

FALL
MISCELLANY
a short list e-catalogue
DONALD A. HEALD | RARE BOOKS



FALL MISCELLANY NOVEMBER 2022

a short list e-catalogue

Just **click the title** of each item in this illustrated short list and follow the link to a full description and images on our **website**.



PIERRE ALECHINSKY & MICHAEL SICARD

Flore Danoise

Paris: Robert & Lydie Dutrou, 1991 . Folio (15 3/8 x 10 1/2 inches). Half-title and title in red, text in French and Danish, printed in black with headings in red and black. 7 coloured plates by Alechinsky, each an "eau-forte originale sur facsimile de Flora Danica," each numbered and signed in pencil by Alechinsky. Unbound as issued in original limp paper wrappers, the upper cover with etched calligraphic decorated title printed in red and silver, plexiglass slipcase.

Fine copy: the edition limited to 165 copies signed by the author, this copy number 7 of the 125 copies for sale by the publishers.

(#23692)

\$ 3,950.



HENRY THOMAS ALKEN

The National Sports of Great Britain

London: Thomas McLean, 1821. Folio (18 3/4 x 12 1/4 inches). English and French titles (recto and verso of the same leaf), English and French text throughout. Additional hand-coloured engraved title, 50 hand-coloured aquatint plates by J. Clark after Henry Alken. Contemporary straight-grained red morocco, covers with wide roll-tool border in gilt and blind and central emblem of a stag within a cartouche of foliage and flowers, spine in eight compartments with raised bands, lettered in the second compartment, the others with an elaborate repeating stag decoration in gilt, gilt edges. .

Considered Alken's most important work, this first edition of *The National Sports of Great Britain* offered a spirited defense of genteel outdoor amusements. 'It must always form the cornerstone of any Alken collection' (Tooley). Contains illustrations and descriptions of horse racing, angling, shooting, fox hunting, and 'owling', as well as bare-knuckled prize fighting and cock fighting.

(#40542)

\$ 16,500.





THE
E P I T O M E
OF THE
ART of HUSBANDRY.

Comprizing all Necessary Directions for the Improvement of it, *Viz.*

Plowing, Sowing, Grafting, Gardening, Ordering of Flowers, Herbs; Directions for the Use of the ANGLE; Ordering of Bees: Together with the Gentlemans Heroick Exercise; Discourfing of Horfes, their Nature, and Use, with their Difeaſes and Remedies: Of Oxen, Cows, Calves, Sheep, Hogs, with the Manner of Ordering them, their Difeaſes and Remedies.

Of the Nature of Marle, the beſt Way of Planting Clover-Graſs, Hops, Saffron, Liquorice, Hemp, &c.

To which is Annexed by way of Appendix, a New Method of Planting Fruit-Trees, and Improving of an Orchard: With Directions for Taking, Ordering, Teaching, and Curing of Singing Birds, and other uſeful Additions.

By J. B. Gent.

LONDON, Printed for Benjamin Billingsley, at the Sign of the Printing-Prefs, in the Piazza of the Royal Exchange, over againſt Popes-Head-Alley, in Corn-Hill. 1675.

JOSEPH BALGRAVE

The Epitome of the Art of Husbandry ... by J. B. Gent.

London: Printed for Benjamin Billingsley, 1675. Two parts in one, 8vo (6 7/16 x 4 inches). [8], 159, 158-246; 136, [16]pp., with errors in pagination as issued. Two engraved illustrated additional titles. Publisher's ad on verso of the terminal leaf. Early manuscript receipt for horse feed to prevent costiveness on verso of the first engraved title and other manuscript receipts for cures to various horse ailments on the rear endpaper. Contemporary calf, expertly rebaked to style.

Scarce English 17th century work on husbandry.

(#35335)

\$ 2,750.



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BODLEIAN LIBRARY THOMAS HYDE

*Catalogus Impressorum Librorum
Bibliothecae Bodleianae in Academia
Oxoniensi*

Oxford: Theatro Sheldoniano, 1674. Folio. [12], 480, 272, [2] pp. Engraved title vignette, engraved headpieces and initials. With the errata leaf in the rear. Without the blank 304. Contemporary mottled calf, covers panelled in blind, expertly rebaked to style retaining the original morocco lettering piece.

First edition of an early printed catalogue of the Bodleian Library.

(#35944)

\$ 7,500.





IGNAZ EDLER VON BORN

Testacea Musei Caesarei Vindobonensis, quae jussu Mariae Theresiae Augustae disposuit et descripsit Ignatius a Born

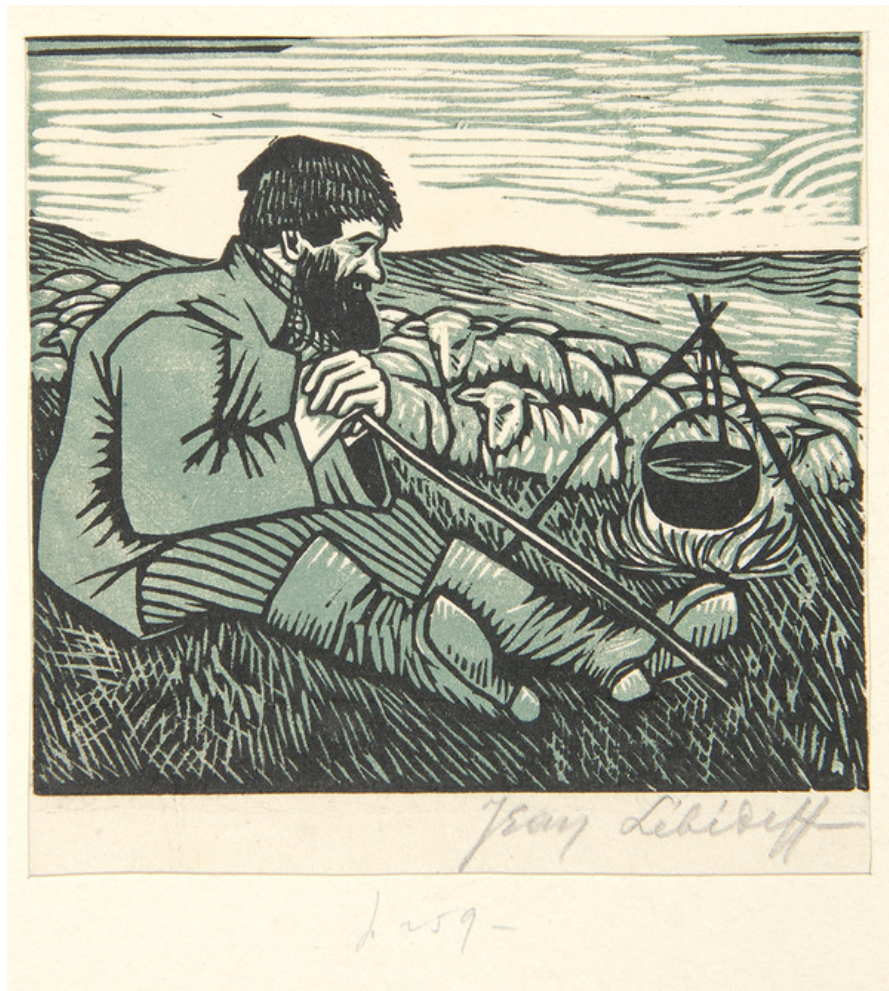
Vienna: Sumptibus Joannis Pauli Kraus, 1780. Folio. xxxvi, 442. (20) pp.
Illustrated with vignette title-page, 18 hand-colored engraved plates, numerous head and tail-pieces, in-text engravings. . Tan calf, skillfully rebaked spine gilt with red morocco lettering piece, marbled endpapers.

One of the most beautiful of all conchological works including examples from the collection of the Empress of Austria, a collection "of great importance to systematists, as Born described from it a number of species new to science" (Dance).



MAXIME GORKY & JEAN LEBEDEFF

*Les Vagabonds par Maxime Gorki. Traduction de
Ivan Strannik. Bois Gravés par Lébédeff.*

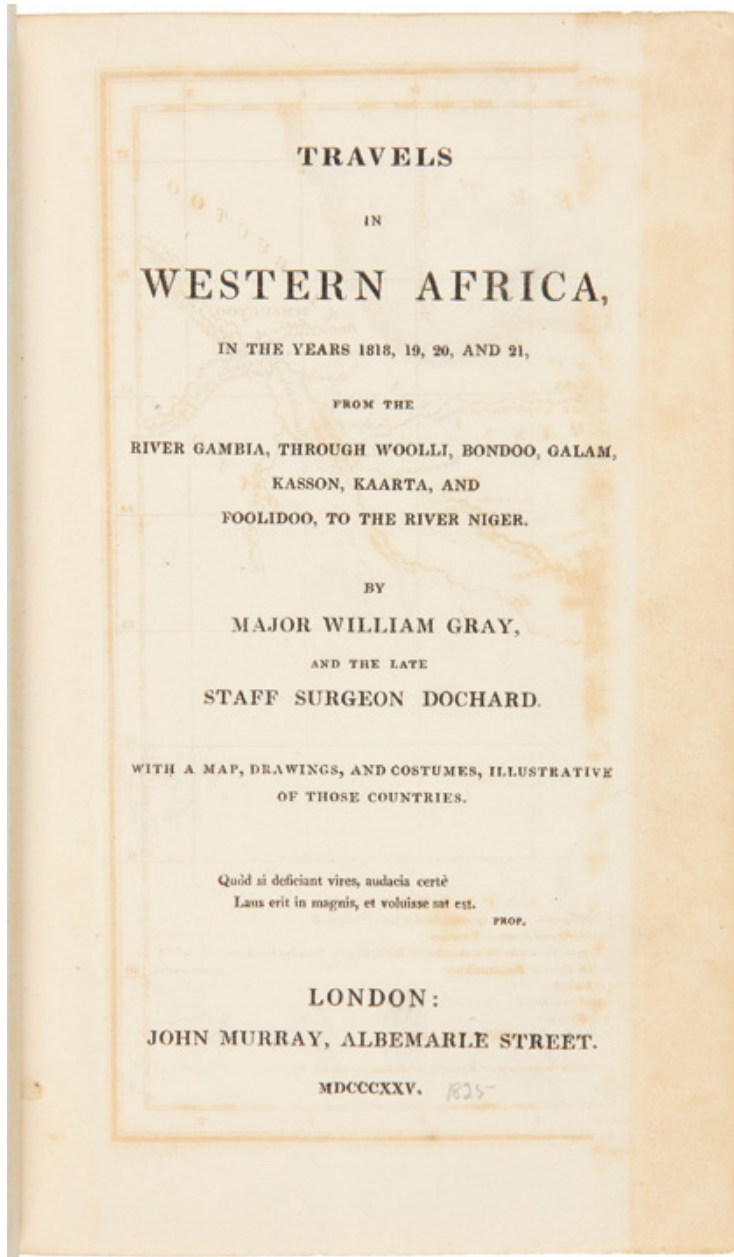


Paris : Chez Mornay, 1921. Quarto (9 3/4 x 7 7/8 inches).
Contents unbound, as issued. Illustrated with colour woodcuts
by Lébédeff (frontispiece plate, 4 headpieces, 5 tailpieces
[including tailpiece on colophon leaf], 4 initials and 12
illustrations within the text). With 30 preliminary pencil or
pen-and-ink sketches by the artist, 8 preliminary woodcut
proofs, 25 color woodcut proofs (21 signed), all tipped into 28
window cut paper mounts [as issued]. Extra-illustrated with a
colour woodcut by Lébédeff, numbered 212/225, signed and
inscribed by the artist to Ivan Lamberty, laid in. Publisher's
vellum wrappers, covers hand illuminated in pen-and-ink by
Lébédeff, gold ribbon ties, within publisher's dark brown
morocco-backed patterned boards chemise and slipcase.

**Unique large paper copy number one (of one), on Japan
Impérial with the original preliminary sketches for the
illustrations by Lébédeff, as well as signed artist's proofs of
the illustrations, and bound in a hand-illuminated binding by
the artist.**

(#28268)

\$ 4,000.



MAJOR WILLIAM GRAY

Travels in Western Africa, in the years 1818, 19, 20, and 21, from the River Gambia, through Wooll, Bondoo, Galam, Kasson, Kaarta, and Foolidoo, to the River Niger

London: 1825. Octavo. [iii]-xv, [1], 413pp. 14 plates (10 aquatints, 4 lithographs), 1 folding map. (Lacks the half title, light spotting to frontispiece and title). Modern half calf over marbled paper-covered boards, the spine with raised bands, leather label.

First edition of this account of a British exploring expedition whose goal was to explore the interior of Africa starting on the western coast with the goal of locating the source of the Niger River.

(#24244)

\$ 750.



CLAUDE GROS DE BOZE

Histoire de l'Académie Royale des Inscriptions et Belles-Lettres Depuis son Etablissement, avec les Eloges des Academiciens Morts depuis son Renouvellement.

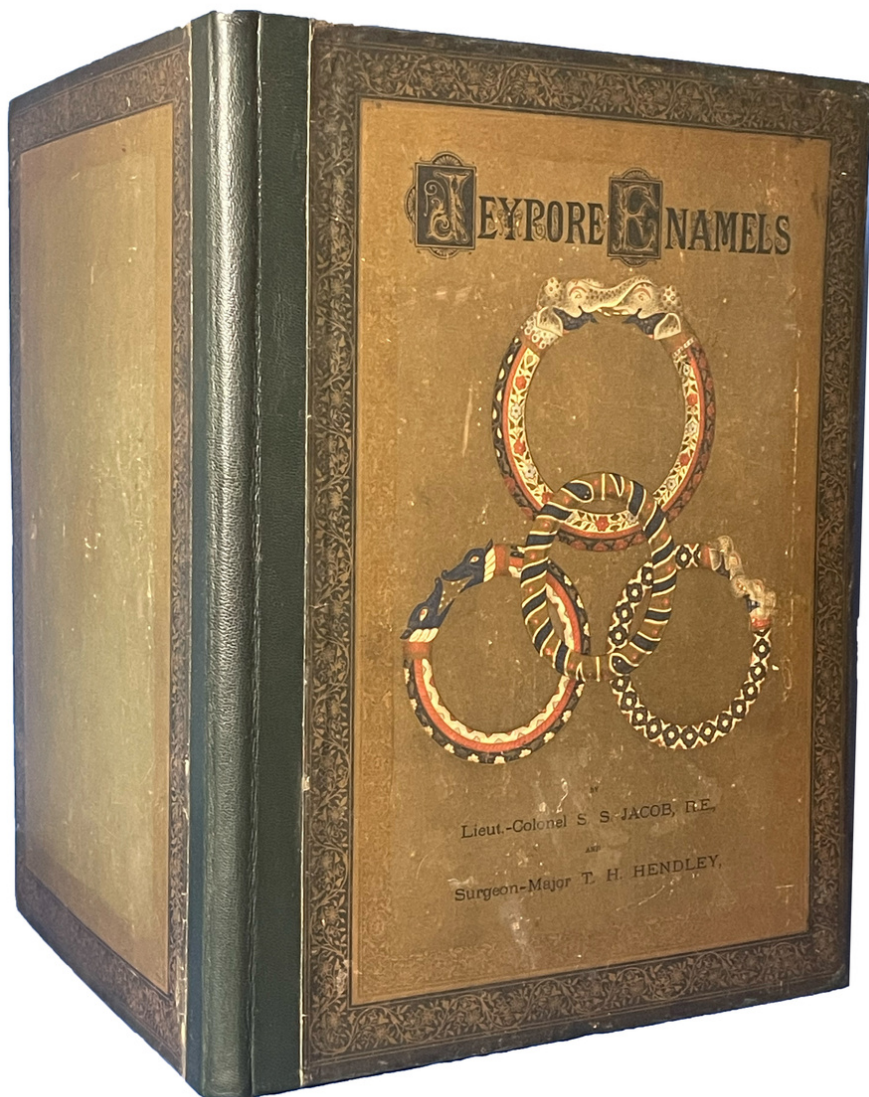
Paris: Hippolyte-Louis Guerin, 1740. Three volumes, octavo (6 9/16 x 4 1/8 inches). Engraved frontispiece by Jean Daullé after Antoine Coypel; engraved title vignettes, head- and tail-pieces. Half-title in each volume. Contemporary French red morocco, arms of the Count of Maurepas on covers, spine in six compartments with raised bands, lettered in the second and third, others with a repeat decoration in gilt, marbled endpapers, all edges gilt. Provenance: Jean-Frédéric Phélypeaux, 1st Count of Maurepas (1701-1781).

The history of one of France's major learned academies, in a fine red morocco binding.

(#39685)

\$ 5,500.





SAMUEL SWINTON JACOB

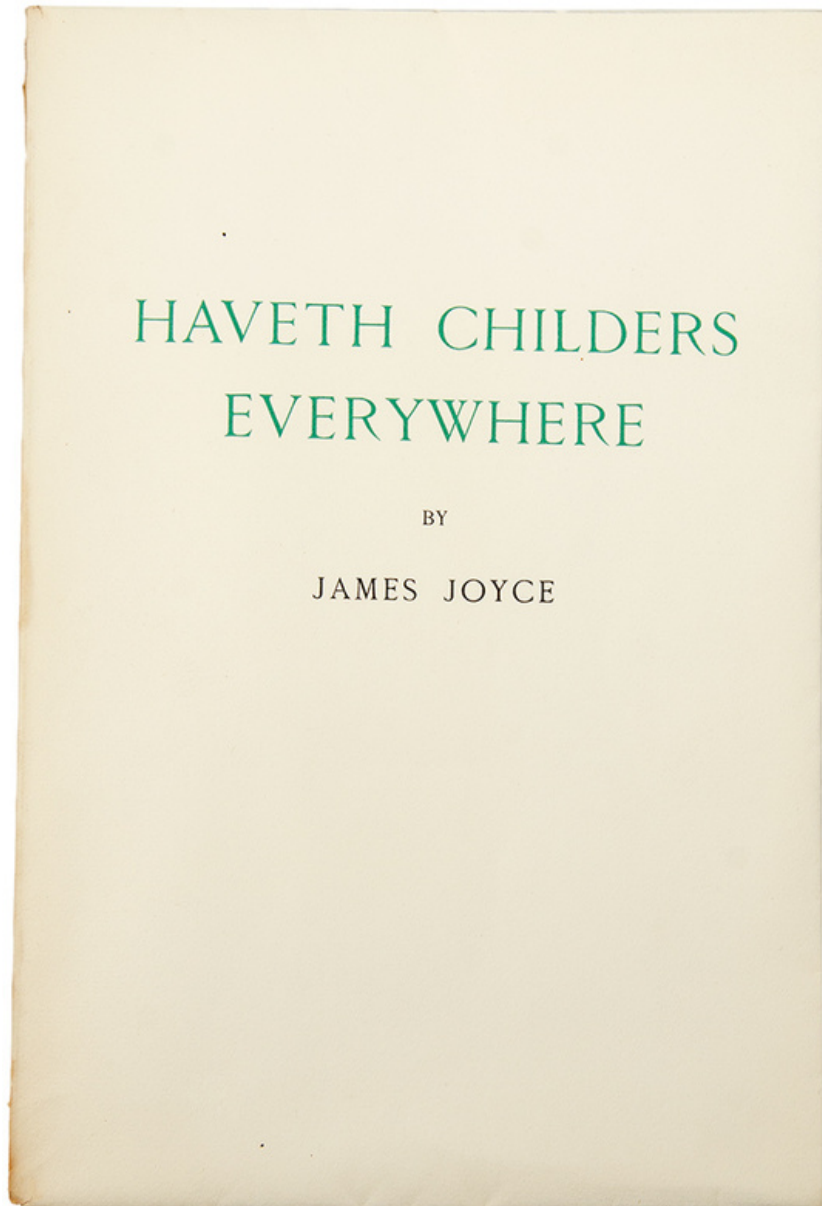
Jeypore Enamels

London: W. Griggs, 1886. Folio (14 1/2 x 10 3/4 inches). 16 pp. 28 chromolithograph plates containing one hundred and twenty designs. Black morocco backed publisher's pictorial paper boards.

Rare and important work documenting the gold enameling traditions of northwest India.

(#40068)

\$ 4,000.



JAMES JOYCE

Haveth Childers Everywhere. Fragment from Work in Progress.

Paris: Henry Babou and Jack Kahane: The Fountain Press, 1930. Quarto (11 1/8 x 7 1/2 inches). 72 pp., (2). Title and text printed in black and green. Signed by Joyce on the limitation leaf. Printed wrappers, original glassine. Small area of loss at lower spine, minor tear and losses to glassine along spine. Modern full green morocco box, cloth chemise.

First edition, deluxe issue: one of 100 signed copies of what would ultimately become Finnegans Wake.

(#30424)

\$ 14,000.



DONALD A. HEALD | RARE BOOKS

CAPTAIN JAMES LOW

A Dissertation on the Soil & Agriculture of the British Settlement of Penang, or Prince of Wales Island, in the Straits of Malacca; including Province Wellesley on the Malayan Peninsula. With Brief References to the Settlements of Singapore & Malacca, and accompanied by incidental observations on various subjects of local interest in these straits.

Singapore: Printed at the Singapore Free Press Office, 1836. Large octavo (9 7/8 x 6 inches). v, 321, errata leaf.

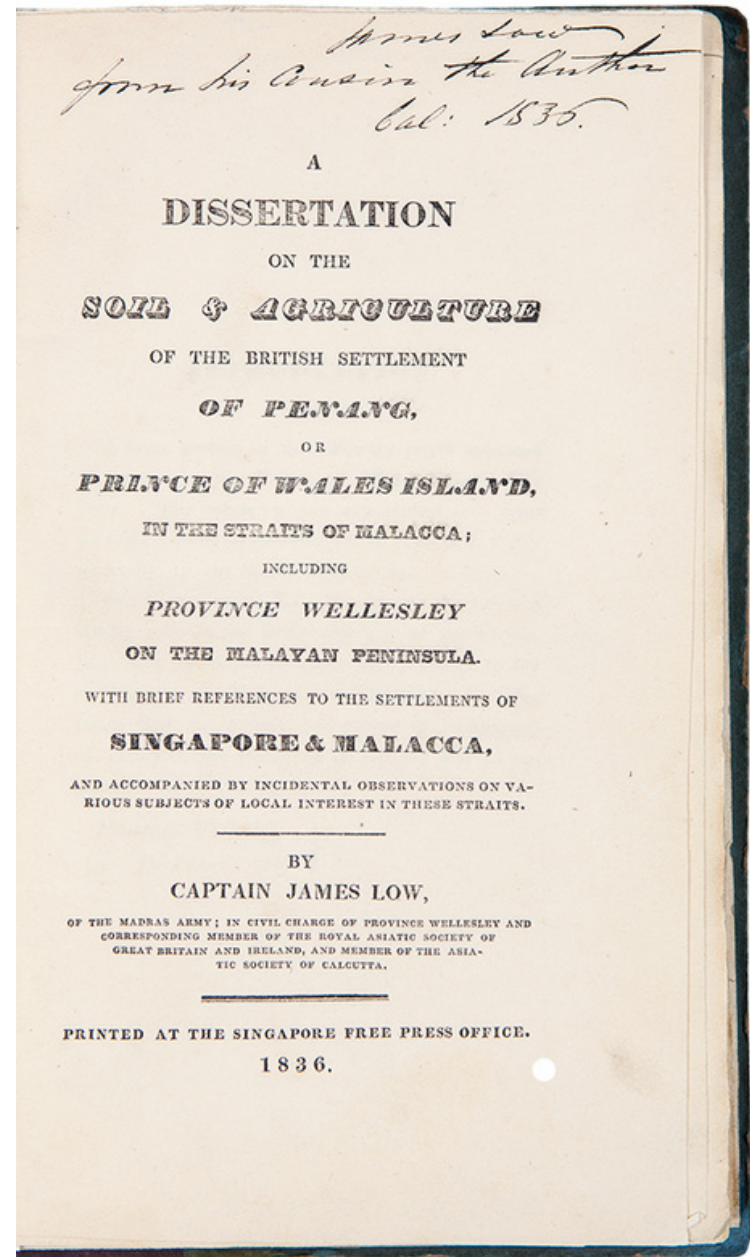
Two hand-colored folding lithographic plates printed in Calcutta by J.B. Tassin (tears mended on versos).

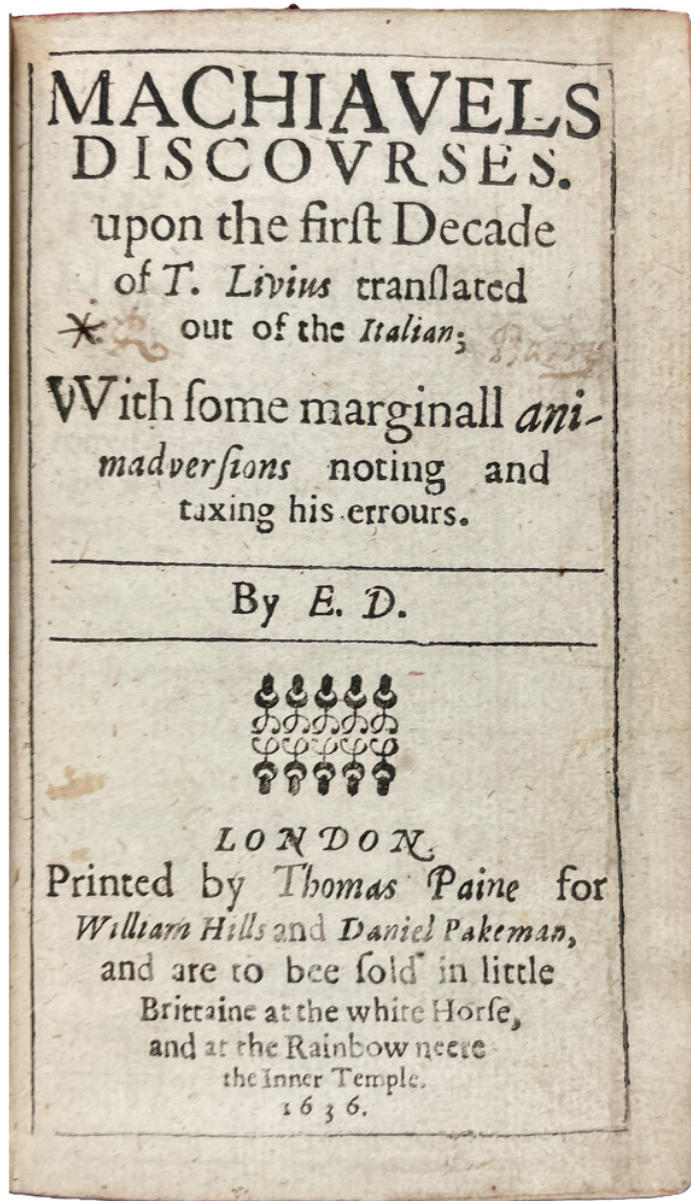
Presentation copy. Original cloth backed. Blue paper boards.

Rare Singapore publication, presentation copy inscribed on title page, "James Low, from his cousin the author, Cal: 1836."

(#39091)

\$ 9,500.





NICCOLO MACHIAVELLI

Machiavels Discourses upon the first Decade of T. Livius, translated out of the Italian, with some marginall animadversions noting and taxing his errors. By E.D.

London: Printed by Thomas Paine for William Hills and Daniel Pakeman, 1636. 12mo 5 7/16 x 3 1/4 inches. (42), 646 pp., with 'animadversions' in italics on the title; cancelled leaf B1 not present. Roman letter, some Italic. Text within box rule, typographical ornament on title, woodcut initials. Contemporary calf, covers bordered with a triple blind rule, front cover with gilt decoration, spine gilt ruled in compartments.

First edition in English of Machiavelli's commentary on Livy's history of Rome - a landmark work of political philosophy. 'It is hardly disputable that no man previous to Karl Marx has had as revolutionary an impact on political thought as Machiavelli' (Downs).

(#40580)

\$ 4,800.



ANDREA PALLADIO

I quattro libri dell'architettura

Venice: Domenico de' Franceschi, 1570. Folio; four books in one volume (11 1/8 x 7 3/4 inches). 34 ff., 40 ff., 24 ff., 68 ff. Profusely illustrated with 217 woodcuts throughout the four books, of which 156 are full-page (of these 84 are printed as plates, recto and verso of 42 leaves). Italian limp vellum over stiff paper boards, endpapers painted green.

First Edition, a work of superlative importance in the history of architecture. PMM 92: "Palladio's lasting influence on architectural style in many parts of the world was exercised less through his actual buildings than through [this] textbook. [...] His book exerted a powerful influence on contemporary architecture and classical ideals until the end of the eighteenth century."

(#40410)

\$ 60,000.



L'ANALYZE
DES
ECHES:

Contenant Une

Nouvelle Methode

Pour apprendre en peu de Tems à se Perfectioner dans ce

NOBLE JEU.

Par A. D. PHILIDOR.

Ludimus Effigie Belli. VIDA.



A LONDRES,
L'An MDCCXLIX.

PHILIDOR

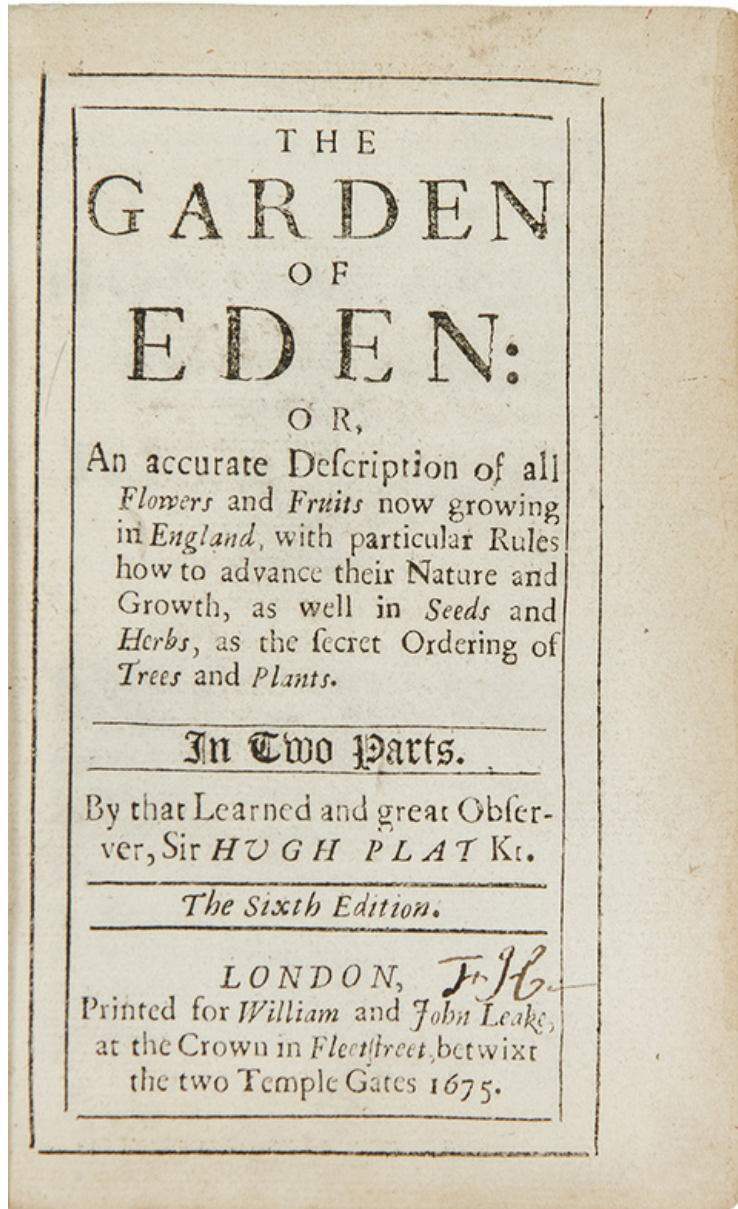
L'Analyze des Echecs: contenant une Nouvelle Méthode pour apprendre en peu de tems à se perfectioner dans ce Noble Jeu

London: 1749. 8vo (9 x 5 1/2 inches). xxii. 170 pp. With subscribers list, woodcut device to title page, tailpieces. Few manuscript annotations/corrections in text, ownership signature and two bookplates. In contemporary polished calf, skillfully rebacked, gilt-stamped spine label and tooling to spine, edges stained red.

Rare large paper copy, first edition of one of chess literature's most significant works.

(#40033)

\$ 4,850.



SIR HUGH PLAT

The Garden of Eden: or, An accurate Description of all Flowers and Fruits now growing in England, with particular Rules how to advance their Nature and Growth, as well in Seeds and Herbs, as the secret Ordering of Trees and Plants ... The Sixth Edition.

London: William and John Leake, 1675. Two parts in one, 8vo. [28], 148; [16], 159, [1]pp. Contemporary mottled calf, covers ruled in blind, rebacked to style, flat spine ruled in blind, red morocco lettering piece. Provenance: F. H. (early initials on the title).

The final edition, complete with both parts, of among the most influential English gardening books of the 17th century.

(#35334)

\$ 3,500.



The Merchant of Venice.

Actus Primus.

Enter Antonio, Salanio, and Salerio.

Antonio.

W'N 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 hums 'tis made of, whereof it is borne, I am to learne: and such a Want-wit fadness 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 Bangers on the flood, Or as it were the Pagants of the sea, Doe over-peere the petty Traffiquers That curle to them, doe them reverence As they flye by them with their woven wings.

Sala. Believe 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 quail to know were fits the winde, Peering in Maps for ports, and peeres, and rodes: And every object that might make me feare Misfortune to my ventures, out of doubt Would make me sad.

Sala. My winde-cooling my broth, Would blow me to an Ague, when I thought What harme a wind too great might doe at sea. I should not see the fadlike houre-glasse runne, But I should thinke of frowlloes, and of flares, And see my wealthy Andrew docks in sand, Vailing her high top lower then her ribs To kisse her buriall; should I goe to Church And see the holy edifice of stone, And not bethinke me straight of dangerous rockes, Which touching but my gentle Vessels 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 becaus'd would make me sad? But tell not me, I know Antonio Is sad to thinke upon his merchandize.

Sala. Believe me no, I thank 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.

Ant. Fie, fie.

Sala. Not in love neither: I then let us say you are sad Because you are not merry; and 'twere as cause For you to laugh and leape, and say you are merry Because you are not sad. Now by two-headed Iussu, Nature hath fram'd strange fitnesse in her time: Some that will evermore peepe through their eyes, And laugh like Parrots at a bag-piper. And other of such vinegar aspect, That they'll not shew their teeth in way of smile, Though Nestor sweare the jkt be laughable.

Enter Bassanio, Lorenzo, and Gratiano.

Sala. Heere comes Bassanio, Your most noble Kinsman, Gratiano, and Lorenzo. Fayewell, We leave you now with better company, If worthier friends had not prevented me.

Ant. Your worth is very deere in my regard. I take it your owne business 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. Wee'll make our keynotes 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.

Grat. You looke not well signior Antonio,

You have too much respect upon the world:

They looke it that doe buy it with much care,

Believe me you are marvellously chang'd.

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

A stage, where every man must play a part,

And mine a sad one.

Grat. Let me play the fooler,

With mirth and laughter: let odd wrinkles come,

And let my Liver rather bate with wine,

Then my heart coole with martill'd groones.

Why should a man whose blood is warme within,

Sit like his Grandfire, out in Alabaster?

Sleepe when he wakes? and creepe into the Iannides

By

WILLIAM SHAKESPEARE

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.

From Shakespeare's Second Folio.

(#37808)

\$ 9,500.



MEASURE For Measure.

Actus Primus, Scena Prima.

Enter Duke, Escalus, Lords.

Duke.

Escalus.
Duke. Of government, the properties to unfold,
 Would seeme in me t' affect speech and discourse.
 Since I am put to know, that your owne Science
 Exceedes (in this) the lists of all advice
 My strength can give you: Then no more remains
 But that, to your iudiciency, as your worth is able,
 And let them worke: The nature of our people,
 Our Cities institutions, and the termes
 For Common Iustice, y' are as pregnant in
 As Art, and practise hath enriched any
 That we remember: There is our Commission,
 From which, we would not have you warpe; call hither,
 I say, bid come before us *Angelo*:
 What figure of us thinke you, he will beare.
 For you must know, we have with speciall soule
 Elected him to be absente to supply;
 Lent him our terror, dress'd him with our love,
 And given his Deputation all the Organs
 Of our owne power: what thinke you of it?
Esc. If any in *Vienna* be of worth
 To undergoe such ample grace and honour,
 It is Lord *Angelo*.

Enter Angelo.

Duke. Looke where he comes.
Ang. Always obedient to your graces will,
 I come to know your Graces pleasure.
Duke. *Angelo*:
 There is a kinde of Character in thy life,
 That to th' observer, doth thy history
 Fully unfold: Thy selfe and thy belongings
 Are not thine owne so proper, as to waite
 Thy selfe upon thy vertues; they on thee:
 Heaven doth with us, as we with Torch-bes doe,
 Not light them for themselves: For if our vertues
 Did not goe forth of us, to ere all alike
 As if we had them not: Spirits are not finely touch'd,
 But to fine issues: nor Nature never lends
 The smallest scruple of her excellence,
 But like a thrifty goddesse, she determines
 Her selfe the glory of a credulous,
 Both thanks and use; but I doe bend my speech

To one that can my part in him advertise;
 Hold therefore *angelo*:
 In our remove, be thou as full, our selfe:
 Mortality and Mercy in *Vienna*
 Live in thy tongue and heart: Old *Escalus*
 Though first in question, is thy secondary.
 Take thy Commission.

Ang. Now good my Lord
 Let there be some more tell, made of my mettle,
 Before so noble and so great a figure
 Be stamp't upon it.

Duke. No more evasion:
 We have with a leaven'd, and prepared choyce
 Proceeded to you; therefore take your honours:
 Our haste from hence is of so quick condition,
 That it prefers it selfe, and leaves unquesti'd
 Matters of needfull value: We shall write to you
 As time, and our concernings shall importune,
 How it goes with us, and doe looke to know
 What doth befall you here. So fare you well:
 To th' hopefull execution doe I leave you,
 Of your Commission.

Ang. Yet give leave (my Lord),
 That we may bring you something on the way.

Duke. My haste may see admit it,
 Nor need you (on mine honour) have to doe
 With any scruple: your scope is as mine owne,
 So to enforce, or qualifie the Lawes,
 As to your soule seemes good: Give me your hand,
 Heprivily away: I love the people,
 But doe not like to stage me to their eyes:
 Though it doe well, I doe not relish well
 Their loud applause, and Aves vehement:
 Nor doe I thinke the man of life discretion
 That do's affect it. Once more fare you well.

Ang. The heavens give safety to your purposes.
Esc. Lead forth and bring you backe in happinesse.

Duke. I thank you, fare you well. *Exit.*
Esc. I shall desire you, Sir, to give me leave
 To have free speech with you; and it concerns me
 To looke into the bottome of my place:
 A power I have, but of what strength and nature,
 I am not yet instructed.

Ang. Tis so with me: Let us with-draw together,
 And we may foote our satisfaction have
 Touching that point.

Esc. He wait upon you honour.

Exiunt.
Scena

WILLIAM SHAKESPEARE

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.

From Shakespeare's Second Folio.

(#39556)

\$ 7,000.



WILLIAM SHAKESPEARE

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.

From Shakespeare's Second Folio.

(#39555)

\$7,800.



THE Merry Wives of Windsor.

Actus Primus, Scena Prima.

Enter Iustice Shallow, Slender, Sir Hugh Evans, Master Page, Falstaff, Bardolph, Nym, Pistol, Anne Page, Mistress Ford, Mistress Page, Simple.

Sir Hugh persuade me not: I will make a Star-Chamber matter of it, if hee were twenty Sir Iohn Falstaff, he shall not abuse Robert Shallow, Esquire.

Slender. In the County of Gloucester, Iustice of Peace and *Shal.* I (Cosen Slender) and *Cosin-alonzo.*

Slender. I and *Rato-terno* too; and a Gentleman borne (Master Pasfon) who writes himselfe *romigero*, in any Hill, Warrant, Quittance, or Obligation, *romigero.*

Shal. I that I doe, and have done any time these three hundred yeeres.

Slender. All his successors (gone before him) hath don't; and all his Ancestors (that come after him) may: they may give the dozen white Laces in their Coat.

Shal. It is an old Coat.

Evans. The dozen white Lowfes doe become an old Coat well: it agrees well passant: It is a familiar beast to man and signifies Love.

Shal. The Luce is the fresh-fish, the salt-fish, is an old Coat.

Slender. In my quarter (Coz.)

Shal. You say my, by marrying.

Evans. It is marrying indeed, if he quarter it.

Shal. Nea a whit.

Evans. Yes pee-lady: if he has a quarter of your Coat, there is but three skirts for your side, in my simple conjectures; but that is all one: if Sir Iohn Falstaffe have committed disparagements unto you, I am of the Church and will be glad to doe my benevolence, to make atonements and compromises betwene you.

Shal. The Councell shall heare it, it is a Riot.

Evans. It is not meet the Councell heare of a Ryot: there is no feare of God in a Ryot: The Councell (looke you) shall desire to heare the feare of God, and not to heare a Riot: take you vizz-ments in that.

Shal. Ha: O my life, if I were yong againe, the sword should end it.

Evans. It is petter that friends is the sword, and end it: and there is also another device in my praine, which peradventure priings good discretions with it. There is *Anne-Page*, which is daughter to Master *Thomas Page*, which is pretty virginity.

Slender. Mistress *Anne Page*? she has browne haire, and speaks like a woman.

Evans. It is that terry perfon for all the orld, as just as you will desire, and seven hundred pounds of monies, and gold, & silver, as her Grand-fire upon his death-bed, God deliver to a joyfull Refurrexions, give, when she is able to overtake seventene yeeres old. It were a good motion, if we leave our pribbles and prabbles, and desire a marriage betwene Master *Abraham*, and Mistress *Anne Page*.

Slender. Did her Grand-fire leave her seven hundred pound?

Evans. I, and her father is make her a petter penny.

Slender. I know the yong Gentlewoman, shee has good gifts.

Evans. Seven hundred pounds, and possibillitie is good gifts.

Shal. Well, let us see honest *Mr. Page* is *Falstaffe* there?

Evans. Shall I tell you a lye? I doe despite a lye, as I doe despite one that is false, or as I despite one that is not true: the Knight Sir *Iohn* is there, and I beseech you be ruled by your well-willers: I will peate the doore for *Mr. Page*. What hoa? God bleffe your house here.

Mr. Page. Who's there?

Evans. Here is god's blessing and your friend, and Iustice *Shallow* and here's yong Master *Slender*: that peradventures shall tell you another tale, it matters grow to your livings.

Mr. Page. I am glad to see your Worthships well: I thanke you for my Venison, Master *Shallow*.

Shal. Master *Page*, I am glad to see you: much good doe it your good heart: I wifl'd your Venison better, it was ill kill'd: show doth good mistress *Page*? and I thank you alwayes with my heart, as I wish my heart.

Mr. Page. Sir, I thanke you.

Shal. Sir, I thanke you: by yea and no I doe.

Mr. Page. I am glad to see you good Master *Slender*.

Slender. How do's your fallow Greyhound, Sir, I heard say he was out-run on *Catsale*.

Mr. Pa. It could not be judg'd fir.

Slender. You'll not contesse, you'll not confesse.

Shal. That he will not, 'tis your fault, 'tis your fault: 'tis a good dogge.

Mr. Page. A Cur fir.

Shal. Sir, hee's a good Dog, and a faire Dog, can there be more said? he is good, and faire. Is Sir *Iohn Falstaff* here?

Mr. Page. Sir, he is within: and I would I could doe a good office betwene you.

Evans. It is spoke as a Christians ought to speake.

Shal. He hath sereng'd me (Master *Page*).

Mr. Page. Sir, he doth in some fort contesse it.



WILLIAM SHAKESPEARE

Twelfth Night, Or what you will.

London: Printed by Tho. Cotes, 1632. Folio (12 1/8 x 8 1/2 inches).

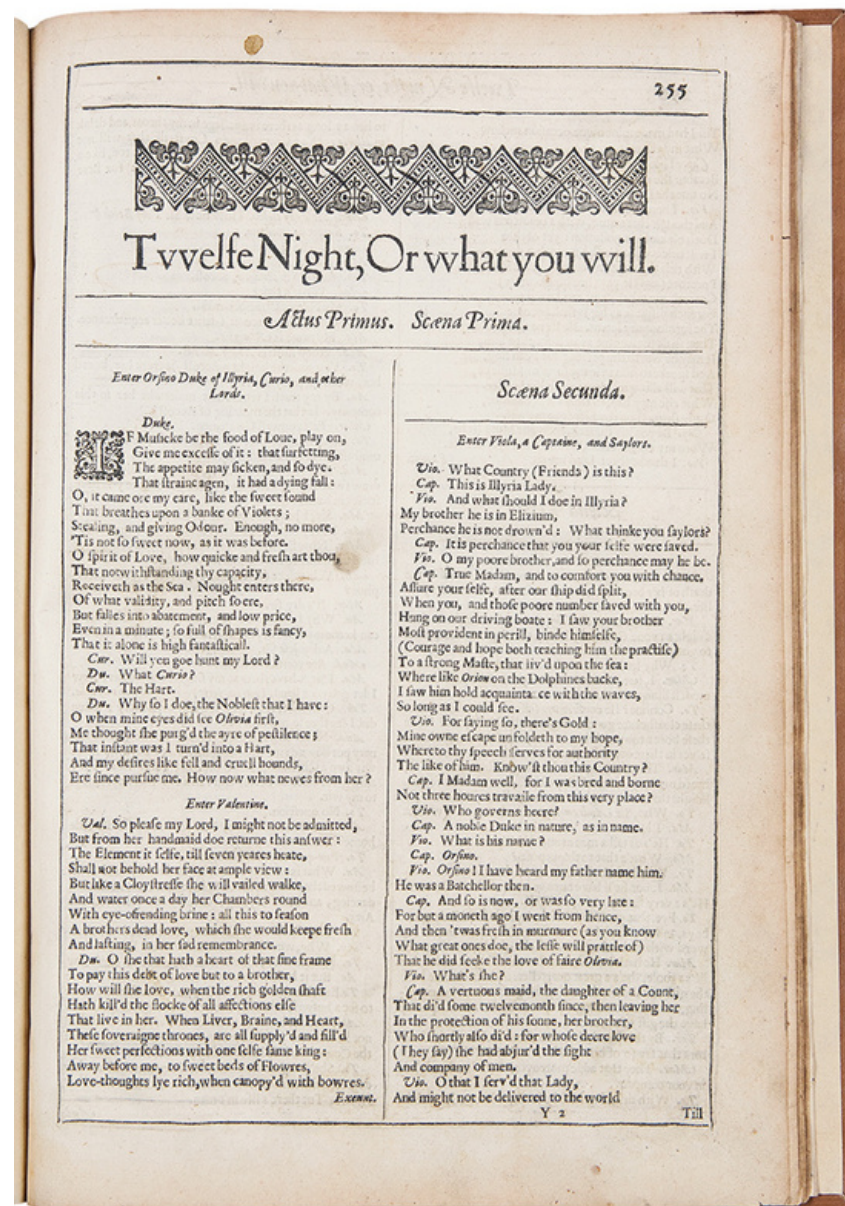
255-275, [1]pp. Expertly bound to style in panelled calf, covers

tooled in blind, upper cover lettered in gilt.

From Shakespeare's Second Folio.

(#39562)

\$ 9,000.





WILLIAM SHAKESPEARE

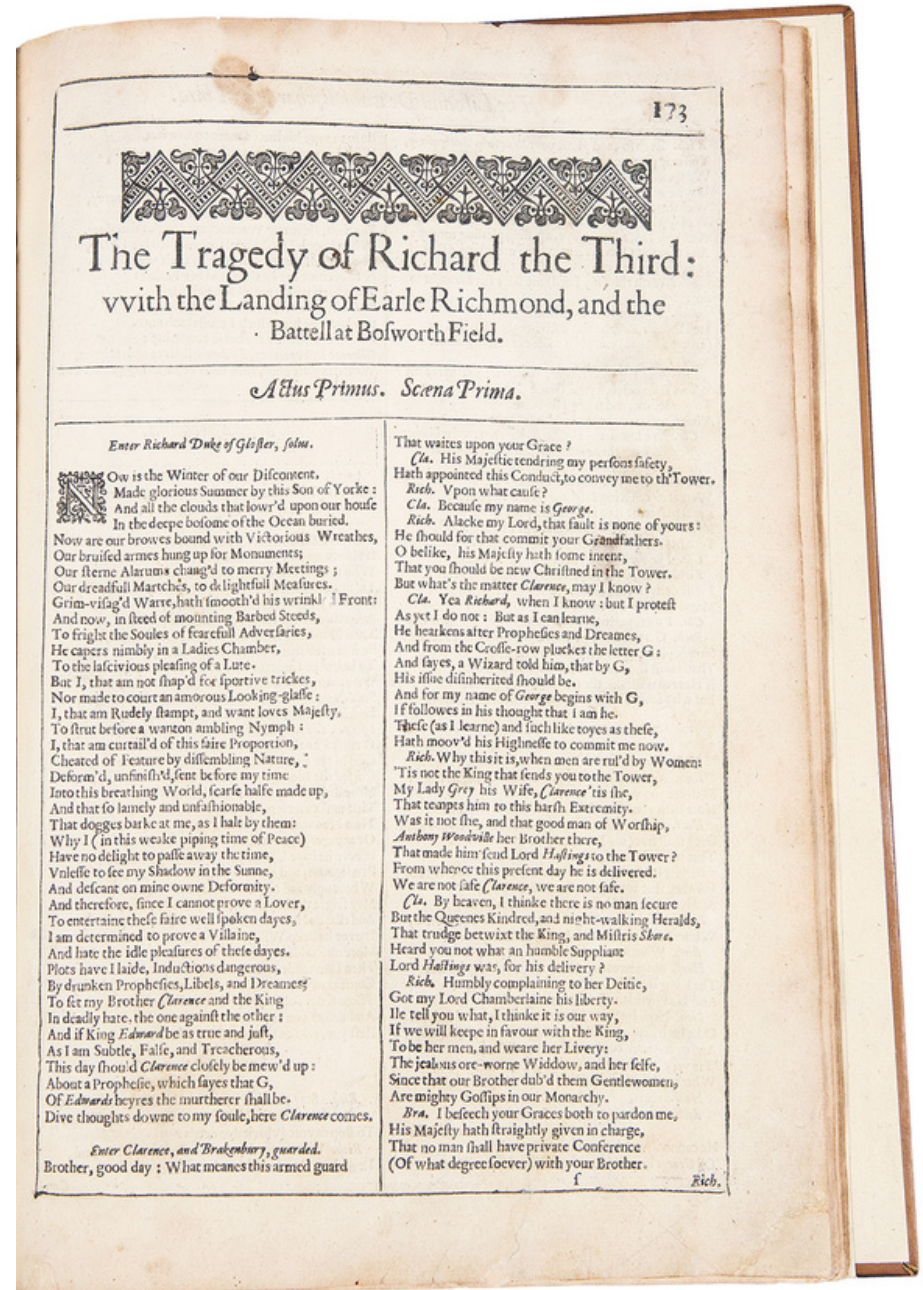
The Tragedy of Richard the Third: with the Landing of Earle Richmond, and the Battell at Bosworth Field.

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.

From Shakespeare's Second Folio.

(#39567)

\$ 12,000.



The Tragedy of Richard the Third: with 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'd upon our house
In the deepe bosome of the Ocean buried.
Now are our brows bound with Victorious Wreathes,
Our bruised armes hung up for Monuments;
Our sterne Alarums chang'd to merry Meetings;
Our dreadfull Marches, to delightfull Measures.
Grim-visag'd Warre, hath smooth'd his wrinkl'd Front:
And now, in steed of mounting Barbed Steeds,
To fright the Soules of fearefull Adversaries,
He capers nimbly in a Ladies Chamber,
To the lascivious pleasing of a Lute.
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 Majesty,
To strut before a wanton ambling Nymph:
I, that am curtail'd of this faire Proportion,
Cheated of Feature by dissembling Nature,
Deform'd, unfinish'd, sent before my time
Into this breathing World, scarce halfe made up,
And that so 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 hate 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 shou'd Clarence closely be mew'd up:
About a Prophecy, which sayes that G,
Of Edwards heyres the murthrer shall be.
Dive thoughts downe to my soule, here Clarence comes.

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

That waites upon your Grace?
Cl. His Majestic 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 Majesty hath some intent,
That you should be new Christened 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 tempts 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 safe Clarence, we are not safe.
Cl. By heaven, I thinke there is no man secure
But the Queenes Kindred, and night-walking Heralds,
That trudge betwixt the King, and *Miltris 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 dud'd them Gentlewomen,
Are mighty Gossips in our Monarchy.
Bra. I beseech your Graces both to pardon me,
His Majesty hath straightly given in charge,
That no man shall have private Conference
(Of what degree soever) with your Brother.

Rich.



WILLIAM SHAKESPEARE

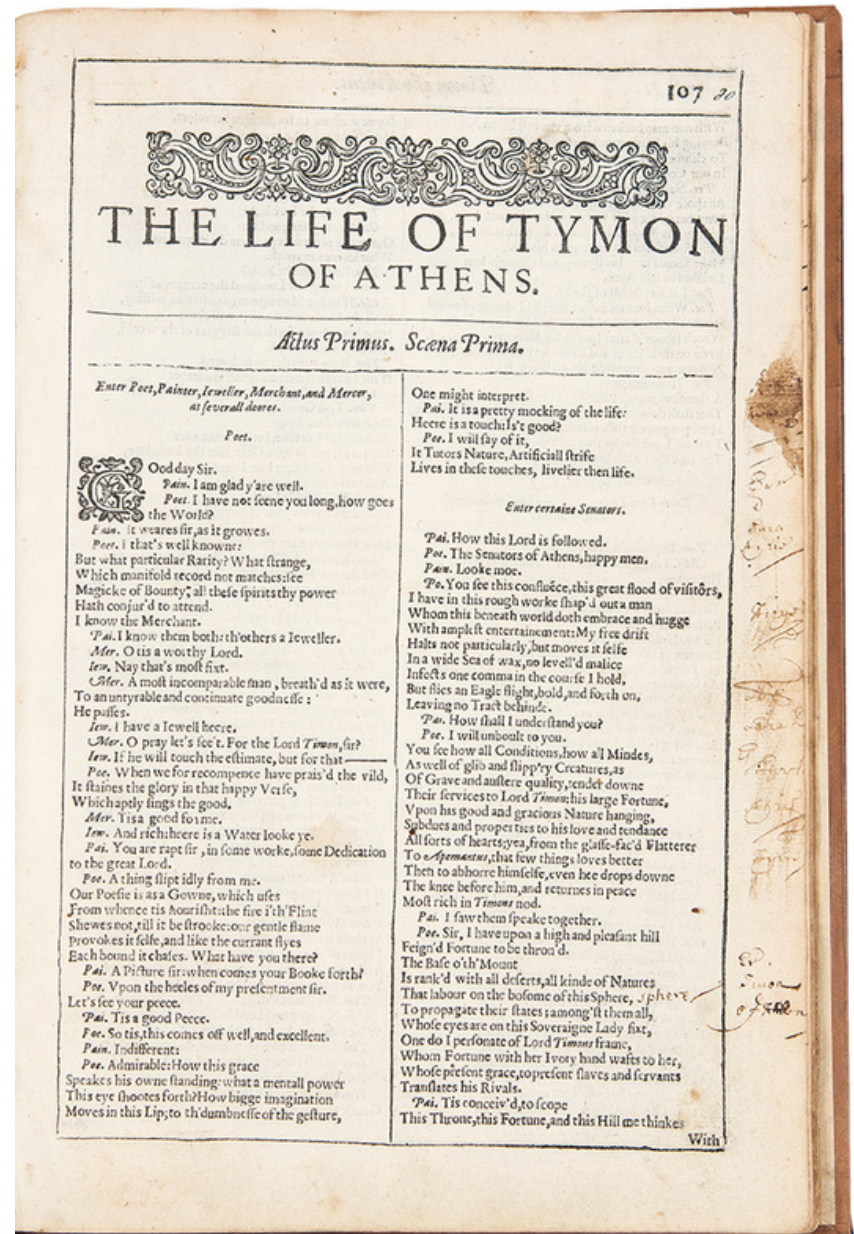
The Life of Tymon of Athens.

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.

From Shakespeare's Second Folio.

(#39569)

\$ 5,800.





WILLIAM SHAKESPEARE

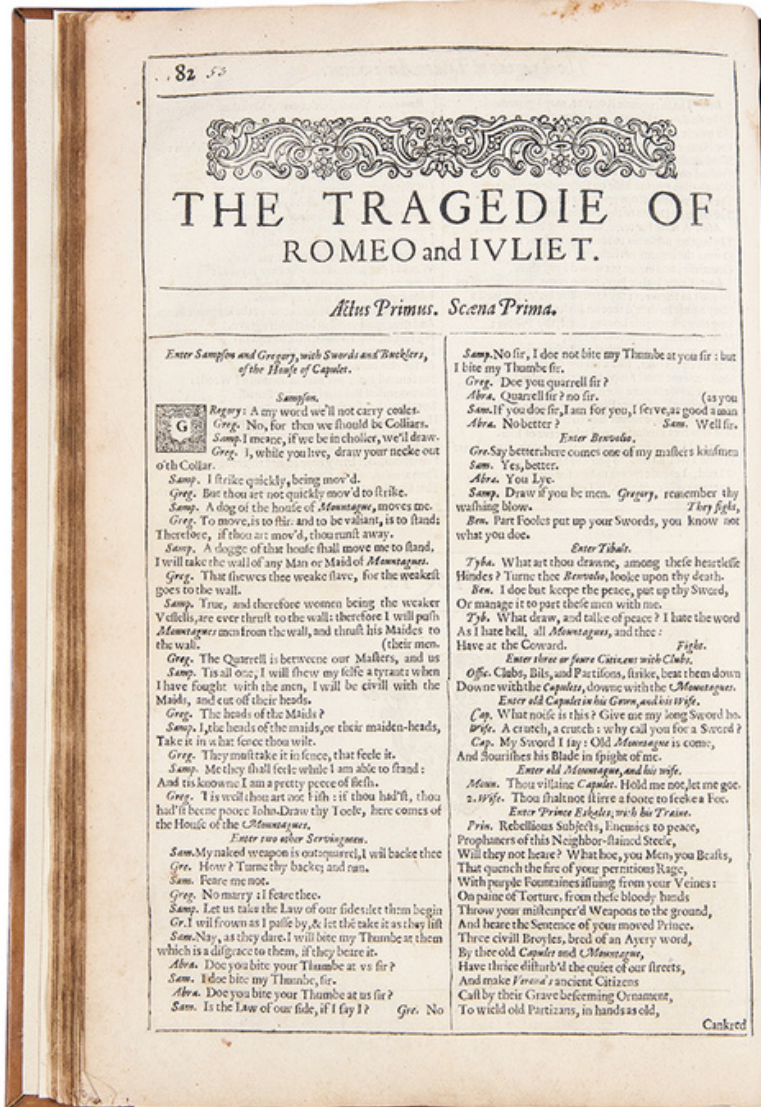
*The Tragedy of Romeo and Juliet ... [bound following:]
The Tragedy of Troylus and Cressida ... [and:] The
Tragedy of Coriolanus ... [and:] The Lamentable Tragedy
of Titus Andronicus.*

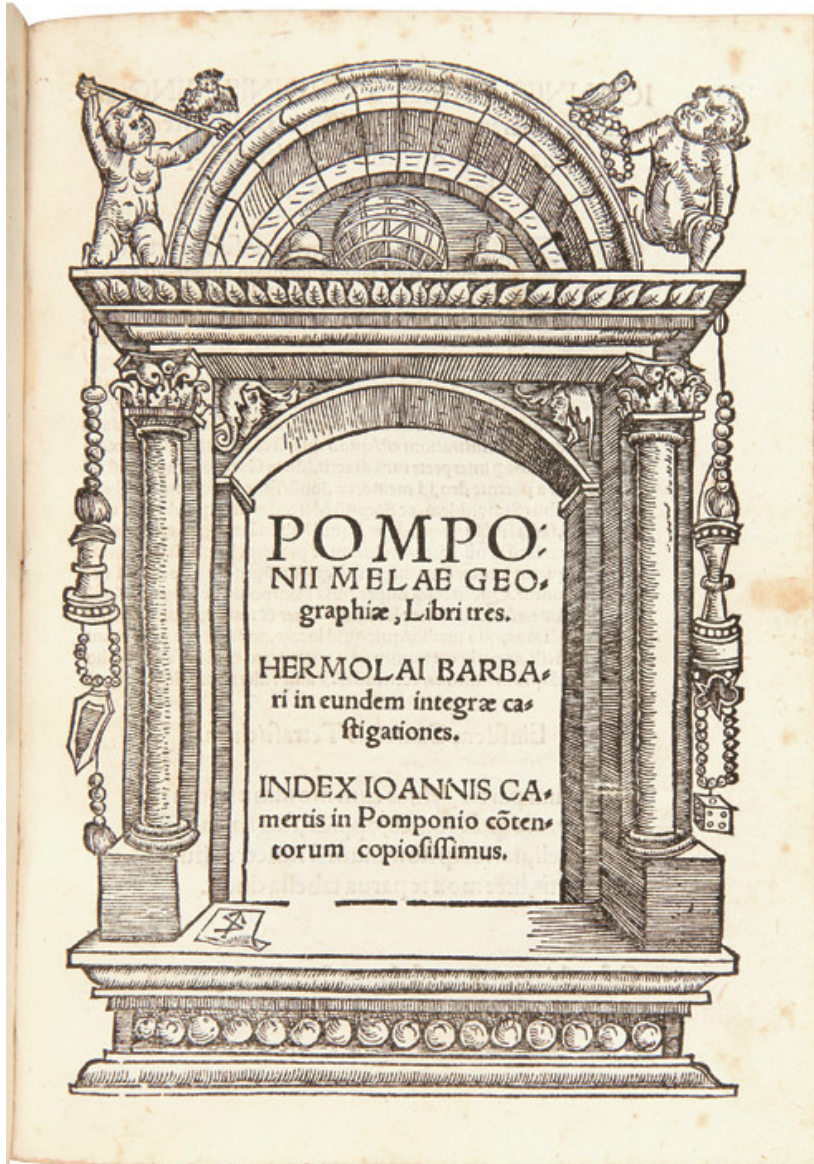
London: Printed by Tho. Cotes, 1632. Folio (12 1/8 x 8 1/2 inches). 1-29; 30-59; 60-81; 82-106pp. Expertly bound to style in panelled calf, covers tooled in blind, upper cover lettered in gilt.

From Shakespeare's Second Folio.

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\$ 22,500.





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Ivlii Solini Polyhistor. cum indice summatim omnia complectente. [with:] mela, pomponius: pomponii melae geographiae, libri tres.

Vienna: Johann Singriener for Lukas Alantse, [1520]. [8], 151, [32]pp.; [56] leaves. Contemporary green-stained vellum. Some light wear and soiling, ties lacking. Minor foxing and soiling. Very good, in unsophisticated original condition.

Important classical geography in a contemporary sammelband.

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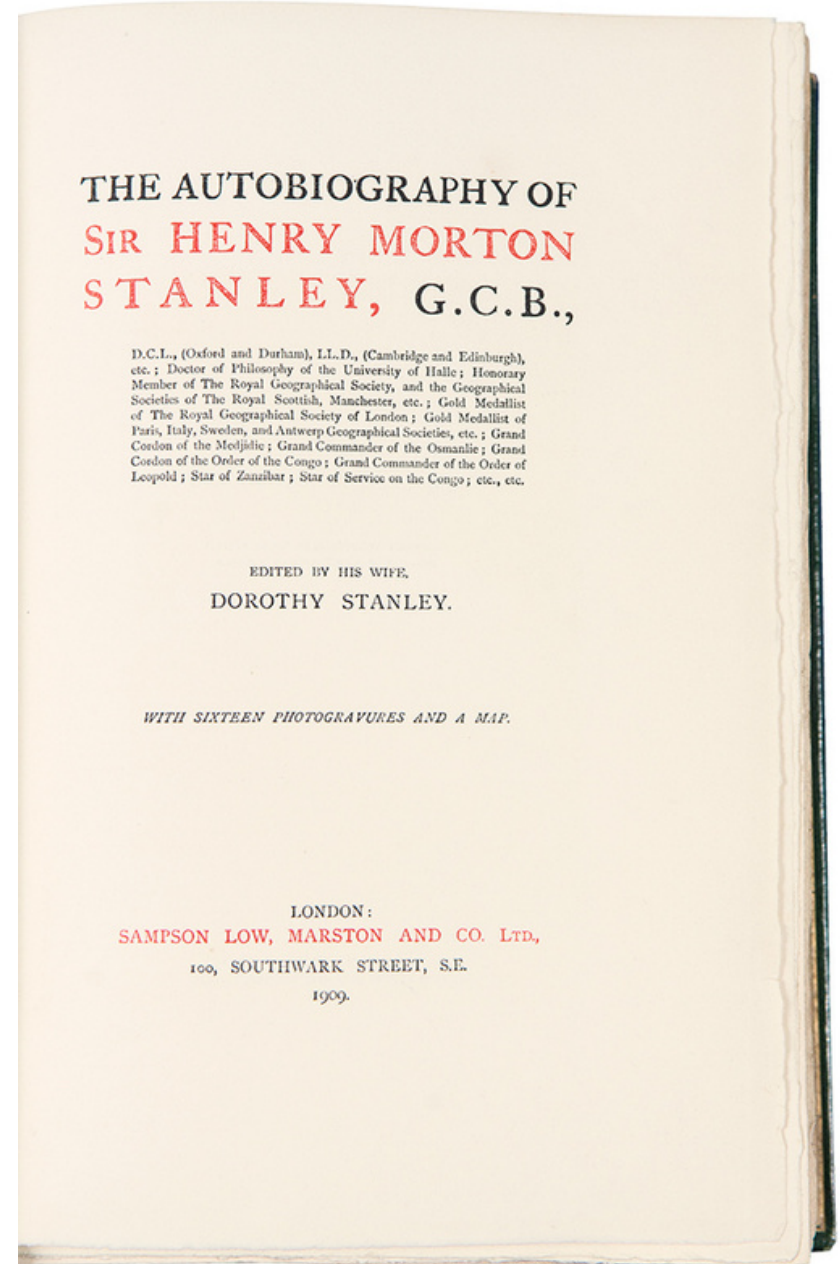
*The Autobiography of Sir
Henry Morton Stanley...
edited by his wife,
Dorothy Stanley.*

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
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