRE ROCOLET, Imprimeur du Roy,
au Palais, en la gallerie des Prisonniers, aux
armes de la Ville.

M. DC. XXXXX.
AVEC PRIVILEGE DV ROY.

LA CHAMBRE, Marin Cureau De (1594-1669). *Nouvelles Observations et Conjectures sur l'Iris.*

Paris: Pierre Rocolet, 1650. 4to (9 1/4 x 7 inches). [6], 340, [6]pp. Engraved printer's device on title page, engraved headpiece and initial on the dedication leaf, 26 engraved illustrations (including one full page). Contemporary mottled calf, expertly rebacked to style, spine gilt with raised bands, red morocco lettering piece.

First edition of an important work of optics and the musical nature of the refraction of colour.

La Chambre, a protege of Cardinal de Richelieu, served as physician to Chancellor Seguier and Louis XIII, and entered the Academie Royale in 1666. The present work was instrumental in the development of French mathematician Pierre de Fermat's eponymous principle, as well as the experiments by Newton which led to his publication of Opticks in 1704.

Following Aristotle in deriving a link between the colour spectrum and musical theory, La Chambre theorized all colours being encompassed within white light and arranged colours over two octaves (with the seven colours of Aristotle at successive fourths, fifths and octaves). Thus arranged symmetrically, the "scale" could be read in either direction, both up and down, with white as the highest or lowest notes. La Chambre hoped to establish a universal theory of colour and musical harmony; i.e. if a musical interval was dissonant, the colours it represented would similarly clash. In Newton's Opticks, this parallel between the colour spectrum and a musical scale was further refined.

A second edition of this work would be published in 1662; the first edition is scarce.

Krivatsy 3017; Brunet III 726; Grasse IV 62; Cioranescu 22651.
(#37850)

\$ 3,750.



LAVATER, Johann Kaspar (1741-1801). *Essays on Physiognomy, designed to promote the knowledge and love of mankind.. illustrated by more than eight hundred engravings.. executed by, or under the inspection of, Thomas Holloway. Translated from the French by Henry Hunter.*

London: T.Bensley for John Murray, H.Hunter and T.Holloway, 1792 [watermarked 1804]. Three volumes in five, large 4to (13 1/8 x 10 3/4 inches). 3 engraved title vignettes, 173 plates by William Blake (1), Thomas Holloway and others, after Henry Fuseli and others, about 361 engraved text illustrations (one on India paper mounted) by Blake (3), Thomas Holloway and others after Fuseli and others. Scattered foxing. Contemporary blue straight-grained morocco, covers with a wide elaborate Greek key border, spines in six compartments with semi-raised double bands, lettered in the second, third, fourth and fifth compartments, the others tooled in gilt, brown endpapers, gilt edges. Provenance: Charles W. Burr (bookplate).

A very fine set of this influential work with four images engraved by William Blake and the whole work overseen by Henry Fuseli.

Lavater's work was first published in German ("Physiognomische Fragmente zur Beförderung der Menschenkenntnis und Menschenliebe") between 1775 and 1778. Fuseli, a friend from Lavater's youth, was one of the moving forces behind the present "sumptuous edition" (Lowndes) which was first published in 41 parts between January 1788 and March 1799.

There are four Blake engravings: a portrait of Democritus (after Rubens), and there are three signed illustrations in vol.I on pp.127, 206 and 225. First printed in 1792, the work continued in print, with some changes to the imprints, to 1817-1818. The present set with paper watermarked 1804 and in a lovely contemporary binding.

Cf. Bentley *Blake Books* 481; cf. Lowndes II, p.1321. (#32388)

\$ 2,800.

A SURE AND CONVENIENT MACHINE FOR DRAWING SILHOUETTES.

This is the Character I would assign to the silhouette of this Young person: Spend in it Goodness without much Ingenuity, Clearness of Ideas, & a ready Conception; a mind very industrious, but little governed by a lively Imagination, & not attached to a rigid punctuality. We do not discern in the Copy, the Character of Guilty which is conspicuous in the Original; but the Nose is improved in the silhouette; it expresses more Ingenuity.





MOORE, Clement C. (1779-1863). *Poems*.

New York: Bartlett & Welford, 1844. 8vo (7 x 4 3/8 inches). xi, [1], [13]-216pp. Contemporary russet morocco, glazed yellow endpapers, gilt edges. In a red cloth chemise within full red morocco slipcase, spine and front board titled in gilt. Provenance: Annie W. Morris (author's presentation inscription on the half title).

First edition, presentation copy: includes an early printing of Moore's famous poem commonly referred to as "Twas the Night Before Christmas."

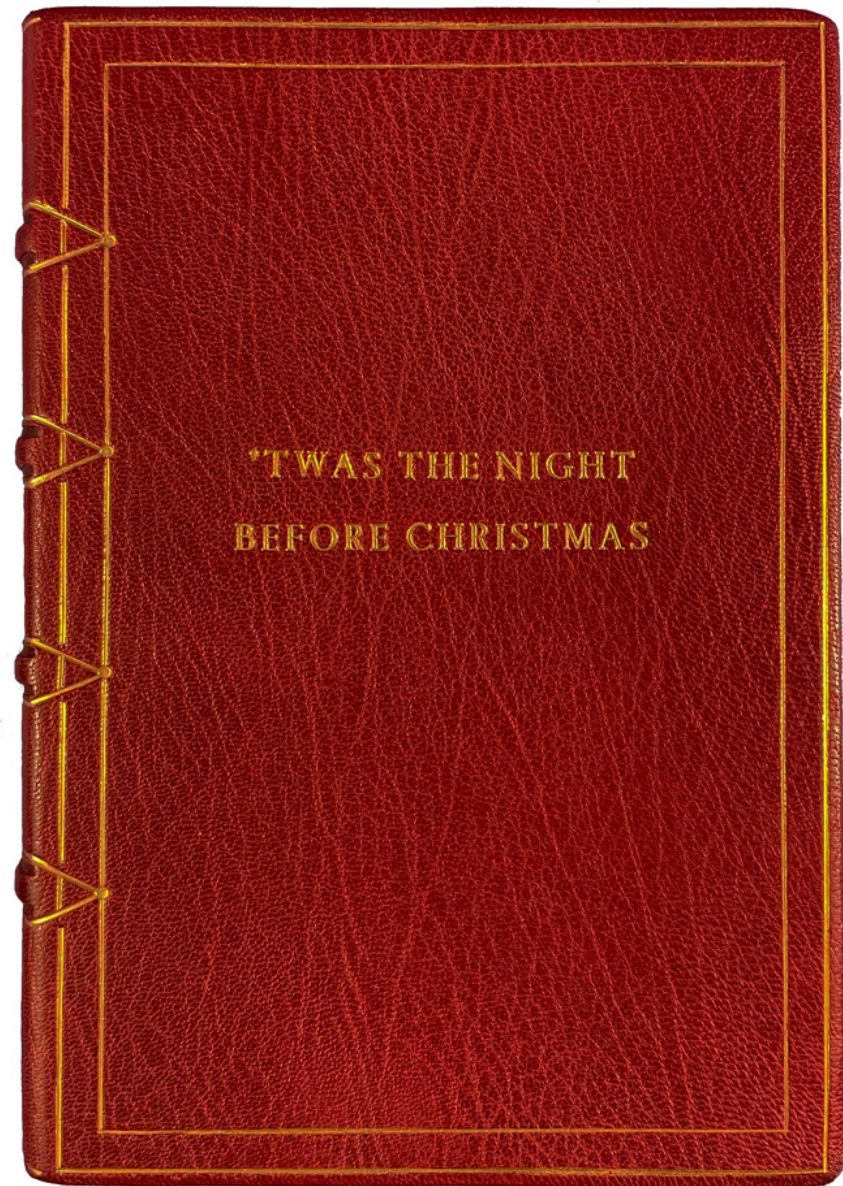
The poem "A Visit from St. Nicholas" appears on pages 124-27 for the first time in the context of a collection of the author's own work. The present edition was collected and published at the request of the Moore's children. The famous poem, known better today as "Twas the Night Before Christmas," was first published in the newspaper The Troy Sentinel in 1823, and was reprinted for the first time in book form in an anthology with works by other writers in 1837.

"Moore, a professor of Hebrew, wrote this poem in 1822 as a Christmas gift for his children. A houseguest copied it in the fall of 1823 and later sent her copy to the editor of the Troy Sentinel, where it was published first, anonymously, on December 23, 1823. It first appeared between covers in the New Brunswick Almanack for ...1825 ... It was quickly picked up by Readers and Anthologies ..." (Grolier).

The present *Poems* is the first appearance of "A Visit from St. Nicholas" in an anthology of Moore's own verse and is considered the definitive edition.

BAL 14348; cf. Grolier, *American* 100, 52.
(#38220)

\$ 8,000.





PEPYS, Samuel (1633-1703). *Memoirs of Samuel Pepys, Esq. F.R.S., comprising his Diary from 1659 to 1669, deciphered by the Rev. John Smith...from the original short-hand Ms. in the Pepysian Library, and a Selection from his Private Correspondence. Edited by Richard, Lord Braybrooke.*

London: Henry Colburn, 1825. Large 4to, 2 vols (11 3/4 x 9 5/8 inches). [2], xlii, 498, [2], xlix; [4], 348, [2], vii, [1], [3]-311pp. Engraved frontispiece in each volume and 11 engraved plates (one folding)., plus a map of the Action at Sheerness with the Dutch Fleet, including a facsimile of Pepys special short-hand, a family tree, and fine portraits of Pepys and his wife Elizabeth. Three quarter dark green morocco by Zaehndorf, marbled paper boards, marbled endpapers.

A very fine first edition of Pepys' diary, which continues to be a vivid and detailed glimpse into the political and social events of the time through the eyes of one of the most famous diarists in history.

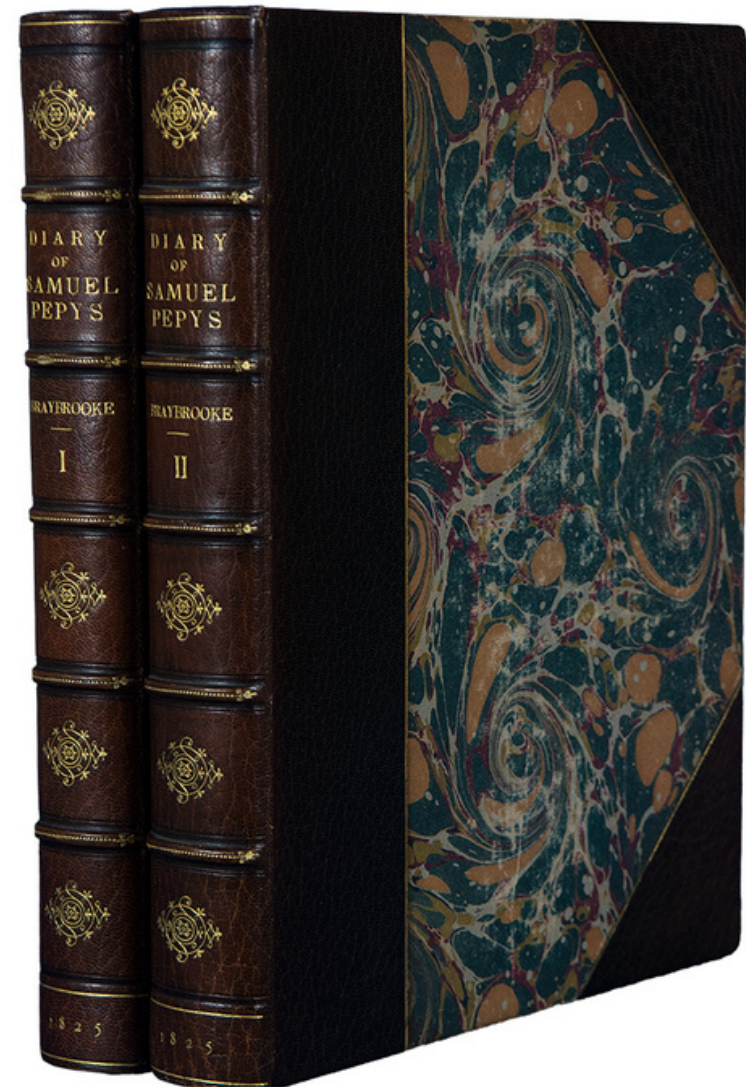
Samuel Pepys, the Secretary to the Admiralty under Charles II and James II, began keeping a diary at the age of 27 and filled six volumes before ending it nine years later. The diary, originally written in code, was housed in the Magdalene College library until the Rev. John Smith, of St. Johns Cambridge, deciphered it between 1819 and 1822, and it was published in 1825. As a leading official in the admiralty for over a decade, Pepys was in touch with some of the most influential men in government. He also carried on a correspondence with Isaac Newton, Christopher Wren, and John Evelyn. His observations, written in his secret cipher, are one of the best views and principal sources for many aspects of government, intrigue, and social life in the mid-17th century.

"To read Pepys is to be transported immediately into his world. His diary is not so much a record of events as a recreation of them. Not all the passages are as picturesque as the famous set pieces in which he describes Charles II's coronation or the Great Fire of London, but there is not an entry which does not in some degree display the same power of summoning back to life the events it relates...Throughout the diary Pepys writes mainly as an observer of people. It is this that makes him the most human and accessible of diarists, and that gives the Diary its special quality as a historical record" (Robert Latham, *The Illustrated Pepys*).

"The Diary is a great work, as literature, as history, as a psychological document and as a key as to what has been known as the English character...It is thus almost impossible to exaggerate its value and importance" (Richard Ollard, *Pepys: A Biography*, London: Hodder and Stoughton, 1974).

Grolier, *100 Books Famous in English Literature*, 75; *New Cambridge Bibliography of English Literature*, vol. II, col. 1583; Lowndes 1828.
(#39596)

\$ 3,000.





REMMELIN, Johann (1583-1632); Michael SPAHER of Tyrol . *A Survey of the Microcosme: or, The Anatomy of the Bodies of Man and Woman. Wherein The skin, veins, arteries, nerves, muscles, viscera, bones, and ligaments thereof are accurately Delineated, and so disposed by Pasting, as that all the Parts of the said Bodies, both Internal and External, are exactly represented in their proper site. Useful for all physicians, chyrurgeons, statuaries, painters, &c. By Michael Spaher of Tyrol, and Remilinus. Corrected by Clopton Havers, M. D. and Fellow of the Royal Society.*

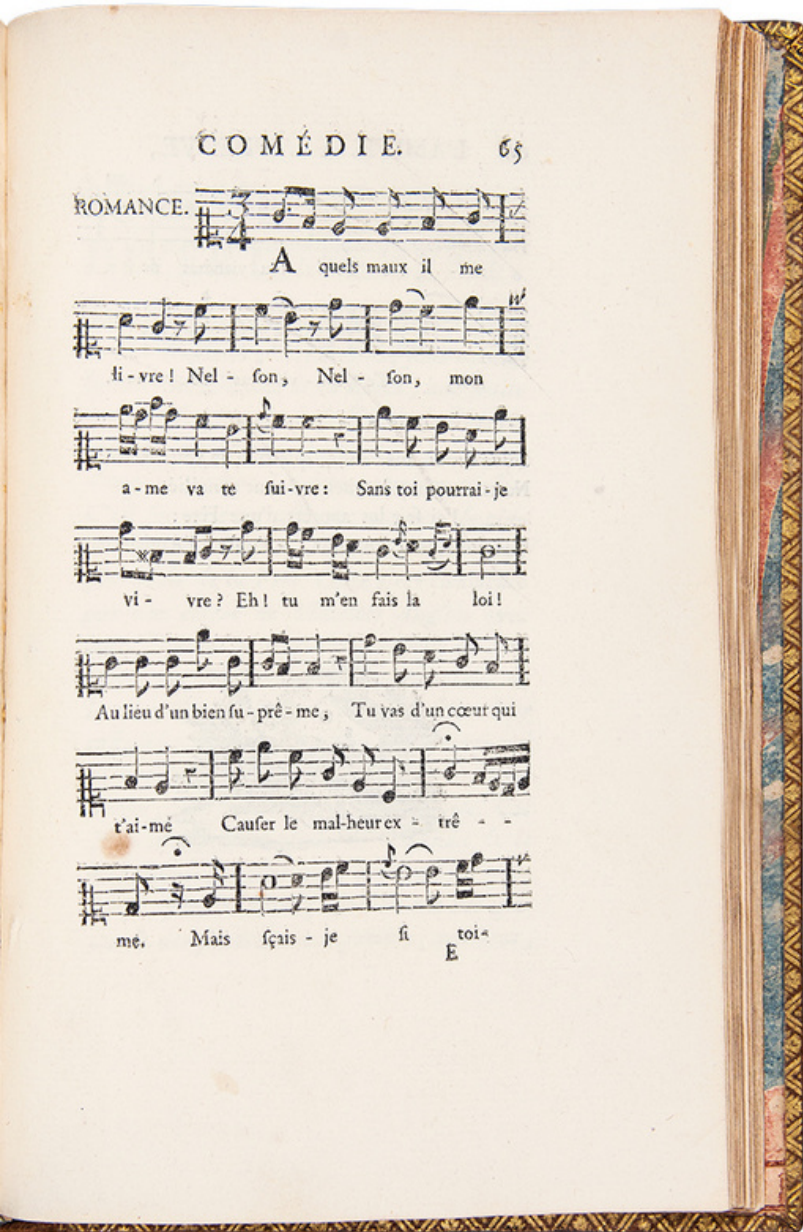
London: Dan. Midwinter, and Tho. Leigh, 1702. Folio (16 1/4 x 12 1/4 inches). 10 pp. Printed title, engraved plate of the human body showing the skin and veins, 3 engraved plates or 'visio', with moveable parts, 4 pages of description for the plates, a little dust soiling and light old marginal dampstaining, heavier staining to left and lower margins, but generally in good condition and complete with all hinged overlays. Contemporary calf over marbled boards with modern morocco backed cloth box chemise.

An early example of a book containing anatomical illustrations with interactive elements.

One of the most elaborate early books with anatomical illustrations; the plates are copies of the original Latin edition of 1613. Although called 'second edition' there are now three earlier English issues known between 1675 and 1695 and there is one subsequent edition of 1738. The anatomical image with attached moveable flaps that, when lifted, reveal underlying layers that illustrate the organs, blood vessels, and bones of the human body is a type of print that was produced throughout the sixteenth and seventeenth century. The many different language editions and reeditions testify to the popularity of this genre. The tradition goes back to Strasbourg artist Heinrich Vogtherrs depiction of a seated woman of 1538 in which a flap on the womans belly can be lifted to reveal the organs inside. The present work illustrates the continuation of that tradition into the seventeenth century in England (The Metropolitan Museum of Art). All editions are very rare, particularly in good condition. It is not in fact by Michael Spaher, but by Johann Remmelin.

ESTC T147736; Russell 697.
(#40776)

\$ 12,000.



ROYAL SPECTACLES - [SEDAINE, Michel-Jean (1719-1797), librettist, and Egidio DUNI (1709-1775), composer]. *Themire, pastorale en un acte, représentée devant Sa Majesté à Fontainebleau le samedi 20 octobre 1770.* [bound with:] *Six other libretti by Anseaume, Favart, Fenouillot de Falbaire, Fusée de Voisenon, Masson de Pezay, and Sedaine for operas composed by Duni, Grétry, Kohaut and Monsigny.*

[Paris]: Pierre-Robert-Christophe Ballard, 1770. 7 works in 1 volume, 8vo (8 1/2 x 5 3/8 inches). Contemporary French citron morocco gilt, red and green morocco titling pieces, all edges gilt, silk ribbon bookmark, with royal arms of France on sides. Provenance: Marchal (bookplate).

French opera libretti for performances for Louis XV and his court at Fontainebleau in 1770, beautifully bound in contemporary citron morocco gilt.

Operas by some of the most successful composers and librettists of the 18th century are represented, especially Sedaine and Grétry.

(description continues on the next page)



OTHER WORKS BOUND IN THIS VOLUME:

1) ANSEAUME, Louis (1721-1784), librettist, and André-Ernest-Modeste GRÉTRY (1741-1813), composer. *Le tableau parlant*, comédie-parade en un acte et en vers, mêlédariettes; représentée devant Sa Majesté à Fontainebleau le 7 novembre 1770. [Paris:] Pierre-Robert-Christophe Ballard, 1770.

2) FENOUILLOT DE FALBAIRE, Charles-Georges (1727-1800), librettist, and André-Ernest-Modeste GRÉTRY (1741-1813), composer. *Les deux avares*, comédie en deux actes en prose, mêlédariettes; représentée pour la première fois à Fontainebleau devant Sa Majesté le samedi 27 octobre 1770. [Paris:] Pierre-Robert-Christophe Ballard [L. Cellot, printer], 1770.

3) FUSE'E DE VOISENON, Claude-Henri de (1708-1775) and Charles-Simon FAVART (1710-1792), librettists and set designers, and André-Ernest-Modeste GRÉTRY (1741-1813), composer. *Lamitié à l'épreuve*, comédie en deux actes et en vers, mêlée d'ariettes; représentée devant Sa Majesté à Fontainebleau le 13 novembre 1770. [Paris:] Pierre-Robert-Christophe Ballard, 1770.

4) MASSON DE PEZAY, Alexandre-Frédéric-Jacques (1741-1777), librettist, and Josef KOHAUT (1736-1793), composer. *La closière, ou Le vin nouveau*, opéra-comique en un acte, mêlédariettes; représenté devant Sa Majesté à Fontainebleau le 10 novembre 1770. [Paris:] Pierre-Robert-Christophe Ballard, 1770.

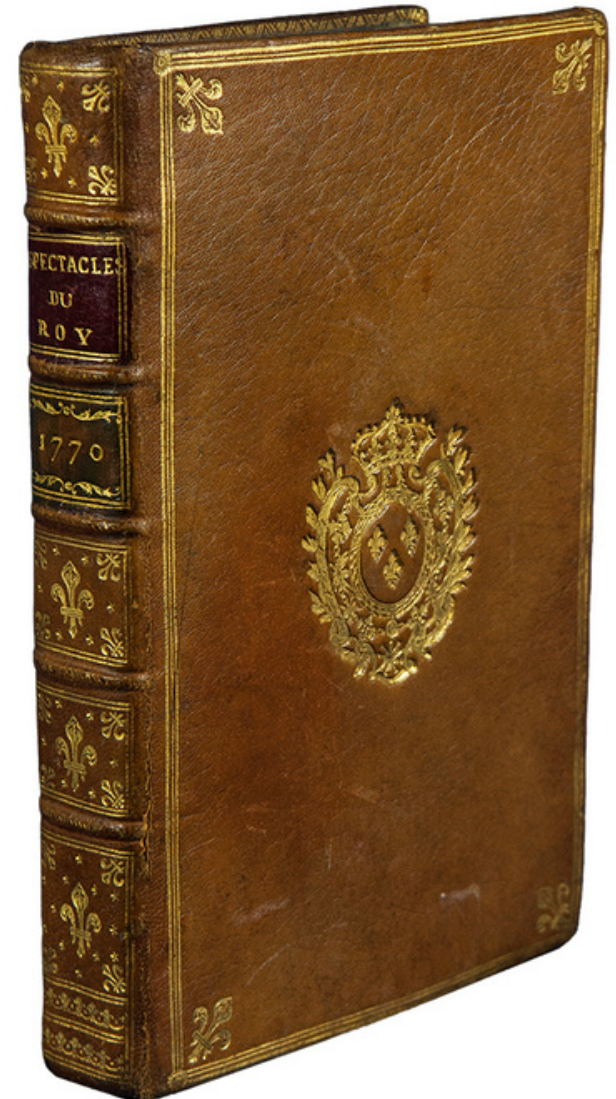
5) SEDAINE, Michel-Jean (1719-1797), librettist, and Egidio DUNI (1709-1775), composer. *Les sabots*, opéra-comique en un acte, mêlédariettes représenté devant Sa Majesté à Fontainebleau le 10 octobre 1770. [Paris:] Pierre-Robert-Christophe Ballard, 1770.

6) SEDAINE, Michel-Jean (1719-1797), librettist, and Pierre-Alexandre MONSIGNY (1729-1817), composer. *On ne s'avise jamais*, opéra-comique en un acte en prose, mêlée d'ariettes; représenté devant Sa Majesté à Fontainebleau le 14 novembre 1770. [Paris:] Pierre-Robert-Christophe Ballard, 1770.

Cioranescu 8138 (*Le tableau parlant*, 1769 ed.), 28314 (*Lamitié à l'épreuve*), 28483 (*Les deux avares*), 43676 (*La closière, ou le vin nouveau*), 59750 (*On ne s'avise jamais de tout*, 1761 ed.), 59765 (*Les sabots*, 1768 ed.), and 59767 (*Thémire*).

(#39686)

\$ 2,500.





The Merchant of Venice.

Actus Primus.

Enter Antonio, Salanio, and Salerio.

Antonio.

IN sooth I know not why I am so sad,
It wearies me; you say it wearies you;
But how I caught it, found it, or came by it,
What stuff 'tis made of, whereof it is borne,
I am to learne: and such a Want-wit sadness makes of me.

That I have much ado to know my selfe.
Sala. Your mind is toiling on the Ocean,
There where your Argosies with portly saile
Like Signiors and rich Burgers on the flood,
Or as it were the Pageants of the sea,
Doe over-peere the petty Trailliquers
That curtlee to them, doe them reverence
As they flye by them with their woven wings.

Sala. Beloeve me sir, had I such venture forth,
The better part of my affections, would
Be with my hopes abroad. I should be still
Plucking the galle to know were fits the winde,
Peering in Maps for ports, and peeres, and rocks:
And every object that might make me feare
Misfortune to my ventures, out of doore
Would make me fad.

Sala. My winde cooling my brooth,
Would blow me to an Ague, when I thought
What harme a wind too great might doe at sea.
I should not see the famie houre-Galle runne,
But I should thinke of frillowes, and of flats,
And see my wealthy Andrew docks in land,
Vailing her high top lower then her rits
To kisse her buriall; should I goe to Church
And see the holy edifice of stone,
And not bethinke mee straight of dangerous rocks,
Which touching but my gentle Velleis side
Would scatter all her spices on the streame,
Enrobe the roaring waters with my silkes,
And in a word, but even now worth this,
And now worth nothing. Shall I have the thought
To thinke on this, and shall I lacke the thought
That such a thing becland would make me sad?

But tell not me, I know Antonio
Is sad to thinke upon his merchandize.
Anth. Beloeve me no, I thinke my fortune for it,
My ventures are not in one bottom trulled,
Nor to one place; nor is my whole estate

Vpon the fortune of this present yeere:
Therefore my merchandize makes me not sad:

Sala. Why then you are in love.

Anth. Fic, fic.

Sala. Not in love neither: I then let us say you are fad
Because you are not merry; and 'twere as eise
For you to laugh and leape, and say you are merry
Because you are not fad. Now by two-headed Ianus,
Nature hath fram'd strange filowes in her time:
Some that will evermore peepe through their eyes,
And laugh like Parriats at a bog-piper.
And other of such vinegar aspect,
That they'll not fliew their teeth in way of smile,
Though Neiter I weare the jst be laughable.

Enter Bassanio, Lorenzo, and Gratiano.

Sala. Heere comes Bassanio,
Your most noole Kinsman,
Gratiano, and Lorenzo. Farywell,
We leave you now with better company.

Sala. I would have staid till I had made you merry,
If worthier friends had not prevented me.

Anth. Your worth is very deere in my regard.

I take it your owne busines calls on you.

And you embrace th'occasion to depart.

Sala. Good morrow my good Lords. (when?)

Bass. Good signiors both, when shall we laugh? say,

You grow exceeding strange: must it be so?

Sala. We'll make our keynes to attend on yours.

Exeunt Salanio, and Salerio.

Lord. My Lord Bassanio, since you have found Antonio

We two will leave you, but at dinner time

I pray you have in mind where we must meete,

Bass. I will not faile you.

Grati. You looke not well signior Antonio,

You have too much respect upon the world:

They looke it that doe buy it with much care,

Beloeve me you are marvellously chang'd.

Anth. I hold the world but as the world, Gratiano,

A stage, where every man must play a part,

And mine a sad one.

Grati. Let me play the foole,

With mirth and laughter: let old wrinkles come,

And let my Liver rather heate with wine,

Then my heart coole with mortifying grones.

Why should a man whose blood is warme within

Sit like his Grandfire, cut in Alabaster?

Sleepe when he wakes? and creep into the foandies

By

SHAKESPEARE, William (1564-1616). *The Merchant of Venice*.

London: Printed by Tho. Cotes, 1632. Folio (12 1/8 x 8 1/2 inches). 163-184pp. Expertly bound to style in panelled calf, covers tooled in blind, upper cover lettered in gilt.

Rare and coveted second folio edition of Shakespeare's *The Merchant of Venice* showcases the Bard's masterful blend of drama and comedy, exploring themes of love, justice, and prejudice that still resonate with audiences today.

Shakespeare's famed four folios comprise the first four editions of his collected plays, all printed in the 17th century. The Second Folio of 1632, like the First Folio of 1623, contains 36 plays. It is estimated that fewer than 1000 copies of the Second Folio were printed and fewer than 200 copies are in existence today.

"The Merchant of Venice" follows a merchant named Antonio who, in helping his friend Bassanio court a love interest named Portia, takes out a loan from a Jewish moneylender named Shylock who asks that Antonio give him a "pound of flesh" as collateral against the loan. Portia and Bassanio successfully marry, but drama ensues when Antonio realizes he cannot repay the loan.

The Shakespeare Folios have "an aura of book magic about them. For a bibliophile it is a volume devoutly to be wished for and rarely attained; to a library it is a crowning jewel of a collection. Shakespeare, indeed, is a name to conjure with. No lengthy explanations are needed; he is simply the most distinguished author in the English language" (Wolf).

STC 22274a. Pforzheimer 906. Greg III, 1113-1116. Jaggard, 496; Wolf, *Legacies of Genius* 36. (#37808)

\$ 9,500.



SHAKESPEARE, William (1564-1616). *The Merry Wives of Windsor*.

London: Printed by Tho. Cotes, 1632. Folio (12 1/8 x 8 1/2 inches). 39-60pp.
Expertly bound to style in panelled calf, covers tooled in blind, upper cover lettered in gilt.

Second folio edition of Shakespeare's *The Merry Wives of Windsor* presents a delightful comedic romp through Elizabethan England, complete with cunning schemes, bawdy humour, and unforgettable characters.

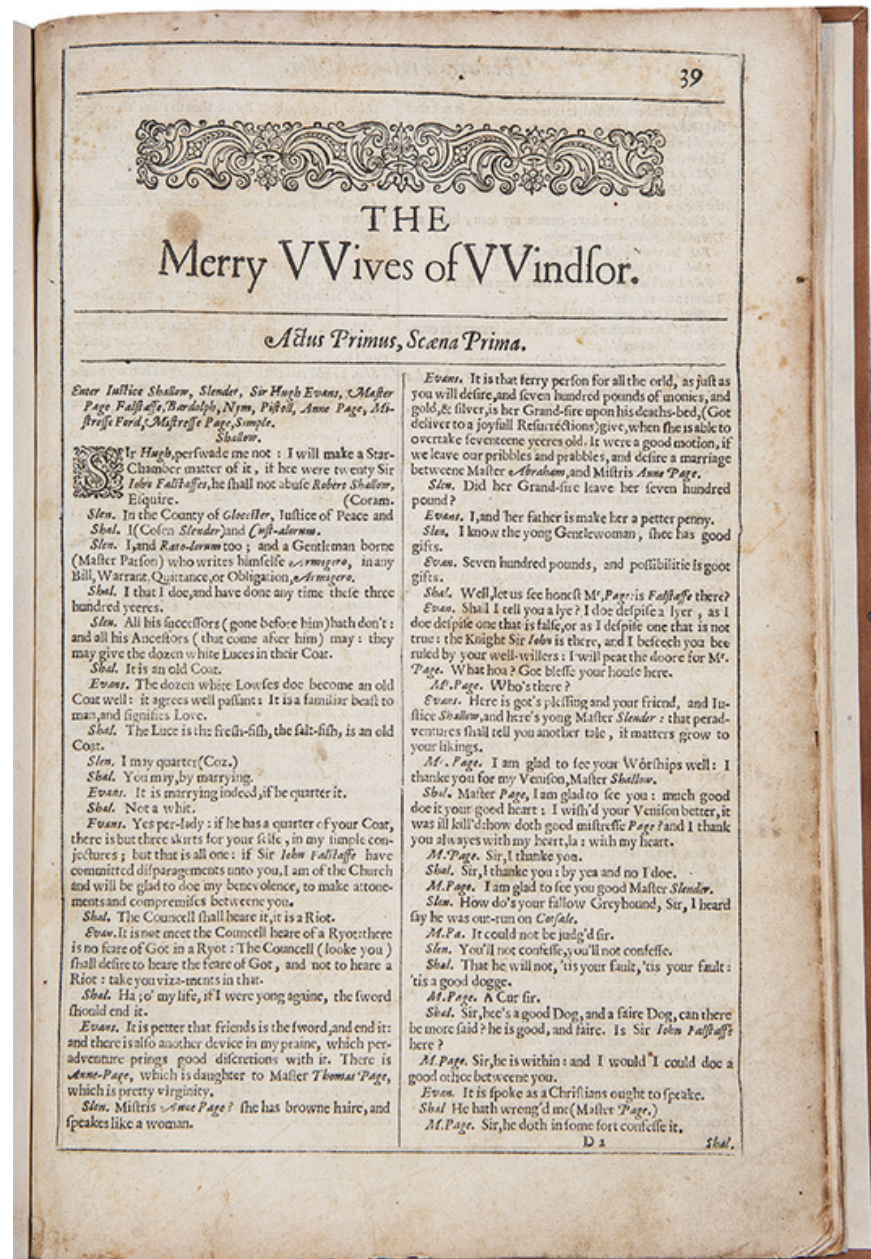
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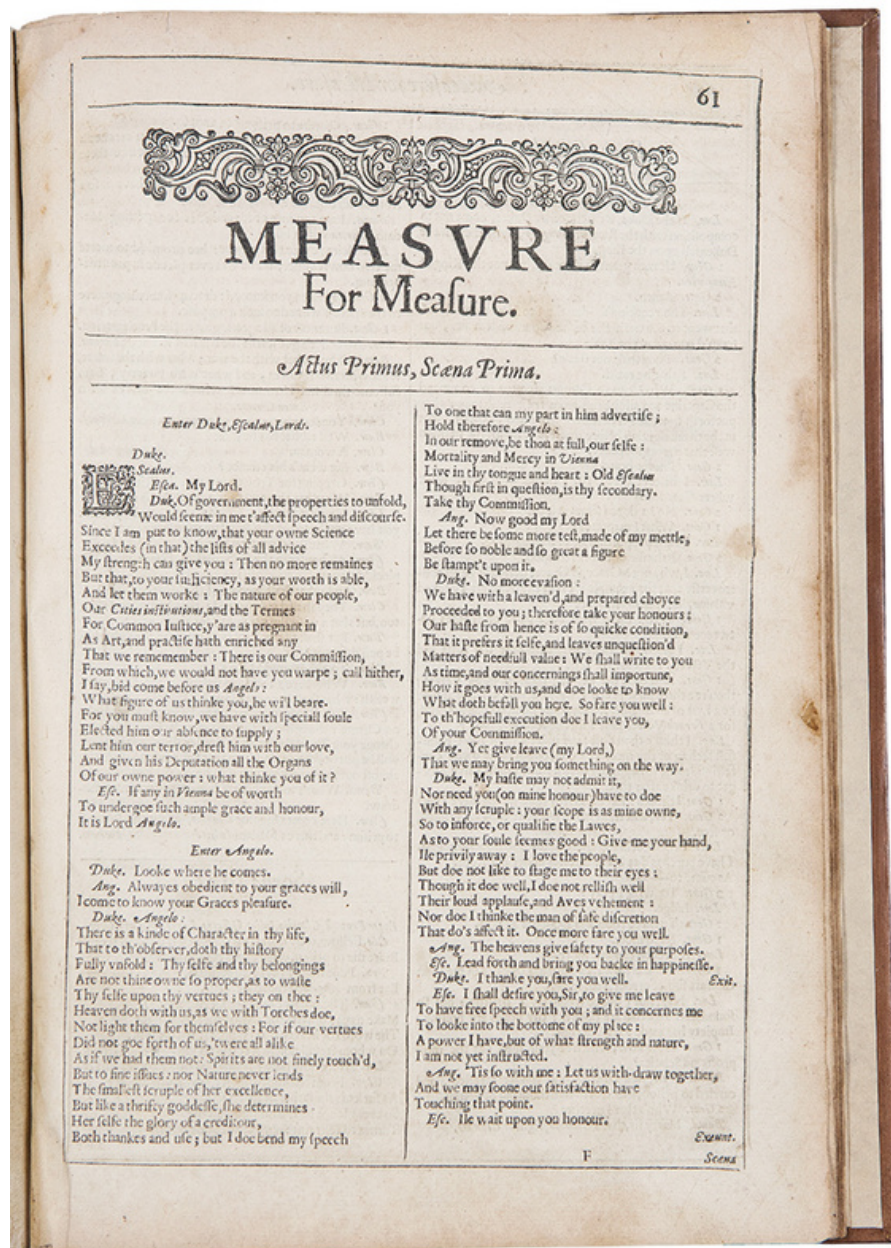
"The Merry Wives of Windsor" follows Sir John Falstaff in his attempts to seduce Mrs. Page and Mrs. Ford, the wives of two wealthy merchants, in order to gain access to their husbands' wealth. At the same time, three potential suitors vie for the hand of Anne Page, Mrs. Page's daughter. When the wives realize Falstaff sent the both of them identical love letters, they determined to deceive him themselves. Though initially jealous and enraged, Mr. Ford eventually joins the wives in their tricks, which culminate in one final humiliation to put an end to Falstaff's deceit.

The Shakespeare Folios have "an aura of book magic about them. For a bibliophile it is a volume devoutly to be wished for and rarely attained; to a library, it is a crowning jewel of a collection. Shakespeare, indeed, is a name to conjure with. No lengthy explanations are needed; he is simply the most distinguished author in the English language" (Wolf).

STC 22274a; Pforzheimer 906; Greg III, 1113-1116; Jaggard 496; Wolf, *Legacies of Genius* 36.
(#39555)

\$ 7,800.





SHAKESPEARE, William (1564-1616). *Measure for Measure*.

London: Printed by Tho. Cotes, 1632. Folio (12 1/8 x 8 1/2 inches). 61-84pp. Expertly bound to style in panelled calf, covers tooled in blind, upper cover lettered in gilt.

Second Folio edition of Shakespeare's *Measure for Measure*, the classic, gripping tale of power, morality, and corruption, as the Duke of Vienna seeks to restore order and justice to a city consumed by vice and debauchery.

Shakespeare's famed four folios comprise the first four editions of his collected plays, all printed in the 17th century. The Second Folio of 1632, like the First Folio of 1623, contains 36 plays. It is estimated that fewer than 1000 copies of the Second Folio were printed and fewer than 200 copies are in existence today.

In "Measure for Measure," the Duke of Vienna takes leave of his post in order to avoid cleaning up the increasingly morally bankrupt city of Vienna, and puts his deputy, Angelo, in charge. Angelo begins his rule by installing a law criminalizing sex outside of marriage, and sentences to death a man named Claudio, who has impregnated his fiancée, Juliet. As Claudio's sister, Isabella, tries to save Claudio from his imminent death, the Duke of Vienna, Angelo, and Angelo's fiancée, Mariana, become caught in a web of love, lies, and desperation.

The Shakespeare Folios have "an aura of book magic about them. For a bibliophile it is a volume devoutly to be wished for and rarely attained; to a library it is a crowning jewel of a collection. Shakespeare, indeed, is a name to conjure with. No lengthy explanations are needed; he is simply the most distinguished author in the English language" (Wolf).

STC 22274a. Pforzheimer 906. Greg III, 1113-1116. Jaggard, 496; Wolf, *Legacies of Genius*, 36. (#39556)

\$ 7,000.



SHAKESPEARE, William (1564-1616). *Twelfth Night, Or what you will.*

London: Printed by Tho. Cotes, 1632. Folio (12 1/8 x 8 1/2 inches). 255-275, [1]pp. Expertly bound to style in panelled calf, covers tooled in blind, upper cover lettered in gilt.

Prized Second Folio edition of Shakespeare's 'Twelfth Night,' the play that brings to life a witty and romantic tale of mistaken identities, mischievous pranks, and unexpected love, as Viola and her companions navigate the whimsical world of Illyria.

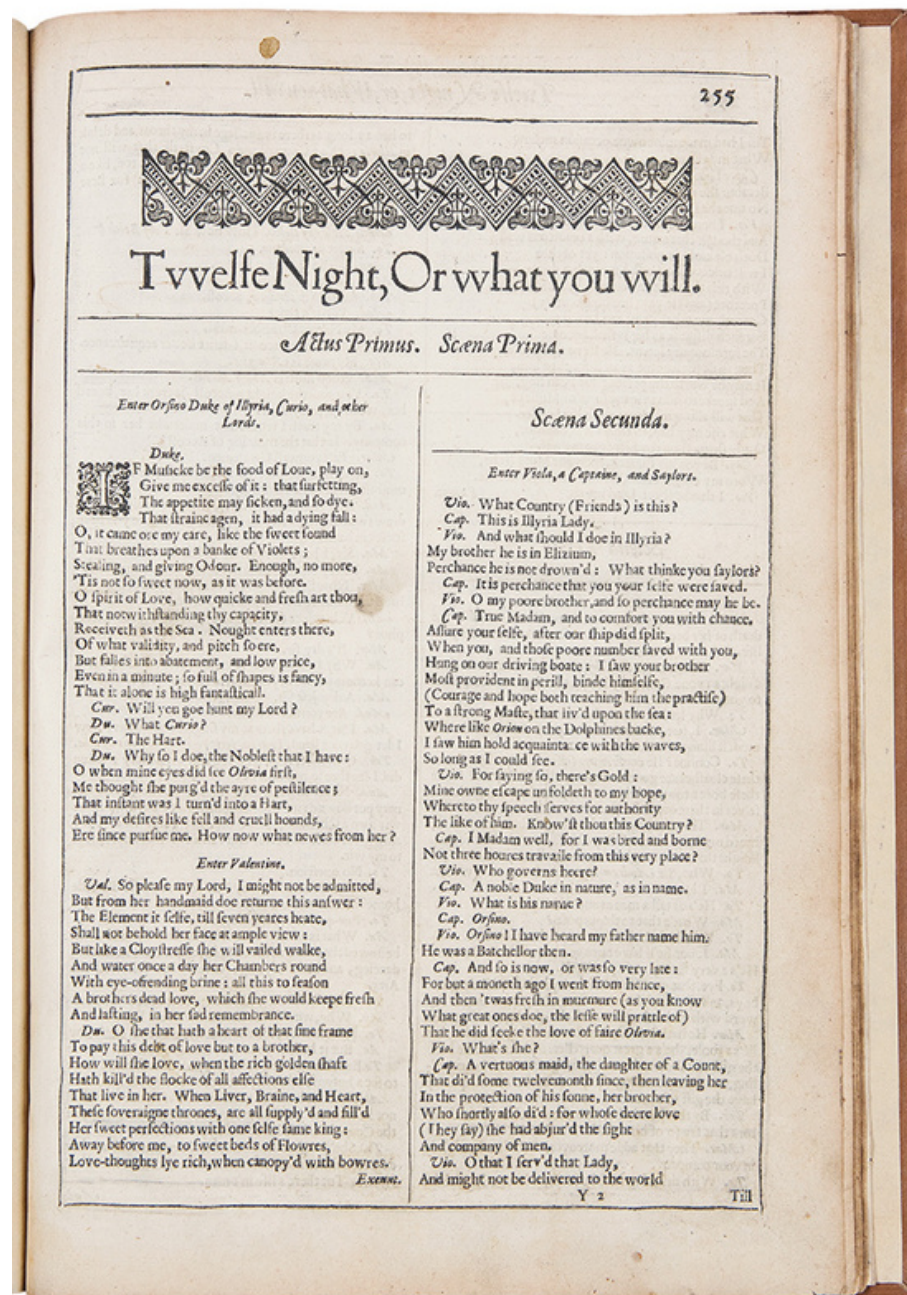
Shakespeare's famed four folios comprise the first four editions of his collected plays, all printed in the 17th century. The Second Folio of 1632, like the First Folio of 1623, contains 36 plays. It is estimated that fewer than 1000 copies of the Second Folio were printed and fewer than 200 copies are in existence today.

"Twelfth Night" is a delightfully confusing tale of love, originally believed to have been written for the Twelfth Night festival on the last night of the Twelve Days of Christmas, around 1601. The play focuses on twins Viola and Sebastian, who, caught in a shipwreck, are separated but survive. Viola, disguised as a man named Cesario, goes on to work for Count Orsino. She falls in love with the count, though he is in love with Countess Olivia and sends Viola/Cesario to court her on his behalf. However, things take a turn when Olivia falls in love with Viola/Cesario instead. When Sebastian returns, the plot thickens as mistaken identities lead to further complications.

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STC 22274a. Pforzheimer 906. Greg III, 1113-1116. Jaggard, 496; Wolf, *Legacies of Genius* 36. (#39562)

\$ 9,000.





The Tragedy of Richard the Third:
vvith the Landing of Earle Richmond, and the
Battell at Bosworth Field.

Actus Primus. Scena Prima.

Enter Richard Duke of Glouster, solus.

Now is the Winter of our Discontent.
Made glorious Summer by this Son of Yorke:
And all the clouds that low'r'd upon our house
In the deepe bosome of the Ocean buried.
Now are our browes bound with Victorious Wreathes,
Our bruised armes hung up for Monuments;
Our sterne Alarums chang'd to merry Meetings;
Our dreadfull Martches, to delightful Measures.
Grim-visag'd Warre, hath smooch'd his wrinkl'd Front:
To fright the Soules of fearfull Adversaries,
He capers nimble in a Ladies Chamber,
To the lascivious pleasing of a Lure.
But I, that am not shap'd for sportive trickes,
Nor made to court an amorous Looking-glasse:
I, that am Rudely stamp'd, and want loves Majestie,
To strut before a wanton ambling Nymph:
I, that am curtail'd of this faire Proportion,
Cheated of Feature by dissembling Nature,
Deform'd, unfinished, sent before my time
Into this breathing World, scarce halfe made up,
And that to lamely and unfashionable,
That dogges burke at me, as I halt by them:
Why I (in this weake piping time of Peace)
Have no delight to passe away the time,
Vnlesse to see my Shadow in the Sunne,
And descant on mine owne Deformity.
And therefore, since I cannot prove a Lover,
To entertaine these faire well spoken dayes,
I am determin'd to prove a Villaine,
And late the idle pleasures of these dayes.
Plots have I laid, Inductions dangerous,
By drunken Prophecies, Libels, and Dreames:
To fit my Brother Clarence and the King
In deadly hate, the one against the other:
And if King Edward be as true and just,
As I am Subtle, False, and Treacherous,
This day thou'd Clarence closely be mew'd up:
About a Prophecie, which sayes that G,
Of Edwards heires the murtherer shall be.
Dive thoughts downe to my soule, here Clarence comes.

Enter Clarence, and Brakenbury, guarded.
Brother, good day: What meanes this armed guard

That waites upon your Grace?

Cl. His Majestie tendering my persons safety,
Hath appointed this Conduct, to convey me to the Tower.

Rich. Vpon what cause?

Cl. Because my name is George.

Rich. Alacke my Lord, that fault is none of yours:

He should for that commit your Grandfathers.

O belike, his Majestie hath some intent,

That you should be new Christned in the Tower.

But what's the matter Clarence, may I know?

Cl. Yea Richard, when I know: but I protest

As yet I do not: But as I can learne,

He hearkens after Prophecies and Dreames,

And from the Crosse-row pluckes the letter G:

And sayes, a Wizard told him, that by G,

His issue disinherited should be.

And for my name of George begins with G,

If follows in his thought that I am he.

These (as I learne) and such like toyes as these,

Hath moov'd his Highnesse to commit me now.

Rich. Why this it is, when men are rul'd by Women:

'Tis not the King that sends you to the Tower,

My Lady Grey his Wife, Clarence 'tis she,

That teampes him to this harsh Extremity.

Was it not she, and that good man of Worship,

Anthony Woodville her Brother there,

That made him send Lord Hastings to the Tower?

From whence this present day he is delivered.

We are not false Clarence, we are not false.

Cl. By heaven, I thinke there is no man secure

But the Queenes Kindred, and night-walking Heralds,

That trudge betwixt the King, and Milltris Shore.

Heard you not what an humble Suppliant

Lord Hastings was, for his delivery?

Rich. Humbly complaining to her Deitie,

Got my Lord Chamberlaine his liberty.

He tell you what, I thinke it is our way,

If we will keepe in favour with the King,

To be her men, and weare her Livery:

The jealous ore-worne Widdow, and her selfe,

Since that our Brother du'd them Gentlewomen,

Are mighty Gossips in our Monarchie.

Bra. I beseech your Graces both to pardon me,

His Majestie hath straightly given in charge,

That no man shall have private Conference

(Of what degree soever) with your Brother.

Rich.

SHAKESPEARE, William (1564-1616). *The Tragedy of Richard the Third: with the Landing of Earle Richmond, and the Battell at Bosworth Field.*

London: Printed by Tho. Cotes, 1632. Folio (12 1/8 x 8 1/2 inches). 173-204pp. Expertly bound to style in panelled calf, covers tooled in blind, upper cover lettered in gilt.

Second Folio edition of Shakespeare's 'Richard III,' the enduring play that presents a masterful portrayal of ambition, deceit, and betrayal, as Richard's ruthless pursuit of power leads him down a path of destruction, culminating in a dramatic and tragic finale.

Shakespeare's famed four folios comprise the first four editions of his collected plays, all printed in the 17th century. The Second Folio of 1632, like the First Folio of 1623, contains 36 plays. It is estimated that fewer than 1000 copies of the Second Folio were printed and fewer than 200 copies are in existence today.

"Richard III," one of Shakespeare's longest works, follows the rise and fall of King Richard III before and during his short reign, centering on the king's ruthless and bloody transformation from Duke of Gloucester to King. This tale of manipulation and deceit explores the motives and conflicts behind Richard's pursuit of an all-encompassing power.

The Shakespeare Folios have "an aura of book magic about them. For a bibliophile it is a volume devoutly to be wished for and rarely attained; to a library it is a crowning jewel of a collection. Shakespeare, indeed, is a name to conjure with. No lengthy explanations are needed; he is simply the most distinguished author in the English language" (Wolf).

STC 22274a. Pforzheimer 906. Greg III, 1113-1116. Jaggard, 496; Wolf, *Legacies of Genius* 36. (#39567)

\$ 12,000.



SHAKESPEARE, William (1564-1616). *The Tragedy of Romeo and Juliet ... [bound following:] The Tragedy of Troilus and Cressida ... [and:] The Tragedy of Coriolanus ... [and:] The Lamentable Tragedy of Titus Andronicus.*

London: Printed by Tho. Cotes, 1632. Folio (12 1/8 x 8 1/2 inches). 1-29; 30-59; 60-81; 82-106pp. Expertly bound to style in panelled calf, covers tooled in blind, upper cover lettered in gilt.

A remarkable volume that presents a collection of Shakespeare's greatest tragedies from the Second Folio, showcasing the playwright's unparalleled ability to explore the complexities of human emotion and experience, as each play unfolds with a gripping mix of passion, betrayal, and tragedy.

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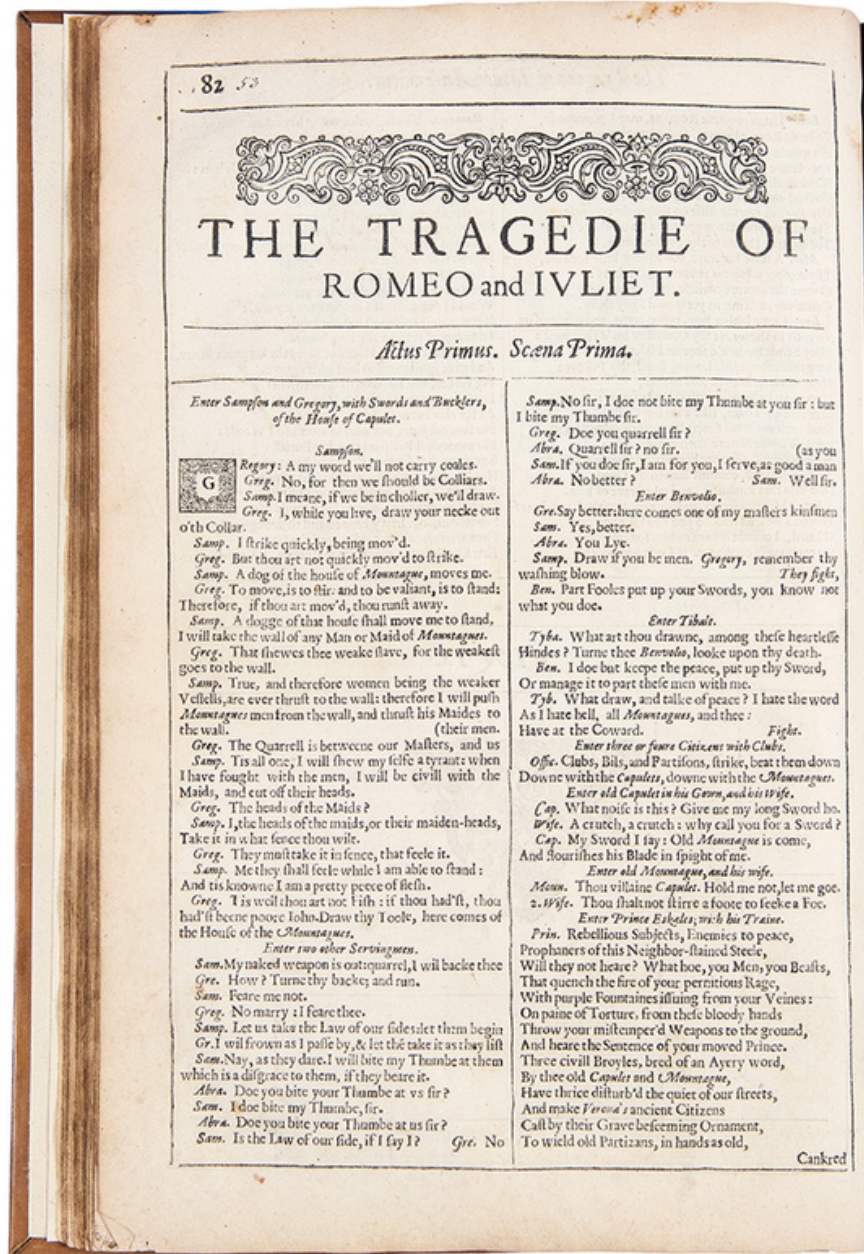
In "Troilus and Cressida," a Trojan prince and the daughter of a Trojan who has defected to the Greeks fall in love in Troy in the midst of the Trojan War. After only one night together, Cressida is traded for a Trojan prisoner and reunited with her father. Shortly after, she becomes the lover of a Greek warrior, Diomedes, casting Troilus into anger and despair.

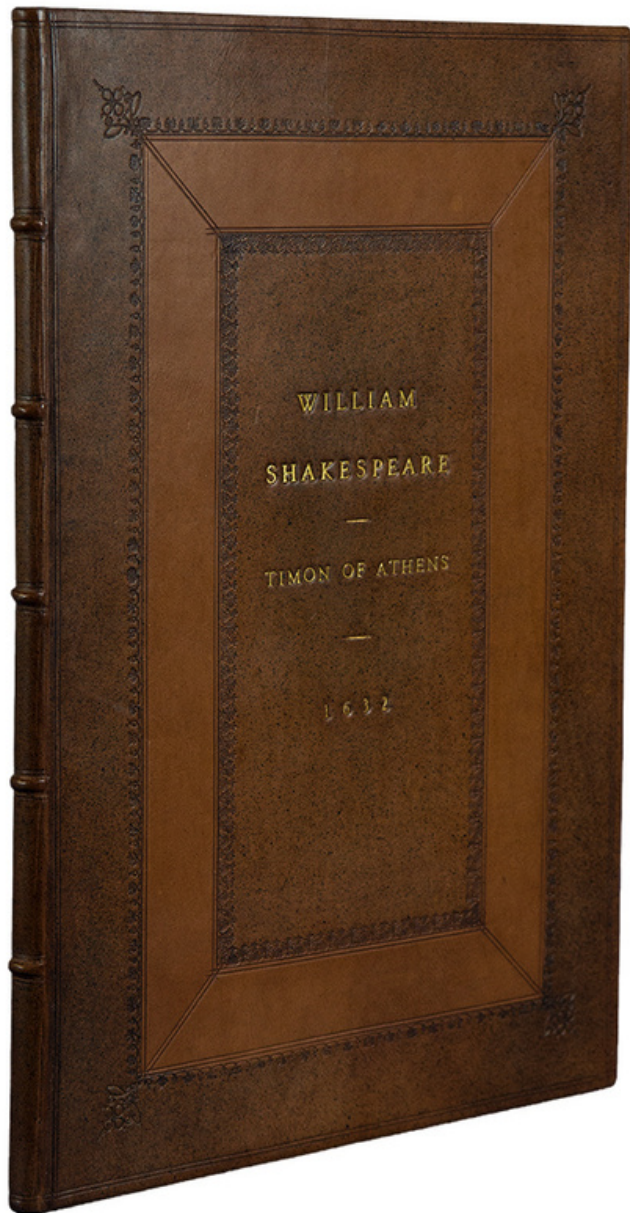
This play is bound with three additional plays: "Coriolanus," about the rise and fall of the titular Roman General, "Titus Andronicus," the most graphic of Shakespeare's works, focused on intersecting revenge plots surrounding Roman general Titus, and "Romeo and Juliet," the famous, tragic romance between two starcrossed lovers kept apart by their feuding families.

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STC 22274a. Pforzheimer 906. Greg III, 1113-1116. Jaggard, 496; Wolf, *Legacies of Genius* 36.
(#39568)

\$ 22,500.





SHAKESPEARE, William (1564-1616). *The Life of Tymon of Athens.*

London: Printed by Tho. Cotes, 1632. Folio (12 1/8 x 8 1/2 inches). 107-128pp. Expertly bound to style in panelled calf, covers tooled in blind, upper cover lettered in gilt.

Second Folio edition of Shakespeare's 'The Life of Timon of Athens,' which tells the enduring tragic story of a wealthy man undone by his own generosity, as Timon's journey from opulence to destitution offers a searing commentary on the corrupting influence of power and money.

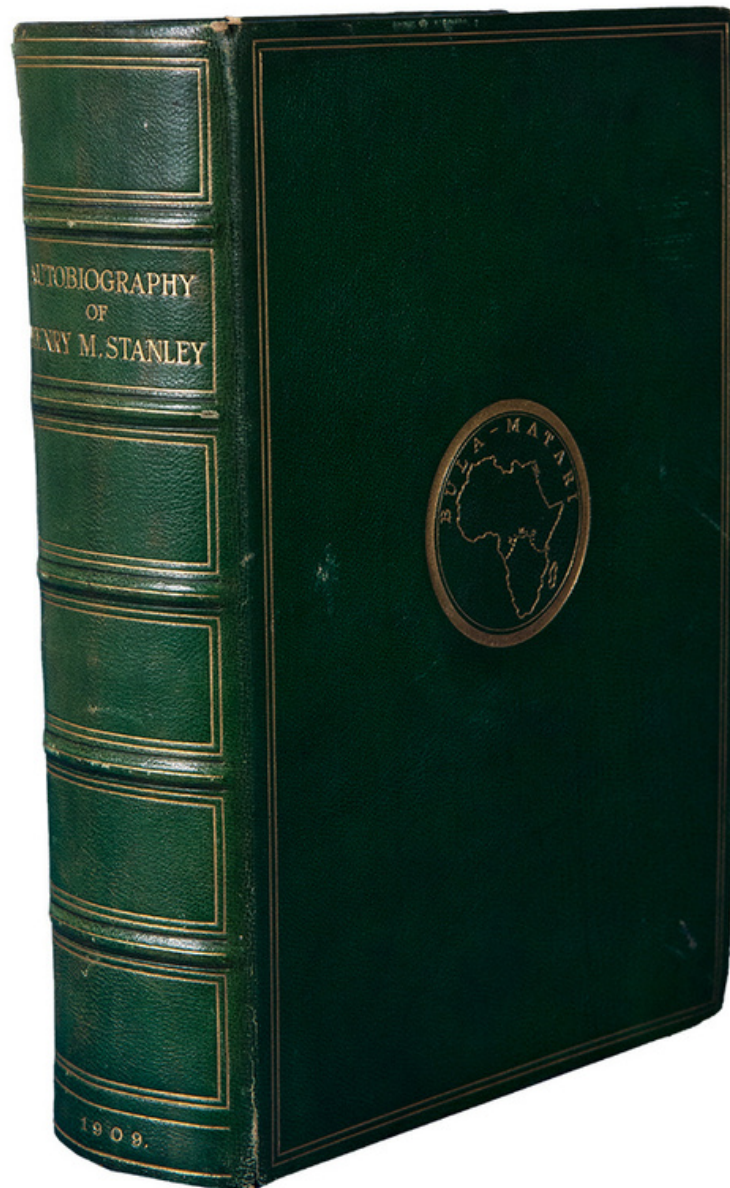
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"Timon of Athens" centers on the very wealthy and generous Timon, who spends his money helping others, granting gifts, paying off others' debts, and entertaining. Timon's close friends warn him of the consequences of his irresponsible spending habits, and he soon runs out of money. When the recipients of his generosity refuse to help repay his debts, they feel the wrath of the bitter and vengeful Timon.

The Shakespeare Folios have "an aura of book magic about them. For a bibliophile it is a volume devoutly to be wished for and rarely attained; to a library it is a crowning jewel of a collection. Shakespeare, indeed, is a name to conjure with. No lengthy explanations are needed; he is simply the most distinguished author in the English language" (Wolf).

STC 22274a. Pforzheimer 906. Greg III, 1113-1116. Jaggard, 496; Wolf, *Legacies of Genius* 36.
(#39569)

\$ 5,800.



STANLEY, Sir Henry Morton (1841-1904). *The Autobiography of Sir Henry Morton Stanley... edited by his wife, Dorothy Stanley.*

London: Sampson Low, Marston & Co. Ltd., 1909. 8vo (10 1/2 x 7 1/4 inches). xvii, 551, [1]pp. Frontispiece portrait plus 15 photogravure plates, 1 folding map, and 2 folding facsimile letters. Publisher's green crushed morocco gilt, upper cover with gilt device of Africa and lettered Bula-Matari, spine lettered in gilt, top edge gilt, others uncut. Green cloth box, with morocco label titled in gilt.

Deluxe issue of the first edition, limited to 250 copies signed by Dorothy Stanley.

Henry Morton Stanley was born in 1841 in Wales illegitimately as John Rowlands, abandoned as an infant by his mother, passed around to various relatives and eventually sent to the St. Asaph Union Workhouse for the Poor after his family members threw him out. As a child, Rowlands suffered years of abuse by his family and in the workhouse. In 1859, at the age of eighteen, he emigrated to America and began the process of reinventing himself, pretending to be an American and taking the name of Henry Hope Stanley, a successful cotton merchant he claimed he had met in New Orleans who informally adopted him and became a father figure to the young Stanley. In his autobiography, Stanley looks back on this time as being heavily affected by the abuse he endured and the stigma of illegitimacy.

During the Civil War, Stanley became one of the few people to serve in the Confederate Army, Union Army, and the U.S. Navy, and after the war, he became a newspaper correspondent for the St. Louis "Missouri Democrat" covering General Hancock's army in the Indian campaigns. Stanley elaborates on his adventures during the Civil War and the Plains Indian Wars in the first half of the book.

(description continues on the next page)



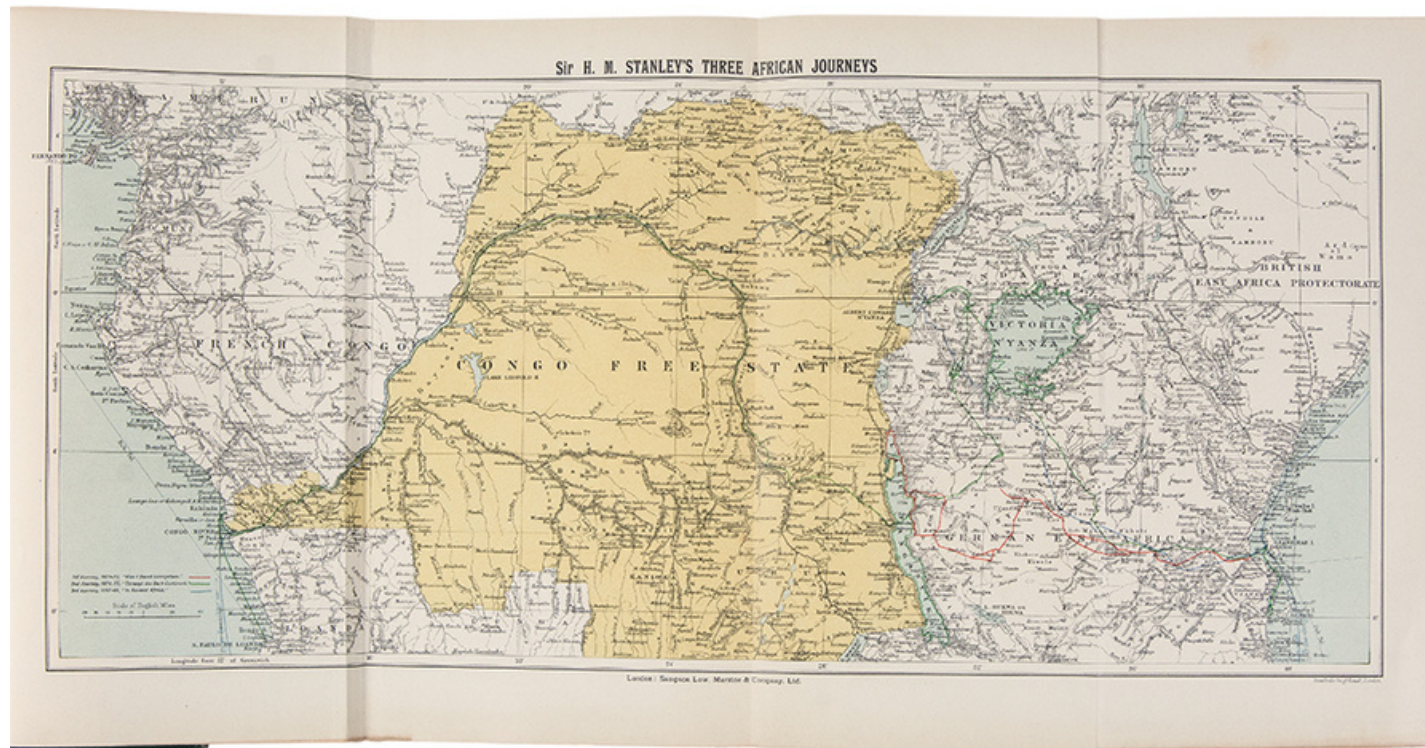
In 1868, Stanley began covering the war in Abyssinia for the "New York Herald," which sent him to Africa to find David Livingstone a year later, a feat that garnered him his first taste of international renown. Stanley then spent the following twenty years exploring and charting the African interior, authoring several best-selling books, and working as a colonial administrator for the Congo Free State of Belgian King Leopold II. In this latter endeavour, Stanley helped to establish one of the most controversial and violent colonial projects in the history of European imperialism.

During this time, he worked on his autobiography, "as he indicates, out of a desire to make his nature and character comprehensible to the world which knew him in the day of his fame" (DAB). However, Stanley died in 1904 before he could finish it, and his wife, Dorothy, whom he married in 1890, stepped in to edit and prepare it for publication, completing the work from Stanley's notes and drafts. It was then published in London and Boston in 1909. In that same year, however, his wife found additional materials in their country house and a new deluxe limited edition of the "Autobiography" was issued in 250 copies. The new edition included a facsimile letter Dorothy found which had been sent by the young Stanley in 1858 when he was still known as John Rowlands, presented as proof that he was born and raised in North Wales. Copies of this deluxe limited edition were mostly given out to Stanley's close friends.

Half the work is dedicated to the early years of Stanley's life in Wales and America, revealing the troubled origin story of the figure who would become the most accomplished and celebrated 19th-century African explorer. It also contains a detailed folding map of central Africa, with Stanley's routes outlined in colour.

DAB XVII, pp.509-13. Adam Hochschild, *King Leopold's Ghost*.

(#39378)



\$ 4,250.



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