

NICHOLAS MARLOWE

No.5: RARE BOOKS 1477-1938

LIST 5:
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2020

NICHOLAS MARLOWE

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NOTE

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For a breakdown by subject, please consult the Subject Index at the end of the catalogue.

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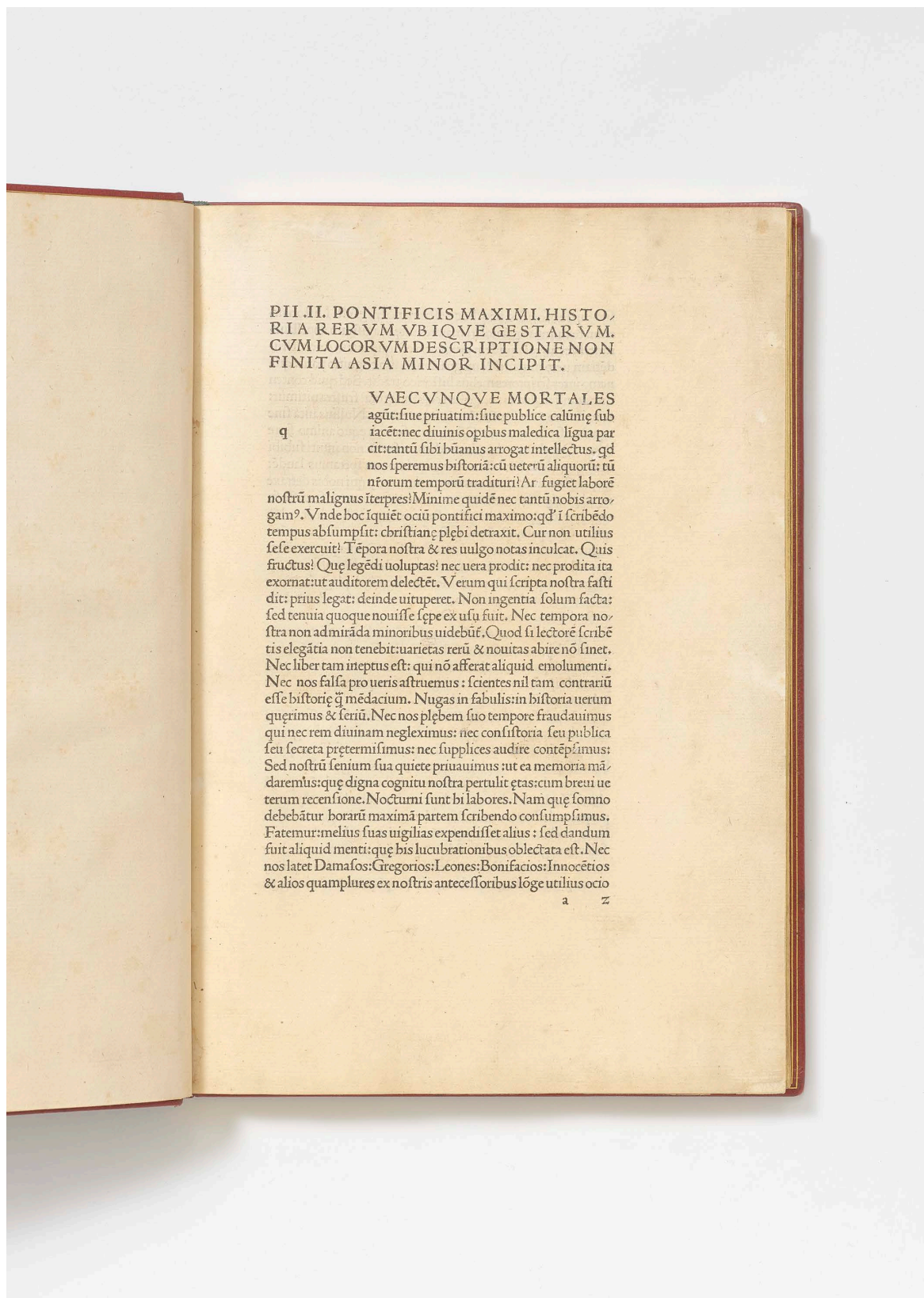
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PII. II. PONTIFICIS MAXIMI. HISTORIA RERUM VBIQUE GESTARUM. CVM LOCORVM DESCRIPTIONE NON FINITA ASIA MINOR INCIPIT.

VAECVNQVE MORTALES agūt: siue priuatim: siue publice calūnię subiacēt: nec diuinis opibus maledica lingua parcit: tantū sibi bñanus arrogat intellectus. qđ nos speremus hystoriā: cū ueterū aliquorū: tū nforū temporū tradituri? Ar fugiet laborē nostrū malignus itēpres! Minime quidē nec tantū nobis arrogam⁹. Vnde hoc īquīet ociū pontifici maximo: qđ ī scribēdo tempus absumpsit: christianę plēbi detraxit. Cur non utilius sese exercuit? Tēpora nostra & res uulgo notas inculcat. Quis fructus? Quę legēdi uoluptas! nec uera prodit: nec prodita ita exornat: ut auditorem delectēt. Verum qui scripta nostra fastidit: prius legat: deinde uituperet. Non ingentia solum facta: sed tenuia quoque nouisse scēpe ex usu fuit. Nec tempora nostra non admirāda minoribus uidebūt. Quod si lectorē scribētis elegātia non tenebit: uarietas rerū & nouitas abire nō sinet. Nec liber tam ineptus est: qui nō afferat aliquid emolumenti. Nec nos falsa pro ueris asseruimus: scientes nil tam contrariū esse hystorię qđ mēdacium. Nugas in fabulis: in hystoria uerum querimus & seriū. Nec nos plebem suo tempore fraudauimus qui nec rem diuinam negleximus: nec consistoria seu publica seu secreta prętermisimus: nec supplices audire contēpsimus: Sed nostrū senium sua quiete priuauimus: ut ea memoria mādarem⁹: quę digna cognitu nostra pertulit etas: cum breui ueterum recensione. Nocturni sunt hi labores. Nam quę somno debebātur horarū maximā partem scribendo consumpsimus. Fatemur: melius suas uigilias expendisset alius: sed dandum fuit aliquid menti: quę his lucubrationibus oblectata est. Nec nos latet Damasos: Gregorios: Leones: Bonifacios: Innocētios & alios quamplures ex nostris antecessoribus lōge utilius ocio

a z

One of the earliest printed accounts of China and the East Indies in a western book, including the earliest obtainable printed description of Beijing

A key source for Christopher Columbus and his voyages: this edition is one of the five books known to have been in his library and read by him

No. 1

AENEAS SYLVIUS PICCOLOMINI [PIUS II].

HISTORIA RERUM UBIQUE GESTARUM.

Venice: Johannes de Colonia and Johannes Manthen, 1477.

Folio (268 × 195 mm.), ff. [105] (of 106, without the initial blank); a-f10, g8, h8, i-l10. Roman letter, capital spaces with guide-letters, printed register on verso of last leaf. French 19th century red morocco by Chambolle-Duru, covers ruled in blind to a panel design, middle panel blocked in blind with a pattern of urns and foliage, spine with five raised bands, compartments with blind fleurons at centres, title gilt-lettered direct, inner dentelles richly gilt, combed marbled endpapers, all edges gilt over marbling. Signed Chambolle-Duru. Faint abrasion to the upper cover, light age toning, a little heavier on a few leaves, first and last leaf a little darkened and spotted, very minor and rare marginal spot or mark, possibly expertly washed when bound. A fine crisp copy, with exceptional margins, on good thick paper, in sumptuous red morocco.

“Note the voyage of this Nicolo”
—Christopher Columbus

¶ First edition, very rare, of Aeneas Sylvius Piccolomini’s geography of Asia, including the first printed passages from the travels of Nicolo Conti: one of the earliest printed accounts of China and the East Indies in a western book, with the earliest obtainable printed description of Beijing.

This first edition of Piccolomini’s *Historia Rerum* was a key source for Christopher Columbus and his voyages to the Americas: it is one of the five books known to have been in his library, and was closely read and annotated by him. “It does seem possible to suggest, however, that at least two of [the books from Columbus’ library], the *Imago Mundi* collection and the *Historia Rerum* of Pope Pius II, that is, were first read before Columbus set out on his first voyage” (Flint p. 47). Together with Marco Polo, the *Historia Rerum*, with its passages from Nicolo Conti, are the only eyewitness accounts of the

Indies known to have been owned and read by Columbus.

The description of China printed in the *Historia Rerum* is exactly contemporary to (and possibly predates) the first edition of Marco Polo, which was also printed in 1477. As is well known, the first edition of Marco Polo is an extreme rarity, and has long been unobtainable.

PICCOLOMINI ON CHINA AND THE INDIES,
AND THE TRAVELS OF NICOLO CONTI

Aeneas Sylvius Piccolomini, humanist, geographer, historian and novelist (and later Pope Pius II), completed his account of the history and geography of Asia, *Historia Rerum Ubique Gestarum*, in 1461. It was the first geography of Asia since the classical era, and became a standard work in the 15th and 16th centuries (reprinted in 1503, 1509, 1531, 1534, 1544, 1551, and 1571).

Piccolomini's *Historia Rerum* is structured by region, starting with the east, and then proceeding west. His account of China and the Indies is therefore towards the beginning of the volume, commencing on folio 7 verso. He first sets out the references to China and the Indies in classical sources, including Ptolemy, Pliny, and Strabo. These are then followed by two extraordinary passages that are in complete contrast: a contemporary account by a Venetian merchant, Nicolo Conti, of China and the East Indies.

Conti (1395–1469) left Venice in about 1419, and took up residence in Damascus, where he studied Arabic for a year. He then spent the next twenty years travelling in the East. His account describes his travels through Baghdad and Basra, Cambay in Gujarat, Vijayanagar in south India, Sumatra, Tenassarim on the Malay Peninsula, Bangladesh, Burma, China, and Vietnam. He returned home via India, Socotra, and Cairo, arriving back in Venice in 1441. As a penance for his conversion to Islam during his wanderings (under threat of death, so Conti claimed), Pope Eugenius IV ordered him to relate his travels to Poggio Bracciolini, the papal secretary. Conti's *Travels* then circulated in manuscript, until passages from it (some copied verbatim¹) first appeared in print in Piccolomini's *Historia Rerum* in 1477.

“Although Conti's name-forms, often Latinized by Poggio to a point beyond recognition, make some of Conti's route difficult to identify, his narrative remains the best account of the East by a fifteenth century traveller” (Howgego p. 253)

¹ See Rogers p. 66–67.

“Without question Conti's account influenced contemporary thought on geography ... Most of the great discoverers, including Columbus, knew Conti's account, either directly or indirectly, through writing and maps which incorporated materials from it” (Lach p. 63).

THE EARLIEST OBTAINABLE PRINTED
EYEWITNESS ACCOUNT OF THE EAST INDIES
BY A WESTERN TRAVELLER

Conti's account of the East Indies commences on folio 8 recto of the *Historia Rerum*. He describes his travels in the Ganges delta (including sailing on the Ganges); from there he travelled south to the kingdom of Arakan in Burma, ascending the Lemro river to the capital (now Mrauk-U). Travelling over the mountains to the east of the Lemro river, he then visited the city of Ava, at the time the capital of upper Burma, on the Irrawaddy. Conti describes daily life in Burma: the taming and care of elephants (including the king's white elephant), cuisine (which according to him included snakes and red ants), religion, sexual relations between men and women, and even a description of a rhinoceros (which at the time were certainly still to be found in Burma) and the medicinal use of its horn.

These passages in Piccolomini's *Historia Rerum* are the first appearance in print of any part of the *Travels* of Nicolo Conti. They are also the earliest obtainable printed eyewitness descriptions of the East Indies by a western traveller. The only other printed eyewitness descriptions of the region of a similar date occur in Marco Polo's *Travels*, first printed in the same year as Piccolomini's *Historia Rerum*, 1477, and now unobtainably rare. Like Conti, Polo also visited Burma, although his account chiefly concerns Pagan, south of Ava on the Irrawaddy. Polo reached Burma from the north however, travelling overland from southern China.

THE EARLIEST OBTAINABLE PRINTED
DESCRIPTION OF BEIJING IN A WESTERN BOOK

Following his account of Burma, Conti continues with an account of China: these passages on China are also included in Piccolomini's *Historia Rerum*. Moving north, Conti describes yaks in the upper part of Burma, and then China lying beyond (folio 8 verso in the *Historia Rerum*). The passages from Conti on China proper continue on folio 11 verso, commencing with a description of Beijing, including its walls and fortresses, the emperor's palace, and its system of defence. His description of Beijing begins:

“Beyond this province of Macina [Burma] is one which is superior to all others in the world, Cathay. The lord of this country is called the Great Khan, which in the language of the inhabitants means emperor. The principal city

is called Cambalec: it is built in the form of a square...” (translation from Hammond, p. 17).

Although China was then under the control of the Ming emperor Zhu Di, Conti (or Poggio Bracciolini, who took down Conti’s account) retains the then traditional European terms for the emperor of China and Beijing (Great Khan, Cambalec), a usage which was to continue well into the 16th century.¹ Conti then goes on to provide a description of Nanjing, which he claims was “recently founded” by the emperor of China. This fits with contemporary events² (and the timing of Conti’s account): Nanjing was established as the first capital of the Ming Dynasty in 1356, although by the date of Conti’s account, the Ming capital had returned to Beijing, which is in fact where Conti locates the emperor. No description of Nanjing appears in the *Travels* of Marco Polo, as it was yet to be founded when Polo visited China.

Conti’s account in Piccolomini’s *Historia Rerum* is the earliest obtainable printed description of Beijing in any western book. The only other printed descriptions of Beijing of a similar date occur in Marco Polo’s *Travels*, and the apocryphal *Travels* of John Mandeville.³ Both Marco Polo and Mandeville⁴ were first printed in the same year as Piccolomini’s *Historia Rerum*, 1477: these first editions of Marco Polo and Mandeville are of the utmost rarity, and have long been unobtainable.⁵

NICOLO CONTI AND CHINA

If Conti did indeed visit China, then his account in the 1477 *Historia Rerum* is in addition the joint earliest printed eyewitness account of China by a western traveller, together with the 1477 first edition of Marco Polo.

That Conti reached Burma is generally agreed, but there is debate as to how far towards or into China he reached from there. The two most extensive discussions of this are by Sensburg (1906) and Hennig (1956). Both conclude that Conti’s account of China includes details not available in any contemporary western text,⁶ details that he could only have obtained personally during his travels. Sensburg argues that Conti only reached the borders of China and obtained his information from local sources there. Hennig however

¹ See Hennig p. 39 for a discussion of this.

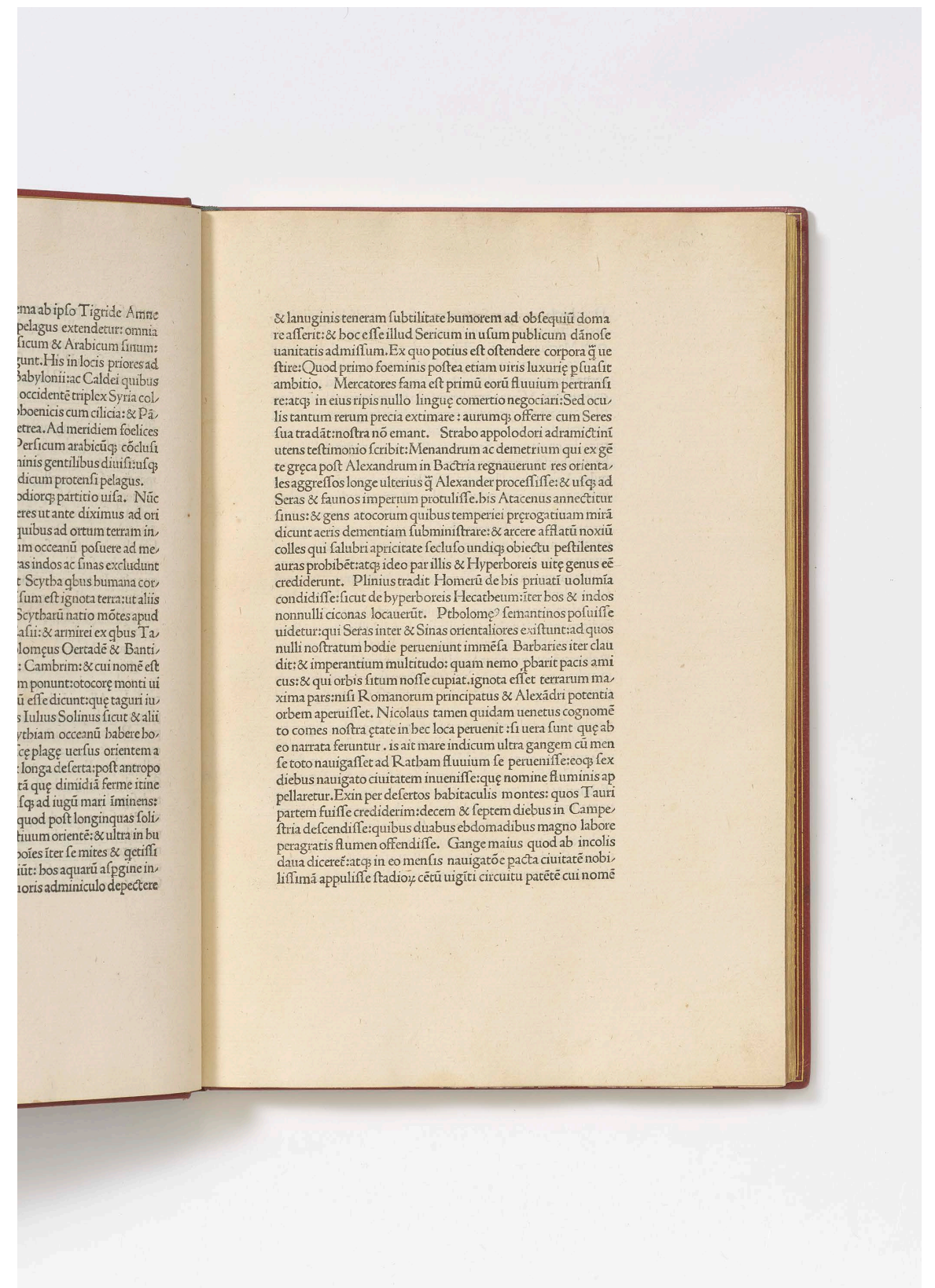
² See Yule p. 175 for a discussion of this.

³ For surveys of early references to China and the Indies, see Yule, *Cathay and the Way Thither*; O’Doherty, *The Indies and the Medieval West*; Phillips, *Before Orientalism*.

⁴ The earliest edition of Mandeville contains no date of printing, but has been dated to [1477]. See ISTC im00162200.

⁵ ISTC locates 3 copies of the 1477 Mandeville, and 15 copies of the 1477 Marco Polo. All of these are in institutional collections. No copy of either book has sold at auction in at least the last 50 years.

⁶ For example Conti’s use of the name “Nemptai” for Nanjing, a corruption of a contemporary Chinese term found in no other contemporary or earlier text. See Hennig p. 38, Pelliot p. 277.



argues that Conti must have travelled into China itself—this journey would certainly have been possible overland from Burma, as we know not least from Marco Polo’s account of the same journey in reverse.

Piccolomini includes in his *Historia Rerum* a remarkable addition to Conti’s account: a statement that Conti had confirmed to him (Piccolomini) that he had been in China and seen the emperor: “Nicolaus venetus apud eum se fuisse affirmat et urbem invenisse ...” (folio 11 verso). Intriguingly, Piccolomini had knowledge of Conti not contained in any earlier text—most significantly, he gives Conti’s surname in his *Historia Rerum*: “Nicolaus tamen quidam venetus cognomento comes” (folio 8 recto). “[Piccolomini] names Nicolo the Venetian, and, amazingly, betters his model Poggio with the insertion of Nicolo’s family name” (Rogers p. 67). Given Conti’s papal connections (as noted above, he had dictated his account to Poggio Bracciolini, the secretary of the previous Pope, Eugene IV, on his return from the East), and that their dates coincide, it is certainly possible that Piccolomini knew Conti directly.

ONE OF THE FIVE BOOKS KNOWN TO HAVE BEEN IN THE LIBRARY OF CHRISTOPHER COLUMBUS

Five books survive today from the library of Christopher Columbus: one of these is a copy of the present 1477 edition of Piccolomini’s *Historia Rerum*. Valerie Flint, in her study of the annotations in Columbus’ books, concludes that it is possible that Columbus read his copy of the *Historia Rerum* before his first voyage to the Americas: “It does seem possible to suggest, however, that at least two of [the books from Columbus’ library], the *Imago Mundi* collection and the *Historia Rerum* of Pope Pius II, that is, were first read before Columbus set out on his first voyage” (Flint p. 47).

Columbus also owned a copy of Marco Polo’s *Travels*. Marco Polo’s account, and the *Historia Rerum*, with its passages from Nicolo Conti, are the only eyewitness accounts of the Indies known to have been owned and read by Columbus. Judging by the number of Columbus’ annotations in the book, the *Historia Rerum* was particularly closely read by him:

“We are now certain that Columbus read, if not widely, deeply and intensely. There survive, in fact, five books that were owned and annotated by the admiral himself. First comes the compilation which usually goes under the general name of the *Imago Mundi* of Pierre d’Ailly ... The collection contains some 898 postille, or annotations, arguably made by Columbus ... Second, at least in the number of annotations it can boast as a whole (861), comes the *Historia Rerum Ubique Gestarum* of Aeneas Silvius Piccolomini ... The first book at least of this treatise, also in Latin, was read by Columbus in an edition printed in 1477. Thirdly, Columbus possessed a version of Marco

Polo’s account of his travels, the Latin *De Consuetudinibus et Conditionibus Orientalium Regionum* produced by the Dominican Friar Pipino of Bologna (perhaps between the years 1302 and 1314). Columbus had this in a printed edition produced at Antwerp, 1485–1486. He contributed some 366 annotations to this collection. In fourth place, and turning away from Latin, comes a translation into Castilian (by Alfonso Palencia, printed at Seville in 1491) of Plutarch’s *Lives*. There are 437 annotations to this. Finally, Columbus had an Italian translation (by Cristoforo Landino) of the *Natural History* of Pliny, in a copy published in Venice in 1489. This has twenty-four annotations. It will be immediately evident that Columbus was one of the earliest, as well as one of the most important, of those who benefited from the invention of printing” (Flint pp. 44–46).

“NOTE THE VOYAGE OF THIS NICOLO”— CHRISTOPHER COLUMBUS

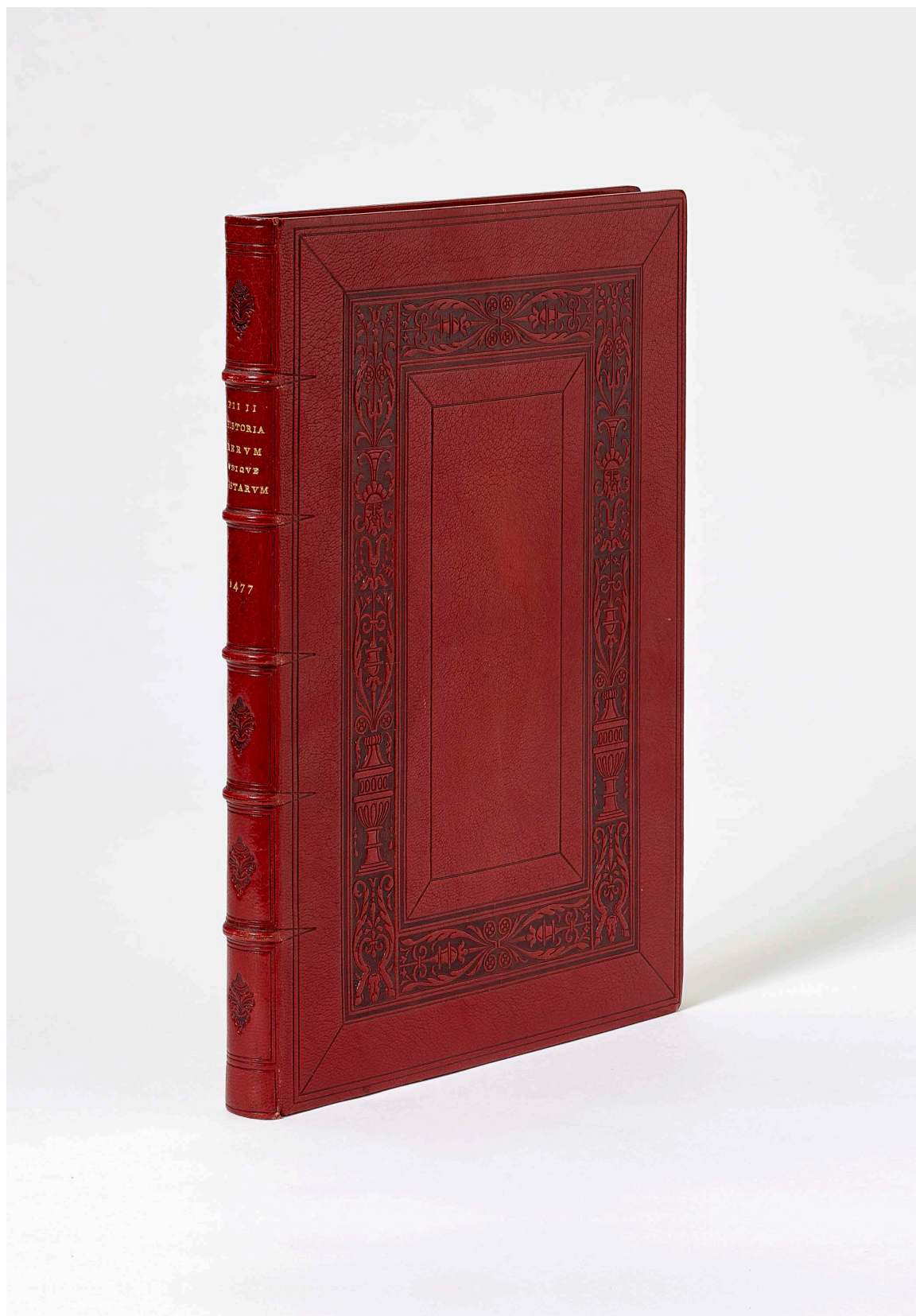
Columbus paid particularly close attention to the passages from Nicolo Conti’s *Travels* in the *Historia Rerum*, which are heavily annotated by him.¹ His notes on Conti begin with a boxed annotation next to Conti’s name: “Nota viagium ipsius Nicolai” (“note the voyage of this Nicolo”), and continue with notes on Conti’s travels in Burma, distances, the timings of Conti’s journey, and local details (including notes on snakes, local customs, cuisine, the rhinoceros, and yaks). Against Conti’s accounts of China, Columbus notes details regarding Beijing, Nanjing, and the emperor.

The influence on Columbus of accounts such as those of Nicolo Conti or Marco Polo are dramatically demonstrated in the *Journal* of his first voyage. An entry from 30 October 1492, when Columbus was actually off the coast of Cuba, reads: “He [Columbus] says he must attempt to go to the Grand Khan, for he thought he was in that neighbourhood, or to the city of Catay, which belongs to the Grand Khan” (Jane p. 49). By 1 November Columbus was convinced that he was coasting mainland China: “It is certain,” says the Admiral, “that this is the mainland, and that I am,” he says, “before Zaito and Quisay” (Jane p. 51).

COLUMBUS’ REPORT OF NATIVE AMERICANS IN EUROPE

The *Historia Rerum* opens with an introductory section on the structure of the earth as a whole. Piccolomini sets out the various contemporary theories regarding this, and comments upon them, particularly on the circumnavigability of the known earth. This was of course of critical interest to Columbus, who heavily annotated this section:

¹ See Lollis p. 42.



“The world may have on it four continents, says Piccolomini, continents separated by two interlocking streams of ocean, and all potentially habitable. Here Piccolomini’s description is very likely that given by the Cotton mappa mundi. Others such as Ptolemy, he continues, think there is only one habitable piece of earth above the equator, with possibly another beneath it. Some believe in the five zones, some do not. It may be possible to sail around the known earth via the northern frozen zone, or via the southern torrid zone ... Much of this, of course, is greatly to Columbus’s taste. Against Piccolomini’s discussion of the zones he notes approvingly how the Portuguese have travelled south of the only supposed habitable ones, and the English and the Swedes north of them ... He writes “contrarium,” however, against Piccolomini’s record of Ptolemy’s views that the known world is closed in by a “terra incognita”” (Flint p. 58).

It was of course fundamental to Columbus’ plans that the Indies were not enclosed, and that it was therefore possible to sail to them from the west. It is here, against Piccolomini’s discussion of the circumnavigability of the known earth, that Columbus adds one of his most extraordinary and mysterious annotations: a note stating that on the coast of Ireland, he had seen two people who had crossed the sea from the Indies. “[Columbus] also seems to extend Piccolomini’s measured views upon the circumnavigability of the known earth in such a way as to have it encompass his own idea of its circumnavigability west to east. It is at this point in the discussion ... that he adduces the famous story of the “Chinese” found in Galway in Ireland” (Flint p. 59).

Columbus’ annotation, on folio 3 recto of the *Historia Rerum*, reads as follows: “Men from Cathay have travelled eastwards. We have ourselves seen many notable indications of this, and especially, in Galway in Ireland, a man and a wife who had been taken out of wooden dugouts, and who looked strange and wonderful” (Flint p. 59).

This event is confirmed by Columbus’ son, Ferdinand, in his biography of his father, adding the detail that the two people recovered from the sea were dead. The veracity of this annotation in the *Historia Rerum* is of course much debated, but it has been argued that the two corpses may have been Inuit.¹ In any event, Columbus regarded them as physical evidence that the westward route to the Indies, a land so vividly recorded in Nicolo Conti’s account in the *Historia Rerum*, was open. He was not to know what lay in between.

¹ For a discussion of this episode, see Seaver, *The Frozen Echo* p. 208, and Forbes, *The American Discovery of Europe*, chapter 1.

PROVENANCE

Antoine Mouradian (20th century ex-libris on upper pastedown).

RARITY

Very rare on the market. ABPC locates no copies at auction in the last 30 years. Not in the Löwendahl collection, which cites later editions only.

\$48,500

ISTC ip00730000; GW M33756; BMC V 233; Goff P-730; Klebs 372.1; Löwendahl 4 (for the 1503 edition).

Flint, V. *The Imaginative Landscape of Christopher Columbus*. Princeton: Princeton University Press, 1992.

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Yule, H., & Cordier, H. *Cathay and the Way Thither*. London: Hakluyt Society, 1913.

One of the great masterpieces of
philosophical literature

Finely printed French incunable;
the "Conradus" edition

No.2

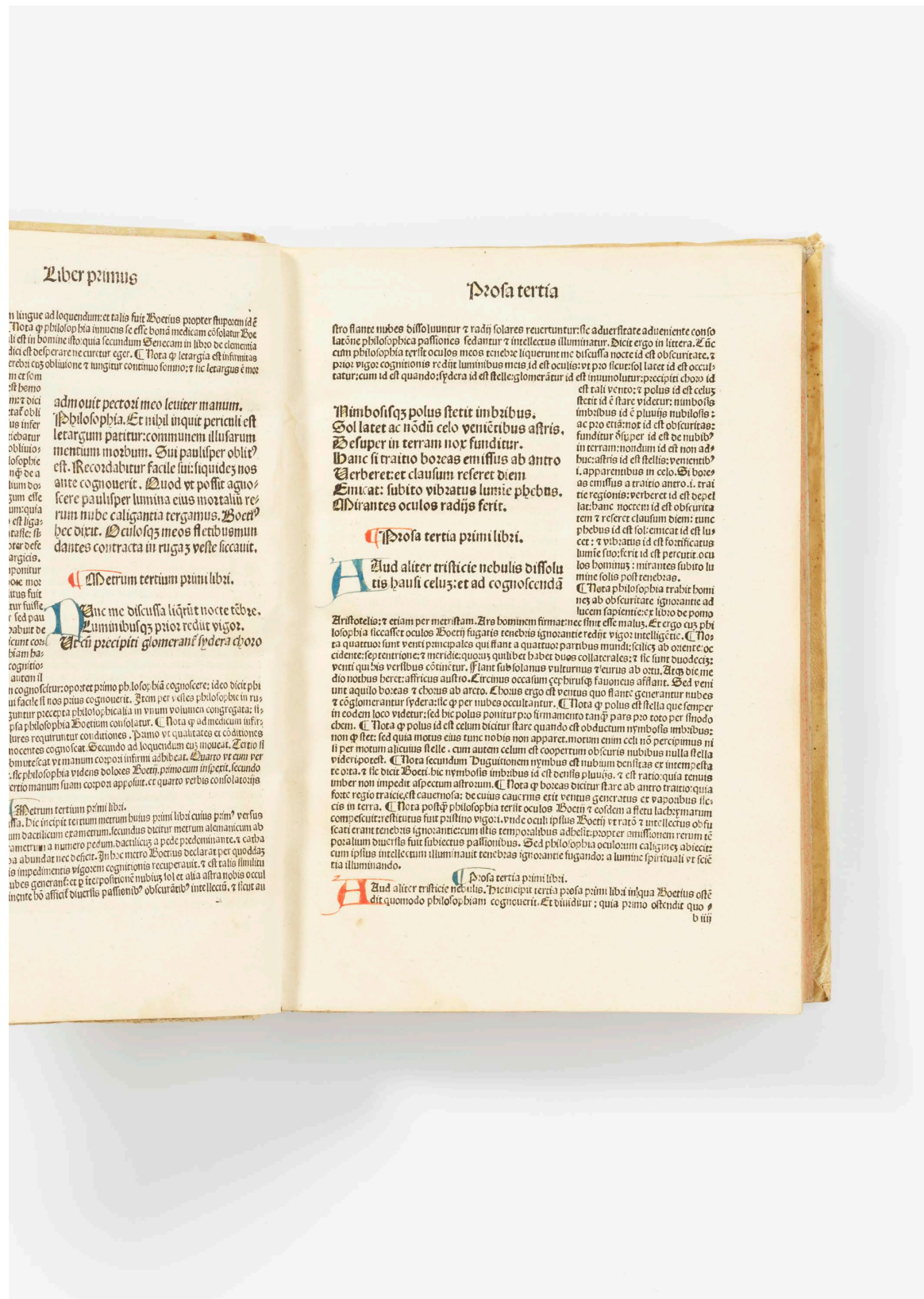
BOETHIUS.

DE CONSOLATIONE PHILOSOPHIAE. DE DISCIPLINA
SCHOLARIUM.

Lyon: per Iohannem de prato [Jean Du Pré], 1489.

Quarto, (239 × 165 mm.) two parts in one, ff. [142], a-r⁸, aa⁶ ; ff. [56], A-G⁸. A1 blank, quire d folded out of order, but complete. Gothic letter in two sizes, smaller for the commentary; 50 lines and headline. Capital spaces; large spaces filled with painted initials in red and blue, small spaces in alternate red and blue, sections rubricated in alternate red and blue throughout, all capitals highlighted in yellow ink in the first book of the Consolatione, occasional contemporary manuscript 'nota bene' pointing hands, occasional contemporary underlining, part of a 17th century engraving (possibly by Jaques Callot) of a man pruning vines pasted on the blank lower section of title. In 17th century vellum over boards, using a manuscript leaf from a 16th century legal document, (visible through the vellum), all edges sprinkled red. Small chips to vellum at head of spine, small tear at centre, minor staining. Light age toning, title with lower section of blank margin torn and restored (probably when bound), light damp stain in places at gutter and lower blank margin; title, first leaf, and last leaf fractionally dusty, small single worm trail in lower blank margin of eight leaves at end, not touching text. A very good copy, crisp and clean, on fine thick paper.

¶ A beautifully printed, rare and interesting French incunable edition of one of the great masterpieces of philosophical literature. *The Consolation of Philosophy* has been described as both the single most important and influential work in the West on Medieval and early Renaissance Christianity, and the last great work of the Classical Period. It was written in prison under a death sentence by Boethius (c. 480–524), an Imperial official under Theodoric, Ostrogoth ruler of Rome. Boethius found himself, in a time of political paranoia, denounced and arrested; he was then executed two years later without trial. Composed while its author was forbidden from seeing his family and friends, it remains one of Western literature's most eloquent



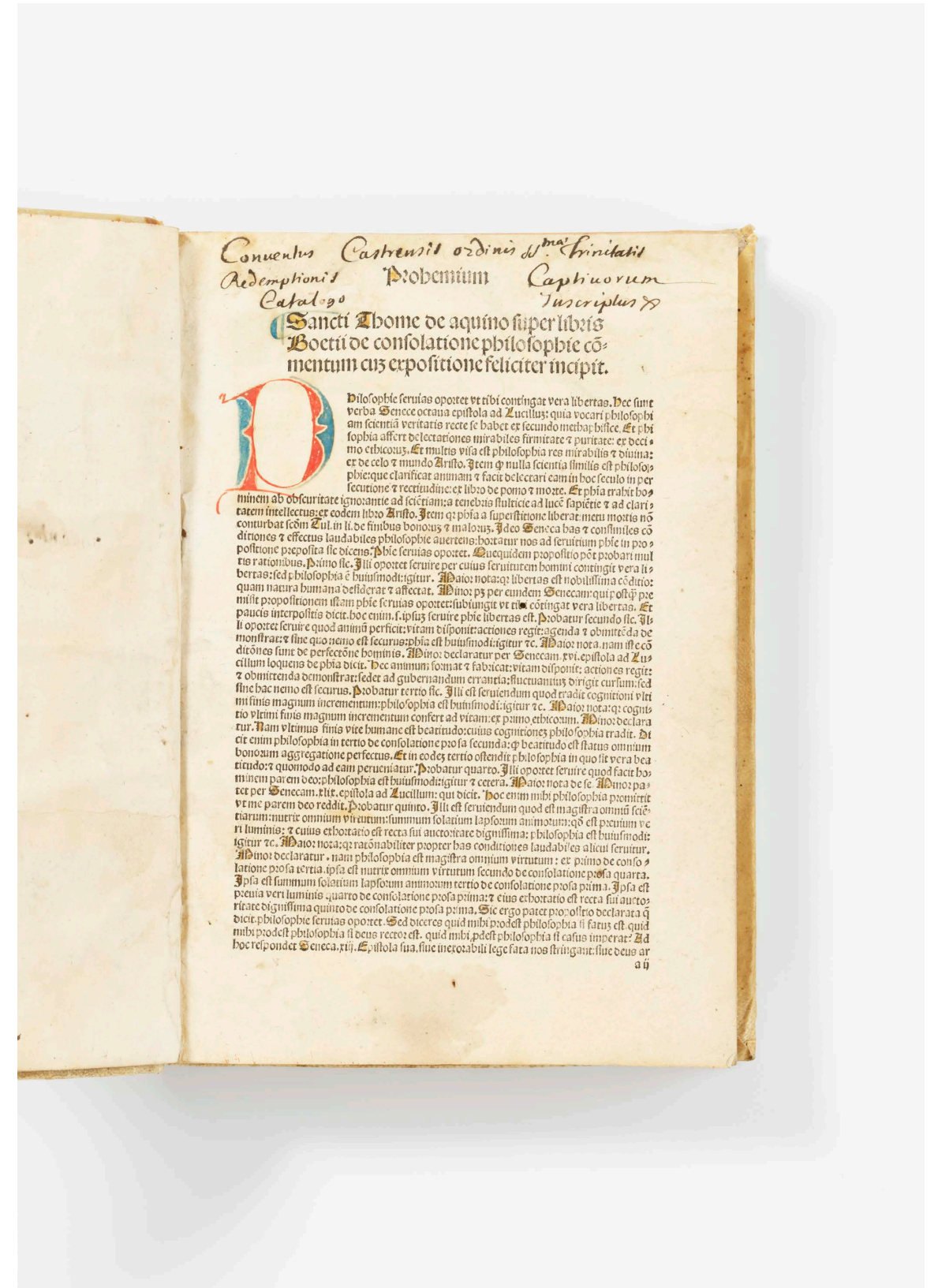
meditations on the transitory nature of earthly possessions, and the superiority of things of the mind.

Editions rapidly appeared in all the major European languages. It has been translated into English nearly a dozen times, starting with King Alfred's paraphrase; subsequent English translators included Chaucer, Sir Thomas More, and Elizabeth I. It is a work of philosophy that has profoundly marked western literature; Dante made it a centrepiece of the intellectual scaffolding of his *Divine Comedy*. Its influence percolates right through to the modern period, in which Boethian themes run through the works of such varied authors as J.R.R. Tolkien in the *Lord of the Rings*, and Kurt Vonnegut's *Slaughterhouse-Five*.

THE CONSOLATION OF PHILOSOPHY AS A WORK OF LITERATURE

"Much, in fact most of the scholarship devoted to Boethius' *Consolatio* has dealt with the work as a philosophical treatise. And this it certainly is. The author is almost ostentatiously conversant with Platonic, Aristotelian, Stoic, Epicurean, and neo-Platonic thought; what is more, he weaves these various strands into an organic whole. But in addition to philosophy the *Consolatio* is also literature. Formally, it is an example of an ancient literary genre, the Menippean Satire, a medley of alternating verse and prose. ... But even those critics who do treat the *Consolatio* as a work of literature too often limit themselves to tracing Boethius' sources and to indicating his influence on subsequent authors, Dante and Chaucer being the most renowned" (Curley p. 343).

"Boethius ... chooses the appropriate medium for the message in question. When, for instance, he bemoans his fall from fortune, he speaks as an elegiac poet; when he describes the apparition of Dame Philosophy, he draws on the established conventions for portraying divine visitations; when Philosophy begins her instruction, she speaks in the tones of Latin didactic poetry; and so on throughout the work. But something more interesting is also going on. In his manipulation of literary genres Boethius is commenting on their nature and on the nature of literature as a whole. On the surface, the *Consolatio* is a work of philosophy; but just below the surface there runs a continuous stream of reflection on literature and its relationship to philosophy. ... Thus the purpose behind Boethius' chosen form, the Menippean Satire, becomes clear. He required a form which would allow poetry and philosophy to play off of each other in order to define their relationship and to suggest a possible reconciliation" (Curley p. 367).



THE ‘*DE DISCIPLINA SCOLARIUM*’

The *Consolatio* is published here, as often, and in a tradition started in French incunable editions, with the *de Disciplina Scolariūm*. “The Pseudo-Boethian *De disciplina scolariūm* reveals a facet of the medieval figuration of Boethius largely neglected in accounts of medieval Boethianisms, a humorous, raunchy Boethius who tells ambiguously moral exempla. Considered authentic from its “rediscovery” in 1230–1240 until 1498 and beyond, this widely-read advice text for scholars, written in the voice of Boethius, modifies the *auctor*’s serious self-presentation in the *Consolatio Philosophiae* to fit within the tonal and thematic conventions of 13th century grammar school teaching texts. These texts—such as Maximianus’s *Elegies*, which includes a similar sexual and morally ambiguous Boethius—use titillation, violence, and transgression as pedagogical tools for young students. Rather than an odd outlier or exceptionally poor forgery, *De disciplina*’s playful, ironic Boethius would have seemed normal to medieval readers used to such schoolroom conventions. *De disciplina*’s Boethius, and his neglect, reveals a gap in our understanding of medieval Boethianisms and medieval conceptions of *auctoritas*” (Hunter p. 161).

THE FRENCH “CONRADUS” EDITIONS

The first edition of Boethius’ *De Consolatione Philosophiae* to appear in France was printed by Johann Parix, a native of Heidelberg, at Toulouse in 1480; this was followed by another edition from the same printer in 1482, the first to combine the two Boethian texts in one volume and the first to include the commentary on *De Disciplina* with the incipit “Solum hominem.” These editions are associated with the name “Conradus.” “The name of one Conradus, or Conradus Poseiaen, which is found in the form of an acrostic in certain editions of *De Consolatione Philosophiae* of Boethius and *De Disciplina Scolariūm* of pseudo-Boethius, has caused a good deal of trouble. After having been variously regarded as the author of the pseudo-Thomist commentaries on these texts which accompany the editions in question, and even of *De Disciplina* itself, he has now settled down as the presumable editor of the two commentaries” (Scholderer p. 257). All later French incunable editions copied the text of the Toulouse edition, retaining the “Conradus” acrostic.

“We then come to the edition signed by Jean du Pré at Lyons on 8 February, 1487–8, which is the first “Conradus” edition to be provided with a printed title and not merely an incipit. This title runs: “*Boetius de consolatione philosophie necnon de disciplina scolariūm cum commento sancti Thome*” and thus constitutes the first occasion on which Aquinas is connected with the gloss on *De Disciplina* as well as with that on *De Consolatione*” (Scholderer p. 257). The present edition, printed by Du Pré a year later, copies his first

edition closely, and was extremely influential in fixing the attribution of the commentary to Thomas Aquinas (erroneously). “As many as a dozen more editions with titles worded as Du Pré’s appeared at Lyons before 1501, and it was also copied at Venice before the year 1489 was out. In this edition, commissioned by the well-known publisher Octavianus Scotus, the commentaries on both Boethian texts are expressly described as the work of Aquinas (“cum sancti Thome super vtroque commentariis”), and it was probably this note, given wide publicity by the prestige of Venetian printing, which permanently fixed the name of Aquinas upon the commentary of *De Disciplina*” (Scholderer p. 257).

PROVENANCE

(1) “Conventus Castrensis ordinis dd ma. Trinitatis Redemptionis Captiuorum catalogo inscriptus” in a slightly later hand at head of first leaf of text. The seminary of the Trinitarian order was founded in Castres in 1250, outside the city. In 1369 they moved into the city to a site given to them by the Abbot of St.-Victor de Marseille. Their monastery was destroyed in the late 16th century. (Castres was a Protestant stronghold in the wars of Religion in France).¹

(2) “Jean Dujardin” in a 19th century hand on rear fly.

RARITY

(1) This edition is rare; ISTC records two copies only in American libraries, one at Cornell University incomplete of the *De Disciplina*, and one at the Library of Congress. It is particularly rare on the market. ABPC records no complete copies of this edition or any of the French “Conradus” incunable editions at auction in the last 40 years.

\$8,750

ISTC ib00785000. Goff B785. Copinger 1115.
Pellechet 2526. Polain(B) 733. Madsen 764. GW 4542.

Curley, T. F. “The Consolation of Philosophy as a Work of Literature,” *The American Journal of Philology*, Vol. 108, No. 2. 1987
Hunter, B. “Boethian Humor and the Pseudo-Boethian ‘De disciplina scolariūm,’” *Viator*, Vol. 46, Iss. 1, 2015.
Scholderer, V. “Conradus, Boethius and Pseudo-Boethius,” *Speculum*, Vol. 22, No. 2, 1947.
Vaissete, J. *Histoire générale de Languedoc*, Toulouse, 1872.

¹ C.f. Vaissete vol. 4, p. 762.



Exceptionally rare complete set of Simon De Colines'
first printing of the works of Ovid

In entirely unrestored contemporary bindings

No.3

OVID.

METAMORPHOSEON LIBRI XV.

Paris: Simon de Colines, 1529.

OVID.

*HEROIDUM EPISTOLAE. A. SABINIUT CREDITUR. DE ARTE
AMANDI. DE REMEDIO AMORIS.*

Paris: Simon de Colines, 1529.

OVID.

FASTORUM LIB. VI. TRISTIUM LIB V. DE PONTO LIB. IIII.

Paris: Simon de Colines, 1529.

Octavo, three vols. (172 × 102 mm., 165 × 100 mm., 170 × 102 mm.)

*1) ff. [16], 209. *⁸, **⁸, a-z⁸, A-B⁸, C¹⁰, (lacking blank C10). 2) ff. 212.*

A-Z⁸, AA-CC⁸, DD⁴. 3) ff. 210. aa-zz⁸, Aa-Bb⁸, Cc¹⁰. Italic type, chapter

headings in roman. Capital spaces with guide letters. Vols. II and III in matching contemporary French dark calf, covers triple blind-ruled to a panel design, outer panels with blind roll of alternate acanthus leaves and winged faces, middle panel with blind floral roll, blind fleur de lys to centres, blind-ruled raised bands, cross hatching in blind to upper and lower compartments. Vol. I in very similar, also contemporary, French calf, triple blind ruled to a panel design, outer panel with acanthus leaf roll, spine with blind-ruled raised bands. Early mss. stubs in all three vols. Title of vol. I with numerous contemporary annotations, pen-trials, and two ms. ex libris rubbed and inked out, creating three tiny holes in blank area, title letters coloured red and yellow, ms. ex libris excised from blank area of title of vol. III, rare minor marginal stains, the odd spot or mark, head and tail of spines and corners worn, covers a little rubbed and scratched. A very good, entirely unsophisticated set, crisp and clean.

¶ Exceptionally rare complete set of Simon De Colines' first edition of the works of Ovid, beautifully printed in his celebrated italic, a chef d'oeuvre of typography; an entirely unsophisticated set in contemporary French bindings. These three volumes of Ovid are remarkable for their beautifully pared-down minimalism, with no introductory material, prefaces, annotations, side-notes or any of the paraphernalia that had clogged up the page in French printing until that date. The text alone, enlarged, corrected and updated from the Aldine editions of 1515–16, entirely without ornament, printed in one of the finest italic types made, was considered sufficient. This was a distinctly new direction for French printing.

SIMON DE COLINES AND OVID

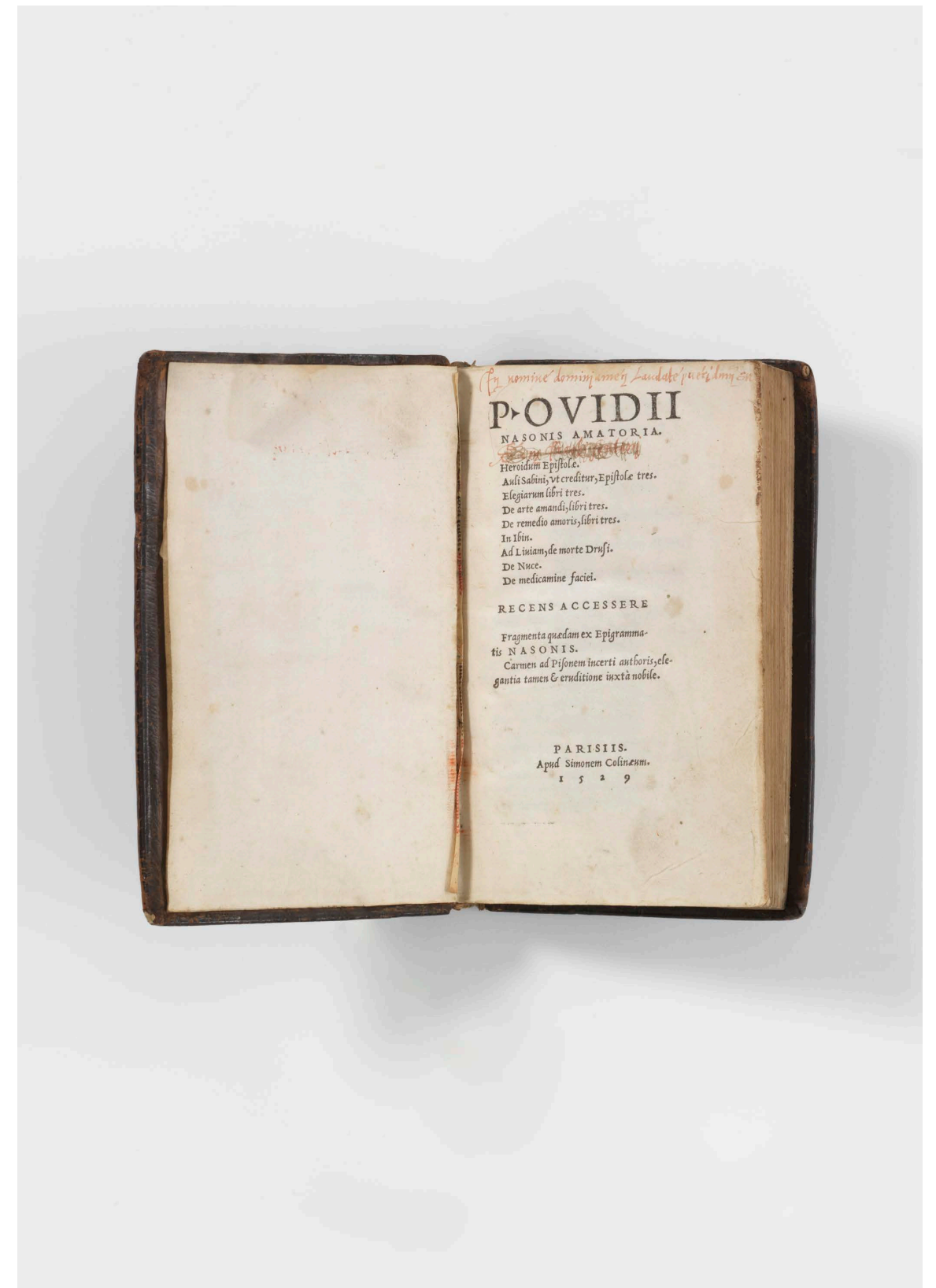
Simon de Colines was one of the greatest typographers, printers and publishers of the Renaissance. "Colines as much as anyone built the semiotic structure of the book as we now know it, with its chapter headings and subheads, page numbers and running heads, tables of contents, indices, and source notes. He also cut lucid and beautiful type at a crucial moment: when the Latin and Greek alphabets were still engaged in their historic metamorphosis from manuscript to metal ... He printed authors and texts that were central to his idea of civilization—Aristotle, Cicero, Sophocles, Hesiod, Horace, Ovid, Virgil, Statius, Martial, Terence, Euclid, Hippocrates, Galen" (Bringhurst p. 11).

Colines, having inherited the atelier of Henry Estienne in 1526, at first continued to publish works from Estienne's stock. Within a few years however he quickly imported to France the lessons of Aldus Manutius and started printing classical works in octavo formats. Colines was the first printer to use different woodcut printer's devices on his titles as a form of branding to distinguish what type of book he was selling; each series—philosophy, medicine, science, classics etc.—was given a specific ornament. Interestingly none of the titles of the present Ovids has a printer's device. In 1528 he created his new, justly celebrated, italic type and started using it for the main body of the text of his works, a practice unheard of in France until then.¹ This remarkably beautiful italic type, superior in many ways to the Aldine, was cut, it has been suggested, by his long term collaborator Geoffroy Tory.²

The extraordinary influence that Ovid's works had in the Renaissance is unmatched. From Shakespeare to Botticelli, the myths, stories, discussion of love and sexuality, and his vivid and vivacious style exerted a powerful hold and were universally admired and copied. The perfect combination of text, typography, and binding: the epitome of the French Renaissance book.

¹ Renouard p. 462

² Renouard p. 462.



FROM THE LIBRARY OF JACQUES FONTAINE

Jacobi Fontani is most probably the French doctor, Jacques Fontaine, ‘Medecin ordinaire du Roy’, and author of numerous medical treatises. He is most famous for his work on the physical manifestations of the devil in the bodies of witches and those possessed by the devil, written after his medical examination of the suspects in the Louys Gaufridy witch trial: *Discours des marques des sorciers, ..., sur le sujet du procès de l'abominable et detrestable sorcier Louys Gaufridy* (Paris: Denis Langlois, 1611).

The Gaufridy witch trial at Aix-en Provence, in which Fontaine was called in to examine the suspects, was one of the most important of the early 17th century. Fontaine identified three ‘devil’s marks’ on the body of Gaufridy which helped secure his (inevitable) condemnation as a sorcerer in league with the devil, for which he was horribly tortured before being burnt. Fontaine’s works remain an important witness for the events of the trial. In this set Fontaine has extensively annotated the *Heroidum Epistolae*.

PROVENANCE

- (1) Jacques Fontaine (15??–1612). Vols. II and III with inscription “In nomine domini amen Laudate pueri dom.[ini]” in red ink at head of titles with the autograph beneath “Sum Jacobi Fontani,” in the same hand, crossed out in vol. II but still legible, excised in vol. III (traces of the same colour ink still visible), marginal annotations and underlinings in the same hand in vol. II.
- (2) Francis De Larra. Slightly later autograph “Franci sieur de Larra” repeated vols. II and III.
- (3) Mid 17th century autograph “Frain Du Plantys” in vols. II and III.
- (4) Vol I, *Metamorphoses*; many contemporary and early ex-libris inscriptions, crossed out, purchase note with price from Paris, 1588. “Sum ex supellectilis librorum Doctori de sacra emputus Lutetiae 5 assibus, anno salutis 1588.”

RARITY

Complete sets of this first edition of Ovid’s works by Simon de Colines are of exceptional rarity. OCLC records only one complete set of the three volumes, at Brigham Young University in 18th century bindings. Schreiber states: “The three parts were issued separately—and are in fact commonly catalogued separately, e.g., by Renouard and Moreau: it is therefore quite unusual to find a complete set like the present.” Each volume is also individually particularly rare; we have located only a

handful of copies of each in libraries: OCLC gives 4 locations for the *Heroidum epistolae*, 4 locations for the *Fastorum lib. VI*, and 7 locations for the *Metamorphoseon libri XV*. Extremely rare on the market, either as a complete set or individually. We can locate no sets or even any individual copies at auction in the last 40 years.

\$5,400.

Schreiber 54; Renouard pp. 142–3; (omitting the secondary preliminary quire [**] in vol I); Moreau III, nos. 1875–1877; Brunet IV 271 “Belle édition, dont on trouve bien rarement réunis les trois volumes, qui ont paru séparément et avec les titres particuliers.”

Renouard, P. *Bibliographie des éditions de Simon de Colines, 1520–1546*, Paris, 1894.

Bringhurst, R. *Introduction. The Scythe and the Rabbit: Simon de Colines and the Culture of the Book in Renaissance Paris*, Rochester, 2012.



“A man whose fame in his own lifetime
rivalled that of Columbus”

One of the earliest extensive cycles of travel
illustrations: with 46 woodcuts by Jörg Breu the
Elder, printed from the original woodblocks

No.4

LUDOVICO DI VARTHEMA.

*DIE RITTERLICHE UNND LOBWIRDIGE REISS DES
GESTRENGEN UND UBER ALL ANDER WEIT ERFARNEN
RITTER UND LANDTFAHRER HERRN LUDOUICO
VARTOMANS VON BOLONIA.*

Frankfurt am Main: Weigand Han, 1556.

Quarto (188 × 140 mm.), ff. [104]; A-Cc4. With a title-page woodcut and 46 woodcuts in the text by Jörg Breu the Elder (including two full page), title printed in red and black, woodcut tailpiece. Gothic letter. Calf over beveled wooden boards in a contemporary style, covers blind ruled to a panel design, spine with five raised bands, edges with contemporary blue sprinkling. A couple of repaired closed tears, one partially affecting three letters on Cc2 recto, blank corner replaced, some margins a little dust-soiled, occasional minor stains. A very good copy, unwashed and unpressed. In an archival box.

¶ A very rare complete early copy of Ludovico di Varthema's *Travels* with the full suite of Jörg Breu's woodcuts, printed from the original blocks of the 1515 first illustrated edition: one of the great early travel accounts, and amongst the earliest extensive cycles of travel illustrations, with 46 woodcuts in total. The first illustrated edition of 1515 is invariably found incomplete, and in later editions (including the 1516 second edition) the blocks are not always original, and have frequently been recut omitting portions of the images. Complete copies of any edition of Varthema's *Travels* with the original woodcuts by Breu are now very scarce.

Varthema was the first western traveller to reach India by the Red Sea and return by the Cape of Good Hope, and probably the first European to enter Mecca. His account includes what is certainly the first printed eyewitness descriptions of Mecca and Medina, and, most intriguingly, the first printed reference to voyages south of Java—ie. in the region of Australia.

“A MAN WHOSE FAME IN HIS OWN LIFETIME
RIVALLED THAT OF COLUMBUS”

Varthema left Venice on his travels in 1502; having converted to Islam he accompanied a Hajj caravan from Damascus to Medina and Mecca in 1503, entering both cities. By 1505 he had reached India, and from there claims to have travelled to the Malay Peninsula, Burma, Sumatra, and as far east as the Moluccas. Returning to India via Borneo and Java, he sailed to Lisbon in 1508 in a Portuguese ship. His account of his travels was first printed in Rome in 1510, and became a Europe-wide bestseller.

“A man whose fame in his own lifetime rivalled that of Columbus and Magellan” (Penrose p. 28).

“When he died some time before 1517, Varthema was one of the most successful and best-known travel writers since Marco Polo ... In fact his work is one of the most striking successes of travel literature in the history of printing, with at least five editions in Italian, one in Latin, three in German, and two in Castilian between only 1510 and 1523” (Rubies p. 125).

“Varthema’s *Itinerario*, first published in 1510, had an enormous impact at the time, and in some respects determined the course of European expansion toward the Orient. It is important as the first printed European source of information on lands to the east of India” (Howgego I p. 1058).

THE FIRST PRINTED EYEWITNESS
DESCRIPTIONS OF MECCA AND THE HAJJ

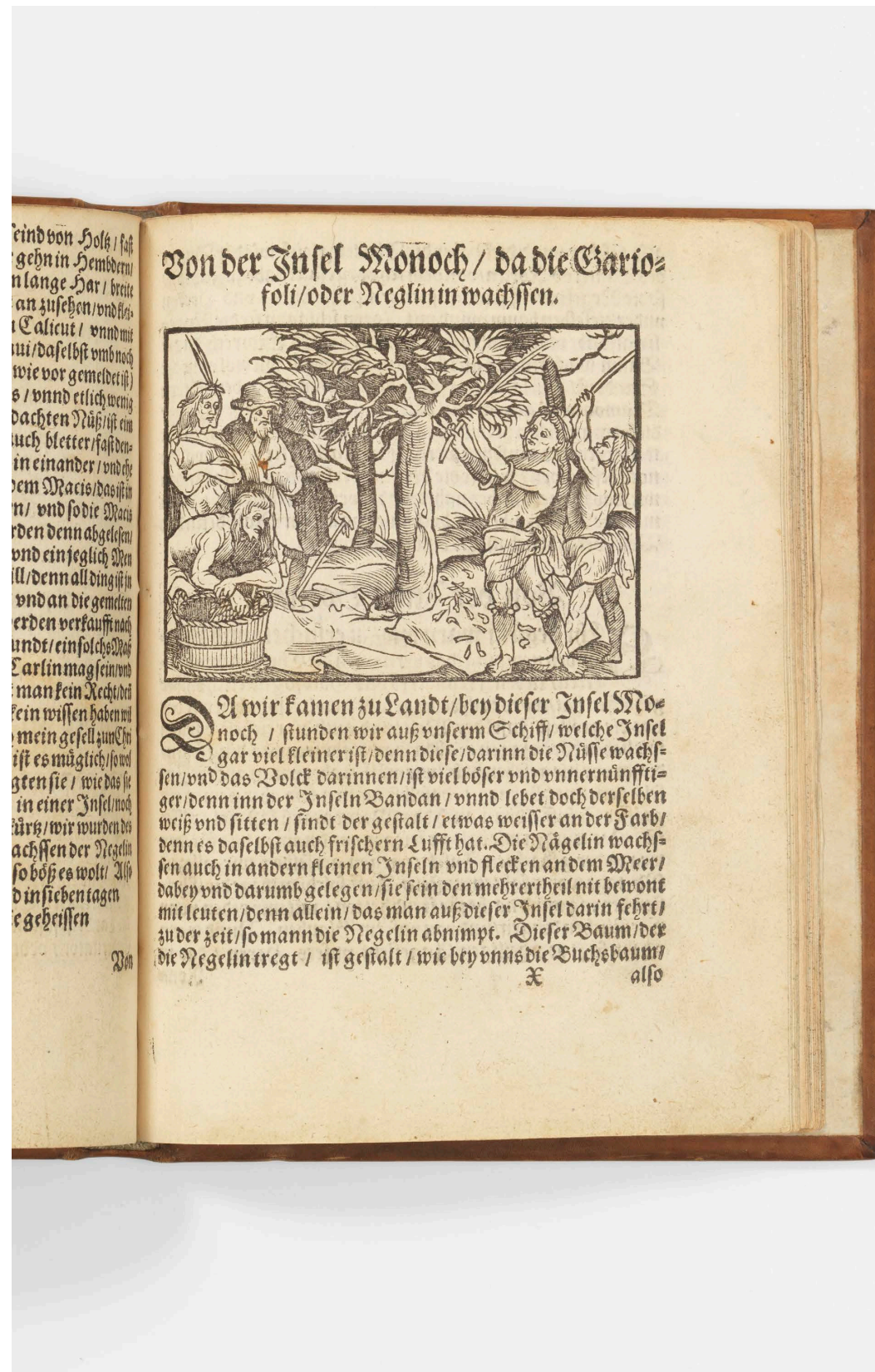
Amongst Varthema’s more celebrated passages is his account of travelling with a Hajj caravan of 40,000 pilgrims in 1503: “the first Western narrative of the Hajj” (Wolfe p. 77). He entered both Medina and Mecca, and provides descriptions of both, and the tomb of Muhammad: “probably he is the first European whose claim to having been [to Mecca] is genuine” (Rubies p. 132)

Varthema’s description of his journey with the Damascus-Mecca Hajj caravan, disguised as a mameluke, commences as follows:

“On the 11th of April, the caravan departed from El Mezeribe¹; there were 35,000 camels, about 40,000 persons, and we were sixty Mamelukes in guard of the caravan. One third of the Mamelukes went in advance of the caravan with the standard, another third in the centre, and the other third marching at the rear. We performed our journey in this way, as you shall hear. From

¹ Then a meeting point for the Hajj south of Damascus.





Damascus to Mecca is a journey of forty days and forty nights ..." (Varthema, translated from Hammond, p. 64).

THE FIRST PRINTED REFERENCE TO VOYAGES SOUTH OF JAVA TOWARDS AUSTRALIA

Remarkably, in his description of his travels in what is now Indonesia, Varthema relates a conversation with a sea captain who speaks of voyages south of Java: "Varthema also makes a brief but very important reference to the Southern Cross and to navigation on the seas south of Java: in this way he refers, admittedly in a sketchy and inconclusive way, to Australia" (Hammond p. xix). The passage in Varthema translates as follows:

"[The captain] showed us four or five stars, among which there was one he said was opposite to our North star ... He also told us that on the other side of the island [Java], towards the south, there are some other races, who navigate by these four and five stars opposite ours; and, moreover, he gave us to understand that beyond the island ... it was colder than in any other part of the world" (Varthema, translated in Hammond p. 195).

ONE OF THE EARLIEST EXTENSIVE CYCLES OF TRAVEL ILLUSTRATIONS

The 46 woodcuts are by Jörg Breu the Elder, a weaver's son from Augsburg. An extremely versatile artist, he produced altarpieces and stained glass in addition to woodcut cycles for printed books (including for the celebrated 1517 *Theuerdank* of Maximilian I). Significantly, the present 1556 edition uses the original blocks of the first printed edition of 1515, which only appear in some editions. In the second illustrated edition of 1516, for example, the blocks are crudely recut, often in reverse, and omitting portions of the images such as the background landscapes. The cycle consists of 44 half page woodcuts (95 × 40 mm.), including the woodcut on the title page, and 2 full page woodcuts (one on the verso of the title, 130 × 96 mm., and one on the verso of the final leaf, 146 × 100 mm.).

The illustrations are also notable for their depiction of specific passages of action in the text, and of Varthema actually in the course of his travels. In one scene (z2 verso) he appears complete with his pack and bedroll, ready to board a ship in a harbour. In a number of scenes Breu depicts the local inhabitants in the dress of Tupinamba Indians (details it appears he borrowed from early German illustrated printings of the Vespucci voyages)—a perfectly logical approach given that he was working before Magellan crossed the Pacific.

RARITY

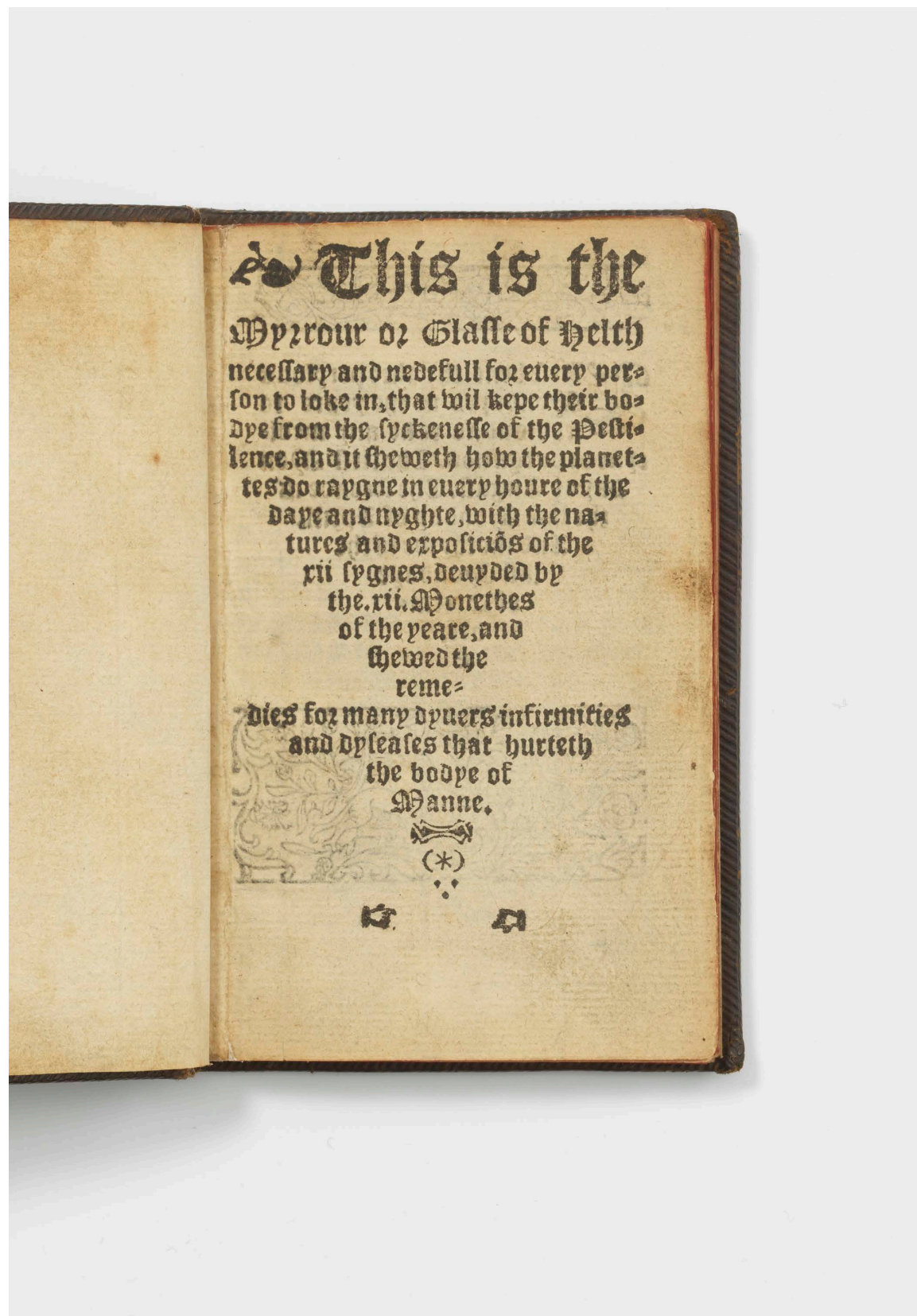
Complete copies of any illustrated edition of Varthema's *Travels* are rare on the market—copies with Breu's original woodcuts particularly so. ABPC lists no complete copies of any illustrated edition at auction in the last 45 years (and only one incomplete copy, a 1515 edition lacking 5 leaves including the title page). The present 1556 edition is very rare in itself: OCLC locates only 5 copies worldwide (SLUB Dresden, UB Tübingen, Staatsbibliothek zu Berlin, British Library, Yale).

\$46,500

VD16 18315; Cordier *Indosinica* p. 104; Graesse I 301.

Wolfe, M. *One Thousand Roads to Mecca*. New York: Grove Press, 1997.
 Rubies, J. *Travel and Ethnology in the Renaissance, South India Through European Eyes 1250–1625*. Cambridge: Cambridge University Press, 2000.
 Hammond, L. *Travelers in Disguise*. Cambridge: Harvard University Press, 1963.
 Howgego, R. *Encyclopedia of Exploration*. Potts Point: Hordern House, 2004.
 Penrose, B. *Travel and Discovery in the Renaissance 1420–1620*. Cambridge: Harvard University Press, 1967.





“The most popular medical book
in sixteenth-century England”

An extremely rare copy of one of the
earliest medical books in English

No.5

[THOMAS MOULTON].

THIS IS THE MYRROUR OR GLASSE OF HELTH NECESSARY
AND NEDEFULL FOR EVERY PERSON TO LOKE IN, THAT
WIL KEPE THEIR BODYE FROM THE SYCKENESSE OF THE
PESTILENCE, AND IT SHEWETH HOWE THE PLANETTES DO
RAYGNE IN EVERY HOURE OF THE DAYE AND NYGHTE,
WITH THE NATURES AND EXPOSICIONS OF THE XII
SYGNES, DEUYDED BY THE XII MONETHES OF THE YEARE,
AND SHEWED THE REMEDIES FOR MANY DYVERS
INFIRMITIES AND DYSEASES THAT HURTETH THE BODYE OF
MANNE

[London: T. Colwell, 1561?]¹.

Octavo (143 × 90 mm.), ff. [60]; A-G8, H4. Black letter, historiated woodcut
head-piece and tail-piece on verso of title, woodcut white-on-black initials
throughout. 19th century calf in period style to a panel design, covers bordered
with blind rules and with central arabesques in blind, spine lettered direct in
gilt, all edges red. Joints restored, a little dusty in places, fractional closed
tear repaired in gutter of title, not affecting text. A very good, crisp copy. In
an archival box.

¶ An extremely rare early edition of “the most popular medical book in
sixteenth-century England” (Byrne p. 212), and one of the earliest medical
books in English. A manual of over 100 medical treatments, including treat-
ments for the Black Death, Moulton’s *Mirror* is a remarkable window onto
Tudor daily life. We can locate no copies of any edition at auction in the last
45 years.

In his census of medical books in English printed before 1605, Paul Slack
identifies a total of 153 titles. Of all these, the most frequently printed was
Thomas Moulton’s *Mirror of Health*. In the period before 1605 it went through
an exceptional 17 editions, the greatest number of any 16th century English

¹ Imprint from ESTC.

medical book (Slack p. 248). The first edition appeared before 1531, and it is therefore also one of the earliest medical books in English.

THE BEST-SELLING MEDICAL BOOK OF TUDOR ENGLAND

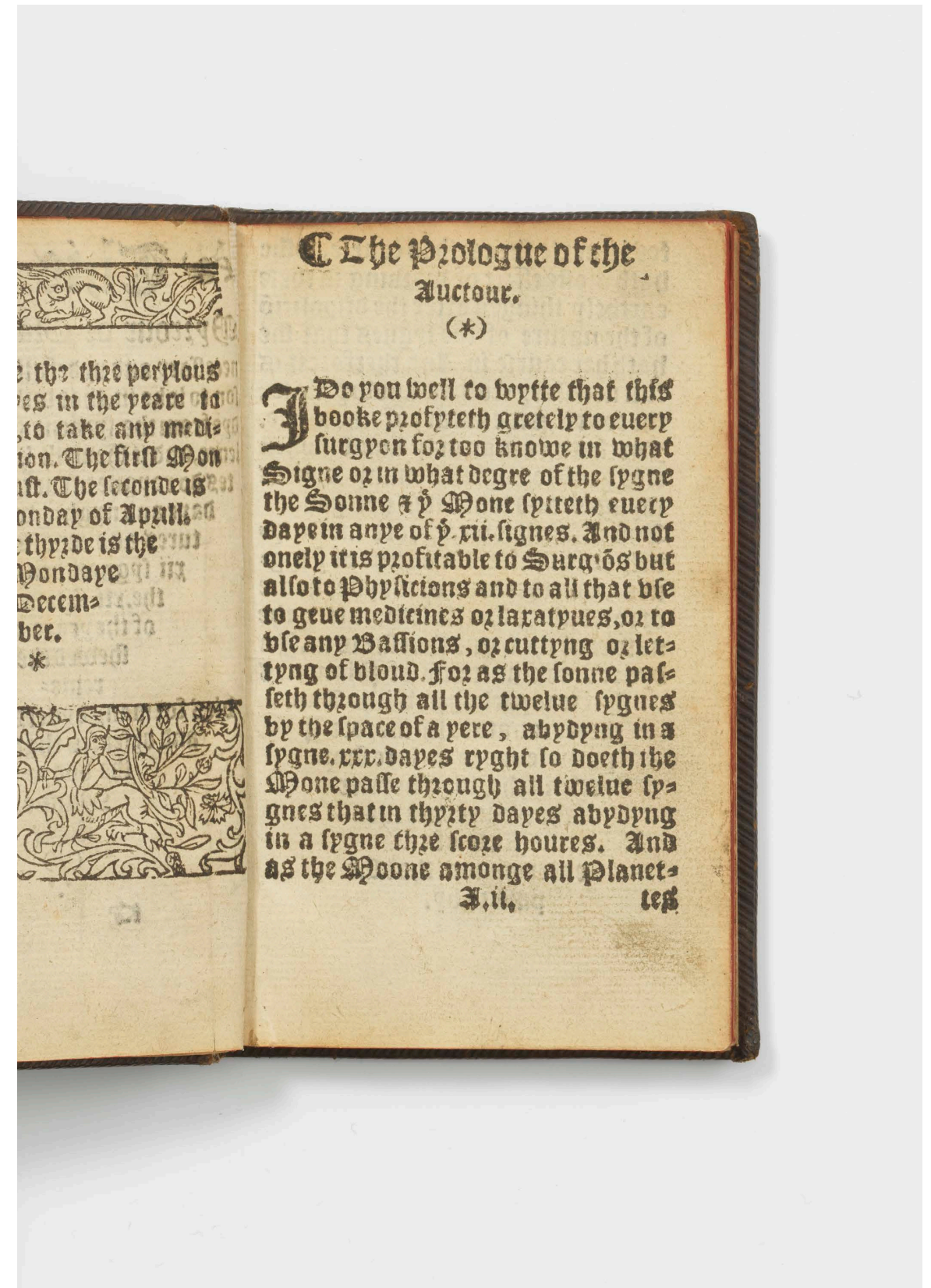
The popularity of the book was intentional: Moulton makes it clear in his preface that his book is intended for all the “Quenes liege people”. This is why, he explains, he decided “to set it in printe so in englyshe, that every man both lerned and lewde, ryche and poore may the better understand it, and do therafter. And so every man, woman, and chylde, to be theyre own physician in time of nede...” (A7 verso).

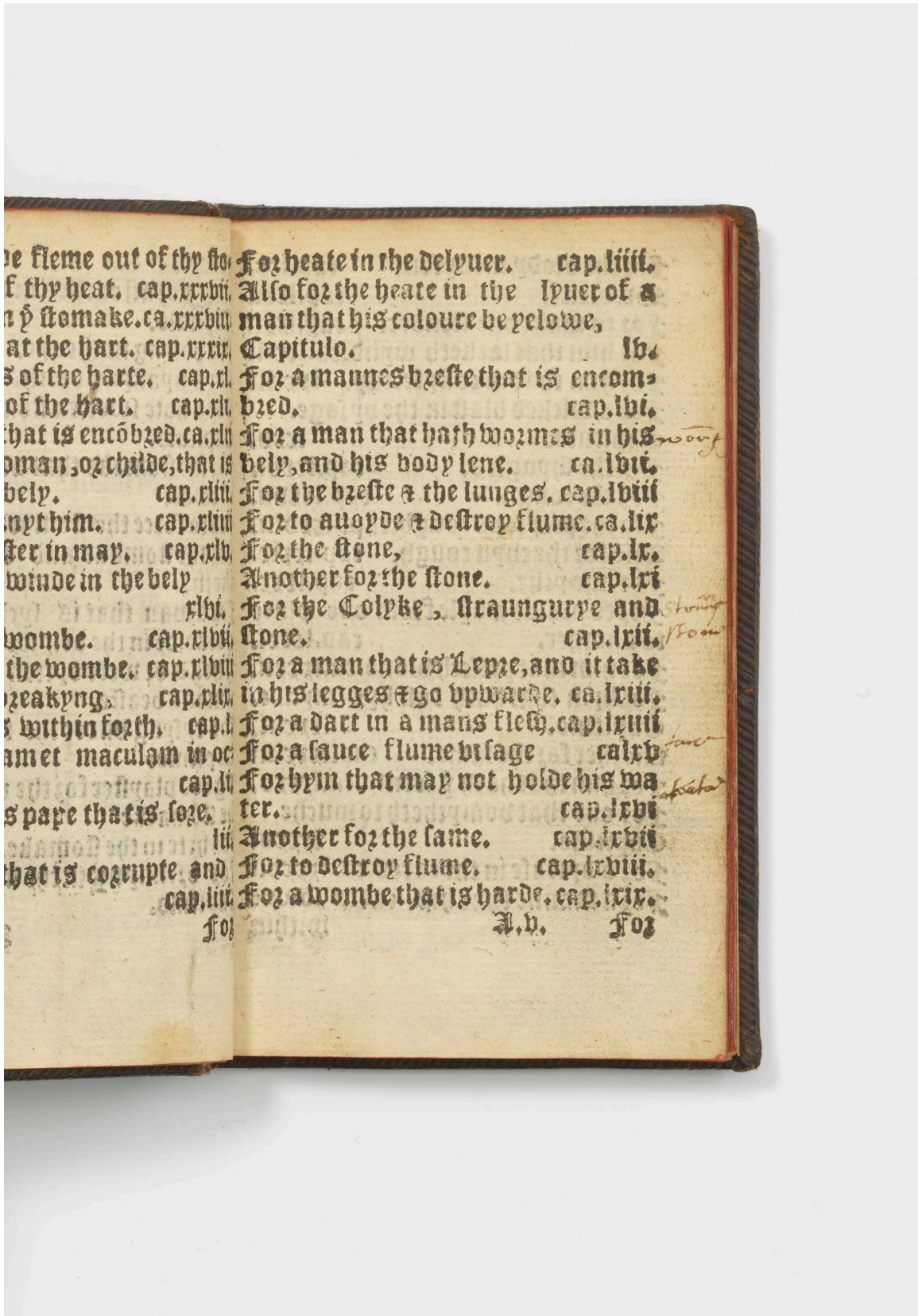
Moulton’s decision to print in English would have enormously increased the readership of his book, and it is a testament to its appeal and popularity that of the 17 known editions, all survive in just a handful of copies each. It would appear that the book was in most cases simply read to pieces.

The *Mirror* is divided into 133 chapters. The first three chapters concern the Plague: how it is caused, how to avoid it, and finally how to treat it. Moulton’s instructions include bloodletting from the armpits, sleeping with herbs under one’s pillow and spices in the mouth (“And when thou layest thee downe to slepe, lay under thy head and under the end of thy pyllow that is toward thy vysage, Rosemary, myntes, Lorel leues, put in thy mouthe Maces, and Cloves, or els Nutmigges”), and linen cloths soaked in decoctions of flowers (“conserve of Violettes”, “conserve of Buglos”, “water of Turmentill”, “water of Scabious”, “water of Roses”). Chapters 4, 5, and 6 are devoted to astrology, which was of course integral to the practice of medicine at the time, including an hour-by-hour listing of the influence of the planets (“howe the planets reygne in everye houre of the daie, and of the nyght”).

127 TUDOR MEDICAL TREATMENTS

The remaining chapters, and the bulk of the book, are a compendium of 127 numbered Tudor medical treatments (“remedies for many dyvers Infirmities and dyseases that greveth and hurteth the body of man”), with one chapter for each treatment. The list begins with a treatment “for the head ache”, and includes some familiar ailments: “for sore knees”, insomnia (“for him that may not slepe”), baldness (“for to make heer to growe”), red eyes (“for red blered eyen”), no less than three treatments for “stinking breath”, and a slimming treatment (“for to make one slender”). Many are now more exotic however: leprosy (“for a man that is Lepre, and it take in his legges & go upward”), rabies (“for bytyng of a mad dogge”), smallpox (“a good drinke for the pox”), and snakebite (“for styngynge of Edders and Snakes”).





Thomas Moulton himself remains something of a mystery, and nothing has so far been discovered about him, other than a fragment of autobiographical information he gives in the preface of his book, in which he describes himself as a “Doctour of Divinitie, of the order of y frere preachers”, or in other words a Dominican friar. The *Dictionary of National Biography* suggests he was active around 1530.

PROVENANCE

- (1) Contemporary English annotations in ink.
- (2) 19th/20th century English annotations in pencil.

RARITY

All editions of Moulton’s *Mirror* are extremely rare on the market. ABPC lists no copies of any edition at auction in the last 45 years, and we can locate no additional auction records in this period. Of the present 1561 edition, ESTC locates 2 copies in America (US National Library of Medicine, University of Wisconsin-Madison), and 6 copies in the UK (British Library (2 copies), Cambridge UL, Glasgow UL, Oxford St. John’s, Wellcome Institute). The first edition was c. 1531: ESTC records only two copies (Oxford Bodleian, Oxford Balliol).

\$12,500

ESTC S120736; STC 18223.7.

Byrne, J. *Encyclopedia of the Black Death*. Santa Barbara: ABC-CLIO, 2012.
Byrne, J. *Daily life during the Black Death*. Westport: Greenwood Press, 2006.
Slack, P. “Mirrors of health and treasures of poor men: the uses of the vernacular medical literature of Tudor England,” *Health, Medicine, and Mortality in the Sixteenth Century*, ed. Charles Webster, Cambridge University Press, 1979.



An important 16th century short story collection: a possible source for Shakespeare's *Much Ado About Nothing*

Only three copies located—a fine copy in early 17th century morocco

No.6

MATTEO BANDELLO [FRANCOIS DE BELLEFOREST].

LE TROISIÈME TOME DES HISTOIRES TRAGIQUES.
Paris: chez Gabriel Buon, 1568.

*Sixteenmo in eights (127 × 81mm.). Pp. [8], 514, [6]. *⁸, a-z⁸, A-Z⁸, 2A-2T⁸. Roman type, some italic, ruled throughout in red. Small woodcut printer's device on title, wood and metal-cut floriated initials, grotesque woodcut and typographical headpieces, floriated and grotesque wood and metal-cut tailpieces. In late 16th or early 17th century black morocco, covers bordered with a single gilt rule, large double guirlande fleurons gilt at centres, spine with gilt scrolled raised bands, single gilt ruled in compartments, rose fleuron gilt at centres; edges, head and tail-bands gilt, gilt inner dentelles, marbled endpapers, all edges gilt. Light age toning, the very occasional marginal spot, original paper flaw in margin of I¹, blank outer corner of one leaf with small tear, lower corners of binding fractionally worn. A fine copy, crisp and clean.*

¶ First edition, exceptionally rare, and a fine copy, of this important work of popular short stories translated and reinterpreted by Francois de Belleforest from the novellas of Matteo Bandello: one of Shakespeare's possible source texts for *Much Ado About Nothing*.

“Translated into German, English, Spanish, and Dutch, pirated, anthologised, and widely imitated, Francois de Belleforest's multi-volume *Histoires tragiques* constituted one of the most notable publishing successes of the late 16th century. From 1559 to 1570, initially with Pierre Boaistuau and then independently, Belleforest produced modified versions of Matteo Bandello's tales which he freely altered, selecting, as he put it ‘les perles d'emmy un fumier et ordure’ (Tome Premiere 1567, 101). From the *Quatrièsmes Tome* (1571) he included narratives developed from other sources ... both kinds of material undoubtedly served as important nodal points in the dissemination and transmission of cultural memories. They helped to forge the iconic status of figures such as Hamlethus, prince of Denmark, Vlasta the Amazon, or Mustapha, and develop such modern myths as the ‘bon sauvage’, the desert island,

(through the story of Marguerite de Roberval, a precursor of *Robinson Crusoe*) and the Ottoman ‘Other’” (Conroy p. 238).

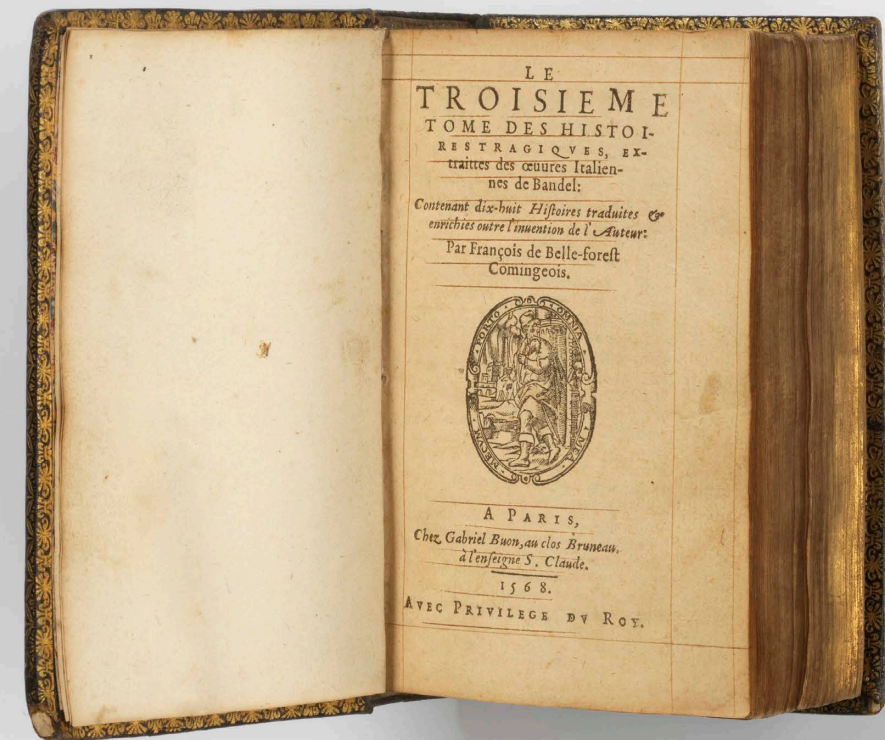
The seven volumes of Belleforest’s *Histoires Tragiques* appeared between 1559 and 1578 (they were first published as a collected edition in 1583). Belleforest was widely influential in England: “Geoffrey Fenton worked extensively from Belleforest when translating thirteen Bandello tales for his *Certaine Tragicall Discourses*, published in 1566, before Belleforest’s full collection became available in French. Similarly William Painter drew on Belleforest for the Bandello stories in his influential *Palace of Pleasure* (1566–75)” (Gillespie p. 37).

LE TROISIÈME TOME AND MUCH ADO ABOUT NOTHING

Shakespeare made direct use of Belleforest’s work in several of his plays, and it is possible that he used specific aspects of the present volume in his *Much Ado About Nothing*. “Unlike most of Shakespeare’s plays, *Much Ado About Nothing* is largely an original work. The main plot-line, the story of Claudio and Hero, originates in the story of Ariodante and Ginevra in Ludovico Ariosto’s *Orlando Furioso*. The tale had been translated into English at least four times prior to Shakespeare’s version of it ... However, based on Shakespeare’s rendering, it is likely that his original source material was Matteo Bandello’s version of Ariosto’s work, which had been previously translated into French by Francois de Belleforest in his *Histoires Tragiques* (a source Shakespeare used for other works besides *Much Ado About Nothing*, including *Hamlet*). In Belleforest’s translation, we find Messina, the characters of Don Pedro and Leonato, the narrative of the courting by proxy, and the treachery by a jealous third party determined to upset the happy nuptials” (Bloom p. 40).

“The eighteenth story in *Le Troisième Tome* was described as follows ‘Timbree de Cardone devient amoureux à Messine de Fenicie Leonati: des divers et estranges accidents qui advindrent avant qu’il l’espousat.’ Another possible source for *Much Ado About Nothing*” (Wolfson p. 33).

There are specific aspects of Belleforest that appear to show close connections to *Much Ado*, in particular with regard to the character of Don John. “The instigator of the deception, whom Bandello described in a very few words, becomes in Belleforest a true Machiavel ... The development of this character and the addition of the nurse represent a definite enlargement of the story” (Prouty (1950) p. 30–1). “This young Machiavel has much in common with Don John [in *Much Ado About Nothing*]: he has no motive, and he himself is not the supposed rival in the deception scene. Like Don John he tells the hero of the lady’s supposed unfaithfulness and arranges for the King and the



hero to witness the secret meeting of the feigned lovers” (Prouty (1941) p. 217).

JACOB AYRER’S COMEDY *THE FAIR PHOENICIA*

Belleforest’s *Troisième Tome* may alternatively have been an indirect source for *Much Ado About Nothing* via a play by the German dramatist Jacob Ayer, *Die Schöne Phoenicia (The Fair Phoenicia)*. *The Fair Phoenicia* has been postulated as a direct source for Shakespeare’s play, but it seems certain, however, that Ayer’s direct source for his own play, in turn, was Belleforest’s eighteenth short story in the present volume.

“The full title for the play from which Shakespeare is supposed to have drawn his inspiration is ‘*A Mirror of Womanly Virtue and Honour. The Comedy of the Fair Phoenicia and Count Tymbri of Golison from Aragon...*’ In this title alone there is almost sufficient evidence of the source of Ayer’s plot. It can hardly be Bandello. In Bandello Don Timbreo is never once styled a ‘Count’ and far less ‘Count of Colisano’; that he had received the ‘Country of Colisano’ is mentioned only once at the beginning of Bandello’s story. It is Belleforest who speaks habitually of the ‘Comte de Colisan’. Moreover, Belleforest, within the first few lines of his story, speaks of the conspiracy of Giovanni di Procida, which lead to the ‘Sicilian Vespers’, and styles the conspirator ‘Jean Prochite’. Bandello refers to the ‘Sicilian Vespers’ but never mentions Procida. In Ayer, at the very beginning, when Venus enters and complains of the coldness in love affairs of ‘Tymborus Graf von Golison’, she acknowledges that he fought most bravely. ‘When, in Sicily, that great slaughter was made by Prochyte.’ The presence alone of this name and in its French form, is sufficient, I think, to show that Ayer’s source was Belleforest” (Bloom p. 152).

RARITY

Index Aureliensis gives three editions of the work published in the year following this first edition alone, one at Paris, one at Antwerp (each of which recorded in one copy only), and the third, published at Turin, recorded in six copies. This reveals the immediate and international popularity of the work. The extremely low survival rate of copies seems to confirm the notion of Belleforest as disposable popular literature. This particular copy however seems to belie that narrative, as it is finely bound, at some cost, in high quality black morocco, and ruled throughout, perhaps a generation after its publication.

This first edition is exceptionally rare, and we have located only three copies recorded in libraries worldwide: BnF (see Index Aureliensis) bound in a set of mixed editions; Manchester, John Rylands Library; National

Library, Madrid. We can locate no copies in American libraries. No copy in the British Library. We have found no records of copies sold at auction.

\$8,500.

USTC 49380 (Madrid and Manchester only). Index Aureliensis, 112.179. (BNF). Brunet I 638.

Bloom, H. *Bloom’s Shakespeare: Much Ado about Nothing*, New York, 2010.

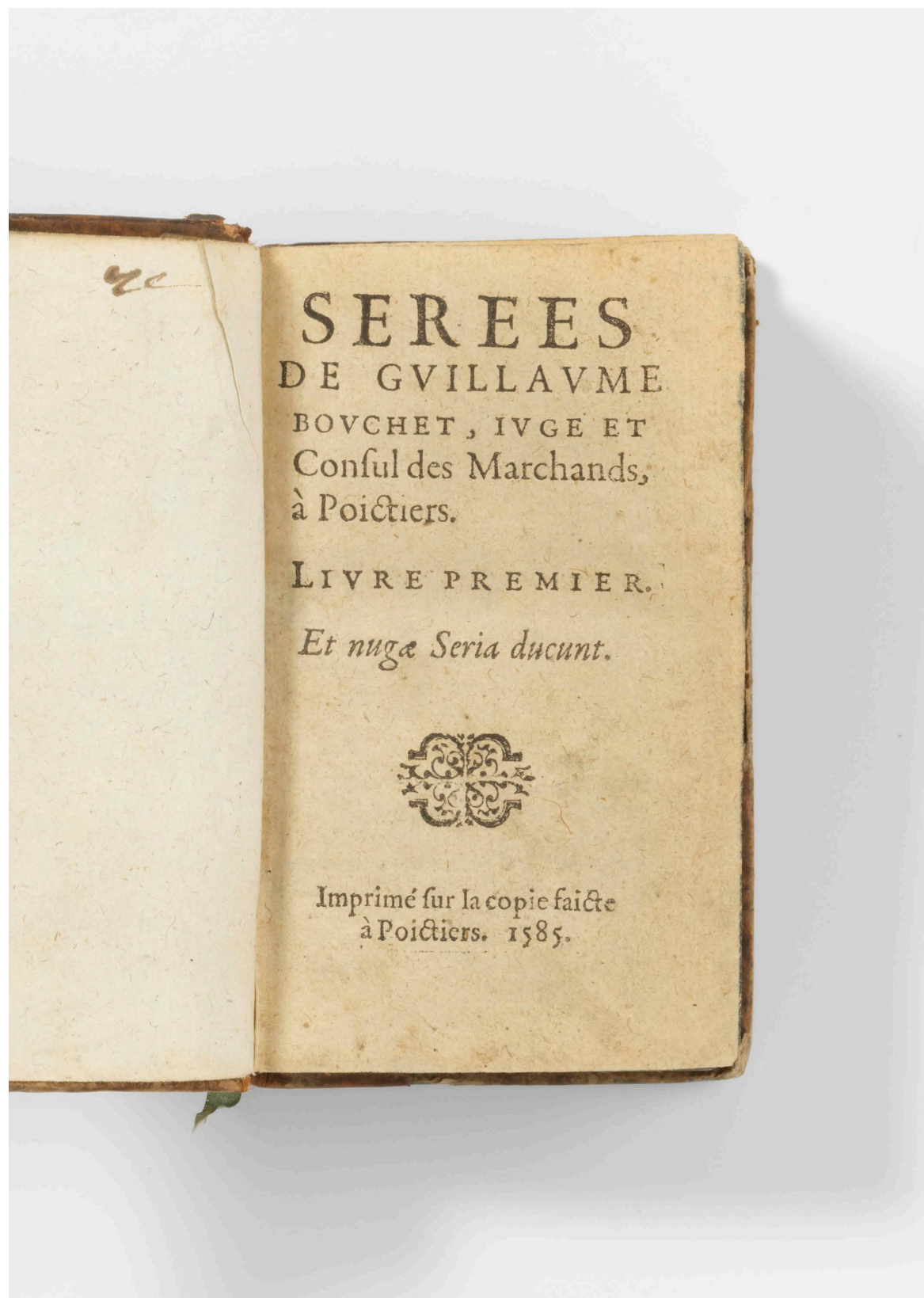
Conroy, J. *French Studies. A Quarterly Review*. Vol. 69, No. 2, April, 2015.

Gillespie, S. *Shakespeare’s Books*. London, 2004.

Prouty, C. T. *The Sources of ‘Much Ado about Nothing.’ A critical study, together with the text of Peter Beverley’s “Ariodanto and Ieneura,”* New Haven, 1950.

Prouty, C. T. “George Whetstone, Peter Beverly, and the Sources of “Much Ado about Nothing” *Studies in Philology*, Vol. 38, No. 2, 1941.

Wolfson, J. *William Shakespeare and the Short Story Collections*, London, 2011.



Unrecorded 16th century references to America,
Native Americans, and Columbus

With some of the earliest recorded contemporary
references to Montaigne's *Essais*

No.7

GUILLAUME BOUCHET.

SERÉES.

N.p., n.p., [Imprimé sur la copie faicte à Poictiers], 1585.

Sixteenmo (in eights) (170 × 72 mm.), pp. [32] 790 [2]. a-b⁸, (b⁸ blank), A-Z⁸, AA-ZZ⁸, AAa-CCc⁸, DDd⁴, (DDd4 blank). Roman type with some italic. Small typographical ornament on title, floriated woodcut initials, typographical headpieces, modern ex libris stamp of 'Joannis Desserei' on fly. In 18th century half calf over paper boards, spine double gilt ruled in compartments, vase tools gilt at centres, gilt lettered red morocco label, all edges marbled blue. Light age toning, the rare marginal spot or stain, headband with small chip, corners a little worn. A very good, clean copy.

¶ A very rare early edition (probably the second¹) of the first book of Guillaume Bouchet's *Serées* or 'soirées', a series of essays or free discussions of various subjects such as wine or women, written in a style that emulates after-dinner conversations held in a bourgeois milieu in contemporary Poitiers. With numerous unrecorded reference to America and Native Americans.

THE *SERÉES*

Written in a most lively tone, the texts mix picturesque narrative, with satirical or even obscene content, with erudite (and occasionally pseudo-erudite) citations from other works, including Montaigne, Rabelais and many others. The work is also a philological goldmine that both Charles Nodier and Violet-le-Duc regarded as one of the best of sources from 16th century France for contemporary jokes and curious phraseology. This first collection includes chapters on wine, water, women and girls, the 'Kings masquerade,' newlyweds and marriage, fish and fishing, dogs, cuckolds and 'cornards,' judges, lawyers and the law, doctors and medicine, horses, donkeys and mules, and finally on loudmouths and gossips.

¹ Index Aureliensis 122.833.

The first collection of Bouchet's *Serées*, containing twelve essays, was first published in 1584; the second and third parts were not published until long after Bouchet's death, in 1597 and 1598 respectively, probably by Bouchet's son. They were not published collectively until 1608. Guillaume Bouchet was a "prominent book dealer, printer, and writer active in late sixteenth-century Poitiers. He is remembered primarily in today's academic circles as the author of 'Les Serées,' a collection of thirty-six after-dinner dialogues, published, republished, and widely circulated over the course of some fifty years between 1584 and 1634. Each narrative in Bouchet's repertoire bears a thematic title—'On Wine,' 'On Water,' 'On Women and Girls,' and so on—and each is laced with historical tidbits, noteworthy opinions, and proverbial wisdoms derived from a wide assortment of primary and secondary sources" (Prendergrass p. 1357).

UNRECORDED AMERICANA

This work—most surprisingly, given its discussion of contemporary events—remains unrecorded with regard to its American references.¹ One such reference occurs in the chapter on dogs in which Bouchet's narrator discusses a dog that travelled with Columbus called 'Leoncique' whom the 'Indians' feared more than twenty Christian men, and who specialised in tracking escaped Native Americans; "Leoncique, qui passa avec un soldat, quand Colom commenca a decouvrir les Indes. Ce chien combattoit de si grand courage, que les Indiens le craignoient plus que vingt Chrestiens." He then goes on to describe a dog belonging to Diego de Salazar, during 'La conquest des Indes' named 'Bezerillo', which was renowned for dismembering Native Americans. The Spanish, he claims, had several such dogs, trained to hunt Native Americans in the same manner as ordinary game, and which were only fed on human flesh for this purpose: "les Espagnols avoient a la conqueste des Indes plusieurs tels chiens, qu'il avoient accoustumé contre les Indiens, comme à la chasse d'autres bestes: & pour ce ne les nourrissoient que de chair d'hommes."

In the chapter on 'water' the narrator refers to an indigenous alcoholic beverage or wine made from maize, honey and water, that the Native Americans get drunk on. "Il faudroit donc deffendre aux Indiens leur vin de Maiz, avec eau & miel, dont ils s'enyvrent." In the chapter on marriage the narrator refers to barbarous Mexicans from the Indies who treat their wives as slaves: "Les Barbares Mexiquains des Indes, qui traictent leurs femmes comme esclaves". Another passage in the same chapter refers to the dances of "des Ameriquains & sauvages de la terre de Bresil," described as less lascivious than ours, as, even though they dance naked, the women always dance separately from men. The rhythms of these dances are described as being created by the sound of large canes opened at one end. In the chapter on fishing one narrator describes

¹ Not in JCB, Harisse, Sabin or Borba de Moraes' *Bibliographia Brasiliana*.

a voyage to the 'Indes Occidentales' in which he saw a fish used to hunt other fish in the same way as in Europe birds of prey were used to hunt other birds: "qu'il se trouve la un poisson, appelé Chasseur, avec lequel on pesche." These references to the Americas are of particular interest as they are placed in the context of everyday conversation, perhaps suggesting how the New World was perceived by ordinary people in the second half of the 16th century in France.

MONTAIGNE

Bouchet was clearly inspired in his *Serées* by the *Essais* of Montaigne, of whom he was a fervent admirer. He quotes Montaigne in several places in the text and is one of the earliest witnesses to the contemporary reception of Montaigne's works, the first volume of which was published in 1580. "The *Essais* are a miscellaneous composition which evolved alongside and overlapped with other hybrid prose genres of late sixteenth-century France most notably the "discours bigarées" of Guillaume Bouchet and the Seigneur de Cholières. ... Montaigne in particular read Guillaume Bouchet (and visa versa). Both authors inserted (sometimes extensive) fragments of the other's works in their own compositions" (Patterson p. 202).

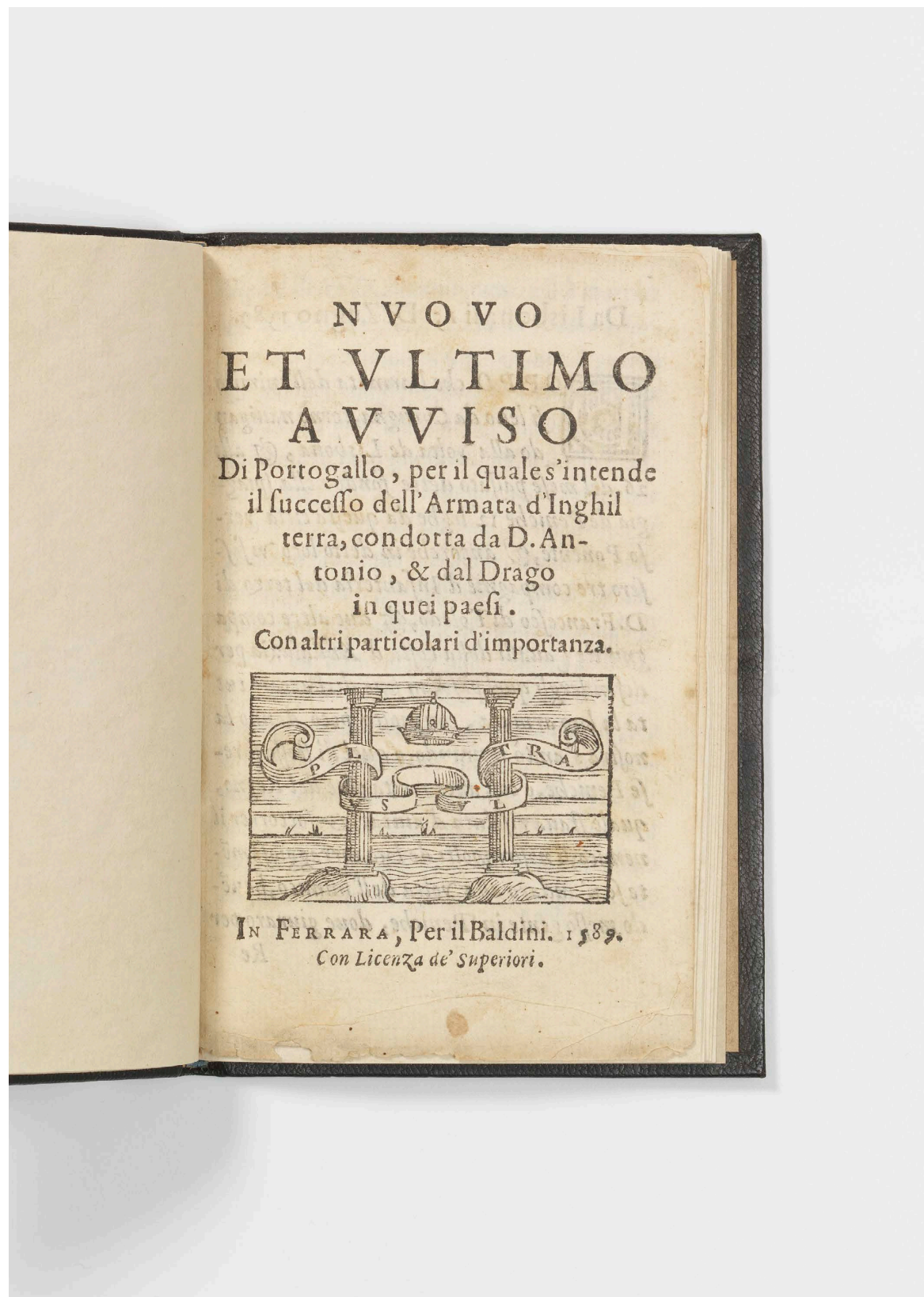
RARITY

The first edition of this first collection was published by the author in Poitiers in 1584 and is very rare. OCLC and USTC locate two copies in libraries outside France, one at Oxford, and one at Harvard. This 1585 edition was published concurrently, it seems, with no indication of precedence, with two others: one with same imprint ("Imprimé sur la copie faicte à Poictiers") and date, but with a different number of pages, (pp. 766, recorded in one copy only by USTC), and another published at Paris by Gabriel Buon (recorded in five copies only, none in the U.S.). USTC gives five locations for this present edition: four in France and the other in the British Library, with no copies in US Libraries. All 16th century editions are extremely rare on the market: ABPC (1975–2018) records no copies of any of the 16th century editions at auction.

\$2,950

BM STC Fr. 16th century, p. 77. USTC 22515. Index Aureliensis 122.833. Tchemerzine, I, p. 924. Brunet I, 1165-66. Oberlé, *Fastes de Bacchus*, nos. 364-365 (later editions). Biting 51 (later edition). Not in Simon *Bibliotheca Bacchica*. Not in JCB, Harisse, Sabin, Borba de Moraes *Bibliographia Brasiliana*.

Patterson, J. *Representing Avarice in Late Renaissance France*, Oxford, 2015.
Prendergrass, J.N. *Renaissance Quarterly*, Vol. 60, No. 4, 2007.
Vickers, N J. *Renaissance Quarterly*, Vol. 36, No. 3, 1983.



Sir Francis Drake and the English Armada

A unique copy of a newly-discovered, unrecorded eyewitness account of Drake's expedition against Portugal and Spain in 1589

No.8

[SIR FRANCIS DRAKE].

NUOVO ET ULTIMO AVVISO DI PORTOGALLO, PER IL QUALE S'INTENDE IL SUCCESSO DELL' ARMATA D'INGHILTERRA, CONDOTTA DA D. ANTONIO, & DAL DRAGO IN QUEI PAESI. CON ALTRI PARTICOLARI D'IMPORTANZA. [*"New and Latest Report from Portugal concerning the success of the English Armada led by Dom Antonio and Drake in those countries. With other important particulars"*]. Ferrara: per il Baldini, 1589.

Octavo (140 × 85 mm.), ff. [4]. A⁴. Italic letter, titles in Roman. Woodcut printers' device on title with "Plus Ultra" motto on banner around the pillars of Hercules, seascape in background, white on black floriated woodcut initial. Modern black morocco gilt. Light age toning, some minor spotting, the odd ink spot, four tiny holes along crease on last leaf with early repairs on verso, just affecting two letters. A good copy.

¶ A newly-discovered, unrecorded eyewitness account of the English Armada, Sir Francis Drake's expedition against Portugal and Spain in 1589. Written by an observer in Lisbon, and dated 15 June 1589, just after the English attack. We are unable to trace any record of it in any bibliography, library, or at auction. Printed and distributed as a newsletter at the time, the present copy is very likely the unique surviving example of this account.

Very few contemporary printed accounts of the English Armada survive: only three have been identified so far, all of which are extremely rare.

DRAKE AND THE ENGLISH ARMADA

The English Armada of 1589 was the largest naval force that had ever left England¹, with over 150 ships and 23,000 men. Following the defeat of the Spanish Armada of the previous year, about half the Spanish fleet had failed

¹ Whitfield p. 135.

to return to Spain, and many of the remaining ships were severely damaged. The English planned to press home their advantage while Spain remained substantially defenceless. The expedition also had two further objectives. First, to attack Lisbon, liberate it from Spain, and place the Portuguese prince, Dom Antonio, on the throne. Second, to seize and occupy the Azores, as a strategic base from which to menace Spanish shipping returning from the Caribbean, and Portuguese shipping from the East Indies. Elizabeth gave command of the fleet to Drake, which he led in the *Revenge*, his flagship during the Spanish Armada. The troops carried by the fleet were led by Sir John Norris.

"This comprehensive plan was plainly far more than a counter-attacking raid: it amounted to a full-scale invasion of part of Portugal and her overseas territories. It was daring and ambitious, and Drake was obviously the man to direct the naval side of the operation, to complete the work of the Armada campaign and win fresh glory for himself and for English seafaring. In the event, the Portugal adventure of 1589 proved to be an unrelieved disaster, which achieved nothing, costs thousands of lives, and dragged Drake's reputation into the mire" (Whitfield pp. 128-131).

"Drake took his fleet directly to La Coruña, where he had heard the Spanish fleet had taken shelter. Once arrived, he found the harbour almost completely deserted, but Norris landed the army anyway and began to attack the town. In heavy fighting, in which Drake took part, the English troops captured the fortress and put the defenders to the sword. However, there was nothing worth taking except a great quantity of wine, which the soldiers began drinking as usual. Many fell ill and blamed the wine for their sickness. Finally, on 8 May, the troops embarked once more. This time the fleet stopped further south at Peniche, where the Spanish garrison abandoned the town after two days of hard fighting. From that point Norris marched his army overland to Lisbon, where Drake and the fleet were to reinforce him. The march was badly organized. Many men were still sick, and the local people showed little enthusiasm for Dom Antonio. Arriving at Lisbon on 23 May, the English troops found the fortress was too strong and the army too weak. Meanwhile Drake brought the fleet up to the mouth of the Tagus River but made no attempt to reach Lisbon. Puzzled by his delay, Norris abandoned Lisbon, leaving behind many of his sick and wounded troops.

Together once more, Drake and Norris decided to head for the Azores, the second part of the grand plan. Before they could leave the harbour, a dozen or so Spanish galleons appeared, sailing downriver from Lisbon, and attacked the English ships that were scattered across the bay. Probably not understanding the need for a tactical grouping, Drake did not draw his ships into the squadrons into which they were supposedly organized. Instead he allowed the galleons to pick off English stragglers, until a wind finally came up and allowed his fleet to sail away. Driven north the partners decided to take Vigo, where

Da Lisbonali 15. Di Zugno 1589.

DO P P O che l'armata dell'inimico si leuo da Corugna, tornò nauigan do alla volta de Lisbona, & alli 26. del mese passato dette fondo nella spiaggia de Peniche 12. leghe da questa città verso Ponente, & ancor che in detto loco vi fossero tre compagnie d'Infanteria del terzo di D. Francesco di Toledo, & due altre compagnie de Cavalli della costa d'Andaluzia per defendergli quel passo, in fine disbarcaro tutta la loro armata, con molto poco danno la nostra s'andò ritirando, e quel dì stesso si rese Peniche, e così anco molta gente del Regno, quale stava risoluta d'aiutar, & soccorrer il nemico; li nostri molti de loro corraggiosamente se n'andaro alla volta dell'inimico, hauendo messo gente in Peniche, done giuraro per Re

Re col detto D. Antonio
alli 27. andò alla
mate le sue squadre
& quella notte si pre
alli 28. a Torre Vedr
chi come in tutti quell
Antonio fatta molto
non in Inghilterra, fa
giuramento in tutte le
corpo & allegrezza de
cora che l'Infanteria,
ritiro da Peniche, &
se gli mando, andò semp
meco traagliandolo, ne
nessun danno, in manie
senza nessuno si presen
mera de Lisbona alli 2
di Fuentes, si messe in
do facia all'inimico, ba

they landed on 18 June. This attack was also a failure, for the inhabitants had abandoned the place and left nothing worth taking except the usual supply of wine. Realizing that the army was too weak to continue the campaign, Drake and Norris decided that Drake would take the twenty best ships and the healthiest soldiers and sailors and continue to the Azores. Norris and the rest of the force would return to England. Once out of the harbour, however, Drake found his fleet beset by a storm, and he headed back for Plymouth, where Norris found him waiting a few days later.

The queen was furious at the failure of the campaign and the direct violation of her order to attack the ports in the Bay of Biscay. Beyond this, some men accused Drake of cowardice for his failure to come upriver at Lisbon. Both Drake and Norris were brought before the privy council to answer charges about their conduct of the campaign, but in the end no action was taken against them” (DNB).

CONTEMPORARY ACCOUNTS OF THE ENGLISH ARMADA

Only three contemporary printed accounts of the English Armada appear to have survived. The most comprehensive Drake collection (and the basis of the most comprehensive Drake bibliography¹) ever assembled, that of the great Austrian-American book dealer H P Kraus, now in the Library of Congress, includes two accounts. *A true coppie of a discourse written by a gentleman...* (London: Thomas Woodcocke, 1589), is the most detailed account, and was probably written by Anthony Wingfield, a member of the infantry on the expedition.² *Ephemeris expeditionis Norreysij & Draki in Lusitaniam...* (London: Thomas Woodcocke, 1589) is a diary of the expedition running from 15 March to 3 July, possibly also by Wingfield³. The *Ephemeris* also appeared in Latin and German translations (Frankfurt, 1590; Nuremberg, 1590; Munich [1590]). The only other contemporary account we have been able to locate in any bibliography or literature on Drake is one printed in Antwerp in 1589⁴: *Brief discours touchant le succes de entreprinses nagueres attemptez par les Anglois en Espagne, & Portugal, au moys de may l'an MDLXXXIX* (Antwerp: Ioachim Trognaesius, 1589–8 leaves). This appears to exist only in one copy, at the John Carter Brown Library. “The authorship is not known, but the information seems to have been furnished to the writer by “un prebtre anglois” who “escript ces nouvelles de Lisbonne.””⁵ The account is a diary of events running from 4 May 1589 to July 1589.

¹ Kraus 1970.

² Tenison p. 140.

³ Tenison p. 105.

⁴ Quinn p. 44.

⁵ John Carter Brown Report, p. 31.

THE PRESENT ACCOUNT

The present account, printed in Italian in Ferrara, appears to be a unique and hitherto unrecorded eyewitness description—it is not an abstract or adaptation of the London or Antwerp accounts. Opening with the printed header “Da Lisbona li 15 di Zugno 1589,” the account commences with the arrival of the English Armada at Peniche, just north of Lisbon, in May, and ends with the final departure of the English fleet in June. The author is not identified, but appears to be on the Spanish side, and stationed within the walls of Lisbon.

Significantly, the present account appears to fit into a pattern of Italian newsletters regarding Drake. Together with the *Brief discours* in the John Carter Brown Library are three newsletters printed in Rome, all dated 1596, covering events on the Drake expedition to Panama and his death.

RARITY

The present account does not appear in any bibliography, and we have been unable to locate any copies in libraries worldwide, or any record of it at auction.

\$18,000

Not in Kraus, Quinn, EDIT 16, OCLC, COPAC, CCFr.

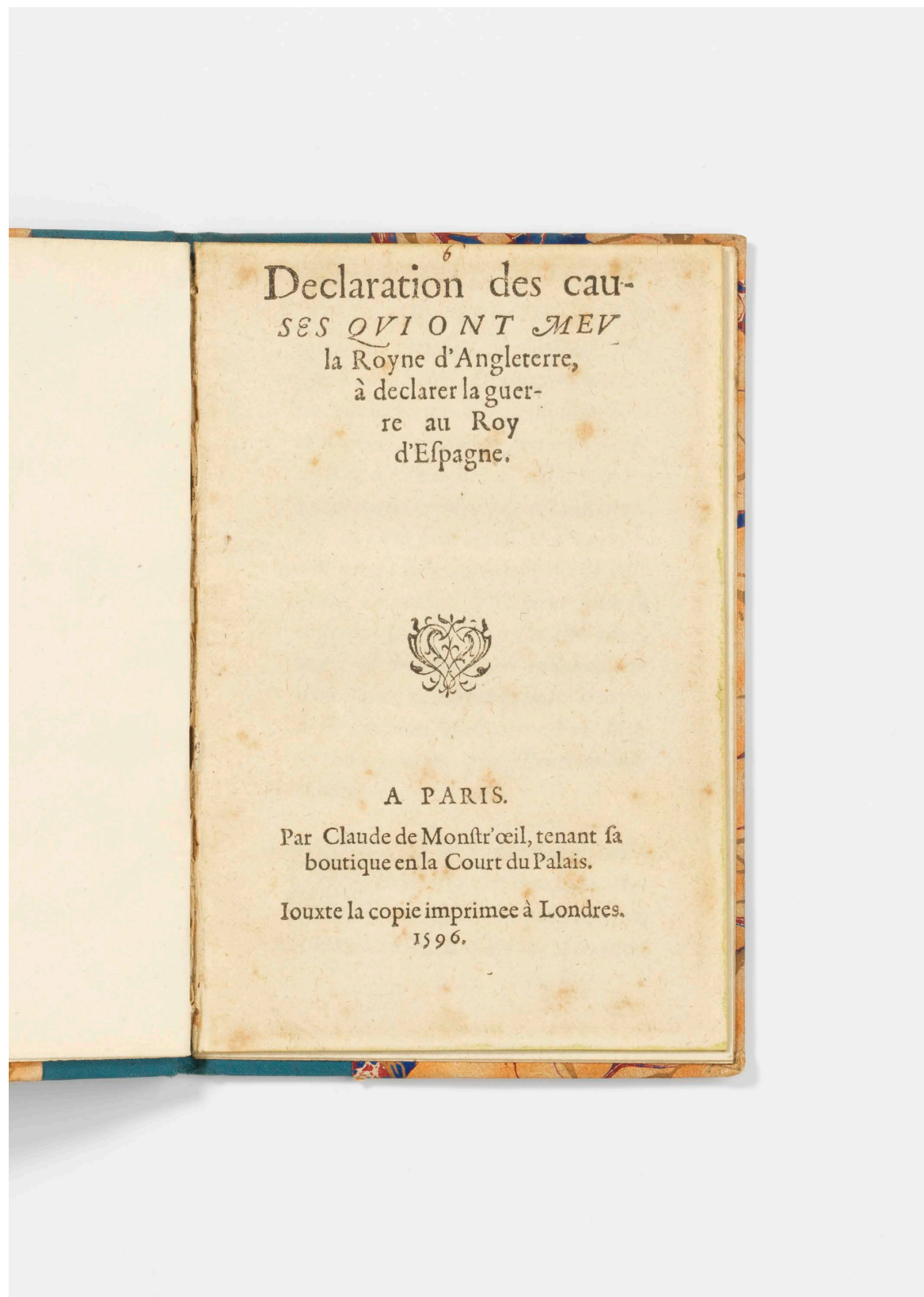
John Carter Brown Library. *Report to the Corporation of Brown University, July 1 1925*. Providence, 1925.

Kraus, H.P. *Sir Francis Drake a Pictorial Biography*, Amsterdam, 1970.

Quinn, D. *Sir Francis Drake as seen by his contemporaries*, Providence, 1996.

Tenison, E. *Elizabethan England*, Vol. VIII, Leamington Spa, 1947. Whitfield, P.

Sir Francis Drake, London, 2004.



The declaration of war with Spain before
the English attack on Cádiz in 1596

Elizabethan propaganda printed in France

No.9

ELIZABETH I, ROBERT DEVEREUX EARL OF ESSEX,
CHARLES HOWARD.

*DECLARATION DES CAUSES QUI ONT MEU LA ROYNE
D'ANGLETERRE À DECLARER LA GUERRE AU ROY
D'ESPAGNE.*

Paris: Claude de Montr'oeil, 1596.

Octavo, (151 × 100 mm.) pp. [2], 9, [5]. A-B⁴ (with both blanks B3,4). Roman and Italic letter. Small woodcut ornament on title page, floriated woodcut initial and typographical headpiece. In half blue cloth over marbled boards circa 1900, title and date gilt lettered on spine. Light age toning with some minor spotting, cut a little close in upper margin just touching page numbers. A good copy, crisp and clean.

¶ Exceptionally rare, and a most interesting work: a declaration of war on Spain, giving the reasons why the English intended to send a naval force against the city of Cádiz, published in advance of the attack. It is signed by the Earl of Essex and Charles Howard, but was most probably written by William Cecil, Lord Burghley.

This work is a translation of: "A declaration of the causes moving the Queenes Majestie of England, to prepare and send a navy to the seas, for the defence of her realmes against the Kinge of Spaines forces" (STC 9203), printed by Christopher Barker in London in six languages (English, Latin, French, German, Dutch and Spanish) for distribution across Europe. It was so successful that it was also published separately in France, Germany and in the Netherlands. This model of publication was used frequently by the Elizabethan government as an effective means of reaching foreign audiences.

THE ENGLISH RAID ON CÁDIZ

This announcement of the English attack on mainland Spain was effectively a declaration of war. Since the defeat of the Spanish Armada, Spain had expended considerable effort in rebuilding its fleet. Elizabeth's strategy was to destroy any new Spanish ships before they could take any action. A combined

Anglo-Dutch fleet, under English command, was formed to attack the Spanish fleet at Cádiz. The pamphlet sets out in detail the reasons for the preparation of an attack on Spain, stating that it was preempting a Spanish invasion of England, citing the previous invasion of the Spanish Armada, amongst other events, as proof of Spain's malign intentions. It also sought to reassure other nations that its conflict was only with Spain. In the event, the attack on Cádiz was remarkably successful.

ENGLISH PROPAGANDA FOR EUROPE

"The bulk of publications issued by the Elizabethan government was aimed at native readers. Occasionally, however, when national security was at stake, the government aimed at reaching an international audience. A case in point is afforded by the descent on Cádiz in 1596. Under the joint command of Robert Devereux, second Earl Essex, and Charles, Lord Howard of Effingham, the English sacked the town of Cádiz. The reasons that had induced the government to undertake this amphibious expedition was set forth in an official pamphlet signed by the two commanders and printed by the deputies of Christopher Barker, printer to the Queen, under the title "*A declaration of the causes mooving the queenes majestie ... to prepare and send a navy to the seas for the defence of her realmes against the King of Spaines forces*" (STC 9203).

Simultaneously with the English original, a spate of foreign language versions destined for the continental market poured from the printing presses of Christopher Barker. There were Latin (STC 9204), Dutch (STC 9205), French (STC 9206), Italian (STC 9207), and Spanish (STC 9208) versions available. These were shipped abroad to inform foreign governments and statesmen as well as to secure the hearing of the Dutch, French, Italian, and Spanish people. The interest taken by contemporary readers in England's fight in Spain is attested by the publication of the German version entitled *Erklärung* (British Library, 1326.c14).

The propaganda campaign undertaken by the English authorities proved a great success among their allies engaged in the common cause against Spain. The demand for the pamphlet in the Netherlands and in France was so great that native printers had to supply several new editions in 1596 ... In France there were two Paris editions, one printed 'chez Claude de Monstr'oeil' after 'la copie imprimée à Londres', and the other 'chez Antoine du Breuil' (the two being extant in the Bibliothèque Nationale, press mark No. 175 and No. 175a respectively). A reprint made from 'Monstr'oeil's' edition was issued at Cahors. Moreover there were two Lyon editions. ... Thus there were altogether six French editions to meet the demands of the French public. The stir made by this publication in French circles is attested by the chronicler Pierre Cayet who thought it worth recording in his *Chronologie novenaire* (book viii) that

the *Declaration* was issued in six languages. ... The demand for this publication was undoubtedly increased by the sensational news of the brilliant English victory" (Ungerer pp. 323–324).

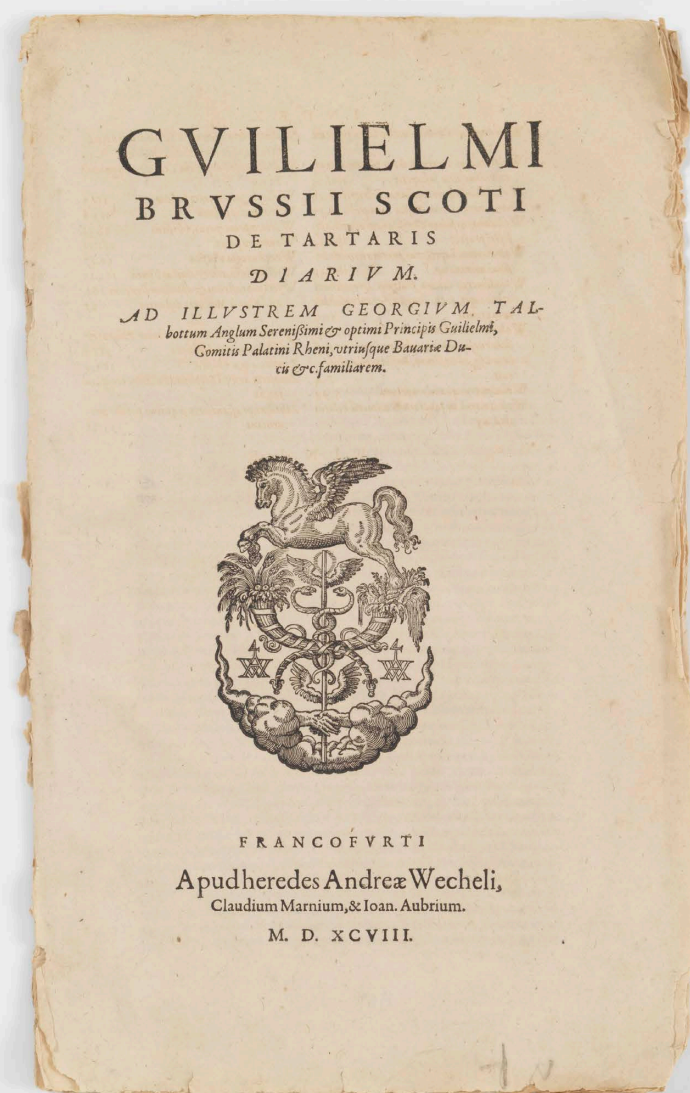
RARITY

All editions of this *Declaration* are, unsurprisingly for such an ephemeral work, exceptionally rare, many of them are recorded as surviving in single copies only. (Three of the STC editions are recorded in one copy only, all at the Huntington Library, and the Cahors reprint is recorded at Toulouse only). Of the six editions printed in France only one, a copy of this edition, is recorded in American libraries, at the Boston Public Library. We have found no copies of any edition, British or Continental, sold at auction.

\$2,250

USTC 3405. Pettegree, A. *French Vernacular Books* 18139.

Ungerer, G. "Lost Government Publications in Spanish and Other Languages, 1597–1601" *The Library*, Vol. 5-XXIX, 1974.



A Scottish diplomat's description of Tatar customs and Islam in 1598

No.10

WILLIAM BRUCE.

DE TARTARIS DIARIUM.

Frankfurt: apud heredes Andreae Wecheli, Claudium Marnium, & Ioan. Aubrium, 1598.

Folio (145 × 210 mm.), pp. 11, [1]. A⁶. Roman letter. Woodcut printer's device on title, repeated on verso of last leaf, woodcut initials and headpieces. Disbound. Minor tears to outer blank margins, larger tear on last leaf in lower blank margin and at gutter, a couple of slight stains. A very good copy.

¶ First edition of a very rare and most interesting account of Tatar customs and religion by the Scottish scholar and diplomat William Bruce, written during his exile to Poland, at a time when concerns about invasions by Tatars were particularly high. Tatar forces had invaded Poland in 1589, attacking Lwów and Tarnopol, but were beaten back by Cossacks. Just a year after the appearance of this work the Polish-Lithuanian Commonwealth suffered a further series of Tatar invasions, the goal of which was to loot, pillage and capture slaves. The Crimean Khanate was in a state of semi-permanent warfare with Poland until the 18th century. Bruce's *Tatar Diary* was written following the author's audience with the envoy to Poland of the Tatar Khan, and gives a description of Tatar customs and Islam, both within Poland and without. An intriguing and revealing insight into European views of Islam at a time of heightened anxiety over Muslim invasion, and when Europe itself was fragmenting as a result of religious wars. Bruce's text was designed both as an attempt at comprehension of Muslim customs and as a warning to Catholics in Europe regarding the threat posed by Muslim invasions.

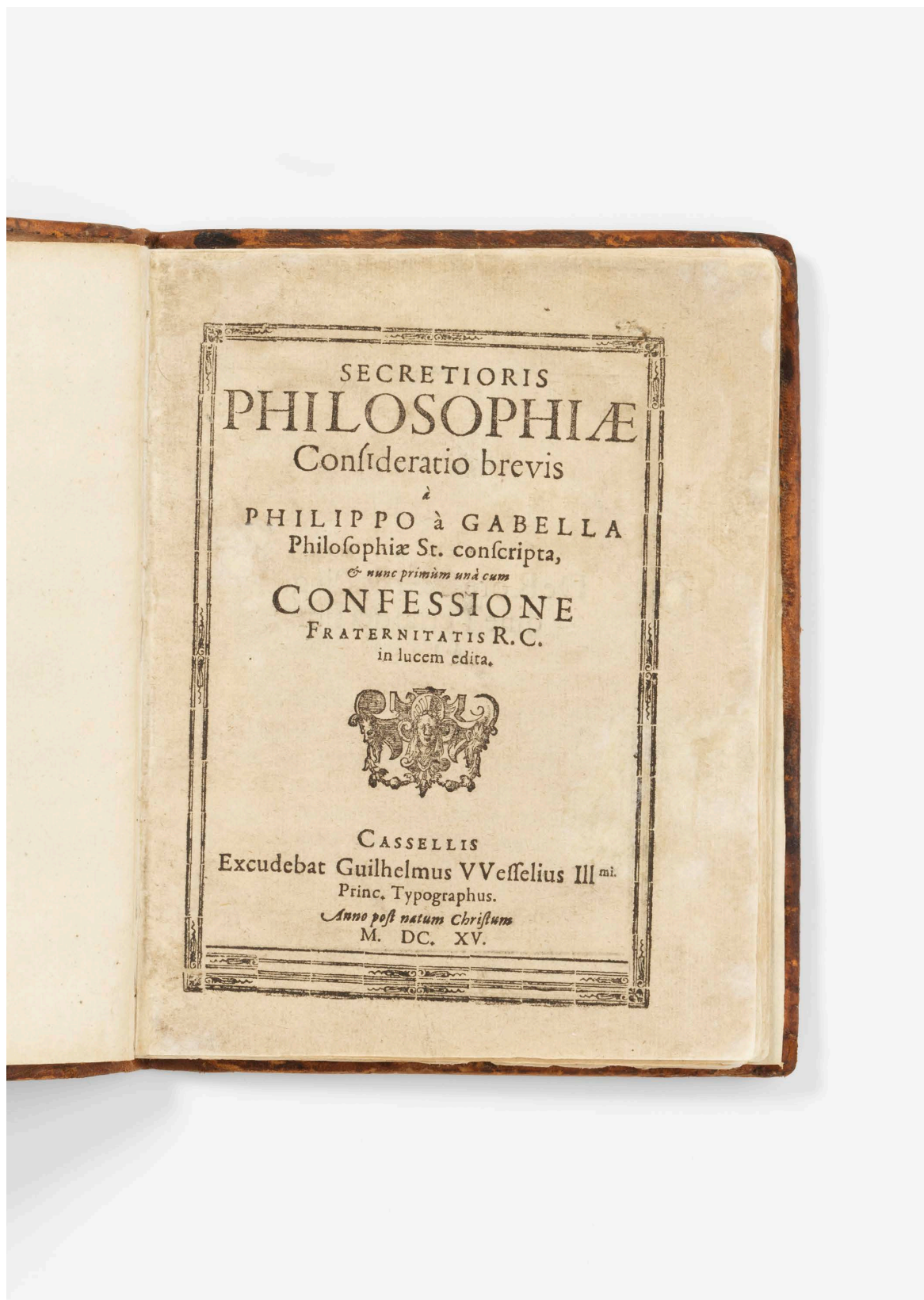
RARITY

Exceptionally rare. OCLC only finds four copies in North American libraries: Folger, Newberry, Cleveland, and Indiana.

We can locate no copies at auction in the last 40 years.

\$1,800

Shaaber 693.



First edition of one of the two
original Rosicrucian manifestos

A foundational Rosicrucian work,
of exceptional rarity.

NO.11

[ANON] PHILIPPO À GABELLA, [JOHANN VALENTIN
ANDREAE ETC.]

SECRETIORIS PHILOSOPHIAE CONSIDERATIO BREVIS ...CUM
CONFESSIONE FRATERNITATIS R.C. IN LUCEM EDITA.
Cassel: Excudebat Guilhelmus Wesselius III^{mi}. Princ. Typographus. 1615.

Quarto (194 × 148 mm.), ff. [34]. A-H⁴, P. (D2 and D3 inverted.). Roman letter, in two sizes, smaller for the Confessio, some Italic and Greek. Text within block set woodcut border, grotesque woodcut on title page, floriated woodcut initials, woodcut headpieces with putti and lute, metal-cut tailpieces. In contemporary German tan sheep, covers bordered with a triple blind rule, single blind ruled to a panel design, outer panel filled with wide floral blind scroll will large pointillé dots, the same blind scroll used in the central panel as an outer border, expertly re-backed to match, traces of ties. General light age browning (printed on poor quality paper), title page a little dusty, tears to gutter in places with expert repairs to folds, A4 (preface) with a tear at upper inner corner with small loss to woodcut border and three letters of first word, tear to upper inner corner of G4 with tiny loss to woodcut border, another on C4 just touching border, all expertly restored; repairs to tears in blank margins on three leaves, and to a few corners. Binding a little rubbed and scratched, corners worn. A good copy with good margins.

¶ First edition, exceptionally rare, of one of the two founding manifestos of Rosicrucianism—the other being the *Fama Fraternitatis* of 1614. These two manifestos, written by Johann Valentin Andreae, and his circle of friends (the “Tübingen Circle”, including Johann Arndt, Tobias Hess, Abraham Hölzel etc.), proclaimed, in terms of magic, alchemy and the Cabala, the dawn of a new age of increased knowledge and power over nature, and were written on behalf of the Fraternity of the Rose Cross. Ever since their publication, the mysterious movement described by them has been the subject of endless fascination, speculation and intrigue. The great Renaissance historian, Frances Yates, described the publication of these two texts as the flowering of a ‘Rosicrucian Enlightenment’ in her seminal work of the same name. The

explosive repercussions of the publication of the *Confessio Fraternitatis*, and its sister publication the *Fama Fraternitatis*, are still felt today, and have had an enormous impact on Europe's political and cultural history. This is not to speak of all the global 19th century and modern Rosicrucian movements, the Theosophists, Steiner and Anthroposophic movements, the Rosicrucian interests of W.B. Yeats, and the poets and painters of the French Symbolists, to name but a few.

Andreae's extraordinary concept, a "literary game," or "Ludibrium," (as he would later call it), the creation of a fictional and fantastical secret society, combined with a very serious call for a radical new reformation that would incorporate science and the study of the natural world, is probably without precedent.

"The meditative reader of the manifestos is struck by the contrast between the serious tone of their religious and philosophical message and the fantastic character of the framework in which the message is presented. A religious movement using alchemy to intensify its evangelical piety, and including a large program of research and reform in the sciences, is surely an interesting phenomenon. That the sciences are thought of in Renaissance Hermetic-Cabalist terms as related to 'Magia' and 'Cabala', is natural for the period" (Yates. p. 67). It has been argued that it is impossible to fully understand the origins of the scientific revolution of the 17th century, and key figures such as Descartes, Bacon, Kepler and Newton, without placing them in the context of this 'Rosicrucian Enlightenment'.

THE ROSE CROSS

"The word Rosicrucian is derived from the name Christian Rosencreutz or "Rose Cross." The so-called "Rosicrucian manifestos" are two short pamphlets or tracts, first published at Cassel in 1614 and 1615, the long titles of which can be appreciated as the *Fama* and the *Confessio*. The hero of the manifestos is a certain father C.R.C or Christian Rosencreutz who is said to have been the founder of an order or fraternity, now revised, and which the manifestos invite others to join. These manifestos aroused immense excitement. ... Who was this 'Christian Rose Cross' who first appears in these publications? Endless are the mystifications and legends which have been woven around this character and this order" (Yates p. 63).

Rosicrucian, used in a specifically historical sense, can also refer to the period in history in which the serious ideas of the movement first appeared and were of great influence. "Rosicrucian in this purely historical sense represents a phase in the history of European culture which is intermediate between the Renaissance and the so-called scientific revolution of the 17th century. It is a phase in which the Renaissance Hermetic-Cabalist tradition has received the

influx of another Hermetic tradition, that of alchemy. The 'Rosicrucian manifestos' are an expression of this phase, representing, as they do, the combination of 'Magia, Cabala, and Alchymia' as the inference making for the new enlightenment. ... and which were particularly important in relation to the development of the mathematical approach to nature" (Yates p. 63).

THE CONFESSIO FRATERNITATIS

"The intense excitement aroused by the *Fama* and its story of the Rosicrucian order was still further increased in the following year by the publication of the second Rosicrucian manifesto, the *Confessio*, which continued to talk about the R.C. Brothers, their philosophy and their mission, and seemed to be intended as a continuation of the *Fama* to which it constantly referred" (Yates p. 63). Unlike the *Fama*, the *Confessio* was published in Latin. "It would seem therefore that the *Confessio* volume was a continuation of the *Fama* volume, but addressed, in Latin, to a more learned audience, and having the intention of giving some interpretation of the romantic allegories of the first manifesto" (Yates p. 61).

"The *Fama Fraternitatis*, circulating in manuscript since 1610 mentioned "our *Confessio*" and "the Latin *Confessio*" as already existing. Both works were published by Wilhelm Wessel, the court printer of Kassel, with the explicit permission—perhaps even on the orders of the ruler, Landgraf Moritz of Hessen. Both publications followed the same strategy of prefacing the Rosicrucian manifesto with a longer work. The *Fama* followed an excerpt from a recent satire by Trajano Boccalini (1556–1613) ... The *Confessio*, in contrast, was in Latin, tacked on to a difficult alchemical treatise by the otherwise unknown Phillippus a Gabella, whose modest title translates as "a Short Consideration of the More Secret Philosophy." This is an alchemical analysis of the hieroglyphic monad, invented by John Dee (1527–1608/09). ...

Scholarly consensus attributes both the *Fama* and the *Confessio* to Johann Valentin Andreae, though with the caveat that his friends, including Tobias Hess and perhaps Christian Besold, had a large part in elaborating the fictive Fraternity. The *Confessio*, which includes many phrases from Hess's work, is a bland document in comparison with the tall tales of the *Fama*, but its purpose is clear: it supplies more learned readers with the doctrinal underpinning of the enterprise.

Thus the two manifestos, with their contrasting companion works, are a complementary pair. Within months of its discreet appearance, the *Confessio* was translated into German. As such it circulated widely, usually paired with the *Fama* and without the shield of Boccalini's or Gabella's texts. The German *Confessio* became the basis for further translations, including three or more English versions, one in Scottish dialect, and the well-known Vaughan edition of 1652.

But none of these is true to the original. The German translator added many flourishes to the succinct and plain spoken Latin, and the English contributed mistakes of their own ... The extreme rarity of the Latin original, which exists in only a handful of libraries, discouraged investigation" (Godwin pp. 35–36.)

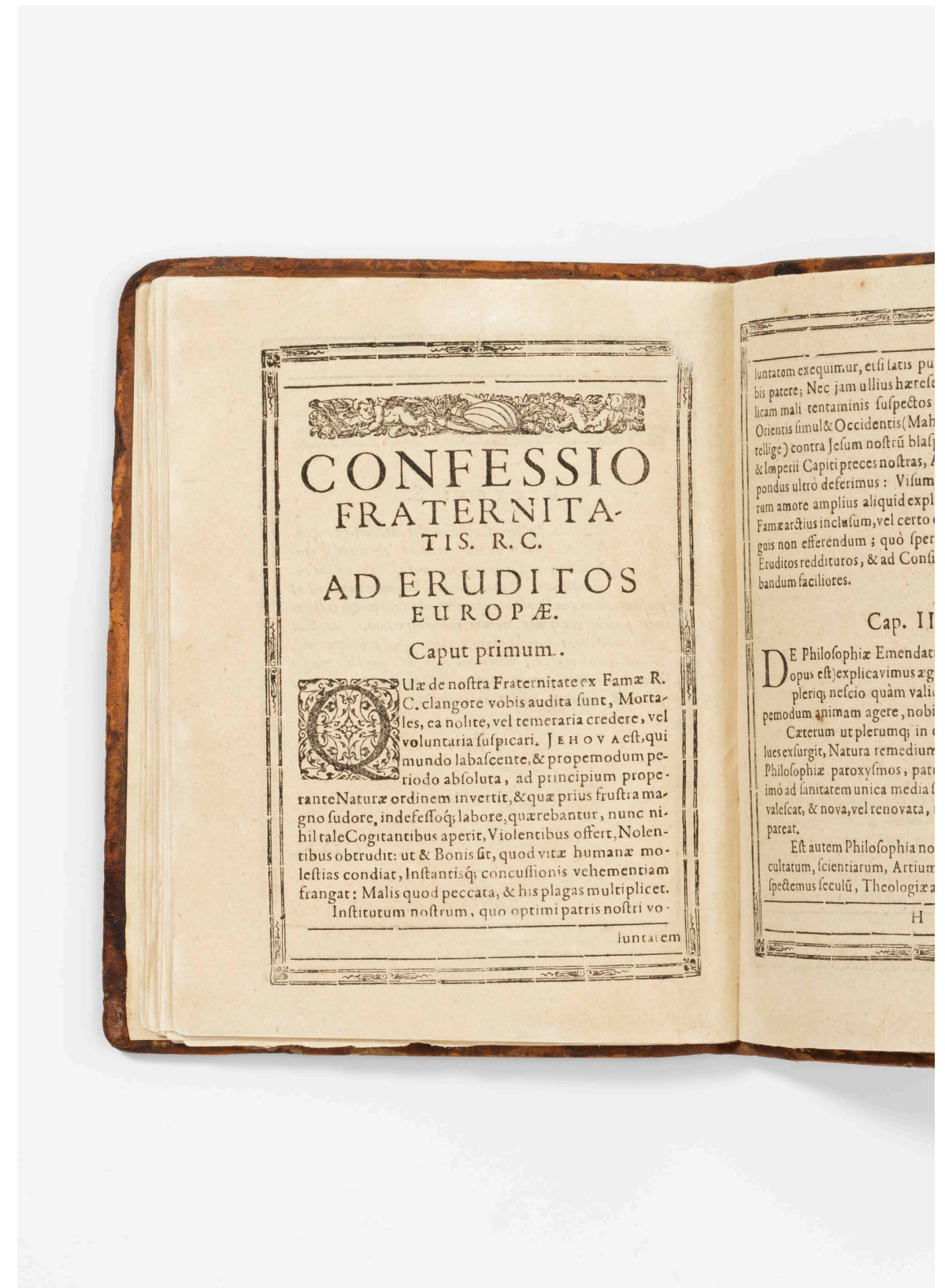
THE ROSICRUCIAN FURORE

The publication of these two manifestos, and the announcement of the R.C. brotherhood, created what is known as the Rosicrucian furore: "These announcements aroused at the time a frenzied interest and many were the passionate efforts to reach the R.C. Brothers by letters, printed appeals, pamphlets. A river of printed works takes its rise from these manifestos, responding to their invitation to get in touch with the writers and to co-operate in the work of the order. But appeals would seem to have remained unanswered. The Brothers, if they existed, seemed invisible and impervious to entreaties to make themselves known. This mystery did not diminish interest in the fabulous Brothers, but, on the contrary, intensified it" (Yates p. 67).

JOHN DEE, 'ROSICRUCIANISM' AND THE *CONFESSIO*

The historical Rosicrucian movement had its origins within the hermetic, and specifically Paraclesian, tradition that was so pervasive in Renaissance Europe, from its beginnings in Italy initiated by Marsilio Ficino and Pico della Mirandola. However the Rosicrucian movement of the early 17th century was particularly influenced by the English mathematician John Dee, as evidenced by the publication of Gabella's *Consideratio brevis*, (a work based on John Dee's *Monas hieroglyphica*) alongside the first edition of the *Confessio*. "A major "Rosicrucian" figure was John Dee ... Dee belonged emphatically to the Renaissance hermetic tradition, brought up to date with new developments, and which he further expanded in original and important directions. Dee was, in his own right, a brilliant mathematician, ... and his *preface* to Euclid provided a brilliant survey of the mathematical arts in general" (Yates p. 65).

"Readers were evidently intended to study the *Consideratio brevis* before coming to the *Confessio*, and ... the *Consideratio brevis* is based on John Dee's *Monas hieroglyphica*. Nothing is known of the identity of "Philip a Gabella (could this be a pseudonym referring to the "Cabala") but it is certain that he was a close student of Dee ... The *Consideratio brevis* is not a reproduction of the whole of Dee's *Monas*, but it quotes verbally from the first thirteen theorems of the work interspersed with other matter ... That is to say, the John Dee inspired *Consideratio brevis*, and its prayer seems absolutely assimilated to the Rosicrucian manifesto, as an integral part of it, as though explaining that the 'more secret philosophy' behind the movement



was the philosophy of John Dee as expounded in his *Monas hieroglyphica*” (Yates p. 65).

This first edition is therefore of particular importance as it is the only edition that truly represents what Andreae and his friends had originally conceived; all later editions were based on the incorrect German translation, and also lacked its integral accompanying work, the commentary on John Dee’s *Monas*.

“A LITERARY PHENOMENON”

In recent re-examinations of the early Rosicrucians, authors such as Umberto Eco have come to regard the movement in a new light, as a literary phenomenon, in particular in relation to the essay “Tlön, Uqbar, Orbis Tertius” by Jorge Luis Borges, the Argentinian novelist:

“When Borges wrote the story [“Tlön, Uqbar, Orbis Tertius”] he clearly had the Rosicrucian movement in mind, because he attributes one of the books about the imaginary planet to Johann Valentin Andreae. In Borges’ story the group of people behind the invention is called “Orbis Tertius” the “Third Sphere”. His account of its emergence is as follows: “One night in Lucerne or London, in the early seventeenth century, the splendid history had its beginning. A secret and benevolent society ... arose to invent a country. Its vague initial programme included ‘hermetic studies,’ philanthropy and the cabala. From the first period dates the curious book of Andreä ...”

The story goes on to relate how the movement spread to America, where it is supported by an eccentric millionaire. Toward the end of the story Borges writes: “A scattered dynasty of solitary men has changed the face of the world. Their task continues.” In allegorising the Rosicrucian movement in this way, Borges brilliantly conveys the notion of a group of people who decide to change the world by creating a mythology, and he subtly suggests to the reader that perhaps the real Rosicrucian brotherhood was created in a similar manner” (McIntosh p. 118).

PROVENANCE

From the library of French socialist politician André Lebon, who was a Député in the French Parlement and Mayor of the town of Charleville-Mézières, and a bibliophile and collector.

RARITY

This first edition of the *Confessio Fraternitatis* is exceptionally rare. It was printed, on poor quality paper, in provincial Germany on the eve of the Thirty Years War, and was immediately superseded by a translation into German. Such a work was considered absolutely heretical by both the warring Protestant and Catholic factions. Very few copies have survived. We have located nine surviving copies recorded in libraries worldwide, all of them in Europe: Two in Germany (Staatsbibliothek Berlin, Herzog-August-Bibliothek Wolfenbüttel), one in Switzerland (Bibliothèque Universitaire de Lucerne), one in Spain (National Library), two in France (BNF, Musée Histoire Nationale), one in Denmark (Royal Library), three in the UK (BL, Senate House, Edinburgh). No copies in North American libraries. We can find no record of any copy at auction.

\$16,500

Jouin-Descreux *Bibliographie occultiste et maçonnique*. Tome I, 275.
Kloss 2433. Gardner *A catalogue raisonné of works on the occult sciences*, 202.

Godwin J. *Rosicrucian Trilogy: Modern Translations of the Three Founding Documents*, Newburyport, 2016.

McIntosh C. *The Rosicrucians: The History, Mythology, and Rituals of an Esoteric Order*, York Beach, 1998.

Frances Yates. *The Rosicrucian Enlightenment*, Oxford, 2002.



A Second Folio fragment in its original binding

No.12

WILLIAM SHAKESPEARE.

MR. WILLIAM SHAKESPEARES COMEDIES, HISTORIES, AND TRAGEDIES. PUBLISHED ACCORDING TO THE TRUE ORIGINALL COPIES.

London: [Thomas Cotes]?, 1632.

Folio (141 × 232 mm.), pp. [20], 303, [1], 46, 49-100, [2], 69-232, 168, 269-419, [1]. A⁶ *⁴ A-2B⁶ 2C² a-y⁶ 2a-3c⁶ 3d⁴. Lacking all before *¹, and all after b⁵ (163 of 454 leaves present, consisting of four preliminary leaves, all the comedies, and one history). Roman type, some italic, text within box rule, in double column, floriated woodcut initials, woodcut head and tail-pieces. Contemporary English calf, double fillet frames in blind around the perimeters of the boards, spine with six raised bands, double fillets in blind on either side of each band, all edges sprinkled red. Binding heavily worn; chips and tears in the leather of the covers and spine, top compartment of the spine missing, leather over the raised bands worn through in places, first quire loose, text block detaching from the binding with stitching loose in places. In an archival box. Surviving text block fresh and unpressed.

¶ A Second Folio fragment in its original binding: the complete *Comedies* and one *History*, possibly (and very unusually) bound separately at the time. While very worn and fragile, the binding appears not to have been restored in any way since it was executed. The surviving text block is beautifully fresh, tall, and unpressed. A very compelling survival.

The only systematic data on the survival of Shakespeare Folio bindings are found in James West's two First Folio censuses (2001 and 2012). Of the two, only the 2001 census features a breakdown of bindings by date.¹ This lists just 16 copies (out of a total of 229 located by West at the time in 17th century bindings. Of these, only seven appear to be in early 17th century or contemporary bindings, with an even smaller proportion unrestored (including: W31, Bodleian, bound by the Oxford binder William Wildgoose in 1624; W56, Huntington; W88, Folger; W179, Free Library of Philadelphia; W216, Bodmer). The copy specific details of the West 2001 census are by no means exhaustive, but it is unquestionably the case that First Folios in unrestored contemporary bindings are now of the utmost rarity.

¹ West p. 364.

No similarly detailed census exists for the Second Folio. William Todd's seminal 1952 paper on the Second Folio locates 196 copies¹, but a significant number of additional copies must have emerged since then.² Todd provides no data on bindings. It seems reasonable to suppose however that original bindings are less rare in Second Folios than First Folios, as Second Folios have traditionally been less sought-after, and hence less subject to rebinding. Auction records of the last few decades certainly list copies of the Second Folio in 17th century bindings—to what extent these are early or original is difficult to ascertain. It is almost invariably the case however that these copies have been re-backed or otherwise restored.

THE BINDING

The present binding is in stark contrast to the luxury bindings regularly put on Shakespeare Folios from the 18th century onwards. It is a strictly contemporary English calf binding in a simple style, without any ornaments other than a relatively crude double fillet frame in blind around the perimeters of the covers, and double fillets in blind on the spine on either side of the raised bands. The paste-downs are either now missing, or (in a common construction for bindings of the period³), the outer flyleaves were not pasted down, leaving the inner surface of the boards and the leather turn-ins exposed. All the flyleaves are now missing, but a conjugate double stub from the original binding construction survives, adjacent to the upper hinge⁴. There is no evidence of a label on the spine, other than a fragment of paper which may be later. This again is typical for the period: books were still frequently shelved with fore-edges out in the first half of the 16th century, and spine labels only became prevalent from the 1670s.⁵ The sewing supports (a total of six) are of both tanned and tawed leather, laced into pasteboard boards; the edges of the text block are all sprinkled red.

An example of one of these bindings is illustrated in David Pearson's *English Bookbinding Styles 1450–1800* (figure 3.48): “A typical example of what we might call an early-seventeenth-century plain leather binding. Its defining characteristics are covers which are undecorated save for a run of blind fillets around the perimeters, close to the edge; usually two or three, occasionally four or five, seldom if ever one. These fillets are commonly rather thick and coarse (particularly when compared with the much finer fillets typical of later seventeenth-century work) ... Bindings like this, just an outer frame of fillets, begin to be noticeable in workshop output in the 1590s but they really become

¹ Todd p. 95.

² Harold Otness, *The Shakespeare Folio Handbook and Census* (1990), has some data on Second Folios, but it is not as systematic as West. He records 178 Second Folios in American libraries (p. 65).

³ See Pearson p. 34.

⁴ Cf. Pearson figure 2.21.

⁵ Pearson p. 107.





common after the turn of seventeenth century, and the heyday of bindings looking like fig. 3.48 is around 1600–1650” (Pearson p. 61).

Critically, the red colouring used for sprinkling the edges of the text block can be seen on the edges of the boards where the leather turn-ins of the covers have lifted. This confirms that the boards must have been put on at the same time as the sprinkling: the red transferred to the edges of the boards during the sprinkling process (and before the boards were covered with leather). In addition, both the stubs and the lower cover appear to have been signed in the same contemporary hand (see below). Altogether, it seems certain that the binding is original.

One possible feature of this copy would, if it proved to be the case, be highly unusual: it may originally have been bound in two volumes. The sewing supports and spine are substantially intact, and they appear to be significantly too narrow to accommodate all the leaves of a complete Second Folio, even allowing for compression of the leaves when bound in.¹ It seems more likely that the text was bound in two volumes.² This would certainly suggest an explanation as to why the binding has survived: if one of the volumes was lost at an early stage, there would have been little incentive to rebind the remaining volume.

THE COMPLETE COMEDIES

The Second Folio is essentially a page-for-page reprint of the First Folio, containing the same 36 plays. This copy includes the four final preliminary leaves (*4): the list of actors, the verses by Ben Johnson, the verses by “I.M.S.”, the verses by Hugh Holland, and the contents page. This is followed by all the *Comedies* (as called for in this edition), and one *History*, 15 plays in all (out of a total of 36): *The Tempest*, *The Two Gentlemen of Verona*, *The Merry Wives of Windsor*, *Measure for Measure*, *The Comedy of Errors*, *Much Ado About Nothing*, *Love’s Labour’s Lost*, *A Midsummer Night’s Dream*, *The Merchant of Venice*, *As You Like It*, *The Taming of the Shrew*, *All’s Well That Ends Well*, *Twelfth Night*, *The Winter’s Tale*, *King John*.

ISSUES OF THE SECOND FOLIO

Nine imprint variants of the Second Folio have been identified³. These are all distinguished by different settings of A2.5. As this sheet is not present in this copy, it is not possible to identify which variant this is.

¹ Currently, the text block is 25 mm. thick. This suggests the complete block would have been c. 70 mm. thick (on the basis of 454 leaves). At its maximum extension, the binding allows for a space c. 35 mm. high between the boards.

² For an example of a First Folio apparently bound in two volumes from an early date, see West 18, the Dulwich College copy.

³ See ESTC, and Todd p. 81–108.

PROVENANCE

- (1) Alexander Radcliffe [?]. Various annotations in a contemporary hand on the upper stubs: “Alexander Magnus,” “[...] gillippus meus est,” “sum primus [...] to my most [...]].” The lower cover has been signed in what looks to be the same hand: “Alexander Radcliffe”[?]. A member of the Radcliffe family (which included the Earls of Sussex) could be a fit: for example Alexander Radcliffe (1608–1654), MP.
- (2) “Mary” in an early hand on Aa4 verso.
- (3) “John Geares” in an early hand on F1 recto.

\$65,000

STC 22274; Greg III, pp.1113–1116; Pforzheimer 906.

Otness, H. *The Shakespeare Folio Handbook and Census*, New York, 1990.

Pearson, D. *English Bookbinding Styles 1450–1800*, New Castle, 2005.

Todd, W. “The Issues and States of the Second Folio and Milton’s Epitaph on Shakespeare,” *Studies in Bibliography* Vol. 5 (1952/1953).

West, A. *The Shakespeare First Folio: The History of the Book/Volume II, A New Worldwide Census of First Folios*, Oxford, 2003.





The first literary portrayal of the conquest of the Americas

One of the very rare early editions to include the complete text, with Ercilla's expedition to Chiloé

No.13

ALONSO DE ERCILLA Y ZUÑIGA.

LA ARAUCANA.

Madrid: Imprenta del Reino, 1632.

Octavo (150 × 105 mm.), ff. [4] 454 [6]. [¶⁴, A-Z⁸, Aa-Zz⁸, Aaa-Lll⁸, Mmm⁴] Typographical ornament on title, woodcut ornaments at the end of each canto. Contemporary limp vellum, yapp edges, remains of ties, contemporary printer's waste endpapers, manuscript title on spine, with early paper label at foot. Occasional light spotting, a few quires browned and a few paper flaws, consistent with Spanish paper of this period (c.f. the British Library copy, 1064.b.13, in very similar condition). Original paper flaws in leaves: 43, (no loss); 75 (loss of a few letters); 164 (two letters over-printed); 193 (just touching one letter); 427 (loss of a four words). Closed tear f. 279 (no loss). An attractive copy in a contemporary binding, in entirely unrestored condition.

“THE GREATEST SPANISH EPIC”—CAMBRIDGE
HISTORY OF SPANISH LITERATURE¹

¶ The first literary portrayal of the conquest of the Americas, and the first epic poem about the New World. One of the earliest printed literary works written by a European in the Americas, Alonso de Ercilla's *Araucana* is an eyewitness account of the conquest of Chile, and the heroic resistance of the indigenous Mapuche people. This is one of the very rare early editions to include the complete text, including Ercilla's expedition to the Chiloé archipelago. Beloved by Cervantes, the *Araucana* is one of the few books from Don Quixote's library saved from the flames in *Don Quixote*. In contemporary vellum, with a near-contemporary provenance: the 17th century Scottish bibliophile Andrew Fletcher of Saltoun, in whose library it remained until 1966.

¹ Gies p. 176.

“THE EARLIEST ... LITERARY PORTRAYAL
OF THE CONQUEST”

European reports on the exploration and conquest of the Americas had of course circulated before the *Araucana*—beginning with the first Columbus letter of 1493. But the *Araucana* marked a complete departure from these accounts:

“Ercilla was the first to formulate his account explicitly as a long heroic poem rather than as a historiographical prose narrative. This choice of form was ... to make Ercilla’s poem the earliest, most successful, and most widely read literary portrayal of the conquest” (Nicolopoulos, p. 1).

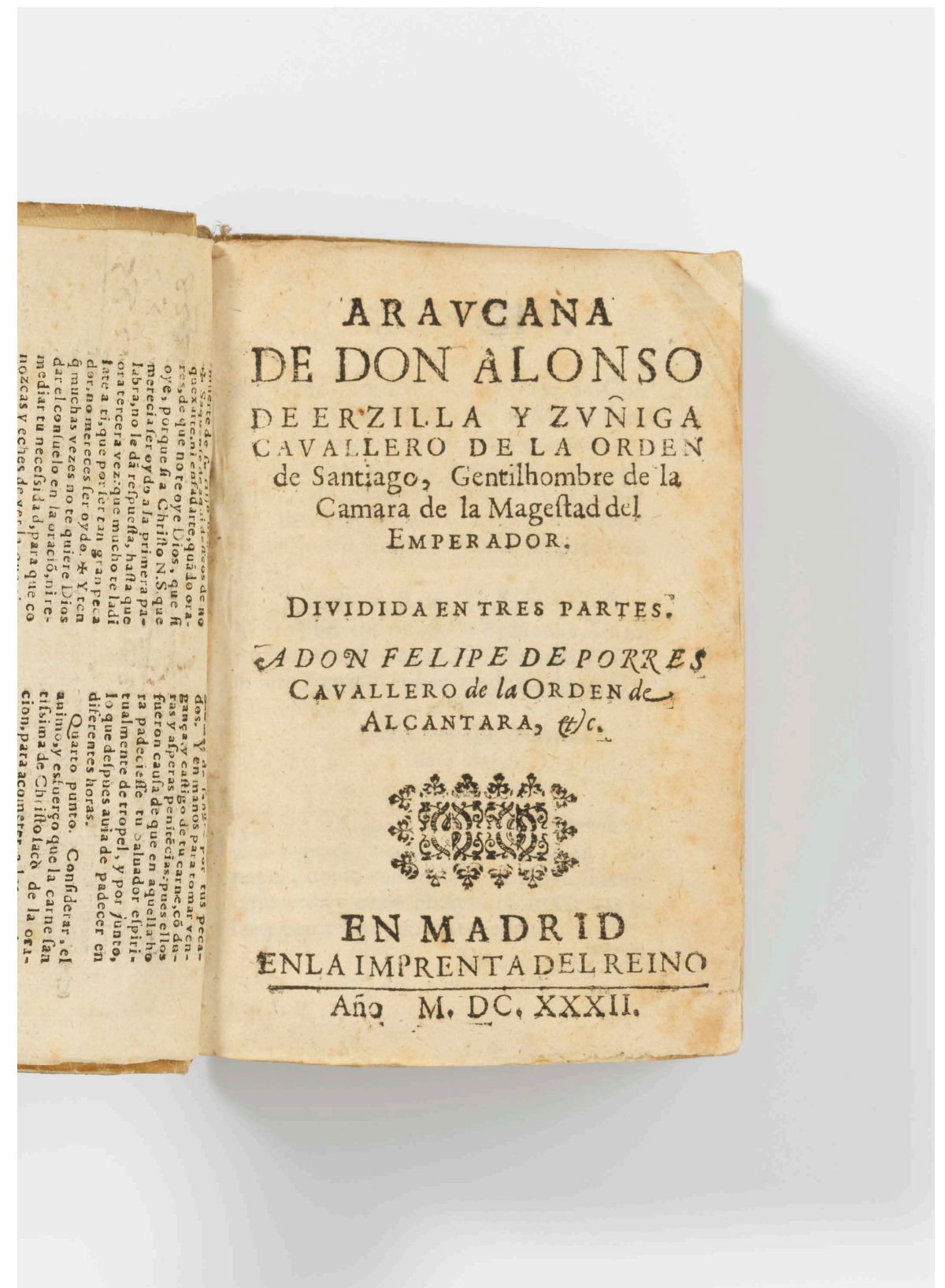
It was whilst serving as a page for Prince Philip (later Philip II) on his visit to Mary Tudor in London in 1555 that Alonso de Ercilla y Zúñiga (1533–1594) met the conquistador Gerónimo de Alderete. Alderete’s account of the resistance of the Araucanians (as the Mapuche were then known) and the bloody death of Pedro de Valdivia (first Spanish governor of Chile, killed and eaten by the Araucanians¹) so captivated Ercilla that he was inspired to join the voyage back to the Americas, departing the same year.

While the first part of the *Araucana*, published in 1569, recounts the story of the initial expeditions to Chile under the leadership of Valdivia, the second (1578) and third (1589) parts are related as living history and give Ercilla’s eyewitness account as a soldier from the battlefield—Ercilla describes composing lines of verse in the midst of the violence and action of battle, on scraps of leather and rags. In the second and third part the narrative continues with the arrival of García Hurtado de Mendoza’s forces in Concepción, the raids of the Araucanians, and the exploration of the Chiloé archipelago. The *Araucana* became a best-seller, with 21 editions in Spanish alone before 1600, and was lauded across Europe. “It is regarded as a high point in the Spanish Renaissance. Cervantes wrote of the excellence of its speeches, and Voltaire ranked the author’s achievement with Homer, Virgil, Tasso and Camões” (Landis p. 85).

ONE OF DON QUIXOTE’S BOOKS

The *Araucana* was much admired by Miguel de Cervantes—Ercilla’s Quixotic self-portrait as soldier-poet certainly bears some intriguing parallels with Cervantes’ eponymous hero. In the famous scene in *Don Quixote* in which the barber and the priest consign Don Quixote’s library to the bonfire, it is one of the few books to be saved. Having come across the *Araucana*, Juan Rufo’s *Austriada*, and Cristóbal Virués’ *Montserrat*, the priest declares: “All of these three books are the best that are written in heroic verse in the Castilian tongue, and they can compete with the most renowned of Italy; let them be remembered as the richest of Spain’s poetic gifts.”

¹ Howgego p. 1051.



“A LIBERATOR”—PABLO NERUDA

The *Araucana* is notable for Ercilla’s portrayal of the virtues, heroism and patriotism of the Araucanians, and the courage and resistance of their leader, Caupolicán: “The exotic portrayal of the Araucanians makes the Spaniards appear anodyne in comparison ... some, like their leader Caupolicán, display a noble valor, dignity, and love of liberty and *patria*. This warrior’s horrific execution—impaled and disembowelled—illustrates Ercilla’s criticisms of Spanish violence and greed, and echoes the bitterness of Camões toward Spanish brutality” (Gies p. 176). This sympathy for the indigenous inhabitants of the Americas has long given the *Araucana* a seminal position in the history of Latin American literature. In his essay on Ercilla, *El Mensajero* (*The Messenger*), Pablo Neruda concludes: “Our other American homelands had discoverers and conquistadors. In Ercilla, we also had an inventor and a liberator.”¹

ONE OF THE VERY RARE EARLY
EDITIONS TO INCLUDE ERCILLA’S
EXPEDITION TO CHILOÉ

This 1632 edition of the *Araucana* is one of the very rare early editions to include the complete text: the full 37 cantos, taking the reader to the very edges of the known world with an account of the Spanish expedition to Ancud in the Chiloé archipelago: “Most editions and most copies of *La Araucana* circulating in the poet’s immediate afterlife did not contain the passage about his pioneering expedition to the end of the world in Ancud. *La Araucana* had 25 editions before the 18th century. In addition to those anomalous copies of the 1589–1590 edition that inserted the passage while at print—none of which were identical—, only four editions of the poem (Madrid 1597, Madrid 1610, Cádiz 1626, and Madrid 1632), published between 1597 and 1632, contained the expedition to Ancud. The remaining 21 editions of the poem, which may have amounted to about 90% of the circulating books, included no mention of Ercilla’s audacious trespassing of the world’s limits” (Martínez p. 133).

The 115 stanzas of cantos 36 and 37 have been the source of much critical controversy over the years. Some scholars have claimed that these cantos were added posthumously to the *Araucana*, perhaps representing the beginnings of an incomplete fourth part of the epic poem ultimately discarded by the author.² However, recent research by Miguel Martínez suggests that the Ancud cantos are, in fact, of crucial significance to the epic. These final two cantos appeared in some examples of the 1589 edition of the third part and in some examples of the 1590 edition of all three parts, produced while Ercilla was still alive.

¹ “Nuestras otras patrias americanas tuvieron descubridor y conquistador. Nosotros tuvimos en Ercilla, además, inventor y libertador.” Neruda, “El mensajero”, p. 12.

² Lerner, pp. 52–53.

The reason for their sporadic inclusion, Martínez argues, is that they were added in haste during the printing of the text:

“Ercilla rushed to print these stanzas as soon as he finished them, once the printing process had already started. The crucial episode of Ancud, in which he not only claimed to have personally reached the furthest, remotest corner of the world, but also the one in which he included his poetic autobiography, his most complete self-portrait as a loyal and courageous conquistador, is indeed his last and most decisive authorial gesture” (Martínez p. 133).

PROVENANCE

The Scottish writer, politician, and bibliophile Andrew Fletcher of Saltoun (1653–1716), with his ownership inscription on the rear paste-down. Fletcher was a famous and eloquent opponent of the 1707 Act of Union between Scotland and England. This copy of the *Araucana* is listed in Fletcher’s contemporary manuscript catalogue of his library.³ At the time of his death, Fletcher owned one of the largest private collections of books in Britain. It was dispersed in a series of sales at Sotheby’s in 1966 and 1967.

RARITY

OCLC locates four copies worldwide: University de Valencia, Biblioteca Nacional de España, Biblioteca Nacional de Chile, British Library. ABPC (1975–2018) locates only two copies of the *Araucana* with the complete text: the present copy, and a copy of the 1597 edition.

\$2,500

European Americana 632:33; Medina (Chile) 82; Palau 80423n.

Gies, D. *The Cambridge History of Spanish Literature*, Cambridge, 2004.

Howgego, R. *Encyclopedia of Exploration*, Potts Point, 2003.

Landis, D. *The Literature of the Encounter*, Providence, 1991.

Lerner, Isaías, ed., *La Araucana*, Madrid, 1993.

Martínez, M. “Writing on the edge: the poet, the printer, and the colonial frontier in Ercilla’s *La Araucana* (1569–1590),” *Colonial Latin American Review*, 26 (2017).

Neruda, P. et al. *Don Alonso de Ercilla. Inventor de Chile*, Santiago de Chile, 1971.

Nicolopoulos, J. *The Poetics of Empire in the Indies*, University Park, 2000.

Willems, P. *Bibliotheca Fletcheriana: or, the extraordinary library of Andrew Fletcher of Saltoun*, Wassenaar, 1999.

³ Willems p. 82, number 044.05.



One of only two known copies of this important edition of
 some of the greatest works of the Spanish Golden age

“Le plus grand génie dramatique que
 l’Espagne ait produit”—Albert Camus.

No. 14

PEDRO CALDERON DE LA BARCA.

TERCERA PARTE DE COMEDIAS.

Madrid, por Domingo Garcia Morras, a costa de Domingo Palacio y
 Villegas ..., 1664 [1669–1673?].

Quarto (108 × 145 mm.). Ff. [vi], 272; ¶⁶, A-Z⁸, Aa-Ll⁸. Roman type, some Italic, in double column. Printer’s large woodcut arms on title, floriated woodcut initial in dedication and typographical ornaments on verso of last leaf. In contemporary limp vellum, yapp edges, title in manuscript on the spine, later end-papers, remains of ties. Age toning and general browning, heavier in places [poor quality paper], small part of outer upper blank corner, and small blank part of fore-edge of title with good restoration, hole cut out of front pastedown, small light water-stain in lower part of the volume, lower outer corner of ¶³ torn, possibly lacking the catchword only, two tiny holes in last leaf with restoration, lacking a few letters recto and verso, also restored at gutter, tiny restorations to vellum. A good copy, in contemporary vellum.

¶ The exceptionally rare and enigmatic second edition, an almost identical copy of the first, with the same date and prefatory material, of the *Tercera Parte* of Calderon de la Barca’s works: a collection of twelve of Calderon’s “Comedias”, including the first printings of eleven of his plays. Until now this second edition has been known in only one copy, held at the University Library, Cambridge.

The collected works of Calderon, which contain first editions of many of his works (as in Shakespeare’s First Folio), were first published in five separate *Partes* during his lifetime, over a period of 41 years; 1st part 1636, 2nd part 1637, 3rd part 1664, 4th part 1673, 5th part 1677. The early editions of these individual *Partes* are all exceptionally rare. “The *partes* published during Calderon’s lifetime are widely scattered in European and North American libraries, and many of the extant copies are imperfect, incomplete or damaged. Not one single library houses a complete set of all early editions” (Regueiro p. 369). They are hugely important in establishing the text of Calderon’s

works. The importance of understanding the chronology and the context of the printing of the *Partes* is therefore of fundamental interest, which is why this edition has been the subject of at least three major bibliographical studies.

THE PRINTING OF THE *TERCERA PARTE*

The *Tercera Parte* of Calderon's works occurs in two, near identical editions; near identical in pagination, collation, title page and line-by-line set up. These two editions were examined in detail and described for the first time in 1962, in an article by Edward Wilson, "*On the Tercera Parte of Calderon.*"¹ "The ordinary edition of the *Tercera parte* may be found in the following libraries: there are two copies in the Vatican, one each in the Bibliotheca Nacional Madrid, in the Ticknor collection in the Boston (Mass.) Public library, in the Bibliothèque Nationale Paris, in the private collection of Arturo Sedo, in the British Museum, in the University Library Cambridge and in my own collection. The U.C.L. copy formerly belonged to Norman Maccoll, who also owned a different edition with a similar but varying title page; this book is also in the U.C.L., and I know of no other copies of it ... That which I have called the 'ordinary edition' has in the title page dedication to a Spanish nobleman the abbreviation *Excel^{mo}*, whereas in the other the word *Excelentissimo* is fully spelled out. *Excelmo* and *Excelentissimo* will make convenient names for the purpose of this enquiry ... The title pages differ in lineation but not in wording. The two editions have the same collation, and many of the wrong folio numbers are common to both. In fact one edition is - except for a short gap on fols. 241-246—a page for page reprint of the other" (Wilson p. 226).

Wilson came to the conclusion in his initial study that the *Excelentissimo* edition, (this edition) was most probably the second of the two, either published straight after the first or perhaps a few years later. Wilson's seminal study of the two *Tercera Parte* editions was followed up by two further hugely detailed studies by Prof. D. W. Cruickshank, involving a detailed examination of the formes and type of the two editions; Cruickshank came to the definitive conclusion that the *Excelentissimo* was printed after the *Excelmo*, probably between 1669 and 1673, and was the work of three different printers. He concluded that the printer Domingo Garcia Morras must have farmed out the work to three different printers who copied it exactly, even keeping the date of the first; confirming the conclusion that Wilson had tentatively arrived at himself.

"Perhaps the most important common feature of the *Excelmo* and *Excelentissimo* is the shield of Don Antonio on their title pages. This appears to be identical in the two editions. We may therefore assume that even if Garcia Morras did not print both books, he at least permitted, and possibly arranged the printing

¹ Wilson, E.M. *Studies in Bibliography*, Vol. 23 (1962), p. 223-230.



of the second. Possibly *Excelentissimo* was an ordinary commercial reprint of *Excelmo*, and as it was a page-for-page reprint of the earlier book, there could have been no difficulty in apportioning the different gatherings among several printers, of whom Buendia may have been one. Calderon was a famous man in the sixties, and there is no reason why his *Tercera Parte* should not have gone into two editions, if not between 9 August (the date of the *Fee de erratas*) and the 31 December of that year, at least between 1664 and the expiry of the privilege in 1674. If so, the two editions of the *Tercera Parte* would parallel the two editions of the genuine *Primera parte* (1636, 1640), of the *Segunda parte* (1637, 1641) and of the *Quarta parte* (1672, 1674). So that though the *Excelentissimo* may also have been falsely dated, it may not have been falsely dated in order to deceive either intending purchasers or even the licensing authorities. The false date could conceivably have been accidental. Another printer, told to copy *Excelmo* page-for-page, might scrupulously reproduce a date on a title page also, even if it were no longer the date of issue. ... The extreme rarity of the *Excelentissimo* remains unexplained, but its mere existence does not seem very hard to account for" (Wilson. p. 230).

THE PLAYS IN THE *TERCERA PARTE*

Don Pedro de Calderón de la Barca (1600–81) was, with Lope de Vega, the greatest exponent of Spanish Golden Age drama. He initiated what many call the second style of Spanish Golden Age theatre, perfecting the dramatic forms and genres that his predecessor, Lope de Vega, established. "The Spanish Drama of the Golden age (sixteenth and seventeenth centuries) is one of the most important in world literature. In most respects it differs from other contemporary dramas, being most like the Elizabethan and most unlike the French. It grew out of the demand for popular entertainment in the streets and squares of towns, and never became entertainment directed exclusively at an educated upper-class audience" (Parker p. 1). Albert Camus, who translated and adapted Calderon's *La Devocion de la Cruz*, stated of Calderon that he was the greatest dramatic genius that Spain had ever produced—"le plus grand génie dramatique que l'Espagne ait produit."

The *Tercera Parte* contains some of Calderón's most celebrated works including what many now acknowledge is perhaps his greatest masterpiece, *La Hija del Aire*. "*La Hija del Aire*, first performed in all probability in 1653 and written a short time before, has been curiously neglected. Notwithstanding the enthusiasm of Goethe and other German writers of the Romantic period who admired the play without really appreciating Calderón's intentions, no detailed critical analysis has been attempted ... Recently, the balance has been restored a little but critical approval has been of a rather vague and indiscriminating nature. A detailed study is still required to support Professor A. A. Parker's statement that this work 'has strong claims to be considered Calderón's supreme masterpiece'" (Edwards p. 177).

This collection includes the plays: *En esta vida todo es verdad y todo mentira—El maestro de danzar—Mañanas de abril y mayo—Los hijos de la fortuna, Teagenes y Cariclea—Afectos de odio y amor—La hija del ayre, primera parte—La hija del ayre, segunda parte—Ni amor se libra de amor—El laurel de Apolo—La purpura de la rosa—La fiera, el rayo, y la piedra—También y duelo en las damas.*

RARITY

All the first and second printings of the individual *Partes* are exceptionally rare and very rarely appear on the market. One possible reason for this is that a year after Calderon's death Vera Tassis began the publication of a new edition of his works. "However unreliable the text of the Vera Taissis edition might be, the exterior appearance is much more attractive with its superior binding, good quality paper, and, in general better printing than the princeps. This may explain the rarity of the earlier *Partes*, which might have fallen out of favor and been discarded by many readers and booksellers when the new edition appeared" (Regueiro p. 369).

Both Wilson and Cruickshank give nine locations for the *Excelmo* edition of the work. OCLC adds two further copies, at Glasgow University and at the Staatsbibliothek Berlin. However we have still not been able to find another copy recorded in any library of this *Excelentissimo* edition, other than the one at Cambridge, cited by both Wilson and Cruickshank as the unique copy. ABPC (1975–2018) lists no copy of either edition. We have found only one copy of any of the five early editions of the *Partes* listed at auction.

\$7,500

Palau, 36764.

Cruickshank, D. W. "The Printing of Calderon's "Tercera Parte," *Studies in Bibliography* Vol. 23, 1970.

Cruickshank, D. W. "Calderon's Primera and Tercera partes: the reprints of "1640" and "1664,"" *The Library*, Volume s5-XXV, 1970.

Edwards, G. "Claderón's La Hija del Aire in the light of his sources," *Bulletin Of Hispanic Studies* Vol. 43, Iss. 3, 1966.

Parker, A. *The Mind and Art of Calderón: Essays on the Comedias*, Cambridge, 1988.

Regueiro, J. M. "Calderon's Primera and Segunda Partes of 1640 and 1641 in the University of Pennsylvania Libraries," *Hispanic Review*, Vol. 42 No. 4, 1974.

Wilson, E. M. "On the tercera parte of Calderon—1664," *Bibliographical Soc. of the University of Virginia, Studies in Bibliography* Vol. 23, 1962.



A 'feminist' epistolary novel from 1676

Wenman Coke's copy—
only three copies recorded

No.15

[ANONYMOUS].

LES AMOIRS DE LA BELLE JULIE. HISTOIRE NOUVELLE.
Cologne: Chez Samuel Strausbarck, a l'enseigne de la Cigogne, 1676.

Duodecimo (140 × 75 mm.). Pp. (viii), 170, (ii). à⁴, A-G¹², H² [last blank]. Roman type, preface and letters in italic. Grotesque woodcut ornament on title; woodcut initial, head and tail-piece; typographical headpiece. Contemporary calf, spine with raised bands, gilt ruled in compartments with gilt fleurons, discreet later tan morocco title label gilt, all edges sprinkled red. Light age toning, small light water-stain in lower blank margin of a few quires. Head and tail of spine chipped, gilding on spine rubbed. A very good copy, crisp and clean.

¶ First edition, exceptionally rare, of this clandestine epistolary novel, published shortly before Madame de La Fayette's *La Princesse de Cleves* in a crucial period for the establishment of the novel as a genre in France. It recounts the story of a 'debauched' young woman who seduces, and uses, a series of men to maintain her liberty in Paris. The novel is presented as a true description of contemporary events in Paris with the suggestion that many of the protagonists in the novel are still alive and residing there.

THE NOVEL

The work is prefaced by a letter from the publisher (no doubt the author) in which he/she states that the novel was published with great difficulty, against the wishes of the author; yet the novel is too 'Galant to remain unpublished', and the story 'too common in Paris to go untold'. The author explicitly states that "Qu'il y en aura de semblables à la belle Julie qui rougiront en lisant icy leurs intrigues si naïvement peintes. Il ny a rien de Fabuleux, ny d'inventé, tout y est veritable, & cette Belle subsiste encore." ("There are those who resemble the 'Belle Julie' who would blush in reading of their intrigues so straight-forwardly depicted. There is nothing fantastical, nor invented here, all is true and this 'Belle' still lives on.")

The story begins with a meeting between four rival lovers of ‘Belle Julie’ who have since become friends. A fifth lover then tells the story of her life, which he knows in much greater detail than the others. She was, he says, from a modest family who brought her up with the best possible education in their means. However at the age of sixteen, on her introduction into society, “& qu’elle commenca à goûter le monde, elle se trouva un temperament à le suivre.” She quickly took several lovers, including one of the “plus grands ornements de la Cour de France, la fit voir à ce grand Seigneur, & ils abusèrent tous deux de la facilité d’une jeune fille.” She eventually became pregnant, and though her mother took care of her ‘couches,’ she continued her life of ‘libertinage’ to the point that her family had her abducted, with the help of the Archbishop of Paris, and locked her up in a refuge.

The novel starts in earnest on her escape from confinement and describes, with the use of an exchange of correspondence, her adventures and her relations with several men. The work is most interesting for its unvarnished depiction of events including various unwanted pregnancies, miscarriages, and rape. (In one scene a drunken priest puts a gun to Julie’s head and forces her to sleep with him and her second lover). The novel’s tone is also of great interest. Its heroine is both judged and sympathised with, and the same tone is reserved for the other protagonists. The events are depicted with the same, almost flippant, manner and Julie’s lovers or ‘victims’ are judged as she is. The novel ends abruptly with Julie at term with another pregnancy, and still deceiving various lovers at court; there is no denouement or resolution. The intentions of the author are mysterious, but it is a work of genuine interest as a portrait of an independent ‘libertine’ woman in mid-17th century Paris.

AN EARLY EPISTOLARY NOVEL

La Belle Julie is also a very early example of the epistolary novel, a genre that began with the appearance in Paris of the mysterious and highly influential *Letters of a Portuguese Nun* (*Les Lettres Portugaises*), first published anonymously by Claude Barbin in 1669, and now thought to be the work of Gabriel-Joseph de La Vergne. The present novel was no doubt influenced by the huge success of *The Letters of a Portuguese Nun*. *La Belle Julie* also pre-dates Aphra Behn’s *Love-Letters Between a Nobleman and His Sister*, which appeared in 1684, perhaps the first novel to fully explore the complex play of perspectives that the genre allows. The use of letters in this novel is simple, but effective, breaking up the narrator’s monologue and creating varied psychological perspectives.

A FALSE IMPRINT

The book was almost certainly not printed at Cologne, but at Amsterdam; there were many such false ‘Cologne’ imprints, the best known being ‘A Cologne Chez Pierre Marteau’, which was a cover for the many books clandestinely printed in Amsterdam for the French market, that would have been censored or refused privilege in France. We have not found another example of the ‘Samuel Strausbarck’ imprint, but contemporaries would have been well aware that such a publishing house most probably never existed. *La Belle Julie* was later published in 1680, purportedly at Frankfurt, in a German translation by Abraham Exter, as *Liebs-Geschichte Der Schönen Julia*. This German translation is also exceptionally rare, with one copy in the Bayerische Staatsbibliothek. An intriguing example of a ‘feminist’ novel in France at the very birth of the novel as a genre.

PROVENANCE

Wenman Coke (ca. 1717–11 April 1776): his engraved armorial bookplate ‘Wenman Coke Esq.’ on front pastedown. Wenman Coke, known as Wenman Roberts until 1750, was a British landowner and politician, and the first occupier of Holkham Hall in Norfolk.

RARITY

We have located only three copies in libraries worldwide: one at the BNF, another at the Universitätsbibliothek Augsburg, and a third at the Biblioteca Nazionale Centrale, Roma. There are no copies recorded in libraries in the US or the UK. We have not been able to locate any copies sold at auction. Given its rarity, most bibliographies such as Gay and Williams cite the work from other records, not having seen a copy themselves. Its great rarity is probably explained by both its subject matter and the clandestine nature of its printing

\$1,800

Gay I p. 176. Godenne p. 254. Lever p. 50. Williams p. 208.

DeJean, J. *Tender Geographies. Women and the Origins of the Novel in France*, New York, 1991.

The real *Gulliver's Travels*

The pirate William Dampier's classic account of his circumnavigation of the earth

No.16

WILLIAM DAMPIER.

A NEW VOYAGE ROUND THE WORLD.
London: James Knapton, 1697.

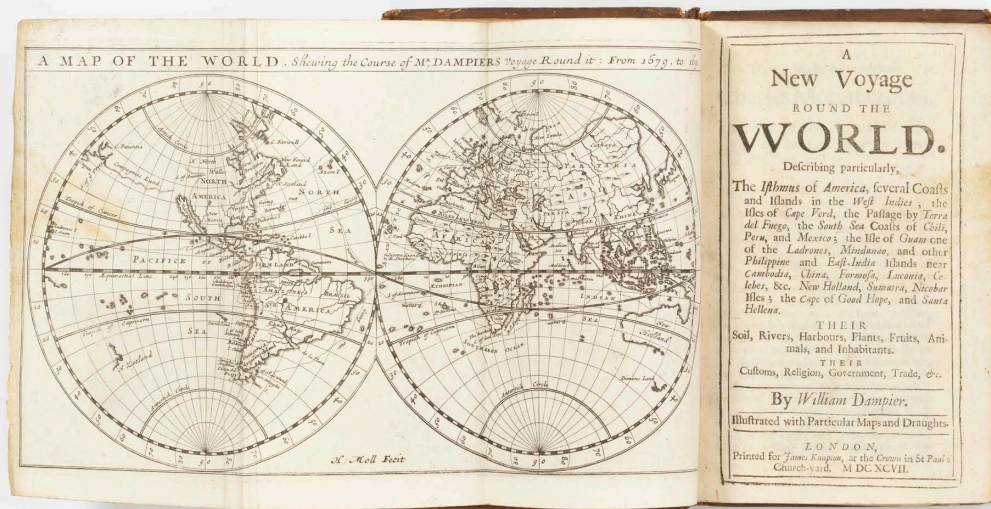
Octavo (187 × 115 mm.), pp. [10], vi, 384, 387-550, [4]. With 5 engraved maps (4 folding), including a map showing the north-western coast of Australia, and several woodcut illustrations in the text. Contemporary speckled calf, spine with five raised bands, compartments with gilt central fleurons and corner-pieces, red morocco label lettered in gilt, all edges sprinkled red. Upper joint cracked but secure, lower joint cracked at head and foot, blank fore-edges of some folding plates slightly worn. Overall an unusually fresh, clean copy.

¶ First edition, in a contemporary binding, of the pirate William Dampier's classic account of his circumnavigation of the earth, including the first English landing on the Australian continent. Celebrated for its elegant style, high adventure, and precise scientific observations, *A New Voyage Round the World* was a key inspiration for *Gulliver's Travels* and *Robinson Crusoe*. Very rare in an unrestored contemporary binding.

THE LITERARY PIRATE

Previously notorious as one of England's best-known pirates, William Dampier suddenly began to make an appearance in London's literary and scientific circles following the publication of his first book, *A New Voyage Round the World*, in 1697. John Evelyn, in a diary entry of 6 August 1698, describes meeting him at dinner at Samuel Pepys' house: "I dined with Mr. Pepys, where was Captain Dampier, who had been a famous buccaneer, had brought hither the painted prince Job, and printed a relation of his very strange adventures, and his observations. He was now going abroad again by the King's encouragement, who furnished a ship of 290 tons. He seemed a more modest man than one would imagine by relation of the crew he assorted with..."¹

¹ Adams p. xlv.



A New Voyage describes Dampier's adventures between leaving England in 1679 and his return in 1691, encompassing several years as a pirate in the Caribbean, the first English landing on the Australian continent, and a circumnavigation of the earth from east to west. Dampier returned no richer than he left however, other than with a tattooed slave from the island of Gilolo in the East Indies (Evelyn's "painted prince") who soon died, so he was forced to write to support himself.

"Dampier was the best known of the famous group of English buccaneers that tormented the Spaniards in the South Sea from 1680 to 1720. His first voyage, under Captain Swan in the *Cygnet*, took him from Virginia to Spanish America and across the Pacific to the East Indies. He traveled extensively in the Orient on several voyages which lasted from 1683 to 1691. It was on one of these trips that the first landing was made by the English on the Australian mainland, at the entrance of King Sound on the northwest coast, in 1688" (Hill p. 144).

GULLIVER AND "MY COUSIN DAMPIER"

Despite its occasionally brutal content, *A New Voyage* achieved great success with unexpected audiences. For his brilliant observations on natural phenomena, Dampier was sought out by the scientific establishment: a digest of his book appeared in the *Philosophical Transactions* of the Royal Society, and he was on personal terms with a number of leading scientists—later becoming close friends with Sir Hans Sloane. He also became the subject of literary interest: *A New Voyage* largely invented the modern travel account, a literary genre that was wildly popular with the English reading public of the late 17th and early 18th centuries. To a great extent it was Dampier and his adventures that were imitated in the mock travels of *Robinson Crusoe* and *Gulliver's Travels*—and in that sense *A New Voyage* can be said to have prefigured the early English novel.

Swift went so far as to give Dampier a role in *Gulliver's Travels*: in a letter inserted before the first voyage in the 1735 Dublin edition, "from Capt. Gulliver to his cousin Sympson," Gulliver reveals that he advised "my Cousin Dampier," on the writing of Dampier's *Voyage Round the World*—a sly game of literary appropriation.

"His straightforward style, graphic descriptions of the flora, fauna, and peoples he encountered, and detailed navigational information were cited in the popular and learned press and were much admired by merchants, statesmen, and scientists. He dined with Samuel Pepys and John Evelyn, and was befriended by Hans Sloane and Robert Southwell ... Thrice a global circumnavigator, Dampier was a man of enormous endurance and resolve. Knowledge was his route out the brutal world of buccaneers and pirates, but he was out of his

element in the subtleties of managing men, 'an honest man, and a good sailer, but a little too positive in his own opinions' (J. Swift, *Gulliver's Travels*). His tendency toward combativeness is absent from his books, where he adopted the voice recommended to scientific travellers by the Royal Society, that of an unassuming and detached observer, a literary construct that conveys what Masefield has called his 'calm, equable, untroubled and delighted vision.' Indeed his acute impressions of the physical world led Coleridge to savour the paradox of 'old Dampier, a rough sailor, but a man of exquisite mind.' His focus on natural history and ethnography helped to transform maritime travel writing while his prose style and descriptions of the struggle for survival in exotic places advanced the development of realistic fiction" (DNB).

Following the success of this, his first printed account of a voyage, Dampier brought out a *Supplement* to this voyage in 1699, and then an account in two volumes of his subsequent voyage to Australia (1703 and 1709). The four volumes were first published together as a uniform set in 1729 (under the title *A Collection of Voyages*).

PROVENANCE

- (1) Small early 19th century private library ticket on upper paste-down.
- (2) Bookseller's ticket on upper paste-down: "Henry Sotheran."

RARITY

Very rare in an unrestored contemporary binding.

\$8,500

ESTC R9942; Wing D161; Hill 417 (the second edition).

The Hill Collection of Pacific Voyages, New Haven, 2004.
 Adams, P. "Introduction," *Memoirs of a Buccaneer*, Mineola, 1968.
 Dampier, W. *The Voyages of Captain Dampier*, London, 1906.



First contact—
the discovery and first printed images of Easter Island

Uncut in the original boards

No.17

[JACOB ROGGEVEEN].

TWEEJAARIGE REYZE RONDON DE WERELD, TER NADER
ONTDEKKINGE DER ONBEKENDE ZUYDLANDEN, MET DRIE
SCHEPEN, IN HET JAAR 1721...

Dordrecht: Johannes van Braam, 1728.

*Quarto (212 × 170 mm.), pp. [vi], 199; *4(-*4), A-2B⁴. With an engraved frontispiece and 4 engraved plates. Title printed in red and black, woodcut initials and tail-pieces. Uncut in the original boards, boards and spine stained red. Lacking the engraved map, a few minor spots and stains, a couple of margins chipped (not affecting text), minute worm track in the upper margin of a few initial leaves, just touching a couple of letters in the running title, pin-prick sized worm hole in a couple of plates, two long closed paper flaws (no loss of text), two old marginal paper repairs, a couple of leaves slightly loose. Rubbed, spine a little worn. Overall a very attractive, tall copy: uncut, unpressed, and very crisp.*

¶ First edition, very rare, of the first full account of the discovery of Easter Island during the Dutch circumnavigation of the earth under Jacob Roggeveen, with the first printed images of Easter Island. This copy has the engraved frontispiece (only present in some copies), with the first printed depiction of an Easter Island statue, but is without the folding map. A very attractive uncut copy in the original boards.

In 1721 a Dutch fleet under the command of Jacob Roggeveen left Holland in search of “Terra Australis.” Sailing via Cape Horn and on into the Pacific, the expedition discovered Easter Island on the 6th of April 1722—the first Europeans to do so. The present first full account of the voyage includes the first two printed images of Easter Island,¹ including a depiction of the initial landing on the 10th of April 1722, with one of the island’s giant statues in the background. The description of the expedition’s discovery and exploration of the island, and first encounter with the islanders, begins as follows:

¹ Haun p. 69.

“Upon the 6th day of April, being in lat. 27 S and long. 268, we discovered an island, hitherto unknown to any European, for which reason, according to the usual custom on the first discovery of any unknown land, we christened it by the name of Easter Island, it being the anniversary of our Saviour’s Resurrection, on that very day that we arrived there. As soon as the anchors were ready to drop, we observed at a distance a neat boat, of a very remarkable construction, the whole patched together out of pieces of wood, which could hardly make up the largeness of half a foot. This boat was managed by a single man...”¹

Large numbers of islanders in ritual dress gathered on the coast opposite the Dutch ships, and the Dutch were initially fearful to land. Over the next few days a number of islanders visited the ships with gifts however, and Roggeveen was finally persuaded to lead a heavily-armed party ashore on the 10th of April. The visit was to end in tragedy, with a dozen islanders shot dead by the Dutch following a misunderstanding—but not before Roggeveen was able to explore the interior, providing us with the first eyewitness descriptions of life on Easter Island at the moment of its first contact with the outside world.

“Admiral Roggeveen (sometimes Roggewein) was a Dutch navigator who departed from Texel in 1721 in search of the great southern continent. He had earlier retired with a fortune after many years with the Dutch East India Company. The fleet of three vessels sailed through the Strait of Le Maire into the Antarctic Ocean and then on to the Juan Fernandez Islands. On April 6, 1722, Easter Sunday, Roggeveen discovered Easter Island, with its tattooed inhabitants and enigmatic giant stone statues... Roggeveen was the last important Dutch explorer in Polynesia” (Hill p. 527).

“There were three contemporary printed accounts of Jacob Roggeveen’s important 1721–22 voyage, in Dutch, French, and German. This is the rare first edition in Dutch... Issued anonymously in 1728, this narrative was the first substantial description of this major Pacific voyage, which provided a key stimulus for the search for the Southern Continent. This edition was preceded only by a short pamphlet published the previous year. Though the account here was probably not based on Roggeveen’s own journal, which only came to light in the early 19th century, the text suggests that it was written by a member of the expedition. Roggeveen’s voyage takes up 148 of the book’s 199 pages, with the ensuing section comprising a separate account of the voyage of the Dutch ship *Barneveld* to the Cape of Good Hope in 1719” (Hill p. 614).

“One of the last of the great Dutch circumnavigations”—Ray Howgego.²

¹ Translation from Haun, p. 273.

² Howgego I p. 905.





WITH THE FRONTISPIECE: THE FIRST
PRINTED DEPICTION OF AN EASTER
ISLAND STATUE

Copies occur with four plates, or four plates and an additional frontispiece. Sabin (*A Dictionary of Books Relating to America*) calls for four plates only, but Tiele (*Nederlandsche Bibliographie*) calls for four plates and a frontispiece. The Hill copy “lacks the added engraved title-page”¹. The frontispiece is present in this copy. It depicts the coast of Easter Island, Roggeveen’s fleet, and a battle between the Easter Islanders and the Dutch. In the background is the first printed depiction of one of the giant Easter Island statutes, surrounded by islanders, two of whom are on their knees before it, apparently beseeching its aid.

PROVENANCE

- (1) Anna de Poorter (contemporary ownership signature in ink on front free endpaper).
- (2) Leeksma (20th century ex libris front paste-down).

RARITY

Very rare on the market. ABPC (1975–2018) records no copies at auction.

\$12,000

Sabin 72770; Tiele² 933; *European Americana* 728.188; Hill 1730.

Haun, B. *Inventing Easter Island*, Toronto, 2008.

The Hill Collection of Pacific Voyages, New Haven, 2004.

Howgego, R. *Encyclopedia of Exploration to 1800*, Potts Point, 2003.

Sabin, J. *A Dictionary of Books Relating to America*, New York, 1868–1936.

Tiele, P. *Nederlandsche Bibliographie*, Amsterdam, 1884.

¹ Hill p. 614.

² Tiele *Nederlandsche Bibliographie*.



Henry Fielding's first novel

“The most dazzling piece of sustained satirical writing in our language”

No.18

HENRY FIELDING.

THE LIFE OF MR JONATHAN WILD THE GREAT.
London: A Millar, 1754.

Octavo (95 × 161mm.), pp. [4], vi, [2], 263, [1]. Woodcut tailpieces. Contemporary calf, boards with a double gilt fillet border, spine in six compartments with gilt fleurons, brown morocco label. Joints expertly restored, label renewed. A very good, crisp copy.

¶ Henry Fielding's first novel, his great satire based on the life of the bounty-hunter and criminal Jonathan Wild. First edition of Fielding's final version of 1754, and first separate edition overall. Very rare in a contemporary binding.

The first version of *Jonathan Wild* was published as the third volume of Fielding's *Miscellanies* in 1743, and is widely agreed to have been Fielding's first novel. In March 1754, seven months before his death, Fielding published a second, significantly expanded version—the first separately published version of *Jonathan Wild*.

Jonathan Wild was a historical figure, executed in 1725 for organising robberies and the sale of stolen goods, usually to the original owners. He also assisted in the apprehension of fellow criminals. Fielding uses the essentials of Wild's life and exploits to construct his own character of the same name, declaring that “my narrative is rather of such actions which he might have performed, or would, or should have performed, than what he really did.”¹ Thus scenes such as Wild pickpocketing the parson who accompanies him to the scaffold, and characters such as the virtuous Heartfree, are entirely the product of Fielding's imagination.

“V. S. Pritchett declares [*Jonathan Wild*] “the most dazzling piece of sustained satirical writing in our language.” Fielding as a magistrate was “trained in the rogue's tale”: untidy stories, low life, but also in the theatre with its necessary efficiency and relative succinctness. He embellishes this rogue's story

¹ Fielding 1743 p. 9.

HENRY FIELDING.

to show that no necessary connection exists between goodness and greatness. The assumption that it does is sentimental and literary. For fifty-six chapters, in the most abject of places, Wild is held up for our admiration in a heroic style full of moral epithets and ironic endorsements. “In that strange apologue,” writes Thackeray, “the author takes for a hero the greatest rascal, coward, traitor, tyrant, hypocrite, that his wit and experience, both large in the matter, could enable them to depict; he accompanies this villain through all the actions of his life, with a grinning deference and a wonderful mock respect: and he doesn’t leave him until he is dangling at the gallows, when the satirist makes him a low bow and wishes the scoundrel good day.” Fielding shows the ways in which language can say the opposite of what it means” (Schmidt p. 136).

PROVENANCE

W. Grove (contemporary manuscript ownership inscription on title).

RARITY

Very rare in a contemporary binding. ABPC (1975–2018) records no copies in a contemporary binding.

\$1,800

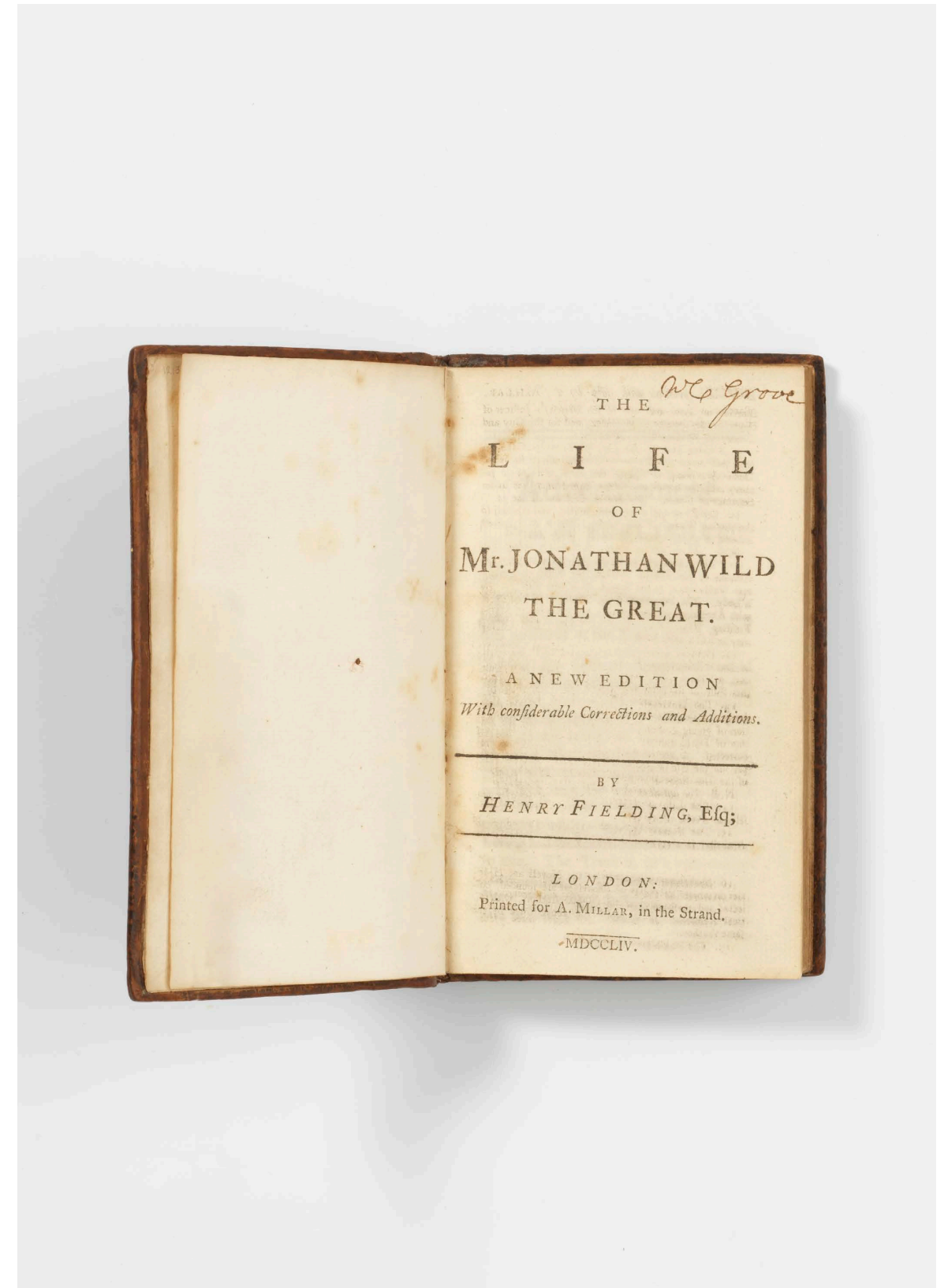
Cross III p. 325; Rothschild 856; ESTC N10381.

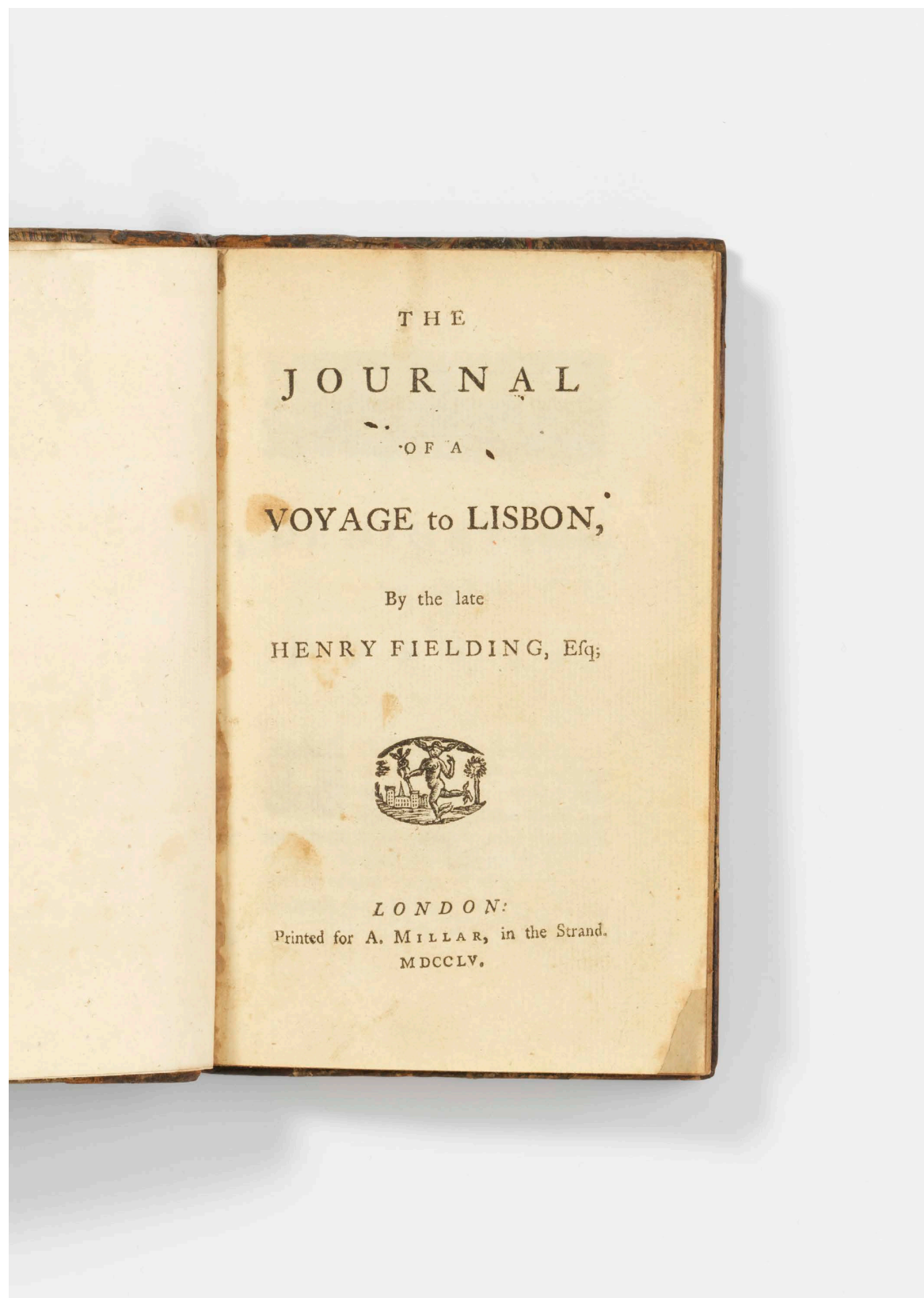
Cross, W. *The History of Henry Fielding*, New Haven, 1918.

Fielding, H. *Miscellanies*, London, 1743.

Schmidt, M. *The Novel: A Biography*, Cambridge MA, 2014.

JONATHAN WILD.





Henry Fielding's final work

The very rare suppressed, uncensored first printing

No.19

HENRY FIELDING.

THE JOURNAL OF A VOYAGE TO LISBON.
London: A Millar, 1755.

Octavo (100 × 170 mm.), pp. xv, 245. Woodcut Mercury device on title, woodcut initials and headpieces. Near-contemporary half calf over marbled paper boards, gilt lettered red morocco label. Occasional slight stains and minor spotting, paper flaws affecting fore-margin of a few leaves (just touching a couple of letters), partially uncut and crudely cut in places. Slight restoration to extremities. A very good, tall copy, retaining some deckle edges.

¶ The very rare suppressed uncensored first printing of Henry Fielding's final, and most affecting work. A tall copy, partially uncut and retaining some deckle edges, in a near-contemporary binding.

In the summer of 1754, terminally ill with gout, asthma, and dropsy, Fielding left his family in London and travelled to Lisbon, in an attempt to delay the inevitable—but he died shortly after arrival, and was buried there. He was 48. His *Journal* was written as he travelled; true to his novels it is full of humanity and laughter, but it is made poignant by the agonies of his voyage, and his obvious acceptance that the end was near.

It was only at the end of the 19th century that bibliographers noted the existence of two versions of the *Journal* with the date 1755, both with the same title page, but with distinctly different texts. Subsequent research (by, amongst others, A W Pollard, who owned a copy of this first printing) revealed that in January, 1755, the printer of the book, William Strahan, set up and printed 2,500 copies, working from Fielding's manuscript. Someone then intervened, prevented the publication of these copies, and thoroughly edited the book, cutting out a number of passages and toning down much of the language. This second version (described by Strahan as a "second edition" in his ledgers) was printed later in January and published on February 25, 1755. Then, in November of that year, Lisbon was struck by a cataclysmic earthquake. Interest in London was intense, and Millar, the publisher of the book, took the opportunity to release copies of the suppressed first printed edition.

Exactly who it was that intervened in the publication of *A Voyage to Lisbon*, suppressed the first printing, and produced the second, edited version, has been described as “the most perplexing textual problem in Fielding studies”¹ by the Fielding scholar Martin Battestin. Traditionally, Fielding’s half-brother John has been identified as responsible, but Battestin and others have suggested (not least because John was blind) that a professional writer and friend of Fielding, Arthur Murphy, was hired by the printer, Millar, to produce the second, edited, version.

“*The Journal of a Voyage to Lisbon* ... shows that his powers were undiminished; the shrewdness and the sharp observation are as strong as ever” (Stapleton p. 306).

RARITY

The first printed edition is much rarer than the second—it is possible that a significant proportion of copies were destroyed when it was suppressed. No copy listed in the Rothschild Library. ABPC (1975–2017) lists only two copies of the first printed edition sold at auction (one of these the A W Pollard copy).

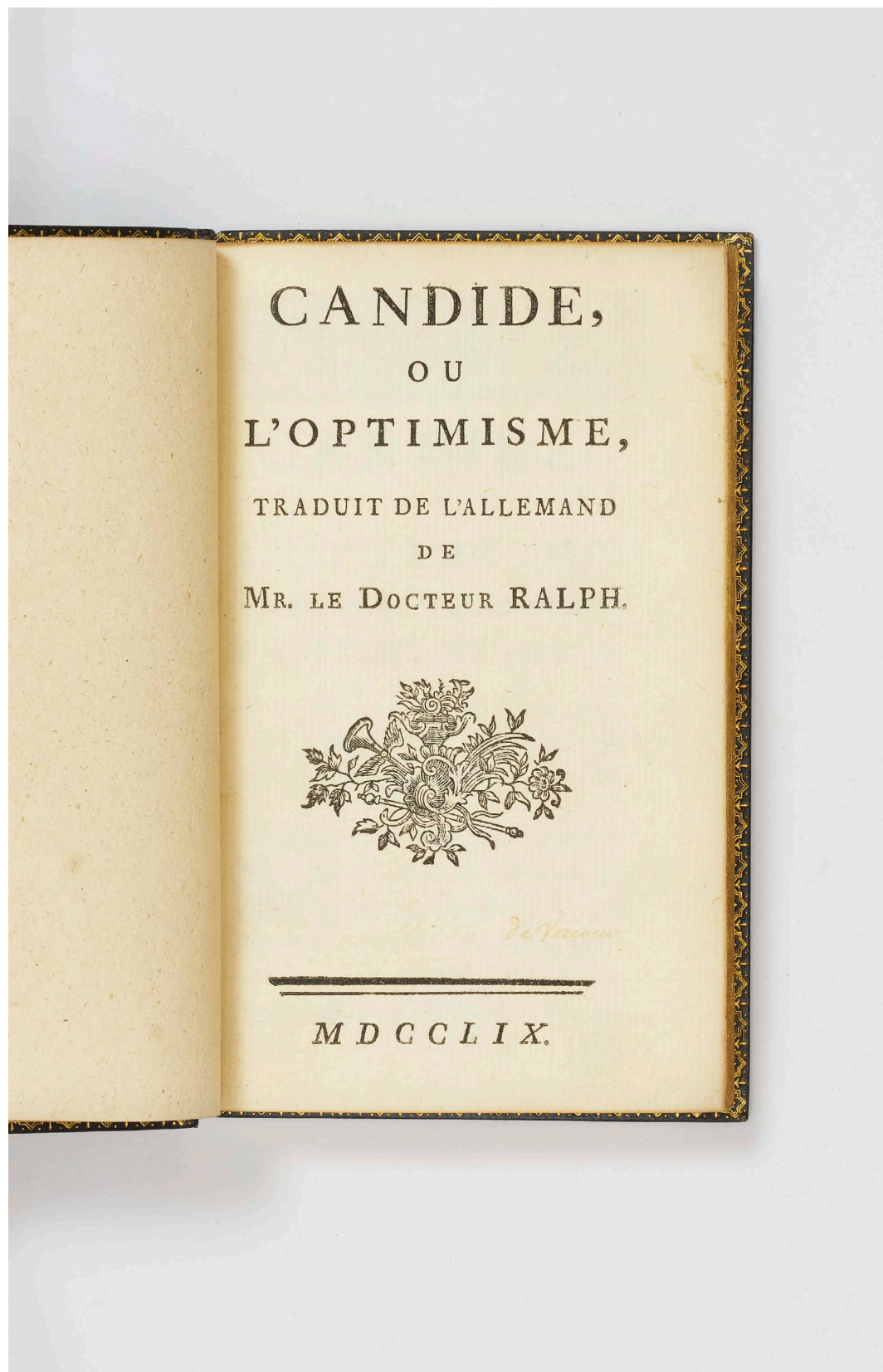
\$3,500

Cross III p. 326; ESTC T131334; not in Rothschild.

Stapleton, M. *The Cambridge Guide to English Literature*, Cambridge, 1983.
Battestin, M. “Who edited Fielding’s *Journal of a Voyage to Lisbon* (1755)?,” *Studies in Bibliography*, Vol. 55 (2002).

¹ Battestin p. 215.





True first edition of one of the great classics of Western literature

Printing and the Mind of Man 204

No.20

FRANCOIS-MARIE AROUET VOLTAIRE.

CANDIDE, OU L'OPTIMISME, TRADUIT DE L'ALLEMANDE DE MR. LE DOCTEUR RALPH.

[Geneva: Cramer], 1759.

12mo. (150 x 90 mm.), pp. [3], 4-299, [1]. A-M¹², N⁶ (without the final blank and 'avis au reliure' leaf as almost always); all cancels present (B⁴, B⁹, D⁶, D⁷). All woodcut ornaments correspond to Barber 299G. 20th century French midnight blue morocco by Semet & Plumelle (signed in the upper dentelle) in 18th century style, covers bordered with a triple gilt fillet, spine with five raised bands, compartments with corner pieces and fleurons in gilt, gilt inner dentelles, combed marble endpapers, all edges gilt. Light age toning, extremities very slightly rubbed. A very good copy, clean and crisp, in a fine binding by one of the major Parisian binders of the early 20th century.

¶ First edition of Voltaire's *Candide*, one of the great classics of Western literature, and a central text of the Enlightenment. Ingeniously concealed by Voltaire himself, the identity of the true first edition of *Candide* remained a mystery for two centuries following its publication, and was only uncovered in 1980. This copy conforms in all points to Giles Barber's 299G, now proven to be the true first edition of *Candide*.

"The prince of philosophical novels"—John Updike¹

"The optimistic, innocent Candide, and his equally guileless if more worldly-wise mentor, Dr. Pangloss, and their delicious adventures, still command our attention. The folly of philosophic and religious optimism is displayed with a vigour and wit that carries the reader away. Irony without exaggeration, a perfect restraint in its admirable humour, a gift for the 'throwaway' line ('pour encourager les autres' is a classic example); all these show Voltaire's style and originality at their incomparable best"—*Printing and the Mind of Man*.²

¹ *More Matter: Essays and Criticism* p. 32.

² *Printing and the Mind of Man* 204.

THE MYSTERY OF *CANDIDE*

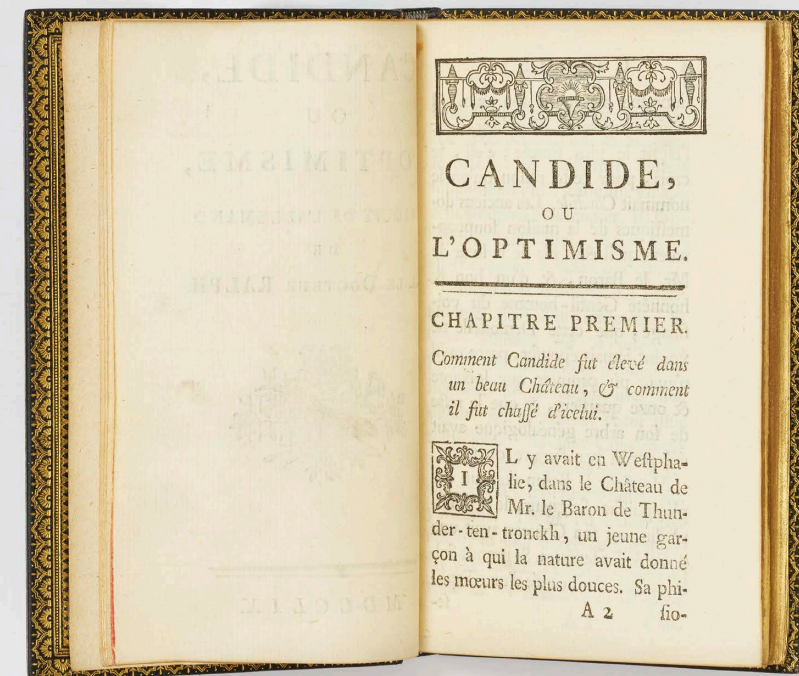
At the end of February 1759 copies of Voltaire's novel *Candide* began to appear for the first time in cities across Europe. It was to prove one of the most sensational and mysterious literary events of the century. *Candide* materialised as if out of thin air: superficially identical, all copies bore simply a title and date, an obviously spurious author 'Le Doctor Ralph', and no trace of any publisher or place of publication. A literary equivalent of a hall of mirrors, these anonymous copies thoroughly confused attempts to trace the book back to its origins. It was a strategy masterminded by Voltaire himself, a pan-European conspiracy designed to defend both himself and his incendiary book.

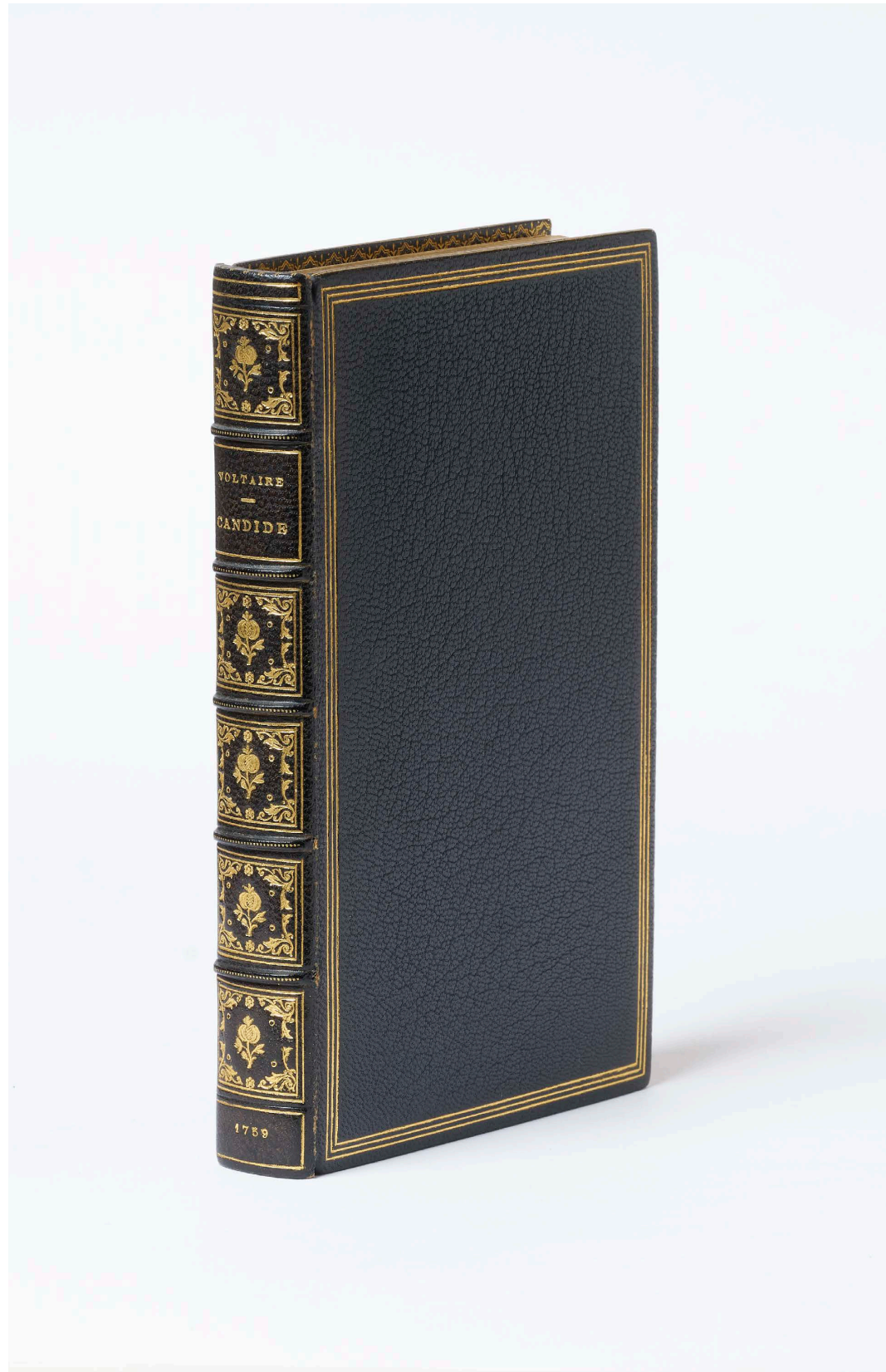
Each of these first copies of *Candide* had the same number of pages: 299. Line-by-line, they appeared to be the same printing. But close inspection reveals that concealed within these copies are in fact four entirely separate editions. One of these editions was the first. The others were decoys: clandestine replicas of considerable sophistication, copying with great skill even the woodcut ornaments. But which edition was which? In one sense at least, Voltaire succeeded entirely in his plans. The true identity of the first edition, where it was printed, and by whom, remained an enigma for more than two centuries, resisting the efforts of the greatest bibliographers. It was finally unmasked only in 1980.

THE SEARCH FOR THE FIRST EDITION

Voltaire's *Candide* remained one of the great bibliographical puzzles for more than two hundred years. In 1959, writing in the bicentenary of its publication, Ira Wade declared *Candide* to be "very likely the most clandestine work of the [18th] century" (Wade 1959 p. 63). In 1963, the entry on *Candide* in the catalogue of "Printing and the Mind of Man", the definitive printed book exhibition of the 20th century, could only conclude: "which of the editions of 1759 is the first is still open to doubt" (*Printing and the Mind of Man* p. 122). And as late as 1973, Theodore Besterman, the great Voltaire collector and bibliophile, after years of study, remained defeated: "Although a solution of the problem seems to be in the offing, it is at the moment still uncertain which edition of *Candide* is the first" (Besterman, p. 22).

It was Giles Barber who made the final breakthrough when he discovered that the two most contested of these first four editions of *Candide* were in fact printed in London, by John Nourse. Assisted by the emergence of the only surviving manuscript of *Candide* (the La Vallière manuscript) and the account books of Voltaire's main printers, les frères Cramer of Geneva, Barber





convincingly identified the true first, and established a rough chronology of its three replicas. Barber's findings were published in the 1980 critical edition of *Candide* edited by Rene Pomeau—but this essential bibliography seems to be little circulated, and editions of *Candide* are still often misidentified, or correctly identified for the wrong reasons.

THE PRINTING OF CANDIDE

The year 1759 was a moment of crisis and crystallisation for Voltaire. He was waging a war against an increasingly belligerent establishment, and one weapon he used to counteract the forces of reaction assembled against him was his satirical novel *Candide*: ridicule, derision and laughter in defiance of the establishment. "The year 1759 was one of increasing hostility against the Philosophes. Helvetius's *De L'esprit*, which had lost its privilege on 10 August 1758, was condemned by the Pope, Clement XIII, on 31 January, and by the parlement on 6 February; the book 'rempli de propositions impies, scandaleuses et heretiques' was publicly burned on 10 February. The *Encyclopedie* was condemned by the parlement on 6 February, and its privilege withdrawn on 8 March. Voltaire would see in such events a repetition of history, the age old confrontation of truth and authority. Writing on 7 February to Thiriot, he was reminded of the fate of Galileo; the Philosophes, like the astronomer, were under attack, but they had right on their side" (Nablow, p. xix).

Voltaire clearly understood that it was not sufficient to simply write his novel: he needed to organise and control both its publishing and distribution to achieve maximum impact. He therefore went about the publication of *Candide* as if it were a military campaign, designed to confuse and deceive the inevitable censorship, and to ensure that the work's distribution was wide enough to make life impossible for the censors. We now know Voltaire first had *Candide* printed by the brothers Cramer in Geneva in January 1759. The Cramers noted in their register on the 15 of January that "Robin de Paris" owed them "750 livres" for 1000 copies of *Candide*, establishing that the first edition had been printed by that date.

This first printing in Geneva was followed by three very close clandestine replicas, all also 299 pages long: two printed in London, and one printed in France, most likely in Paris or Lyon. It seems certain that the first London edition did not appear until May 1759, as no mention of any London printing was made by the press in London before then. The date of the appearance of the first French edition, which gives the impression of having been produced in great haste, has yet to be firmly established. Following Barber's notation, the true identity of the first four editions of *Candide* can now be listed as follows:

1. 299G—First edition: Geneva (before 15 January 1759).
2. 299L—First London edition (not before May 1759).
3. 299La—Second London edition.
4. 299P—First French (Paris or Lyon) edition.

To further complicate the plot, the two London editions print an earlier state of the text than occurs in the first edition printed in Geneva. The only credible explanation advanced for this to date is that Voltaire sent an early state of the printed text from Geneva to London, from which the London editions were made. Thus the London editions did not include changes that Voltaire made to later states of the first edition printed in Geneva.

Once printing of the first edition had been completed in Geneva, all copies were immediately despatched, probably in sheets, to cities around Europe. On the 15th of January 1000 copies were sent to Paris, on the 16th of January 200 copies were sent to Amsterdam, and on the 18th of January a large packet was sent to Voltaire's printer in London, John Nourse, probably again containing copies of the first Geneva printing.

The transportation of these sheets of the first edition took time: Besterman estimated that it must have taken nearly three weeks to transport the sheets from Geneva to Paris, and then at least another week to smuggle them into the city. This delay allowed work on the replica editions to proceed, so when the true first appeared in European capitals, it circulated alongside the replicas.

The confusion surrounding the first edition was therefore entirely deliberate, caused by the great lengths Voltaire went to to propagate his novel as widely as possible whilst disguising the source of its publication in Geneva. The city council in Geneva immediately banned the work, but when the police searched the shops of Cramer, his associates, and other booksellers in the city, they found not a single copy of *Candide*. Cramer admitted to having seen two copies, (for personal reference, he stated) which he had obtained from Lyon. Voltaire himself deliberately did not mention the work until editions from elsewhere were being distributed in Geneva.

Remarkably, there was however one contemporary official who—it has now been proved—correctly divined the solution to the mystery at the time: but as he never revealed his sources, evidence, or reasoning, his conclusions have never been of direct use in establishing the identity of the first edition. This was Joseph d'Hemery, the 'Inspecteur des Libraires' of Paris, charged with the prevention of clandestine literature. D'Hemery wrote in his diary on the 22 February 1759: "*Candide, ou l'optimisme* ... brochure in 12 imprimée a

Genève et distribuée a Paris sans permission. C'est une mauvaise plaisanterie sur tous les pays et tous les usages qui est indigne de l'auteur a qui on l'attribue—M. de Voltaire. M. le Duc de la Vallière et M. d'Argental le dist[ribuent] vendent ici et Jean Marie Bruisses de Lyon en a fait aussi une édition." Since D'Hemery knew who the distributors of the book in Paris were, and given that the bulk of the first edition—1000 copies in all—went to Paris, it is hardly surprising that the first edition of *Candide* is a rare book.

Such was the demand for *Candide*, however, that despite the destruction of sheets and the raiding of printers and booksellers, new editions proliferated. Voltaire's meticulously organised plan had worked to perfection, and *Candide* was a European publishing sensation: "Un petit livre à trente sous. Une bombe" (Glucksmann p. 18). It is speculated that seventeen editions were printed in 1759 alone. Inevitably, it was banned and placed on the index everywhere it appeared, except in England.

THE PRINTING OF THE FIRST EDITION

Voltaire made a number of changes to the text of *Candide* during its printing in Geneva. He made further corrections after the printing was finished, requiring the replacement of four leaves of text with corrected versions. These cancel leaves were included in the first edition in the final gathering of twelve leaves (effectively N⁹⁻¹²), together with a printed "avis au relieur" leaf, i.e. instructions to the binder as to where to place the four corrected leaves in the text. The corrected leaves were inserted at pages 31/32, 41/42, 83/84, 85/86, in each case as conjoint leaves, so no stubs were required, making the changes undetectable. The "avis au relieur" leaf was almost always then discarded by the binder, as having served its purpose, and remains in only a handful of copies as witness to the cancel leaves, and thus witness to the creation of the first edition.

The presence of cancel leaves would normally have definitively and in itself have established this Geneva printing to be the first edition if all the other contemporary editions followed the text of the cancel leaves. However, there are two editions that do not. Further complicating the story, the two London printings follow an earlier, uncorrected version of the text. As already noted, these two London editions have now been shown to have been printed after the Geneva first edition. Apart from these two London editions however, all other contemporary editions follow the text of the cancel leaves in the Geneva first edition.

Conclusive proof that the first edition must have been printed in Geneva by Cramer comes from a note in the Cramers' account book: "Le 15 Janvier 1759, les frères Cramer notent sur leur Grand Livre: 'Robin de Paris doit 750 livres audits [Cramer] pour 1000 Candides 12o a lui envoyés a 15 sols [l'ex-

emplaire]’. Et le 16 Janvier: ‘Marc Michel Rey doit 150 livres auxdits [Cramer] pour 200 Candides a lui envoyés a 15 sols [l’exemplaire]’. Ce document tranche la question de l’édition originale: elle ne peut être autre que celle qui sort des presses des Cramer a Genève, au milieu de Janvier 1759, sous le titre *Candide*, ou l’Optimisme, Traduit de l’Allemande de Mr. le Docteur Ralph, un volume in-12 de 299 pages (édition désignée par le sigle 299G)” (Pomeau p. 53).

THE FATE OF *CANDIDE*

Any discussion of the importance and continued validity of *Candide* as a novel seems almost superfluous, especially in the light of the horrors of the 20th century. Its biting irony, caustic humour, its attack on the religious institutions and dogma so powerfully ranged against it and the orthodoxy of the philosophy of the “best of all possible worlds”, remain universally appreciated. “Voltaire compose là une traité contestataire, de loin plus redoutable que celui qu’il publie sur la ‘Tolérance’, incomparablement plus philosophique que celui qu’il nomme ‘métaphysique’. Un siècle plus tard, on dirait qu’il lance un ‘manifest’, sauf que ni Saint-Simon, ni Karl Marx, ni André Breton n’en ont produit d’aussi efficace et d’aussi palpitant” (Glucksmann p. 19).

Its influence on French literature, and literature generally, has been immense. Flaubert’s response to it was typical: “J’ai lu *Candide* vingt fois. Je l’ai traduit en anglais, et je l’ai encore relu de temps à l’autre”, he wrote in a letter of 1844 (Flaubert p. 250), and ten years later concluded: “La fin de *Candide* est pour moi la preuve criante d’un génie de premier ordre. La griffe du lion est marquée dans cette conclusion tranquille, bête comme la vie” (Flaubert p. 78). What is perhaps so surprising about *Candide*, a work “responsible for the invention of the word Pessimism” (Wootton, p. x.), is that it is so full of life and laughter. It was instantly widely quoted, and quoting from it now seems as relevant as in 1759. Lines such as: “It was decided by the university of Coimbre that the sight of several persons being slowly burned in great ceremony is an infallible secret for preventing earthquakes” remain poignant.

But quite apart from the significance of the novel itself, the nature of the publication of *Candide* is of great interest for what it reveals about Voltaire: not only a great writer and thinker, he was also a skilled political campaigner and publisher. The remarkable extent of the pan-European network of clandestine printers he was able to call upon demonstrates the hugely ambitious nature of Voltaire’s publishing strategies, and the extraordinary subversive power of printing at the time.

PROVENANCE

18th century ownership inscription on title: “De [?]”.

RARITY

The first edition of *Candide* has traditionally been regarded as a mythically rare book, with figures between 5 and 20 copies often quoted for the total number of surviving examples. Such figures are now difficult to justify as, since the first edition is now more easily identifiable, more copies have emerged. It remains impossible however to make any definitive comment on its overall rarity, given that it has often been confused with its contemporary replicas in auction records, but it undoubtedly remains a rare book.

\$16,000

Barber 299G. Besterman 237B. Morize 59a. Wade 1. Bengesco 1434. *Printing and the Mind of Man* 204 (not specifying the first edition).

Barber, G. *Some Early English Editions of Voltaire*. British Library Journal, Vol. 4, Issue 2, 1978.

Besterman, T. *Some eighteenth-century Voltaire editions unknown to Bengesco*. Oxford: Voltaire Foundation, 1973.

Carter, J. and Muir, P. *Printing and the mind of man*. Munich: K. Pressler, 1983.

Flaubert, G. *Correspondance*. Paris: Gallimard, 2007.

Glucksmann, A. *Voltaire Contre Attack*. Paris: Robert Laffont, 2014.

Nablow, R. *Oeuvres Completes de Voltaire*. Vol. 49b. Oxford: Voltaire Foundation, 2009.

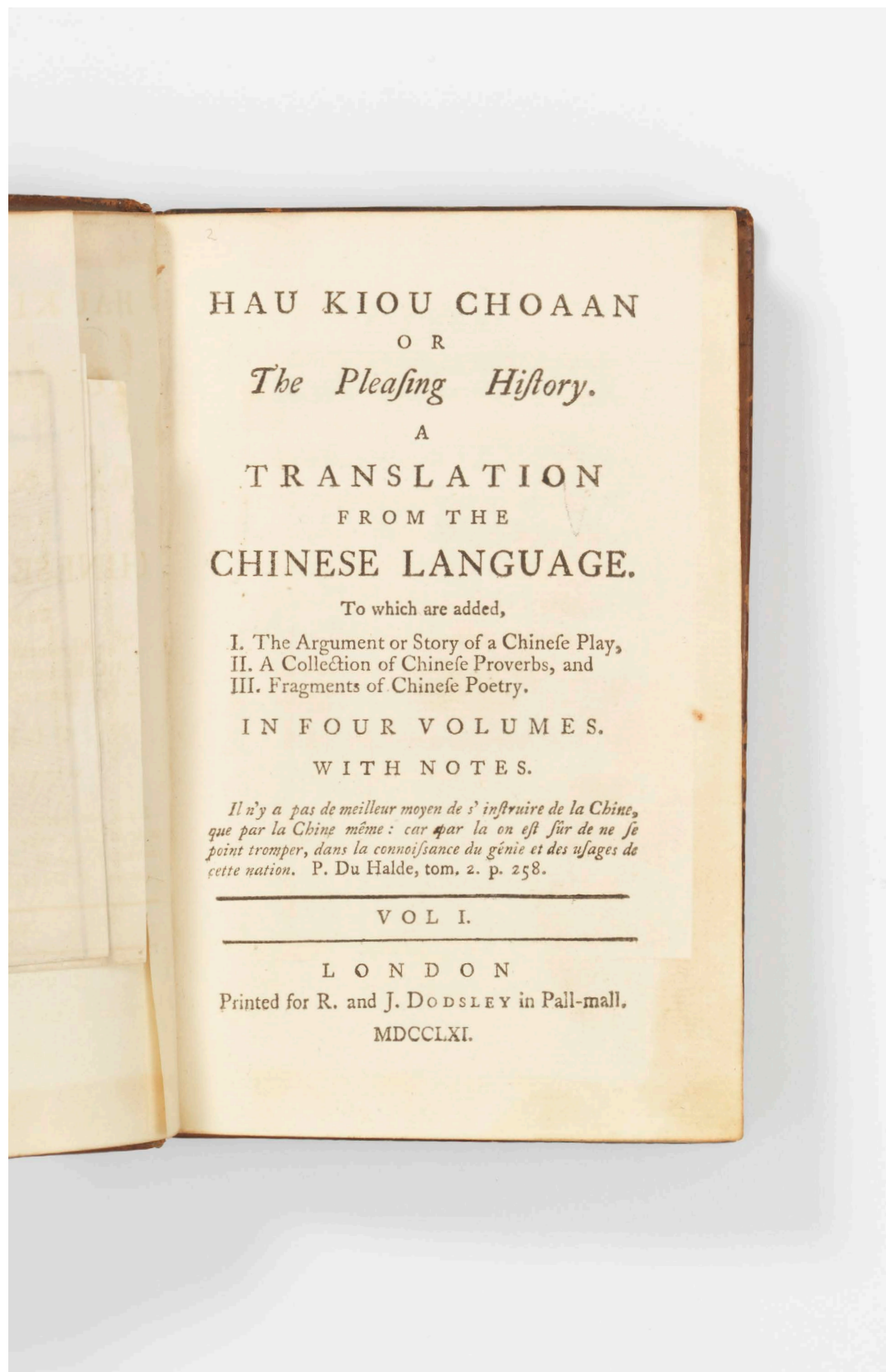
Pomeau, R and Barber, G. *Candide, Oeuvres Completes*. Vol. 48. Oxford, Voltaire Foundation, 1980.

Updike, J. *More Matter: Essay and Criticism*. New York: Random House, 2009.

Wade, I. *The First Edition of Candide*. In: Princeton University Library Chronicle, vol. XX, 1959.

Wade, I. *Spacing in the Early editions of Candide*. In: Aquila, Chestnut Hill Studies in Modern Languages and Literatures, Vol. 2, 1973.

Wootton, D. *Candide and related texts*. Indianapolis: Hackett Publishing Company, 2000.



The first substantial work of Chinese literature to be translated into any Western language

Matthew Boulton's copy

No.21

[JAMES WILKINSON] [THOMAS PERCY].

HAU KIOU CHOAAN OR THE PLEASING HISTORY, A TRANSLATION FROM THE CHINESE LANGUAGE. TO WHICH ARE ADDED, I. THE ARGUMENT OR STORY OF A CHINESE PLAY, II. A COLLECTION OF CHINESE PROVERBS, AND III. FRAGMENTS OF CHINESE POETRY.

London: R. and J. Dodsley, 1761 [1774?].

4 vols. octavo (160 × 100 mm.), pp. xxxi, [i], 240, [2]; [ii], 292, [2]; [ii], 272, [2]; [ii], 256, [18]. A4 and A5 in vol. 1 are both cancels replacing the original A4. With four folding frontispieces, and the errata leaves in all four volumes. Contemporary sprinkled calf, spine with five raised bands, compartments with gilt rules, black morocco labels, volume numbers lettered direct. Two short closed fold tears in frontispieces repaired with no loss. Slight cracking to joints but bindings secure. A very good copy in an attractive unrestored contemporary binding. In an archival box.

¶ First edition of the first Chinese novel, and the first substantial work of Chinese literature, to be translated into any Western language. From the library of Matthew Boulton, partner of James Watt, co-founder of the Lunar Society, and a key figure in the English Enlightenment. An attractive copy in an unrestored contemporary binding.

This is the very rare issue with two cancel leaves revealing the identity of the translator, the English merchant James Wilkinson. These leaves also supply details of the history of the translation, and evidence that the novel is an authentic work of Chinese literature. ESTC records only 6 copies worldwide of this issue.

“The *Haoqiu zhuan* was the first Chinese novel or work of long fiction to be translated into a Western language” (Cheung p. 29).

“The first important piece of Chinese imaginative literature to be published in Europe” (Lowendahl I p. 230).

“WE ARE PERFECTLY LIKE THE CHINESE”
—GOETHE

The origins of the translation are mysterious: so much so that on publication in England the story was widely believed to be a hoax. The manuscript of the translation was discovered by the antiquary Thomas Percy (later Bishop of Dromore, and author of *Reliques of Ancient English Poetry*, a major study of English folklore) amongst the papers of a neighbour in Northamptonshire, James Wilkinson. Percy describes his discovery in the preface to the book:

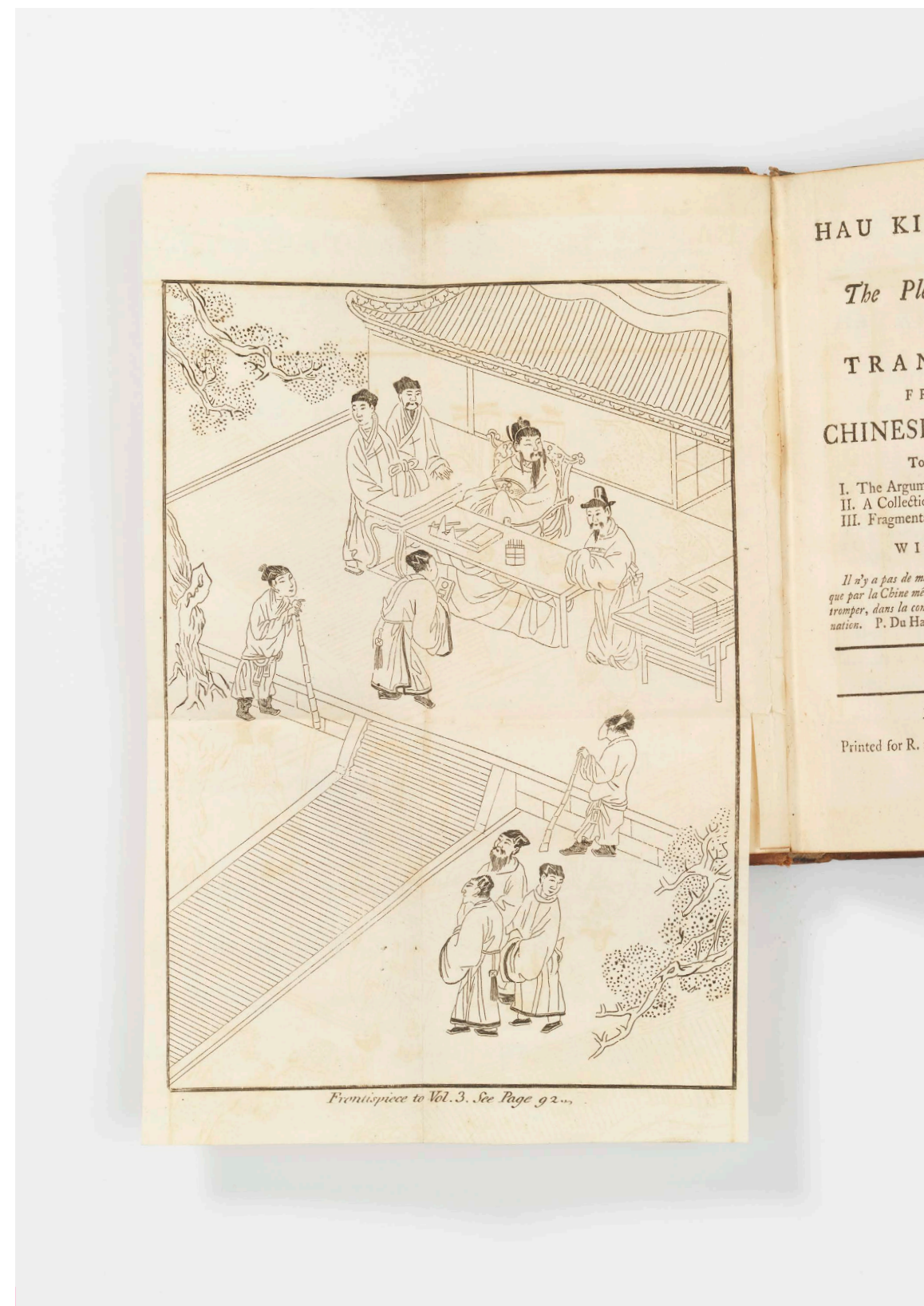
“The following translation was found in manuscript, among the papers of a gentleman who had large concerns in the East-India Company, and occasionally resided much at Canton. It is believed by his relations, that he bestowed considerable attention to the Chinese language ... The History is contained in four thin folio books or volumes of Chinese paper” (p. ix).

Three of these volumes were in English, and one was in Portuguese. Convinced that he had discovered a genuine work of Chinese literature, Percy translated the Portuguese volume into English, and had the book published. It was a great success both in England and the Continent. Goethe was fascinated by the story, and declared on reading it that the Chinese “think, act and feel almost exactly like us, and we soon find that we are perfectly like them, excepting that all they do is more clear, more pure, and more decorous than with us”¹.

Percy had published anonymously however, and there was considerable debate in England regarding its authenticity. A second issue of the first edition was therefore produced, with two cancel leaves “in order to remove any doubt or suspicion” (recto cancel A4). The first of these leaves comprises the last leaf of the dedication, and reveals the identity of the editor, Thomas Percy. The second cancel leaf carries a full page advertisement, dated 1774, revealing the identity of the translator, “James Wilkinson, an English merchant ... This gentleman’s residence at Canton may be ascertained from the records of the East India Company” (recto cancel A5). On the verso of the second cancel leaf is a letter from an English correspondent in Canton, confirming that the story is genuine:

“As to the *Hau Kiou Choaan*, I inquired among my Chinese acquaintance about it, but without success, until I happen’d by chance to mention the Hero of the story *Ty-chung-u*, when they immediately knew what I meant, and said in their jargon “Truely have so fashion man 4 or 500 years before; have very true Story: How can you *scavez* he” (verso cancel A5).

¹ Cheung p. 31.





Frontispiece to Vol. 4. See Page 38.

HAU

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III. FragIl n'y a pas
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Printed for

The *Hau Kiou Choaan* has of course long been confirmed as an entirely authentic work of Chinese literature, highly esteemed and widely read as the second of the ten *tsai-tsu*, or 'books of genius'. The novel is an example of a "scholar-beauty romance", detailing the love story of a talented scholar [*caizi*] and a beautiful woman [*jiaren*] (Wang p. 41). "Both the date of composition and the author's name are unknown, but it was attributed to Mingjiao zhongren [Man of the Teaching Names] when first printed early in the Qing period, around the middle of the seventeenth century" (Cheung p. 29).

If James Wilkinson did indeed translate the *Hau Kiou Choaan* from the original Chinese, his translation was ground-breaking: "Apart from the intrinsic importance of this translation as a document in literary history, it is significant as the first extensive translation [from Chinese] of any kind by a native of England" (Cheung p. 30).

There remains the issue of the Portuguese section of the translation. Chen Shouyi suggests that Wilkinson learned Chinese in Canton under a Portuguese tutor, and that not having completed his translation by the time he returned to England, brought a Portuguese translation of the fourth volume with him. Chen also argues that Wilkinson must have had access to a Chinese manuscript, and that he must have brought this back to England where it was seen by Percy, as the illustrations in the book are based on Chinese originals (Chen p. 310).

"Since it was the first genuine Chinese novel to be even partially translated and printed in a European language, doubt was cast upon its authenticity. In fact, *Hau Kiou Choaan*, a typical Chinese novel, was quite different from the wild and magical pseudo-Oriental tales. The central theme of the eventual triumph of true love was, of course, not uncommon in European fiction in Asian settings, but *Hau Kiou Choaan* was valued by Percy because, in his opinion, it gave the "true character of a living people". Percy was enough of a scholar to annotate the translation, drawing from works such as du Halde's for notes on everything from family life to pagodas and Confucianism" (Lach and Foss p. 30).

"Until the eighteenth century Europeans had little knowledge of the nature and content of Asian fiction. No piece of South or East Asian fiction was available in a Western language at the dawn of the century. When translations finally began to appear, the Asian for the first time was allowed to speak for himself rather than through a Western writer. As a result, the distinctive character and the humanity of the individual Chinese or Indian began to replace the stereotypical Asian everyman" (Lach and Foss p. 29).

In terms of Chinese literature overall, almost nothing had been printed in any European language before the *Hau Kiou Choaan*, save for the appearance in

du Halde’s *Description* of 1735 of a few short tales and a synopsis of a Yuan dynasty play, *Zhaoshi guer (The Orphan of Chao)*. “Although the play is now in all probability the better known and remembered of the two, yet it is not to be doubted the novel *Hau Kiou Choaan* is equally, if not more, important as a historical landmark ... although they were both considered masterpieces of their kind by the Chinese, the *Hau Kiou Choaan* was much more widely read and was honoured as the second of the ten *tsai-tu*” (Chen p. 301).

PROVENANCE

Matthew Boulton (1728–1809): Christie’s Boulton library sale label. Matthew Boulton, an eighteenth-century designer, inventor and industrialist, was a key figure in the English Enlightenment. Starting in business as a manufacturer of buttons, buckles and silverware, he later went into partnership with James Watt in 1775, exporting Boulton & Watt steam engines all over the world. He was a co-founder of the Lunar Society, a group of influential industrialists, natural philosophers and intellectuals.

RARITY

This issue with the cancel leaves revealing the identity of the translator and supplying details of the translation is very rare. ESTC locates 6 copies: British Library (2 copies), Bodleian Oxford, Columbia, UCLA, Yale.

\$2,400

ESTC T141065; Löwendahl 514; Cordier *Bibliotheca Sinica* III 1755.

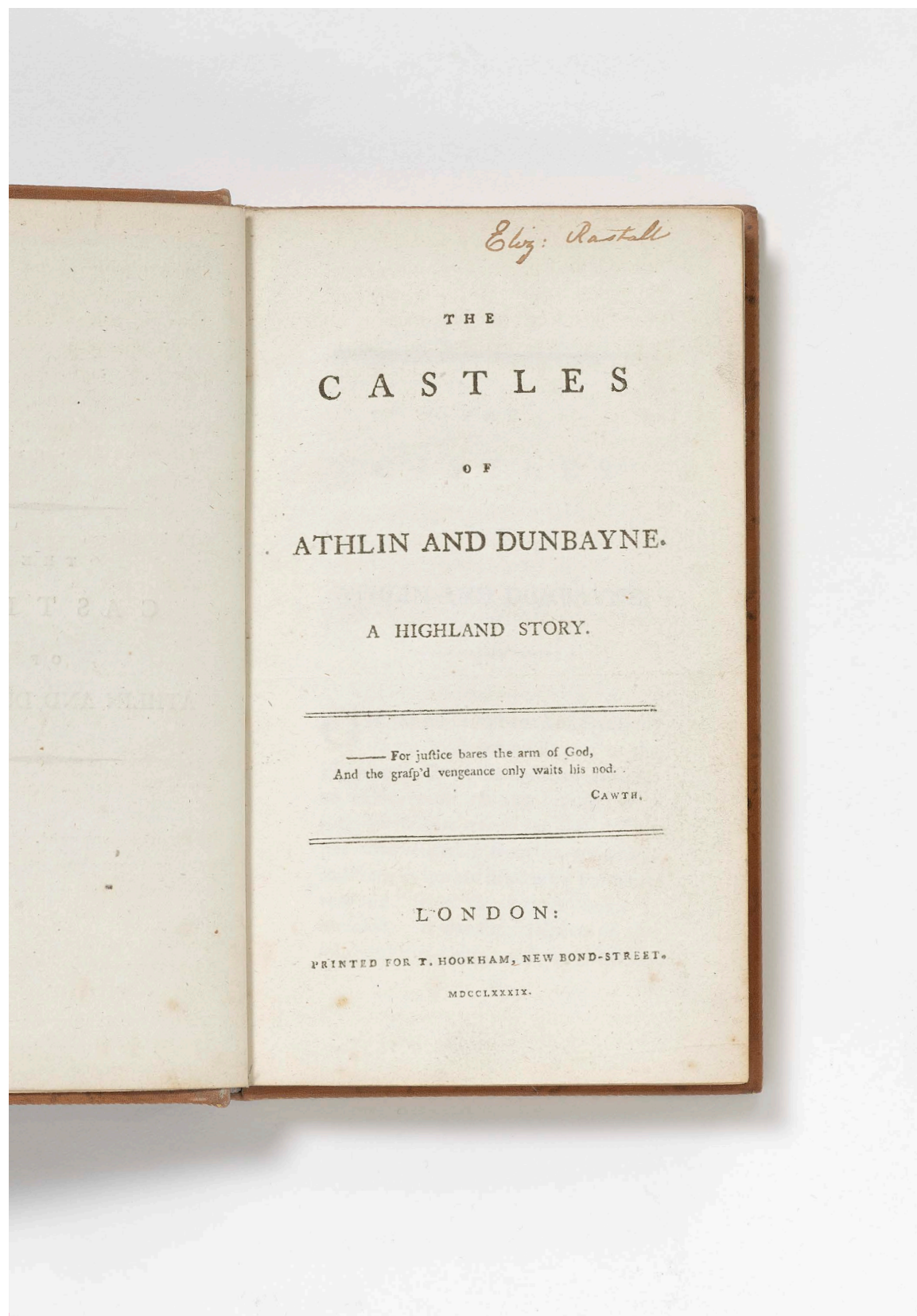
Cheung, K. “The *Haoqui zhuan*, the first Chinese novel translated in Europe: with special reference to Percy’s and Davis’s renditions,” *One Into Many: Translation and the Dissemination of Classical Chinese Literature*, ed. Leo Tak-hung Chan. Amsterdam: Rodopi, 2003.

Lowendahl, B. *China Illustrata Nova*. Hua Hin: Elephant Press, 2008.

Chen, S. “Thomas Percy and His Chinese Studies”, *The Vision of China in the English Literature of the Seventeenth and Eighteenth Centuries*, ed. Adrian Hsia. Hong Kong: The Chinese University Press, 1998.

Wang, Y. *Narrating China: Jia Pingwa and his Fictional World*. London: Routledge, 2006.

Lach, D and Foss, T. “Images of Asia and Asians in European fiction 1500–1800”, *Asia in Western Fiction*, ed. Robin Winks. Honolulu: University of Hawaii Press, 1990.



A black tulip of Gothic fiction: first edition of Ann Radcliffe's first novel

"A super-rarity"—Michael Sadleir

No.22

[ANN RADCLIFFE].

THE CASTLES OF ATHLIN AND DUNBAYNE. A HIGHLAND STORY.

London: T. Hookham, 1789.

Octavo (175 × 105 mm.), pp. [4], [1]—280, [12]. With the half-title and 6 leaves of publisher's advertisements. Recent mottled calf in contemporary style, flat spine gilt ruled in compartments, gilt fleurons at the centre of each compartment, red morocco label. Faint damp marks in the lower margin of a few leaves, otherwise a very good, bright copy.

¶ First edition of Ann Radcliffe's first novel, published anonymously when she was twenty-four, and long a much sought-after prize amongst collectors of Gothic fiction. "A super-rarity amongst Gothic Romantic novels"—Michael Sadleir¹.

"THE GREAT ENCHANTRESS"

Radcliffe was entirely unknown when she published *The Castles of Athlin and Dunbayne* in 1789, and her name does not appear on the title-page; but within a few short years she was to enjoy a level of fame bordering on mania that was unprecedented for a female novelist. Her rise was meteoric: *Athlin and Dunbayne* was followed by *A Sicilian Romance* in 1790, and *The Romance of the Forest* in 1791, with ever-increasing success. By the time she came to publish *The Mysteries of Udolpho* in 1794, Radcliffe received the then extraordinary advance of £500; six years later in 1803, Jane Austen was to receive just £10 for *Northanger Abbey*, her parody inspired by the phenomenon of Radcliffe. The advance for Radcliffe's next novel, *The Italian* (1797) grew to £800, by which time she had "recruited the largest readership in the history of English fiction" (Sutherland p. 46). Thomas de Quincey famously dubbed her "The Great Enchantress"², in recognition of the spell she had cast on the reading public.

¹ Sadleir vol. 1 p. 298.

² Townshend p. 131.

“[Radcliffe] virtually invented a whole new class of fiction, ‘the supernatural romance’ or what we today call the Gothic novel” (Norton p. 253).

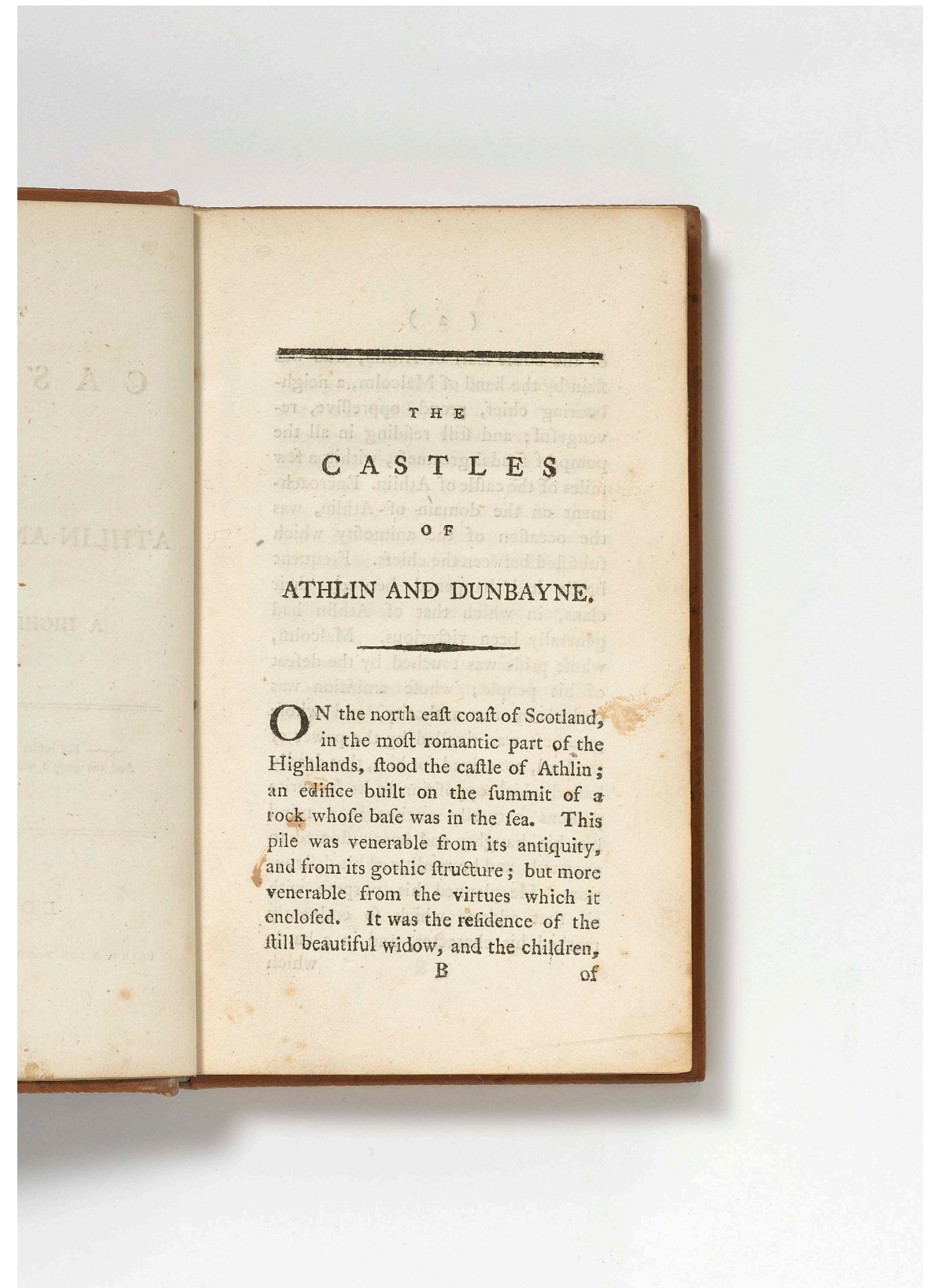
Something of a cult surrounded Radcliffe herself; notoriously elusive, her very own Gothic plot was invented for her at the height of her fame. “Mrs Radcliffe was utterly unknown to the thousands of English who, in London and the country, were burning to learn something about her ... The consequence was that soon every coterie in London had its own absurd story about the authoress of ‘The Mysteries of Udolpho’. At one time it was generally believed that the awful creations of her imagination haunted her incessantly, and that she was subject to distressing fits of gloom. The requisite improvements to this story were soon made, and it was stated that at length Mrs Radcliffe’s reason had given way, and that she was a maniac under confinement in one of the metropolitan asylums” (Norton p. 2).

For Walter Scott, writing later in his collected edition of Radcliffe’s works, her extraordinary success was explained by her invention of a new kind of novel: “She led the way in a peculiar style of composition, affecting powerfully the mind of the reader ... Mrs Radcliffe, as an author, has the most decided claim to take her place among the favoured few, who have been distinguished as the founders of a class, or school” (Scott p. iv).

Critical to this new “class” of novel was an unprecedented use of suspense. Coleridge, who is reputed to have been the author of an anonymous review describing *Udolpho* as “the most interesting book in the English language”, later remarked on Radcliffe’s technique: “the attention is uninterruptedly fixed, till the veil is designedly withdrawn”. As he points out, the supernatural was integral to Radcliffe’s suspense: “the same mysterious terrors are continually exciting in the mind the idea of supernatural appearance, keeping us, as it were, upon the very edge and confines of the world of spirits, and yet are ingeniously explained by familiar causes.”¹

Radcliffe’s inventions profoundly influenced 19th century writing. Even in parody, Jane Austen acknowledged the phenomenon of her success and technique: “While I have *Udolpho* to read, I feel as if nobody could make me miserable”, says Catherine Morland in *Northanger Abbey*. Radcliffe’s Gothic mode informed much of the atmosphere of the Romantic poets, and Byron borrowed from her directly. “We also find echoes of Radcliffe in Dicken’s *Little Dorrit*—especially in the dark secrets of William Dorrit and the Clennam mansion—and again in Wilkie Collins’ *The Woman in White*. The Brontës, too, were influenced by Radcliffe; for example, the inscrutable Montoni, with his magnetism and ‘animal ferocity’, is a prototype for the brooding and enigmatic Mr Rochester in Charlotte Brontë’s *Jane Eyre*” (Howard p. xxiv).

¹ Raysor p. 356.



Radcliffe was widely read in France; no less than the marquis de Sade acknowledged a debt to her, and Stendahl read her with close attention, commenting admiringly in his journals on her descriptive technique: “J’ai remarqué que les belles descriptions de Mme Radcliffe ne decrivent rein; c’est le chant d’un matelot qui fait rêver” (Norton p. 257).

In 1797, however, following the appearance of *The Italian*, Radcliffe mysteriously stopped publishing, at the age of 33, twenty-six years before she died, and effectively disappeared. Her reasons for doing so are still not understood, but her disappearance merely encouraged the wild Gothic rumours that circulated about her.

PROVENANCE

- (1) Elizabeth Rastall: ownership inscription at head of title “Eliz: Rastall”. Presumably the earliest provenance in the book. She married Samuel Herbert in 1792 (see below).
- (2) Samuel Herbert (born Samuel Beilby): armorial bookplates on upper and lower paste-downs. His death is listed in the *Gentleman’s Magazine* of January 1814¹, which records that he went to Trinity College, Cambridge. He then became successively vicar of Croxton Kerrial, Leicestershire, and rector of Folkton, Yorkshire, finally inheriting an estate and changing his surname to Herbert. Herbert was the author of a work of literary criticism, *Remarks on Doctor Johnson’s lives of the most eminent English poets* (York, 1782²). He is also presumably the same Samuel Beilby as the author of *A Sermon* (York, 1781); *A Sermon on Religious Toleration* (York, 1790); and *A Sermon preached in the church of Croxton-Kyriel* (Lincoln, 1795).
- (3) Elizabeth Anne Herbert: ownership inscription on front free endpaper “Elizabeth Anne Herbert June 16th 1805”. Second wife of Samuel Herbert (see above).

RARITY

Very rare on the market. ABPC lists no copies at auction for the last 25 years, and we can locate no additional auction records in that period. Not in the Rothschild Library of 18th century books. The pioneering collector and bibliographer of 18th and 19th century English novels, Michael Sadleir, singled out *The Castles of Athlin and Dunbayne* for its

¹ *The Gentleman’s Magazine*, London: Nichols, Son, and Bentley, 1814. Vol. 84, January 1814, p. 100.
² ESTC 006046213

rarity: “a super-rarity amongst Gothic Romantic novels”³. In his account of his own experiences of book collecting, “Passages from the Autobiography of a Bibliomaniac,” published in 1951, Sadleir recounts how he came to acquire his own copy of *The Castles of Athlin and Dunbayne*, the Syston Park copy. Amongst the final lots of the last Syston Park sale, held at Sotheby’s in 1923, were a number of uncatalogued bundles of novels, which Sadleir bought: “When I got the books home and sorted them up, I found that my Gothic collection had ceased to be an aspiration and had become a reality. No title of, at that date, current market importance was in the bundles; but there were a few which have since become bill-toppers: the first novels of Mrs Radcliffe and Jane Porter—*The Castles of Athlin and Dunbayne* and *Thaddeus of Warsaw*—were among them”⁴. Sadleir’s copy of *The Castles of Athlin and Dunbayne* is now in the Sadleir-Black collection at the University of Virginia.

\$16,000

ESTC 006005519; Garside, Raven & Schwöerling, 1789: 62; Not in Rothschild.

Howard, J., ed. *The Mysteries of Udolpho*. London: Penguin Books, 2001.
Norton, R. *Mistress of Udolpho*. Leicester: Leicester University Press, 1999.
Raysor, T., ed. *Coleridge’s Miscellaneous Criticism*. London: Constable, 1936.
Sadleir, M. *XIX Century Fiction*. London: Constable, 1951.
Scott, W. *The Novels of Ann Radcliffe*. London: Hurst, Robinson, & Co., 1824.
Sutherland, J. *Lives of the Novelists*. New Haven: Yale University Press, 2012.
Townshend, D. *Gothic Antiquity*. Oxford: Oxford University Press, 2019.

³ Sadleir vol. 1 p. 298.
⁴ Sadleir p. xiii.



Ann Radcliffe's *Romance of the Forest*

In a contemporary binding

No.23

ANN RADCLIFFE.

*THE ROMANCE OF THE FOREST: INTERSPERSED WITH SOME
PIECES OF POETRY.*

London: T. Hookham and J. Carpenter, 1791.

*Three vols., duodecimo (170 × 100 mm.), pp. [ii], 274; [ii], 286; [ii], 347.
Contemporary tree calf, flat spines gilt ruled in six compartments, gilt
lettered red morocco title labels and green morocco volume labels.
Marginal closed tear (probably a paper flaw) to title page of volume three,
not affecting text. Slight expert restoration to extremities. A very fresh,
bright copy in an attractive contemporary binding.*

¶ First edition of Ann Radcliffe's *The Romance of the Forest*, a Gothic master-
work written at the height of Radcliffe's literary powers, and often regarded
during her lifetime as superior to the celebrated *Mysteries of Udolpho*. Rare
in a contemporary binding.

The Romance of the Forest was Radcliffe's third novel, following *The Castles
of Athlin and Dunbayne* (1789) and *A Sicilian Romance* (1790); with it she
truly found her voice, and her novels became a publishing phenomenon. She
famously received the then extraordinary advance of £500 for her next novel,
The Mysteries of Udolpho; six years later, in 1803, Jane Austen was to receive
just £10 for *Northanger Abbey*, her parody inspired by the vogue of Radcliffe.
The advance for Radcliffe's final novel, *The Italian* (1797) grew to £800, by
which time she had "recruited the largest readership in the history of English
fiction."¹

"The *Romance of the Forest* was in its third edition by 1792, which testifies
to its popularity. Not one critic would argue with the opinion of *The English
Review* that this romance 'must certainly be allowed to rank among the first
class'. Sir Walter Scott affirmed that the public was fascinated by Ann Radcliffe's
ability to awaken the sense of mystery and suspense: 'every reader felt the force,
from the sage in his study, to the group which assembled round the evening
taper, to seek a solace from the toils of ordinary life by an excursion into the

¹ Sutherland p. 46.

realms of imagination.’ Within a very short period there were ‘few readers of novels who have not been delighted with her *Romance of the the Forest*’ ... Even after the unparalleled success of *The Mysteries of Udolpho*, many readers remembered with fondness the poetic beauty of *The Romance of the Forest* and maintained that it was Ann Radcliffe’s best novel” (Norton p. 88).

“Some critics have thought that in her third novel, Mrs. Radcliffe attained the apogee of her Gothic art and that *The Romance of the Forest* rather than *The Mysteries of Udolpho* should be designated her Gothic highpoint” (Frank p. 300).

Something of a cult surrounded Radcliffe herself; notoriously elusive, her very own Gothic plot was invented for her at the height of her fame. “Mrs Radcliffe was utterly unknown to the thousands of English who, in London and the country, were burning to learn something about her ... The consequence was that soon every coterie in London had its own absurd story about the authoress of ‘The Mysteries of Udolpho’. At one time it was generally believed that the awful creations of her imagination haunted her incessantly, and that she was subject to distressing fits of gloom. The requisite improvements to this story were soon made, and it was stated that at length Mrs Radcliffe’s reason had given way, and that she was a maniac under confinement in one of the metropolitan asylums” (Norton p. 2).

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Radcliffe was also a major success in France; no less than the marquis de Sade acknowledged a debt to her, and Stendhal read her with close attention, commenting admiringly in his journals on her descriptive technique: “J’ai remarqué que les belles descriptions de Mme. Radcliffe ne decrivent rein; c’est le chant d’un matelot qui fait rêver” (Norton p. 257).

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but her disappearance merely encouraged the wild Gothic rumours that circulated about her.

RARITY

Very rare: together with Radcliffe’s two first works, *The Castles of Athlin and Dunbayne* and *A Sicilian Romance*, the rarest of her novels.

PROVENANCE

- (1) Sir Martin Browne Ffolkes (1740–1821) (engraved armorial ex libris on upper paste-down).
- (2) Dr Richard Garnett (1835–1906) (manuscript note loosely laid in).

\$14,000

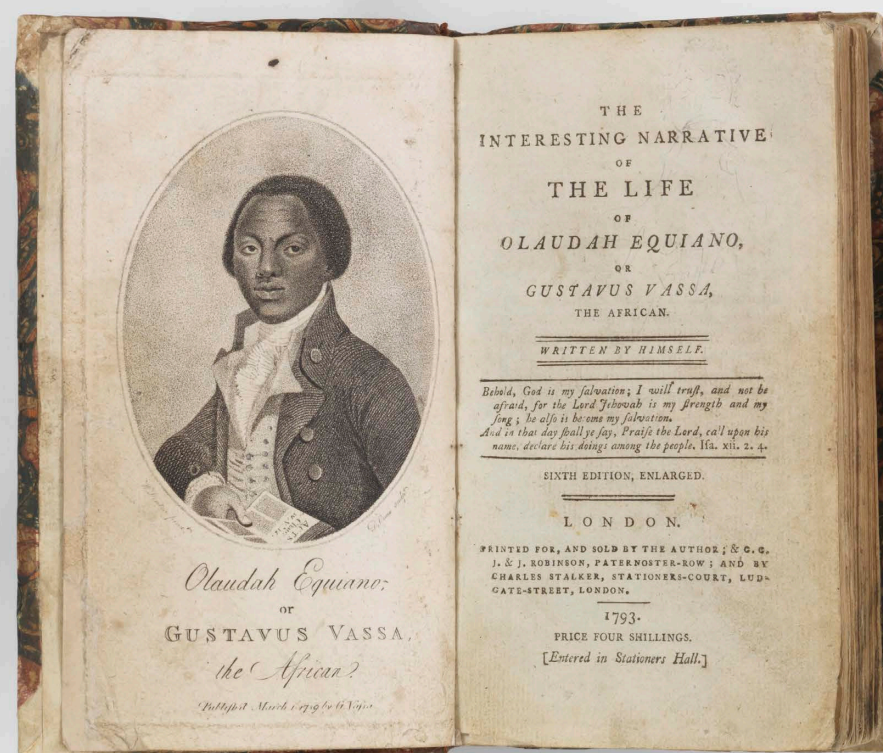
ESTC T62067; Rothschild 1700; Summers p. 483; Frank 348.

Frank, F. *The First Gothics a critical guide to the English Gothic novel*, New York, 1987.

Howard, J. ed. *The Mysteries of Udolpho*, London, 2001.

Norton, R. *Mistress of Udolpho*, New York, 1999.

Scott, W. *The Novels of Ann Radcliffe*, London, 1823.

Olaudah Equiano's *Narrative*

"The fundamental text in the genre of the slave narrative"

No.24

OLAUDAH EQUIANO.

THE INTERESTING NARRATIVE OF THE LIFE OF OLAUDAH EQUIANO OR GUSTAVUS VASSA, THE AFRICAN.

London: printed for, and sold by the author; & G G J & J Robinson, Paternoster-Row; and by Charles Stalker, Stationers-Court, Ludgate-Street, 1793.

Octavo (175 × 105 mm.), pp. xxxiv, [2], 360. With an engraved frontispiece of the author, and a list of subscribers. Contemporary half calf over marbled paper boards, vellum tips. A few marginal tears not affecting text, occasional light creasing, slightly shaken, occasional minor dust-soiling, a few early annotations in pencil, lower blank left corner frontispiece repaired, marbled paper renewed to match. A very good copy.

¶ A very rare early edition of the Nigerian Olaudah Equiano's (c. 1745–1797) famous *Narrative*, one of the first and certainly the most important account by an African of capture and enslavement by European slave traders. Equiano's book goes on to describe his remarkably extensive travels as a free man, including an expedition to the Arctic. This sixth edition includes additional material not found in previous editions. All early editions are very rare on the market.

"*The Interesting Narrative* is universally accepted as the fundamental text in the genre of the slave narrative... [it] offered the first account from the victim's point of view of slavery in Africa, the West Indies, North America, and Britain, as well as of the Middle Passage" (Jarrett p. 30).

Equiano added new material to each edition of his book: this "enlarged" sixth edition of 1792 includes a number of additional texts dated that year and not present in previous editions. First appearing in 1789, the *Narrative* was an instant best-seller and went through eleven 18th century editions.

OLAUDAH EQUIANO, SLAVE AND TRAVELLER

The book begins with Equiano's experiences as a slave. Born in southeastern Nigeria, he was captured by slave traders in 1755, taken down the Niger and

OLAUDAH EQUIANO.

then on the Middle Passage to the Americas. Bought and sold several times, he worked for the next ten years in the West Indies, England, Canada, and America. By 1766 he had saved enough money to buy his freedom, and worked on merchant ships in the Atlantic, visiting Central America and participating in the Phipps expedition to the Arctic in 1773. He became an outspoken opponent of the slave trade, voicing his opinions first in letters to newspapers, and then in his *Narrative*, completed in 1789. In 1792 he married an Englishwoman, Susan Cully of Ely in Cambridgeshire; they met while he was travelling to promote his book, and had two daughters together. He died in London in 1797.

Equiano's book embodies his journey to liberation: defying convention, he not only wrote it, but published, marketed and distributed it himself. He proved to be a brilliant self-publicist, and the *Narrative* was the source of his considerable wealth. Each edition was published by subscription: in the present edition the list of subscribers commences with the Prince of Wales, the Duke of York, and the Duke of Cumberland.

"When we recall that his adventures include service in the Seven Years War in Canada and in the Mediterranean, voyages to the Arctic with the 1772–73 Phipps expedition, six months among the Miskito Indians in Central America, and a "grand tour of the Mediterranean as personal servant to an English gentleman" it is clear that this ex-slave was one of the best travelled people in the world when he decided to write the story of his life" (Gates p. 676).

"When Equiano died on 31 March 1797 he was probably the wealthiest and certainly the most famous person of African descent in the Atlantic world" (Carretta p. xii).

"The only work of travel literature by a black African before 1800" (Howgego p. 352).

PROVENANCE

Richard Kinneir (d. 1813) (ownership inscription in pencil, front paste-down "R. Kenneir Esq., Surgeon Cricklade Wilts", and in ink on front paste-down and verso of frontispiece). There is a George Kinneir in the "list of Scottish subscribers" (p. xxxiii), presumably a relation of Richard Kinneir.

NARRATIVE.

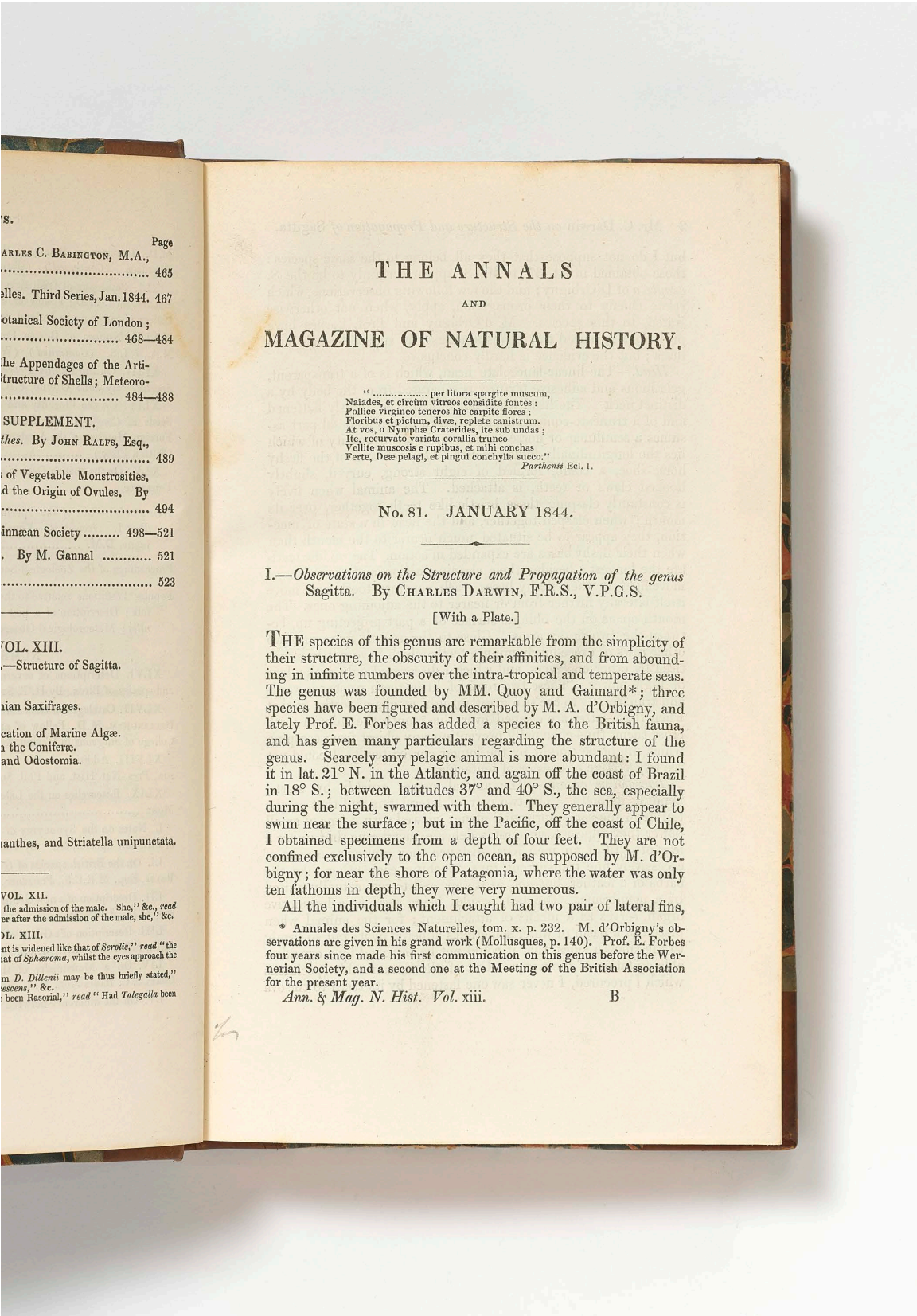
RARITY

Very rare. ESTC records only 3 copies in America of this edition (Boston College, University of Illinois, University of Pennsylvania). All 18th century editions are very rare on the market: ABPC (1975–2015) records only three copies of any 18th century edition at auction.

\$3,800

Sabin 98661; Porter 71; ESTC T136631.

Carretta, V. *Equiano the African*, New York, 2005.
Gates, H. *The Classic Slave Narratives*, New York, 2007.
Howgego, R. *Encyclopedia of Exploration to 1800*, Potts Point, 2003.
Jarret, G. *A Companion to African American Literature*, New York, 2010.
Porter, D. "Early American Negro Writings: A Bibliographical Study," *The Papers of the Bibliographical Society of America* Vol. 39, No. 3 (1945).



A very rare early paper by Charles Darwin

“One of the most anomalous animals in the world”—Darwin

No.25

CHARLES DARWIN.

OBSERVATIONS ON THE STRUCTURE AND PROPAGATION OF THE GENUS SAGITTA. [IN] THE ANNALS AND MAGAZINE OF NATURAL HISTORY, VOLUME XIII. London: Taylor and Francis, 1844.

Octavo (215 × 135 mm.), pp. viii, [1]—528. With 14 plates (4 hand-coloured). Contemporary half calf over marbled paper boards; spine with five raised bands, ruled in gilt, morocco label, all edges sprinkled red. A few slight marks and spots to some plates, endpapers spotted, otherwise in fine condition, very fresh and bright.

¶ First edition of Darwin’s paper on marine arrow worms collected by him on the *Beagle* voyage: one of the important early papers¹ by Darwin on invertebrates originally intended for publication in *The Zoology of the Voyage of HMS Beagle*. Described by Darwin as “one of the most anomalous animals in the world,” comparable in strangeness to the platypus, the evolutionary origin of these bizarre carnivorous animals is still unresolved. Illustrated with a plate drawn by Darwin.

From the library of the palaeontologist William Willoughby Cole, a contemporary of Darwin. Very rare on the market.

THE INVERTEBRATE PAPERS INTENDED FOR THE ZOOLOGY

Darwin arrived back in England from his voyage around the world on the *Beagle* in October 1836. He immediately set about writing up the results of the expedition—first, his general account, the *Journal* of the *Beagle*, and then, publishing the scientific observations and collections he had made while on the *Beagle*. The bulk of these were published in the *Zoology*—including parts on mammals, fish, birds, and reptiles—but Darwin ran out of funds before he could bring out the volume on invertebrates:

¹ For another of these papers, on flatworms, see item 20 below.

“Darwin undertook to provide a comprehensive programme for the publication of the zoological results of the *Beagle* voyage ... he obtained a Treasury grant to pay for the necessary engravings, and, having enlisted the leading taxonomical specialists in the several fields, he superintended the publication of the *Zoology of the voyage of H.M.S. Beagle* from February 1838 to October 1843 ... The work comprises five parts: *Fossil Mammalia*, by Richard Owen; *Mammalia*, by G. R. Waterhouse; *Birds*, by John Gould; *Fish*, by Leonard Jenyns; and *Reptiles*, by Thomas Bell—a total of nineteen quarto issues. Darwin contributed a substantial portion of the text, drawing upon his field notes for geological and geographical data and for the descriptions of the habits and habitats of the species ... Darwin had originally planned to include descriptions of invertebrates in the *Zoology* but the exhaustion of the government grant forced him to abandon the idea. Instead he decided to publish his own observations and descriptions of the specimens that he considered to be important new discoveries, and did so in articles on *Sagitta*¹, finished during the autumn of 1843, and *Planariae*, described in 1844” (Burkhardt 1986 p. xv).

“ONE OF THE MOST ANOMALOUS ANIMALS IN THE WORLD”

Darwin first encountered an arrow worm while using his plankton net at sea on the *Beagle* off the Cape Verde islands in January 1832: unable to identify it, he recorded “a very simple animal”² in his zoology notebook. He came across them again off the coast of Patagonia in August 1832: “the sea contained an incredible number of these animals ... the more I understand of its organization, the more I am at a loss where to rank it amongst other animals.”³ It is not surprising that even Darwin, a brilliant field biologist, was defeated: first discovered only in 1827, arrow worms belong to a phylum all to themselves, whose relation to other animals is still not entirely understood. Now known to be an ancient form of life dating back to at least the Cambrian, these strange hermaphroditic carnivores are almost entirely transparent, allowing Darwin to observe their internal functioning while still alive under the microscope aboard the *Beagle*. His paper publishes his drawings and observations while made at sea. It was only on his return to England that Darwin was able to identify the species he collected as arrow worms, belonging to the genus *Sagitta*.

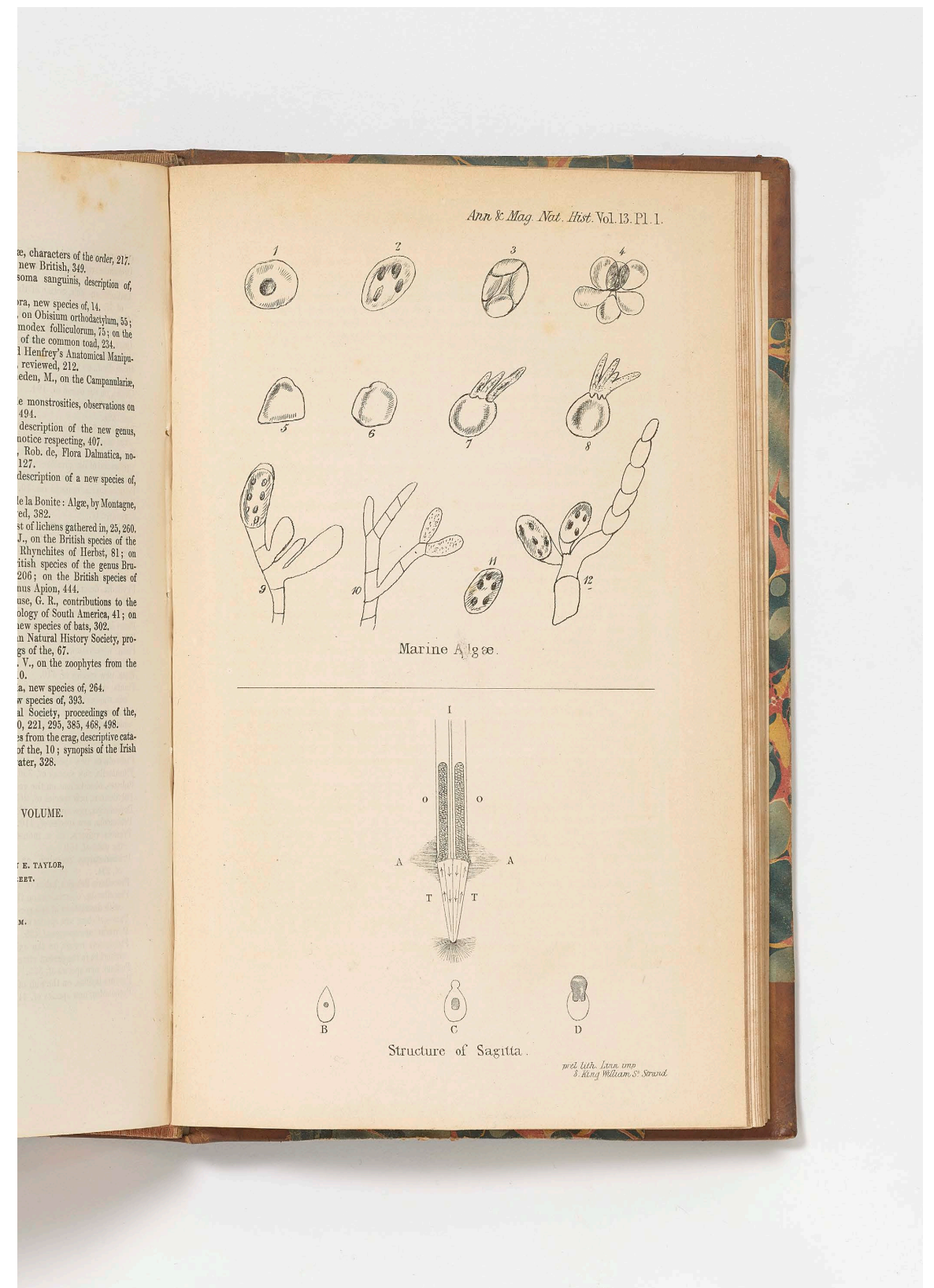
The arrow worms he had caught and observed on the *Beagle* clearly made a lasting impression: in 1854, writing on the topic of aberrant species to J D Hooker, Darwin singles out the platypus, the echidna, the earwig—and arrow worms: “*Sagitta* ... is one of the most anomalous animals in world”.⁴

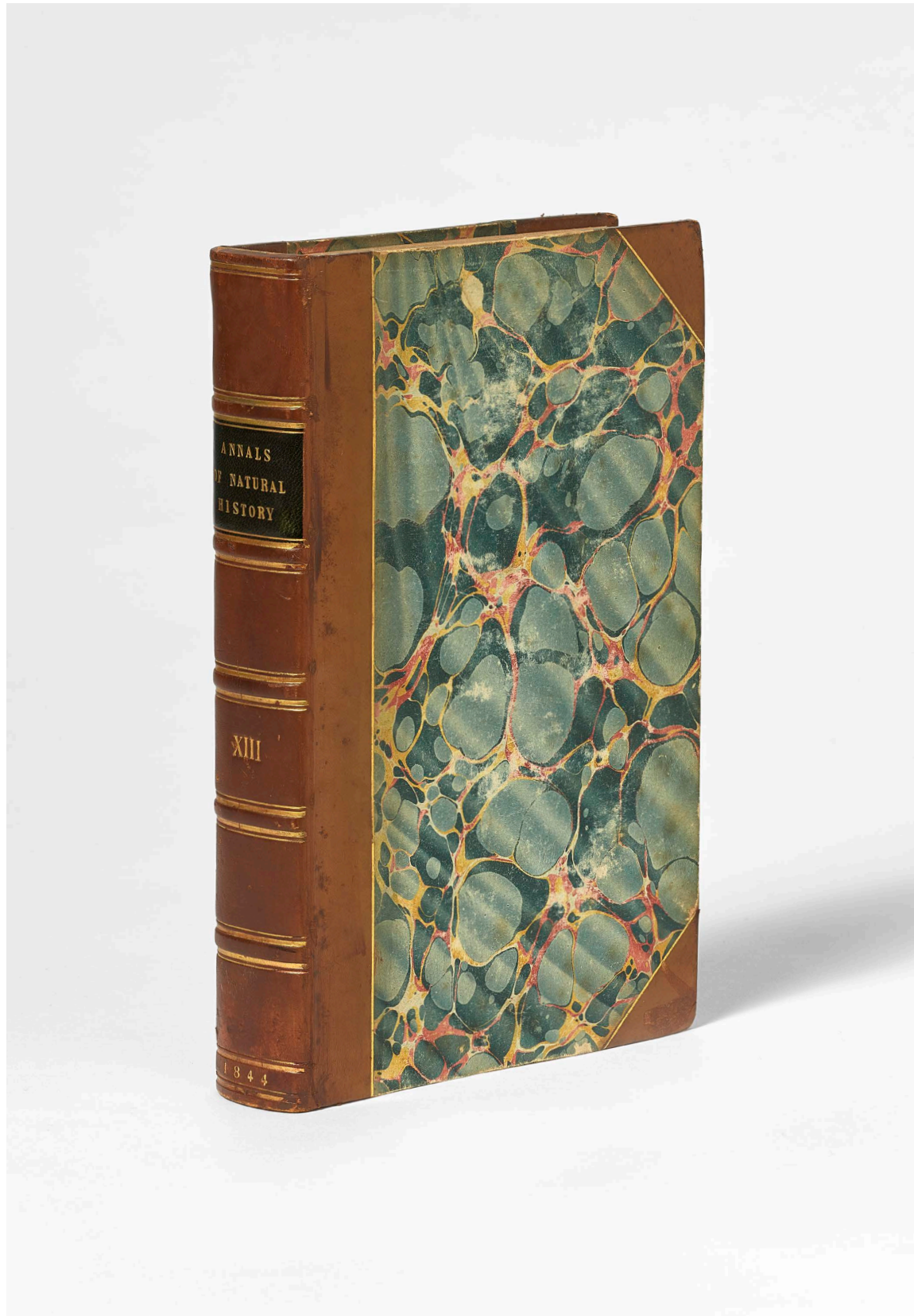
¹ The present paper. For the paper on *Planariae*, see the following item.

² Keynes p. 6.

³ Keynes p. 71.

⁴ Burkhardt 1989 p. 249.





In a complete volume of the journal *Annals and Magazine of Natural History*. Darwin's paper occupies pages [1] to 6. The plate, drawn by Darwin, is based on his drawings made during the Beagle Voyage.

PROVENANCE

William Willoughby Cole (1807–1886), 3rd Earl of Enniskillen, with his ex-libris to front paste down. Cole was a palaeontologist, specialising in fossil fish, and a Fellow of the Royal Society.

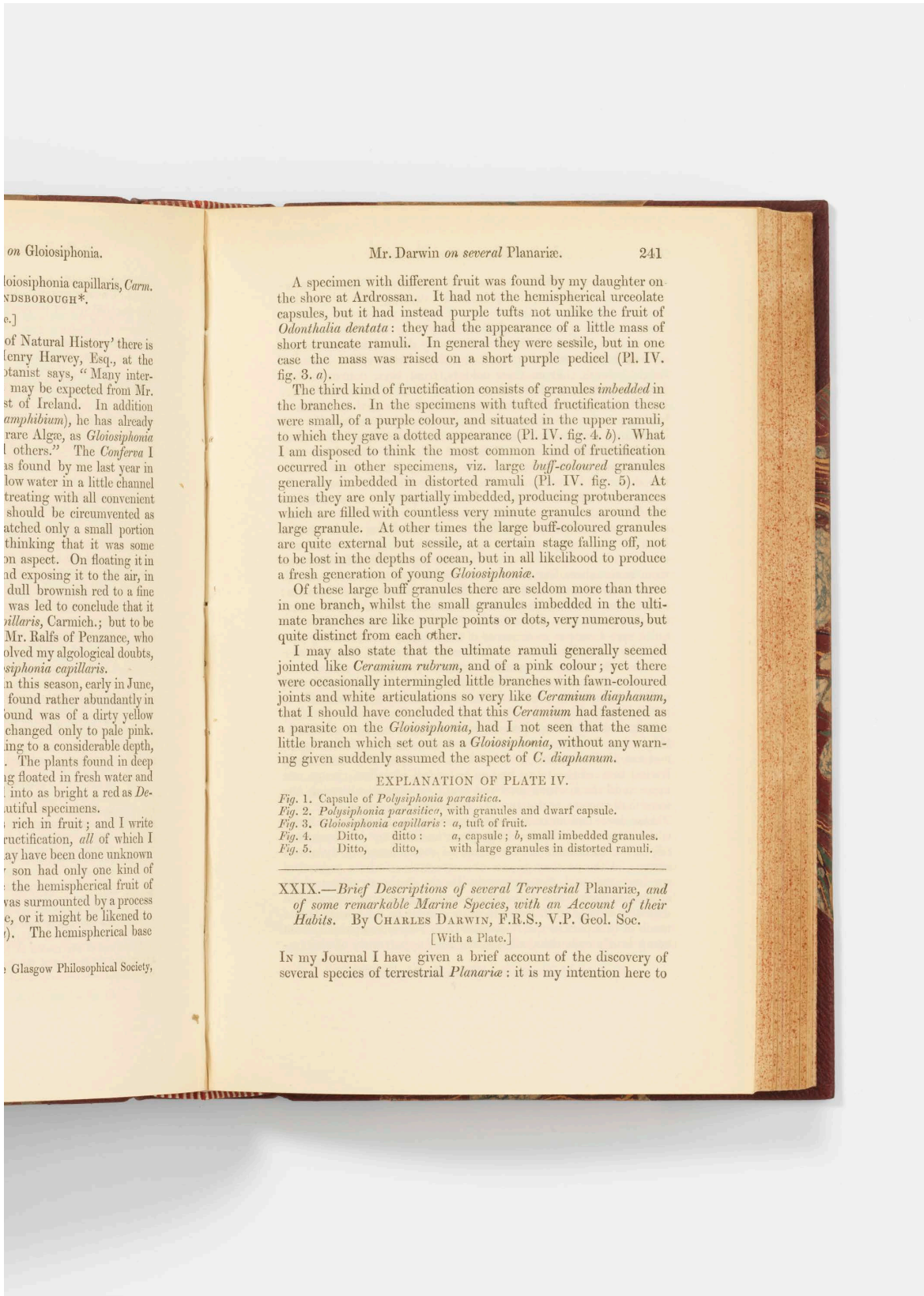
RARITY

Very rare on the market. ABPC records no copies of this paper at auction in the last 45 years. Papers by Darwin of this early date are generally very rare in commerce.

\$2,800

Freeman 1664.

Burkhardt, F., and Smith, S., eds. *The Correspondence of Charles Darwin*, Vol. 2, Cambridge: Cambridge University Press, 1986.
Burkhardt, F., and Smith, S., eds. *The Correspondence of Charles Darwin*, Vol. 5, Cambridge: Cambridge University Press, 1989.
Keynes, R. *Charles Darwin's zoology notes & specimen lists from H.M.S Beagle*, Cambridge: Cambridge University Press, 2000.



Darwin's first publication on taxonomy

One of the very rare early papers by Darwin on invertebrates collected during the Beagle voyage, originally intended for publication in the *Zoology of HMS Beagle*

No.26

CHARLES DARWIN.

BRIEF DESCRIPTIONS OF SEVERAL TERRESTRIAL PLANARIAE, AND OF SOME REMARKABLE MARINE SPECIES, WITH AN ACCOUNT OF THEIR HABITS. [in] *The Annals and Magazine of Natural History*, Volume XIV, No.21, pp. 241-251. London: Taylor and Francis, 1844.

Octavo (215 × 135 mm.), pp. vii, [1] - 472. With 12 plates. Later half-morocco over marbled paper boards; spine with five raised bands, ruled in gilt and lettered direct in gilt, all edges sprinkled red. A very good copy.

¶ First edition of Darwin's paper on flatworms collected by him during the Beagle voyage, one of the important early papers¹ by Darwin on invertebrates originally intended for publication in *The Zoology of the Voyage of HMS Beagle*. Previously familiar only with marine species, Darwin was astounded to discover two new species of flatworm living on dry land in Brazil. He was intrigued by their close resemblance to snails, and evolutionary questions may well lie behind his strong interest in them. This was Darwin's first publication on taxonomy: illustrated with a plate drawn by Darwin, it describes a new genus and 15 new species of flatworm. Extremely rare on the market.

THE INVERTEBRATE PAPERS
INTENDED FOR THE ZOOLOGY

Darwin arrived back in England from his voyage around the world on the Beagle in October 1836. He immediately set about writing up the results of the expedition—first, his general account, the *Journal* of the Beagle voyage, and then, publishing the scientific observations and collections he had made while on the Beagle. The bulk of these were published in the *Zoology*—including parts on mammals, fish, birds, and reptiles—but Darwin ran out of funds before he could bring out the volume on invertebrates:

¹ For another of these papers, on arrow worms, see item 24 above.

“Darwin undertook to provide a comprehensive programme for the publication of the zoological results of the *Beagle* voyage ... he obtained a Treasury grant to pay for the necessary engravings, and, having enlisted the leading taxonomical specialists in the several fields, he superintended the publication of the *Zoology of the voyage of H.M.S. Beagle* from February 1838 to October 1843 ... The work comprises five parts: *Fossil Mammalia*, by Richard Owen; *Mammalia*, by G. R. Waterhouse; *Birds*, by John Gould; *Fish*, by Leonard Jenyns; and *Reptiles*, by Thomas Bell—a total of nineteen quarto issues. Darwin contributed a substantial portion of the text, drawing upon his field notes for geological and geographical data and for the descriptions of the habits and habitats of the species ... Darwin had originally planned to include descriptions of invertebrates in the *Zoology* but the exhaustion of the government grant forced him to abandon the idea. Instead he decided to publish his own observations and descriptions of the specimens that he considered to be important new discoveries, and did so in articles on *Sagitta*, finished during the autumn of 1843, and *Planariae*¹, described in 1844” (Burkhardt 1986 p. xv.).

“I CAN SCARCELY CREDIT MY EYESIGHT”

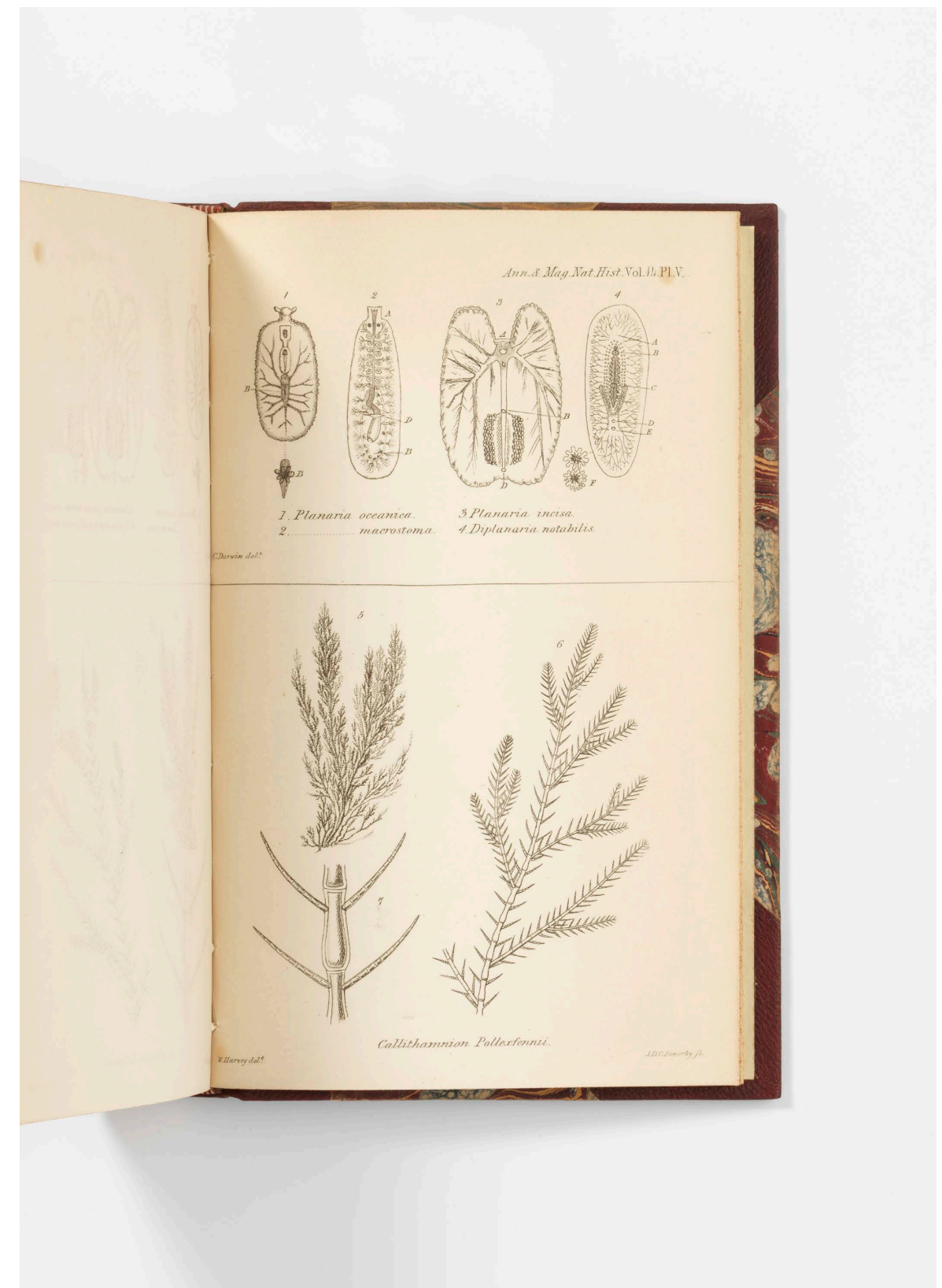
Darwin had encountered marine flatworms during the early part of the *Beagle* voyage, in the Cape Verde islands, but he was completely unaware of terrestrial species. On April 4th 1832 the *Beagle* arrived at Rio de Janeiro, and Darwin commenced exploring the surrounding forests. He recorded his first discovery of a terrestrial flatworm in his zoology notebook:

“June 17th.—This very extraordinary animal was found, under the bark of a decaying tree, in the forest at a considerable elevation.—The place was quite dry & no water at all near ... From the above characters it is evident it is a *Planaria* of Cuvier.—It differs from those (marine) I have seen; in the narrowness of body & not being much flattened; in the well marked crawling surface or foot & in the beauty of colours & in manner of crawling ... —who would ever suppose the soft pulpy body of a *Planaria* could withstand the action of the air.— ... —Most certainly the real relation between a *Planaria* & Gasteropod (Pulmones) is very small; but it appears that relation of analogy is here well seen, as it often is in animals widely apart in the chain of Nature.”²

He later described his discovery in the *Journal* of the *Beagle* voyage: “During the remainder of my stay at Rio, I resided in a cottage at Botofogo Bay. It was impossible to wish for any thing more delightful than thus to spend some weeks in so magnificent a country. In England any person fond of natural history enjoys in his walks a great advantage, by always having something to attract his attention; but in these fertile climates, teeming with life, the attrac-

¹ The present paper. For the paper on *Sagitta*, see the preceding item.

² Keynes pp. 47–48.



tions are so numerous, that he is scarcely able to walk at all ... The existence of a division of the genus Planaria, which inhabits the dry land, interested me much ... At first sight there is a remarkable false analogy between these animals and snails, although so widely separated from each other in all essential points of organization.”¹

Darwin immediately reported his discovery to his mentor John Stevens Henslow, Professor of Mineralogy at Cambridge, writing in a letter of 23 July 1832: “Amongst the lower animals, nothing has so much interested me as finding 2 species of elegantly coloured true Planariae, inhabiting the dry forest! The false relation they bear to Snails is the most extraordinary thing of the kind I have ever seen. In the same genus ... some of the marine species possess an organisation so marvellous, that I can scarcely credit my eyesight.”²

DARWIN’S FIRST PUBLICATION ON TAXONOMY

“The paper on flatworms ... was Darwin’s first venture into taxonomy. In it, he described a new genus and 15 new species; most of the latter are still recognised as valid. He took a great deal of interest in these animals, making extensive notes on their morphology and behaviour ...” (Porter p. 66). The plate, drawn by Darwin, is based on his drawings made during the Beagle Voyage.³

In a complete volume of the journal *Annals and Magazine of Natural History*.

PROVENANCE

- (1) William Pickett Harris, Jr. (1897–1972) (pencil note, p. iii). American investment banker and biologist. Following a career in banking, Harris was appointed Associate Curator of the Museum of Zoology at the University of Michigan in 1928. “[Harris] played a highly important role in developing mammalogy and systematic collections of mammals at the University of Michigan” (Hooper p. 923).
- (2) George Gough Booth (1864–1949) and The Cranbrook Institute of Science (pencil note p. iii, Cranbrook blind stamp p. iii). The American newspaper baron and philanthropist George Gough Booth initially worked for the Detroit News, founded by his father-in-law, the newspaper publisher James Scripps (the Scripps family were instrumental in establishing the Scripps Institute of Oceanography). Booth subsequently set up an extensive newspaper empire, the Booth Publishing Company. In 1904 he purchased an estate in Bloomfield Hills, just outside Detroit,

¹ Darwin 1839 pp. 30–31
² Burkhardt 1985 p. 251.
³ Keynes p. 21.

and constructed an Arts and Crafts style house, Cranbrook House. Inspired by the philosophy of William Morris, Booth went on to create on the property a complex of libraries and museums and, following the example of Morris, a private press, the Cranbrook Press. In 1930, Booth established the Institute of Science at Cranbrook, with an associated library, housing a significant collection of rare books. The present volume was gifted to the library by William Pickett Harris Jr. in 1937—Harris was closely involved at Cranbrook.⁴ The science library at Cranbrook was eventually closed and the book collections dispersed in 2002. Cranbrook House and its associated museums were designated a National Historic Landmark in 1973.

RARITY

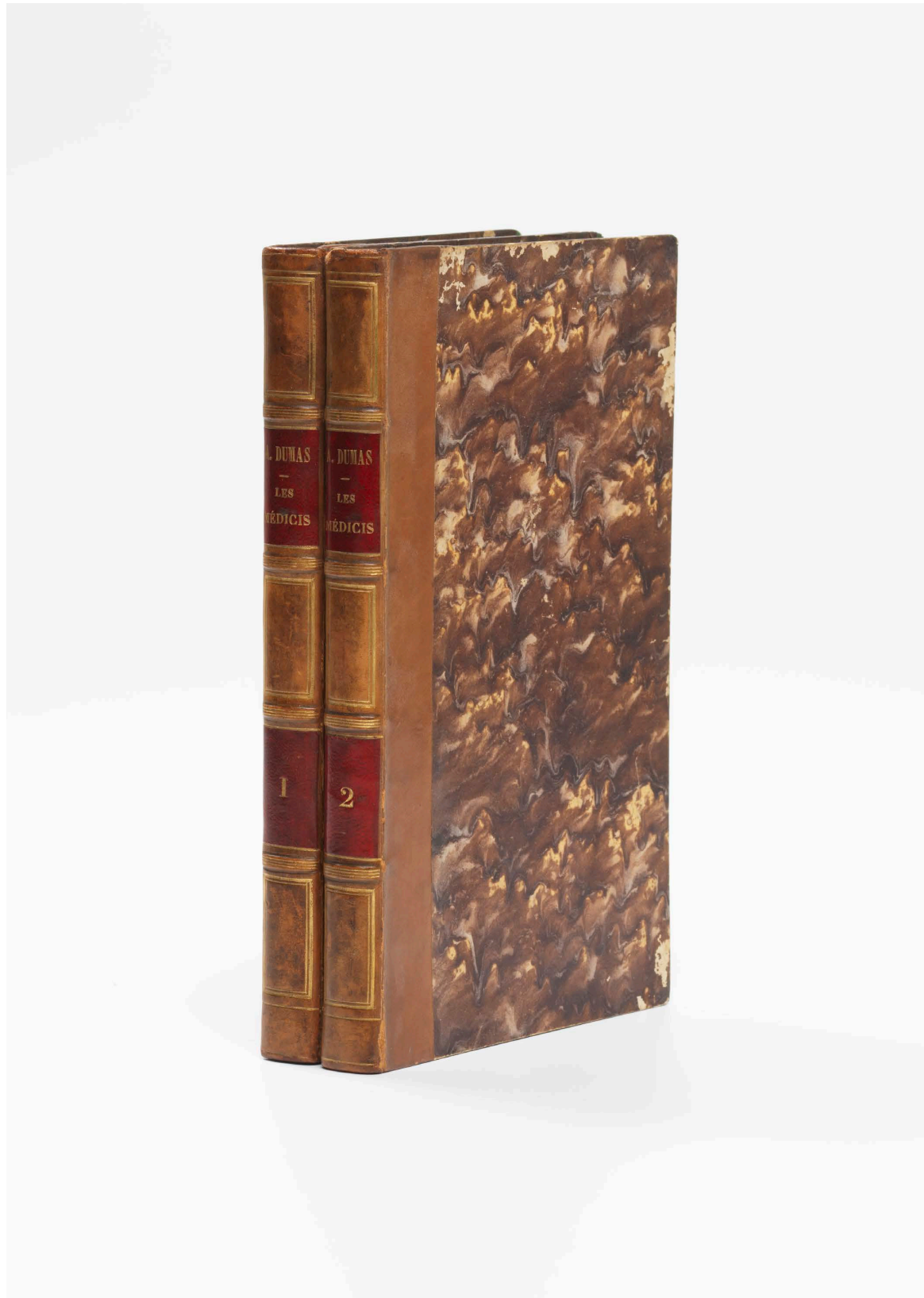
Extremely rare on the market. ABPC (1975–2015) records no copies of this paper at auction. Papers by Darwin of this early date are generally very rare in commerce.

\$SOLD

Freeman 1669.

Burkhardt, F., and Smith, S., eds. *The Correspondence of Charles Darwin*, Vol. 1, Cambridge, 1985.
Darwin, C. *Narrative of the Surveying Voyages of His Majesty’s Ships Adventure and Beagle. Vol III Journal and Remarks*, London, 1839.
Hooper, E. “William Pickett Harris, Jr.,” *Journal of Mammalogy* Vol. 53, No. 4 (1972).
Keynes, R. *Charles Darwin’s Zoology Notes and Specimen lists from H.M.S. Beagle*, Cambridge, 2000.
Porter, D. and Graham, P. *Darwin’s Sciences*, Oxford, 2016.

⁴ See Hooper p. 923.



Dumas' history of the Medici

The great historical novelist as
historian and art historian

No.27

ALEXANDRE DUMAS.

*LES MÉDICIS. LA PEINTURE CHEZ LES ANCIENS. HISTOIRE
DES PEINTRES.*

Paris: Recoules, 1845.

Two vols. octavo (220 × 135mm.). Pp. [iv], 343, [iii]; [iv], 345, [iii]. With the half-titles in both volumes. Contemporary bookseller's label on front pastedown of volume two, "Costey Freres. Havre." Small damp stain to upper margin in second volume, light age toning, some occasional spotting. In attractive contemporary half calf over marbled boards, spine with gilt-ruled raised bands, gilt-ruled in compartments, red morocco labels gilt. Very good, well margined copies, with some deckle edges.

¶ Very rare first edition of this history of the Medicis in Florence, followed by a history of European 'primitive' art and the major artists of the Renaissance, by the prodigiously talented Alexandre Dumas, written shortly before the commencement of Dumas' own great historical novels, *The Three Musketeers*, *La Reine Margot*, *Le Vicomte De Bragelonne*, amongst many others. Dumas' approach to history is revealed in fascinating detail in this account of the history Florence, its art, and the Medici family, written with his customary verve and masterful storytelling.

THE "GALERIE DE FLORENCE"

In 1840 Dumas, in great financial difficulty, escaped his creditors in France, and moved to Florence. Whilst there he was invited to take part in the reorganisation of the 'Galerie de Florence' or the Uffizi Gallery. The gallery, in the summer of 1840, decided to produce a comprehensive publication on its collections, in a series of brochures with large engravings of the major works at the Gallery, and to use Dumas' skills to write texts to accompany these engravings, so as to have a French 'mise en scène' of its history. Dumas' work for the gallery, with the collaboration of the engraver Hector de Garriod amongst others, eventually resulted in a series of five (or possibly six) large illustrated brochures, under the general title of "Galerie de Florence." Dumas then published a slightly modified and rearranged version of the text of this

work, for the first time in book form, in this edition at Paris, with two editions appearing later the same year at Brussels. Interestingly it was published in the same year (1845) as his great novel, *La Reine Margot*, featuring a fictionalised Catherine de Medici, who appears in the present work in the context of factual history.

DUMAS' *LES MÉDICIS*

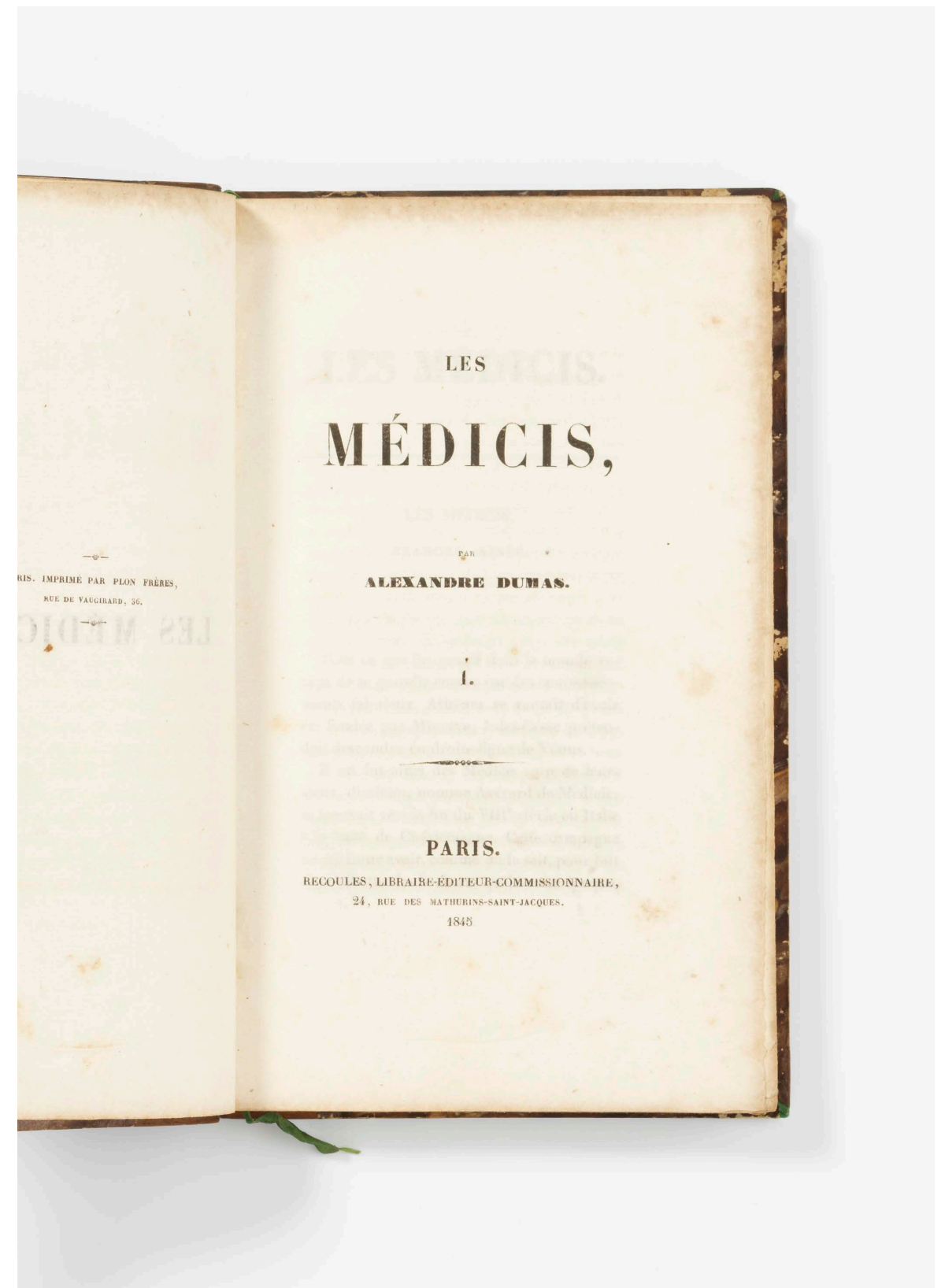
In this work Dumas is, in turn, a storyteller, director and art historian, a suite of roles that suited him perfectly. Dumas draws, from the scenes of the history of the Medici, the same ingredients that made such a success of his later historical novels. He excels in the art of transforming an anecdote into a novelistic scene; his depiction of the assassination of Duke Alexander Medici by Lorenzaccio is particularly notable. The work also demonstrates Dumas' deep interest in art, and Florentine painting in particular. His judgement was notably original for the period in his love for 'primitive' Italian painting, particularly given the disdain in which it was held by most of his contemporaries.

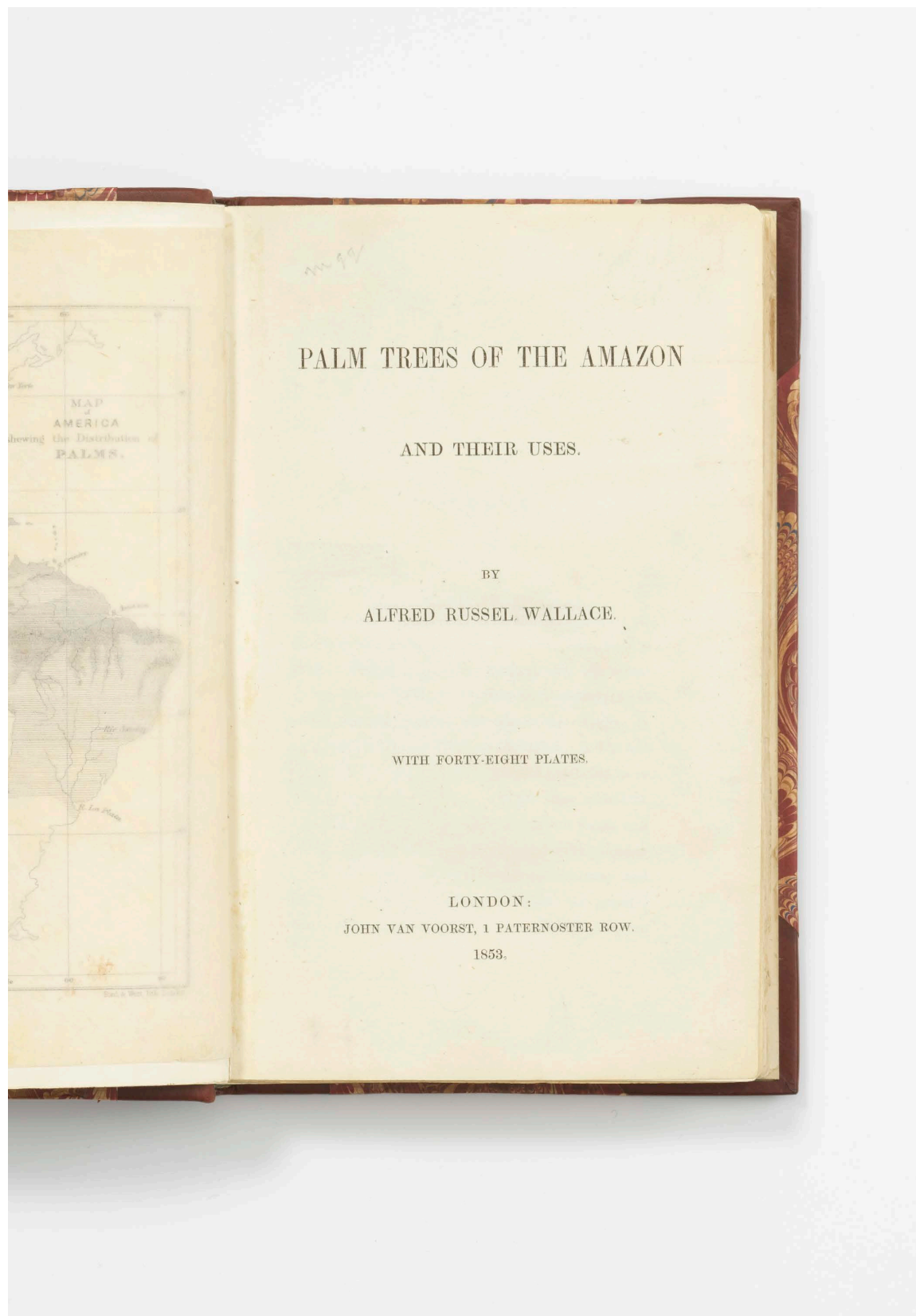
RARITY

This first edition is particularly rare; we have found three copies recorded in libraries; BNF, Harvard and Yale. ABPC (1975–2018) records no copies at auction.

\$1,250

Vicaire III, 370. Carteret I 236.





In search of the origin of species

Alfred Russel Wallace's first book

No.28

ALFRED RUSSEL WALLACE.

PALM TREES OF THE AMAZON AND THEIR USES.
London: J vanVoorst, 1853.

8vo. (195 × 125 mm.), pp. viii, 129 [1]. With a frontispiece map of South America and 47 lithographic plates of palms, blow-pipes, blow-pipe arrows, etc., some set in Amazonian scenes. Frontispiece tissue guard present. Half maroon calf over marbled in paper boards contemporary style, spine gilt with five raised bands, gilt fleuron in each compartment, green morocco label. Very occasional marginal annotations in pencil, title very slightly dusty, slight wear to lower fore-edge of some leaves, slight short marginal closed tear in frontispiece, well away from printed area. A very good, clean, tall copy.

¶ First edition of the first book by Alfred Russel Wallace, co-discoverer with Charles Darwin of evolution by natural selection. Based on drawings and notes made by Wallace during his expedition to the Amazon in search of the origin of species, and a direct reflection of his investigations into evolution.

During his return journey from the Amazon, Wallace was shipwrecked in the mid-Atlantic: a tin box with his drawings from the Amazon of fishes and palms was one of the sole items he was able to rescue. The plates in *Palm Trees* are based on these rescued drawings. These are accompanied by descriptions of each species, ethnobotanical notes on their uses by indigenous peoples (including the manufacture of blow-pipes and blow-pipe darts), and details from Wallace's travels in the Amazon. The descriptions pay particular attention to geographical distribution, a key element of Wallace's investigations into the origin of species.

SHIPWRECK AND THE RESCUE OF THE PALM DRAWINGS

After four years exploring the Amazon and Rio Negro, Wallace set sail for England on the 12th of July 1852. Three weeks into the Atlantic his ship caught fire and sank. Apart from a few items of clothing and some personal possessions, Wallace lost everything, including his entire personal natural history collection and journals.

"My collections, however, were in the hold, and were irretrievably lost ... All my private collection of insects and birds since I left Para was with me, and comprised hundreds of new and beautiful species, which would have rendered (I had fondly hoped) my cabinet, as far as regards American species, one of the finest in Europe" (Wallace 1905 p. 305).

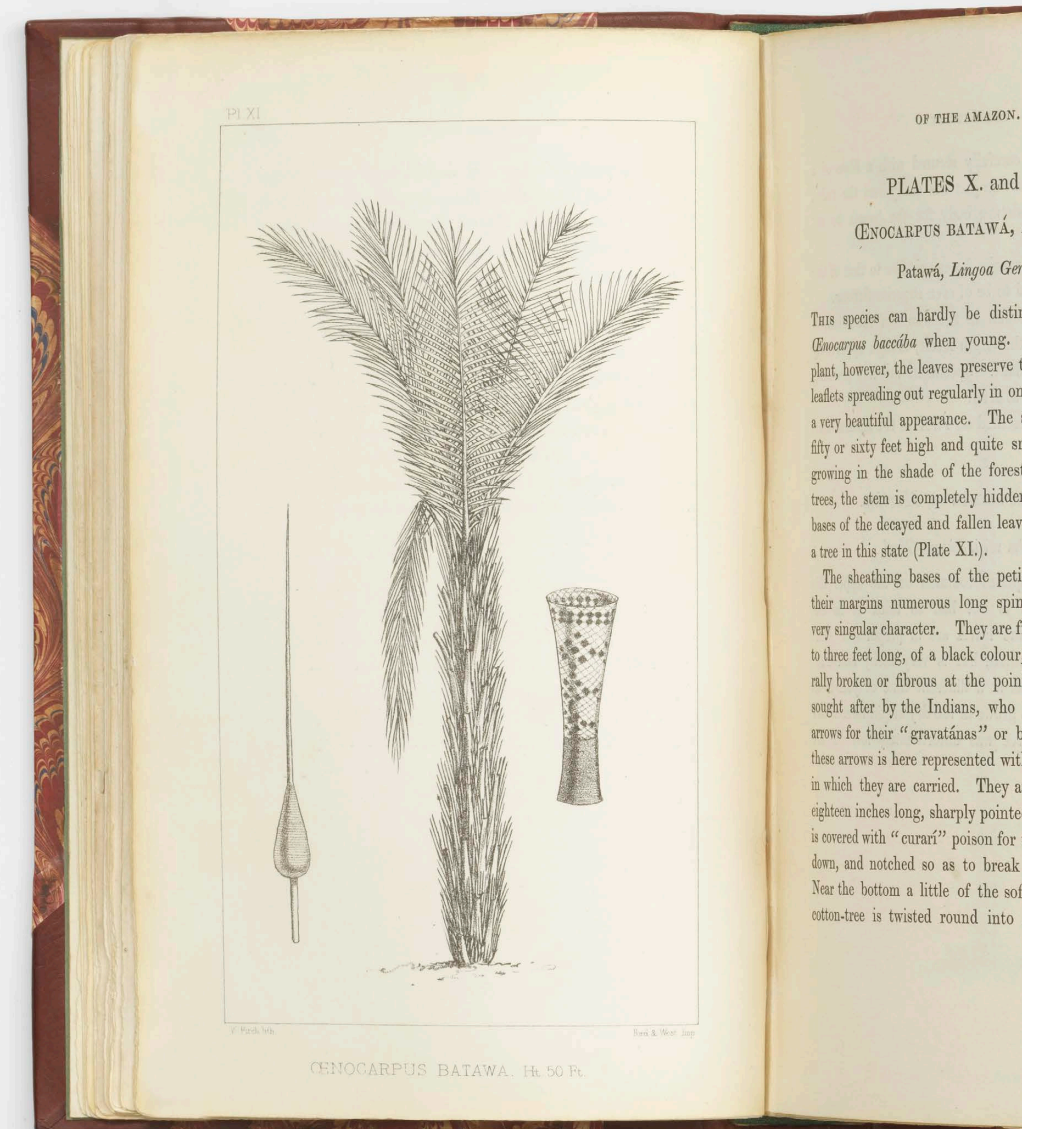
The loss could scarcely have been more catastrophic, as he recalled in his *Travels on the Amazon and Rio Negro*, published the following year: "It was ... when the danger appeared past, that I began to feel fully the greatness of my loss ... How many times, when almost overcome by the ague, had I crawled into the forest and been rewarded by some unknown and beautiful species! How many places, which no European foot but my own had trodden, would have been recalled to my memory by the rare birds and insects they had furnished to my collection!" (Wallace 1853 p. 401).

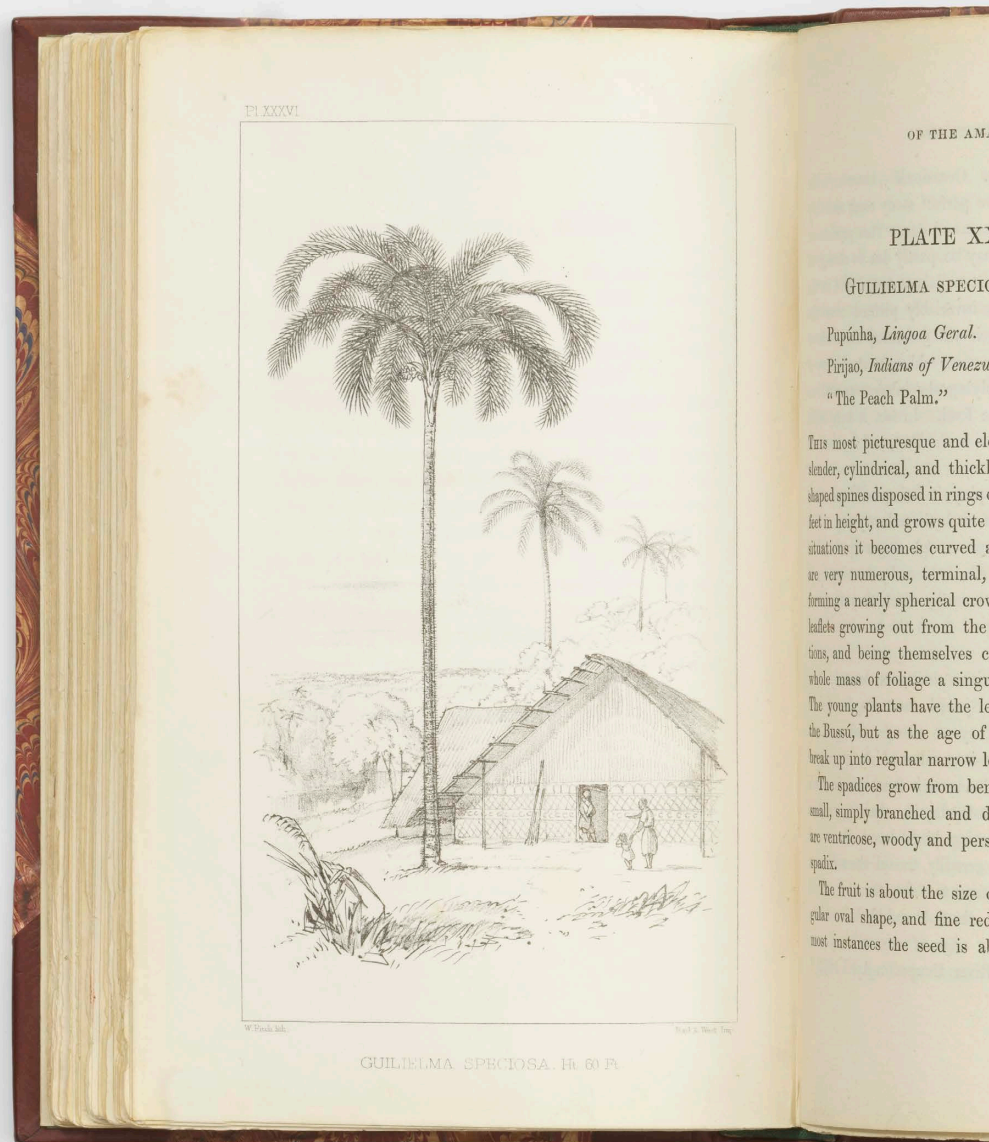
Amongst the few items he managed to retrieve from the burning ship, however, was a tin box, containing his drawings of Amazonian fishes and palms, drawn from life during his years of travel from the mouth of the Amazon to the upper reaches of the Uaupes and Rio Negro, and carefully assembled for long-cherished book projects. It is these drawings that furnished the illustrations in the present volume.

"In the small tin box which I had saved from the wreck I fortunately had a set of careful pencil drawings of all the different species of palms I had met with, together with notes as to their distribution and uses" (Wallace 1905 p. 314).

Back in England, Wallace pressed ahead with his book on palms, using the rescued drawings: "I determined to publish, at my own expense, a volume on the "Palms of the Amazon and Rio Negro," with an account of their uses and distribution, and figures of all the species from my sketches ... I arranged with Mr. Walter Fitch of Kew, the first botanical artist of the day, to draw them on stone, adding a few artistic touches to give them life and variety ... I arranged with Mr. Van Voorst to publish this small volume, and it was not thought advisable to print more than 250 copies, the sale of which just covered all expenses" (Wallace 1905 p. 321).

Of Wallace's palm and fish drawings from the Amazon, only the palms were published during his lifetime. The original drawings are now held at the Linnean Society in London, scene of the joint announcement in 1858 by Wallace and Charles Darwin of the theory of evolution by natural selection, just five years after the publication of the present book.





PALM TREES AND THE ORIGIN OF SPECIES

At some point before or during his travels in the Amazon, Wallace had become convinced of the importance of the geographical distribution of species in solving the origin of species. He therefore began to make systematic observations of the distributions of different plants and animals in the Amazon Basin. "Wallace was apparently convinced that geographical distribution somehow held the key to the species question" (Costa p. 25).

Meanwhile, entirely independently (and unknown to Wallace), Darwin had also become convinced of the importance of geographical distribution. In November 1845 Darwin wrote to his close friend J D Hooker: "Geographical distribution will be the key which will unlock the mystery of species" (*Darwin Correspondence* 924).

Like Wallace, Darwin first began to take note of species distribution in the field—specifically the Galapagos Islands. The restricted ranges of particular species took Darwin completely by surprise: so much so that he had in fact mixed up collections from different islands before he realised the differences between them. In the third edition of his account of the *Beagle* voyage, published in 1845, he added the following paragraph:

"I have not as yet noticed by far the most remarkable feature in the natural history of this archipelago; it is, that the different islands to a considerable extent are inhabited by a different set of beings. My attention was first called to this fact by the Vice-Governor, Mr. Lawson, declaring that the tortoises differed from the different islands, and that he could with certainty tell from which island any one was brought. I did not for some time pay sufficient attention to this statement, and I had already partially mingled together the collections from two of the islands. I never dreamed that islands, about 50 or 60 miles apart, and most of them in sight of each other, formed of precisely the same rocks, placed under a quite similar climate, rising to a nearly equal height, would have been differently tenanted" (Darwin 1845 p. 394).

In the Amazon Basin, Wallace encountered a functional equivalent to the Galapagos: islands of forest separated by rivers of immense size. As Darwin was astonished to find that different species inhabited the different islands of the Galapagos, so Wallace was astonished to discover that different species inhabited the opposite banks of the rivers of the Amazon Basin. In particular, different species inhabited the left and right banks of the Amazon itself. So unexpected was this that it was not until he had ascended the Amazon as far as Manaus that he began to realise that this was the case: again just as Darwin had mixed up collections from different islands of the Galapagos, so Wallace mixed up collections from the left and right bank of the river Amazon, until he realised that the species inhabiting the two banks frequently differed.

“During my residence in the Amazon district I took every opportunity of determining the limits of species, and I soon found that the Amazon, the Rio Negro and the Madeira formed the limits beyond which certain species never passed. The native hunters are perfectly acquainted with this fact, and always cross over the river when they want to procure particular animals, which are found even on the river’s bank on one side, but never by any chance on the other. On approaching the sources of the rivers they cease to be a boundary, and most of the species are found on both sides of them” (Wallace 1852 p. 110).

In his studies of species distribution, one of the groups of animals and plants Wallace focused on in particular was palms: “The large size [of palms] and immobility of the individuals make such species far more favourable for distributional studies than most animal groups” (Brooks p. 44). *Palm Trees* publishes the results of Wallace’s investigations into the distributions of palms: the book describes 43 species, and in each case describes their distribution, frequently in great detail. His description of the distribution of the Piassava (*Leopoldiana piassaba*), for example, begins:

“The distribution of this tree is very peculiar. It grows in swampy or partially flooded lands on the banks of black-water rivers. It is first found on the river Padauarí, a tributary of the Rio Negro on its northern side, about 400 miles above Barra [Manaus], but whose waters are not so black as those of the Rio Negro. The Piassaba is found from near the mouth to more than a hundred miles up, where it ceases. On the banks of the Rio Negro itself not a tree is to be seen. The next river, the Darahá, also contains some. The next two, the Maravihá and the Cababurís, are white-water rivers, and have no Piassaba. On the S. bank, though all the rivers are black water, there is no Piassaba till we reach the Marié, not far below San Gabriel ...” (p. 19).

Just as Darwin had discovered anomalous distributions of species in the Galapagos, so did Wallace in the Amazon, and subsequently in the Malay Archipelago. They posed an obvious problem. Orthodox thinking at the time understood that God created species in each part of the earth, adapted to their local physical conditions. But Wallace and Darwin found that neighbouring islands (and opposite river banks), with identical physical conditions, were frequently inhabited by different species. Why? The answer, of course, was not the actions of a capricious God, but evolution.

A PIONEERING WORK OF ETHNOBOTANY

While in the field in the Amazon, in addition to his observations on the distribution of palms, Wallace had systematically gathered data from indigenous peoples on their knowledge and uses of the different species. He included this data in *Palm Trees*, which is an early and significant contribution to

ethnobotany. The description of each species is accompanied by ethnobotanical notes, frequently very extensive, which are then summarised, together with a listing of indigenous names, in an appendix at the end of the book. The uses Wallace describes include the manufacture of blow-pipe darts from *Oenocarpus batawa*, blow-pipe tubes from *Iriartea setigera*, and hammocks from *Mauritia flexuosa* (Wallace’s nomenclature).

“When [Wallace] examined his first palms in the Amazon, he was unable to distinguish closely allied species. But, like the Spanish inhabitants of the Galapagos Islands, who could identify the island a tortoise came from, the Indian guides knew the differences, which were subtle and “permanent.” In his appendix, Wallace created a useful table, listing the various palms, giving their botanical and colloquial names, and summarising their uses. Few naturalists before him had paid much attention to such native lore. Along with Henry Bates and Richard Spruce, Wallace pioneered this ethnographic field, which bridged the gap between the biological and anthropological sciences” (Slotten p. 96).

\$16,500

Nissen 2097; Borba de Moraes 933.

Brooks, J. *Just Before the Origin*. New York: Columbia University Press, 1984.

Costa, J. *Wallace, Darwin, and the Origin of Species*. Cambridge: Harvard University Press, 2004.

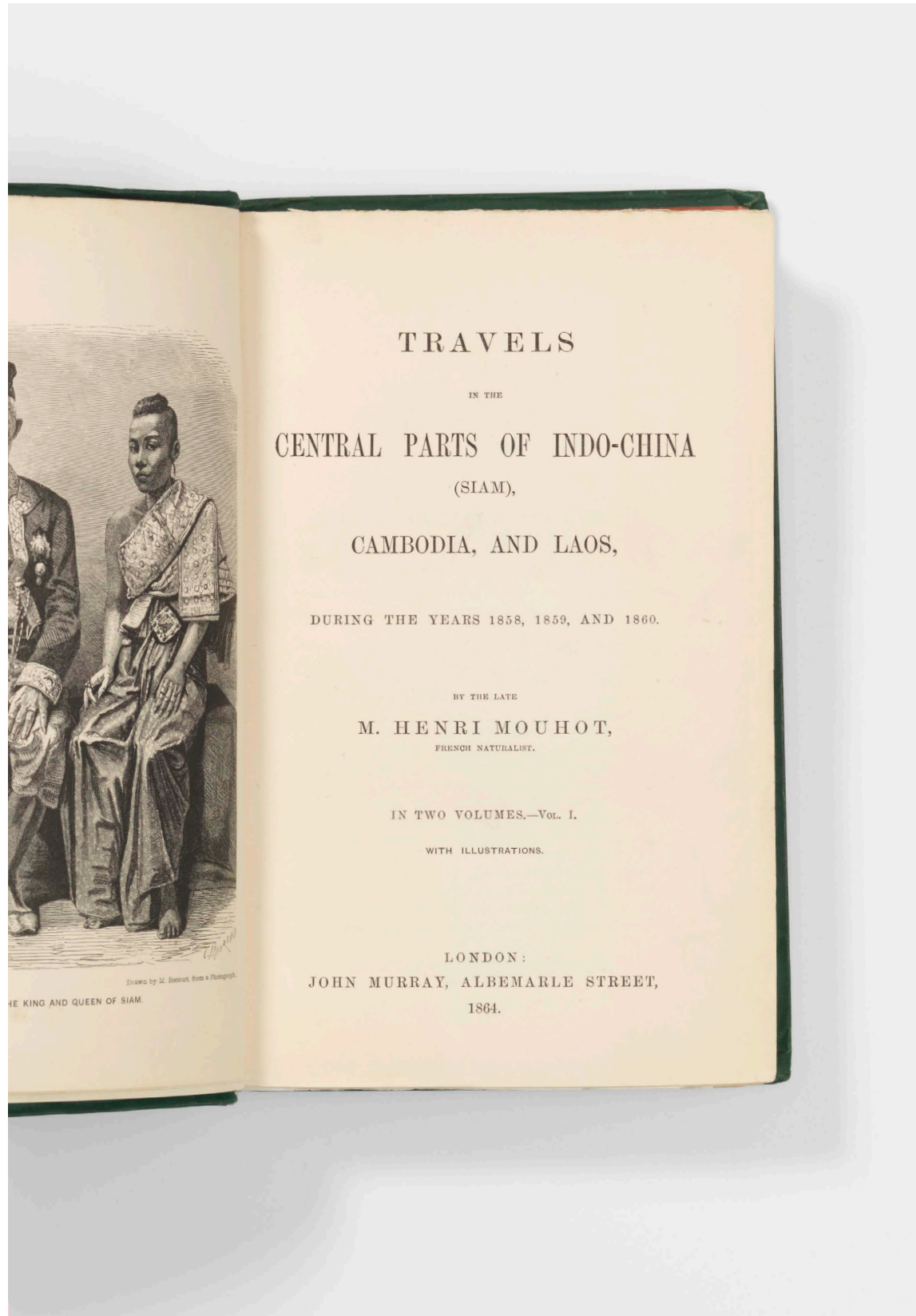
Darwin, C. *Journal of Researches*. London: John Murray, 1845.

Slotten, R. *The Heretic in Darwin’s Court*. New York: Columbia University Press, 2004.

Wallace, A. R. “On the monkeys of the Amazon,” *Proceedings of the Zoological Society of London*, vol. 20, 1852.

Wallace, A. R. *A Narrative of Travels on the Amazon and Rio Negro*. London: Reeve and Co., 1853.

Wallace, A. R. *My Life*. London: Chapman & Hall, 1905.



The first detailed descriptions and images of Angkor by a European

Philippe d'Orleans' copy

No.29

HENRI MOUHOT.

TRAVELS IN THE CENTRAL PARTS OF INDO-CHINA (SIAM), CAMBODIA, AND LAOS, DURING THE YEARS 1858, 1859, AND 1860.

London: John Murray, 1864.

2 volumes octavo (220 × 140 mm.), pp. 303, [1], 16; viii, 301. With 96 plates (several folding) and a folding map; 16 pp. of advertisements dated January 1864. Original green publisher's cloth, covers bordered with a fillet frame in blind, gilt centrepieces depicting one of the sons of the King of Siam, spines lettered and decorated in gilt, red coated endpapers. A few leaves carelessly opened, a couple of marginal tears, a few marks to the bindings. A very good, bright copy, substantially unopened, in unrestored original cloth.

¶ First edition of Mouhot's *Travels*, including Mouhot's descriptions of the ruins of Angkor, and numerous woodcuts of Angkor based on contemporary drawings made on site by him. These were the first detailed descriptions and images of Angkor by a European. From the library of Philippe d'Orleans, comte de Paris and pretender to the French throne. A very attractive, unrestored copy, substantially unopened, in the original publisher's cloth binding.

Henri Mouhot (1826–1861) was born in France and trained as a philologist, working and travelling widely in Russia in the 1850s. In 1856 he moved to Jersey with his brother Charles, and married a niece of the English explorer Mungo Park. While in Jersey he came across a copy of John Bowring's *The Kingdom and People of Siam*: it is possible that it was through Bowring that Mouhot first heard of Angkor. Bowring never visited the site, but heard rumours of it: "Not far from Lake Thalesap are the ruins of a vast palace, whose columns, pyramids, and pagodas remain, sculptured in marble, of such elaborate workmanship, that the Cambodians boast they were produced by the fingers of angels, and not of men" (Bowring II p. 24).

Determined to explore the interior of Indochina himself, Mouhot obtained funding for an expedition from the Royal Geographical Society and the Zoological Society of London, and left London for Siam in 1858.

By January 1860 Mouhot had reached the Tonle Sap lake. From here, he travelled upriver to Angkor. His journal is reproduced in his book, and he begins his description of the ruins as follows:

“In the province still bearing the name of Ongcor, which is situated eastward of the great lake Touli-Sap, towards the 14th degree of north lat., and 104 degrees long. east of Greenwich, there are, on the banks of the Mekon, and in the ancient kingdom of Tsiampoïs (Cochin-China), ruins of such grandeur, remains of structures which must have been raised at such an immense cost of labour, that, at the first view, one is filled with profound admiration, and cannot but ask what has become of this powerful race, so civilised, so enlightened, the author of these gigantic works?” (vol. 1 p. 278).

Mouhot made extensive measurements of the site, and his is the first detailed eyewitness description of Angkor. Most significantly, he made a number of drawings. In fact, several Europeans had travelled to Angkor before Mouhot, but none of their accounts had the impact in the West of Mouhot's:

“A Portuguese trader, Diogo do Couto, visited Angkor and wrote an account of it in 1550, and the Portuguese monk Antonio da Magdalena had written about his visit in 1586. In 1858 the traveller D O King appears to have passed by or near the ruins of Angkor but had little to report, and in 1859 the ruins were visited by Dr James Campbell, a medical officer of the Royal Navy about whom little seems to be known. However, Mouhot was the first to popularize Angkor in the West, describing it evocatively and, at a time when the Middle East was believed to be the cradle of civilization, comparing its grandeur with the pyramids of Egypt, surpassing anything built by the Greeks or Romans” (Howgego p. 653).

Mouhot's explorations were to cost him his life, however. He died of fever in Laos a year later, in 1861, attempting to reach Luang Prabang, and was buried in the jungle by his Siamese guides—who took care however to retrieve his notes and journals. Edited by his brother Charles, it is these notes and journals which appear in the present book. Lavishly illustrated, it includes several appendices on Mouhot's zoological and anthropological investigations, notably a collection of local tales and fables collected by Mouhot. The first edition in French followed in 1868.



Vol. L D 2

FACADE OF THE TEMPLE OF ONGCOR-WAT

Designed by M. Guisard, from a Sketch by M. Mouchet

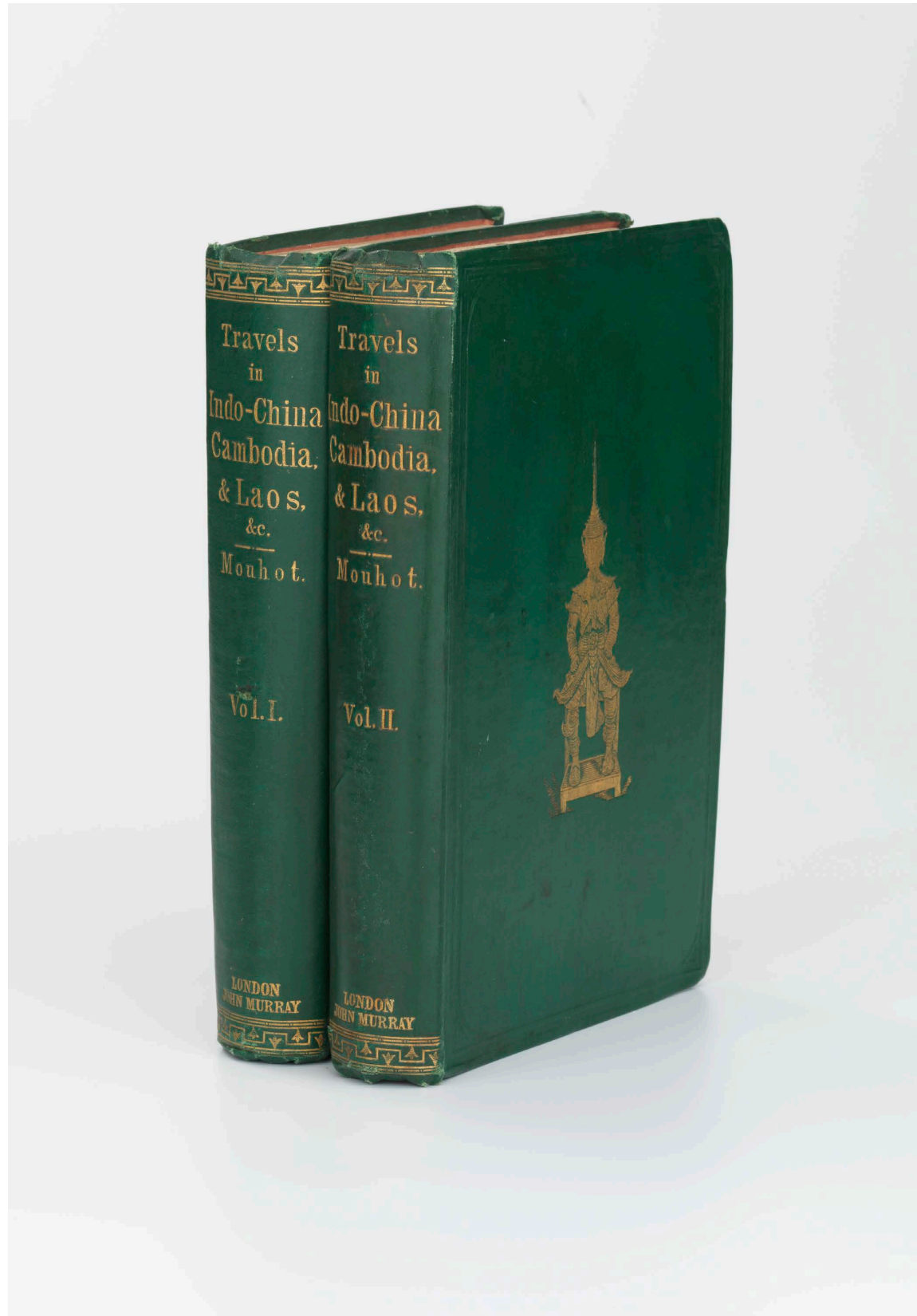
CHAP. XII. PRELIMINARY

so civilised, so enlightened
works?

One of these temples erected by some ancient honourable place beside is grander than any and presents a sad one which the nation is ne

Unluckily the sea
destroyer, who resists
earthquakes, has fallen
other monuments; and
continues among the
poising and majestic,

One seeks in vain many kings who must throne of the power. There exists a tradition attributed to the Comarandians that all else is totally false. Some of the columns interrogate the Carandians, you invariably is the work of Praxinos. The work of the giant king; "or else," "It is the work of the giant king," if used figuratively, of which no one would



PROVENANCE

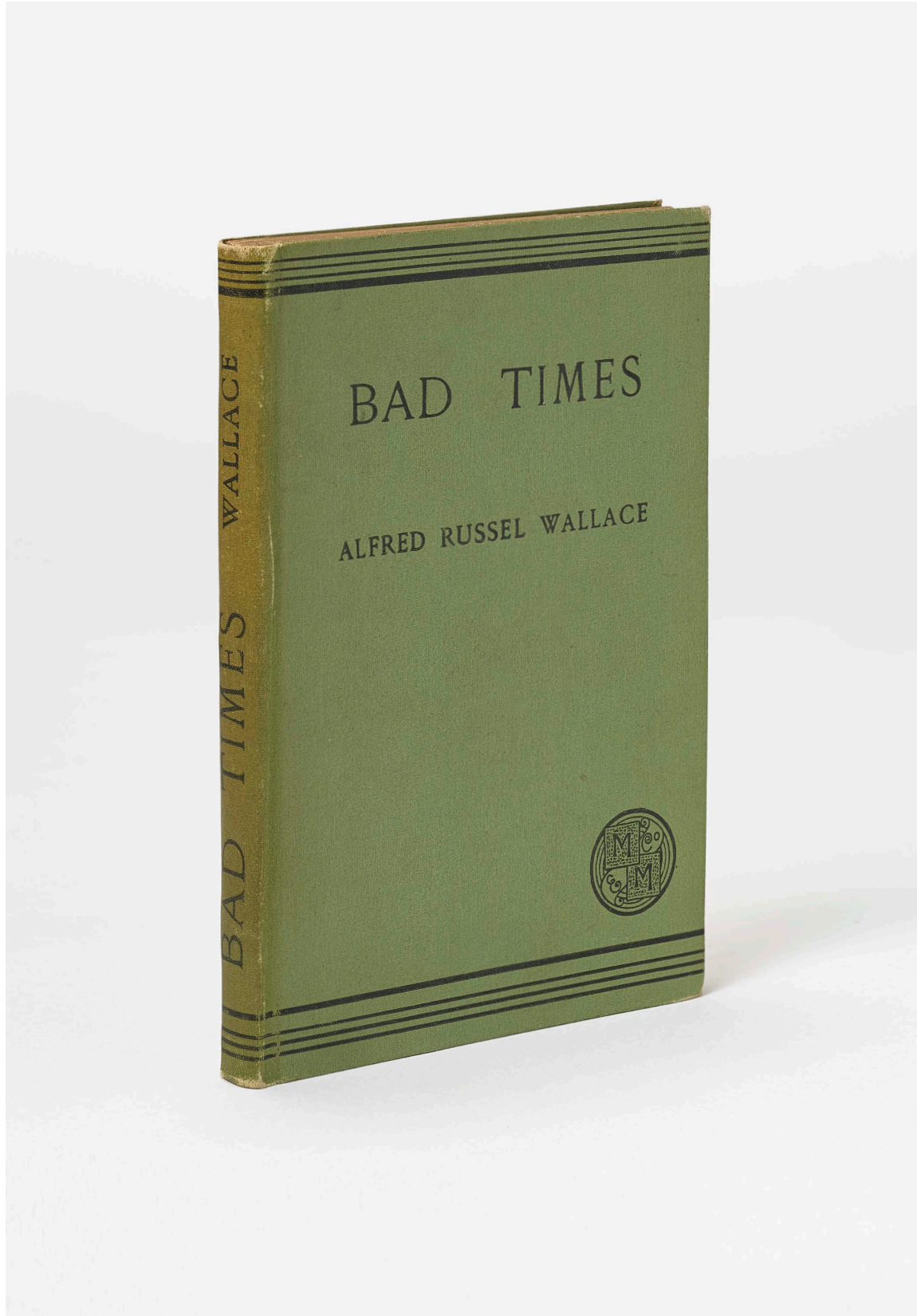
(1) Philippe d'Orleans, comte de Paris (1838-1894), personal library stamps on titles. "Louis Philippe Albert d'Orléans, count of Paris ... pretender to the French throne and exile, was born at the Palace of the Tuileries in Paris on 24 August 1838, the elder son of Ferdinand Philippe Louis, duke of Orléans (1810–1842), heir to his father, Louis Philippe (d. 1850), styled king of the French under the July monarchy (1830–48) ... As a child, the count of Paris was present with his mother in the chamber of deputies on 24 February 1848 when the mob ended an attempt to constitute a regency during his minority after his grandfather had fled before the popular uprising in the capital. The exiled duchess of Orléans settled in England, where her son was to spend the greater part of his life. Educated mainly by tutors, and widely travelled, his upbringing after 1848 was that of a pretender, resident for a while with his small court at Claremont House, near Esher in Surrey, an English royal residence made available to King Louis Philippe and his family by a sympathetic Queen Victoria ... During his second period of exile, he resided for four years (1886–90) at Sheen House, Richmond, and spent his last years, from November 1890, amid the splendours of Stowe House" (ODNB). It is possible that Philippe d'Orleans met Mouhot in England, via the expatriate French community.

(2) Unidentified collection: ex-libris on front paste-down.

\$6,000

Cordier *Indosinica* 1065.

Bowring, J. *The Kingdom and People of Siam*. London: Parker, 1857.



An extremely rare Alfred Russel
Wallace presentation copy

Wallace on population and economics

No.30

ALFRED RUSSEL WALLACE.

*BAD TIMES: AN ESSAY ON THE PRESENT DEPRESSION OF
TRADE.*

London: Macmillan and Co., 1885.

*Octavo (180 × 120 mm.), pp. viii, 118, [2] (publisher's advertisements).
Publisher's green cloth, ruled and lettered in black. Free endpapers
age-toned, very slightly rubbed at head and tail of spine. A very good,
bright and clean copy.*

¶ First edition of *Bad Times: An Essay on the Present Depression of Trade*
by Alfred Russel Wallace, co-discoverer with Charles Darwin of evolution by
natural selection: an extremely rare example of a presentation copy from
Wallace.

Bad Times analyses the global depression of 1882–1885, and is one of Wallace's
principle writings on population and economics. A presentation copy to
Wallace's close friend, the botanist George-Comerford Casey, in excellent
condition. Presentation copies of any of Wallace's books are notably rare,
significantly more so than works by Darwin.

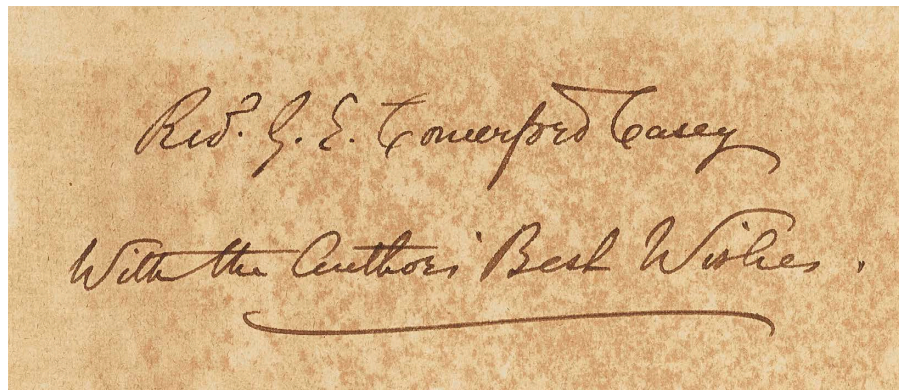
Wallace's interest in economics (integral to his lifelong interest in the nature
of human populations as a whole) derives directly from the Malthusian sources
of his thinking, and his earlier reading at a critical point in his intellectual
development of Malthus' *Essay on the Principle of Population*. It was Malthus,
and his theories on the fate of human populations, who of course provided
a key inspiration for both Wallace and Darwin for the mechanism of natural
selection. In fact, Wallace's first encounter with Malthus, in the early 1840s
when he had a teaching position in Leicester just prior to his first expedition
to the Amazon, coincided with another global depression and crisis in inter-
national trade:

“[Wallace] spent much of his time in Leicester library. It was there that he
picked up Thomas Malthus's pessimistic and controversial work *An Essay on
the Principles of Population*, first published in 1798 and updated in 1830, a

book whose harsh precepts would play a crucial role in the development of evolutionary theory. The depression of the 1840s must have made Malthus's words resonate with greater poignancy ..." (Slotten p. 23).

While he was deeply committed to the principle of individual liberty, Wallace's economic theories were far from entirely Malthusian however; from the 1860s onward he became increasingly interested in the evolution of the human mind and the action of natural selection on human behaviour. In particular, he devoted much thought to the evolution and existence of cooperative behaviour and altruism in human beings (well before these became central topics in modern evolutionary biology), and his economic theories reflect this interest:

"At first sight the Malthus-Darwin-Wallace revolution, with its emphasis on constant struggle and survival of the fittest, was far more favourable to laissez-faire ... But Wallace's brand of human evolution emphasised the development of the brain, mutual assistance, social cooperation within groups, and so forth" (Collard, *Alfred Russel Wallace and the Political Economists*, p. 643).

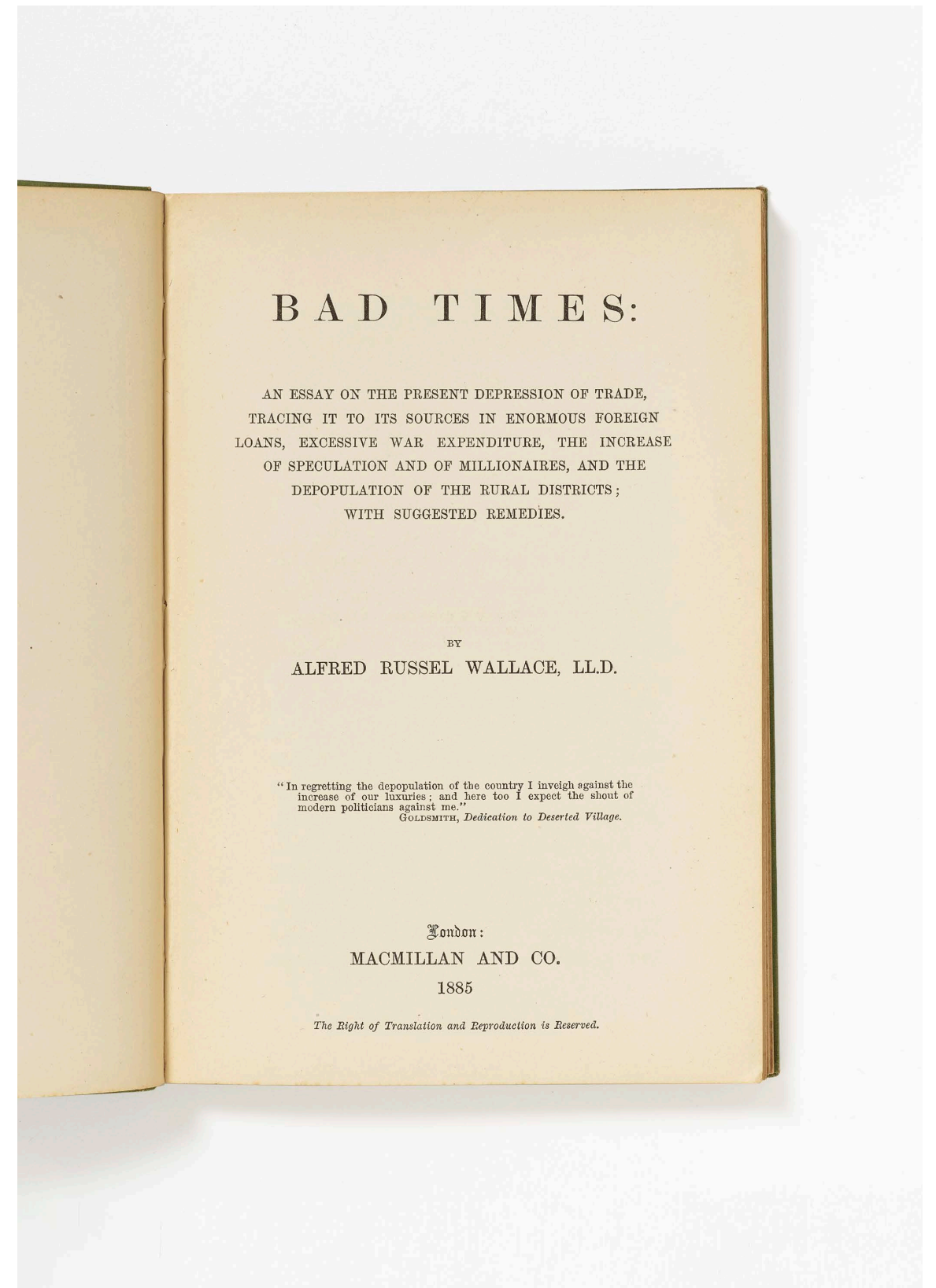


RARITY

Presentation copies of any of Wallace's books are notably rare overall, significantly more so than works by Darwin. ABPC records only five Wallace presentation copies at auction in the last 45 years, including one other copy of the present work. Of the present work alone, ABPC records just two copies at auction (one inscribed copy, and one uninscribed copy).

PROVENANCE

George Comerford-Casey (presentation inscription in ink from Wallace, on the front free endpaper: "Rvd. G E Comerford Casey With the Author's Best Wishes").



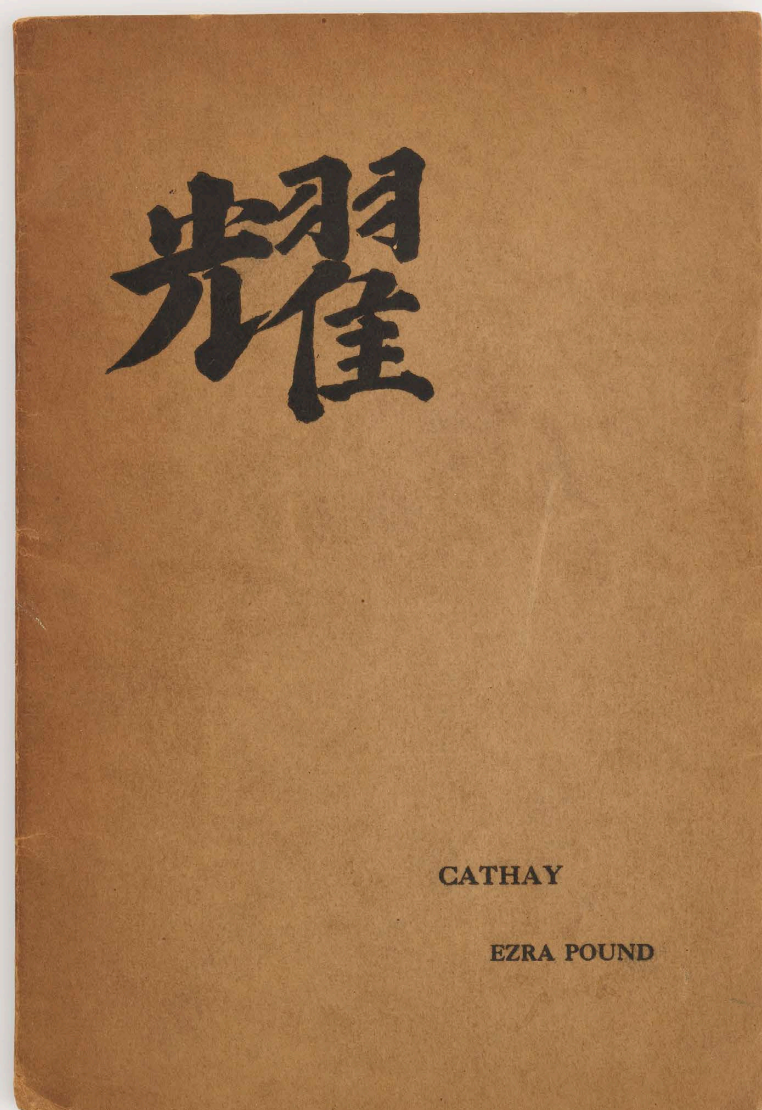
The botanist George Comerford-Casey (1846–1912), a fellow of the Royal Geographical and Linnean Societies, was a close friend of Wallace’s. The Casey family were neighbours in Broadstone, Dorset, in the west of England, where Wallace spent the last years of his life.

Wallace first met the Caseys in Broadstone, remaining in contact until his death in 1913. The Caseys assisted Wallace with checking the proofs of his books, receiving copies in return (see for example: *Wallace Correspondence Project* 1424.1203); George Comerford-Casey and his wife Ellen also translated reviews and scientific papers for Wallace. The Caseys were also close to Wallace’s wife Annie and his children Violet and Will, and the two families established a naturalists’ club, the journal of which survives at the Natural History Museum, London, recording their botanical and zoological studies in the Broadstone area.

\$12,500

Smith S723.

Collard, D. “Alfred Russel Wallace and the Political Economists”, *History of Political Economy*, vol. 41, 2009.
Slotten, R. *The Heretic in Darwin’s Court*. New York: Columbia University Press, 2004.



A masterpiece of modernist literature

Presentation copy to Pound's close friend and literary companion, the novelist Frederic Manning

No.31

[LI PO] EZRA POUND.

CATHAY.

London: Elkin Mathews, 1915.

Octavo (195 × 130 mm.), pp. 31, [1]. Pagination running in the upper and lower margins. Uncut in the original fawn wrappers with flaps, upper cover printed in black with Chinese characters. Scattered light spotting, heavier on the first and last leaves, wrappers slightly darkened at the spine, overall a very good copy. In an archival box.

¶ First edition of Ezra Pound's celebrated translations of the Tang Dynasty poet Li Po: a masterpiece of modernist literature. A very rare presentation copy, inscribed to Pound's close friend and literary companion, the Australian poet Frederic Manning, author of the acclaimed novel of the First World War, *The Middle Parts of Fortune*, "one of the finest accounts of war ever written" (ODNB). In the original printed wrappers.

A TURNING POINT IN THE HISTORY OF ENGLISH LITERATURE

"Make it New", Pound's slogan for what we now describe as Modernism, paradoxically is derived from a Chinese text of the 16th century BC—inscribed on the bath tub of Cheng Tang, founder of the Shang dynasty: xin ri ri xin ("make new, day by day, make new"), as noted by Pound in Canto 53. Following the collapse of the Qing empire in 1900, substantial amounts of Chinese art began to appear in London. Pound was a frequent visitor to the Chinese displays at the British Museum, and became a close friend of Laurence Binyon, Keeper of Oriental Prints and Drawings.

It was through Binyon, at the home in London of the Bengali poet Sarojini Naidu, that Pound met Mary Fenellosa, widow of Ernest Fenellosa (1853–1908), professor of philosophy at Tokyo Imperial University. Taken by Pound's poetry, Mary Fenellosa gave him her husband's literary papers to edit and publish—for many a seminal moment in the history of modernism: "the Fenellosa papers gave Pound a more direct access to Chinese and Japanese

thought than he would have had otherwise; through him they permanently altered the direction of literature in English” (Marsh p. 61).

At the time Pound had just taken a job as WB Yeats’ secretary—although the two did not know each other well. In a letter to Harriet Monroe, Yeats wrote of Pound: “he is certainly a creative personality of some sort, though it is too soon to say yet of what sort”. Yeats had just rented a property in the Ashdown Forest, Stone Cottage, and it was here that Pound began looking through the Fenellosa manuscripts. Amongst them he found a number of preliminary translations of classical Chinese poems, including several by the great Tang Dynasty poet Li Po, or Li Bai (701–762).

Most probably born in central Asia, Li Po was appointed an official translator by the Emperor Xuanzong, but led a largely itinerant life. Several hundred poems attributed to him survive. The first translation of any of his poems into a western language appeared in Jean Joseph Marie Amiot’s *Mémoires concernant l’histoire, les sciences, les arts, les mœurs, les usages, &c. des Chinois* (1776–1786). Prior to Pound’s *Cathay*, his best known influence on western culture was the use of a number of his poems as the text for Gustav Mahler’s *Das Lied von der Erde*.

With the assistance of his Japanese tutors (Mori Kainan and Ariga Nagao), Fenellosa had copied out the Chinese characters of the poems, given a phonetic transcription, a character-by-character translation into English, and then a line-by-line rendering. Pound was enormously struck by them: he described *Exile’s Letter* as “one of the finest things in all literature” (Bornstein p. 42).

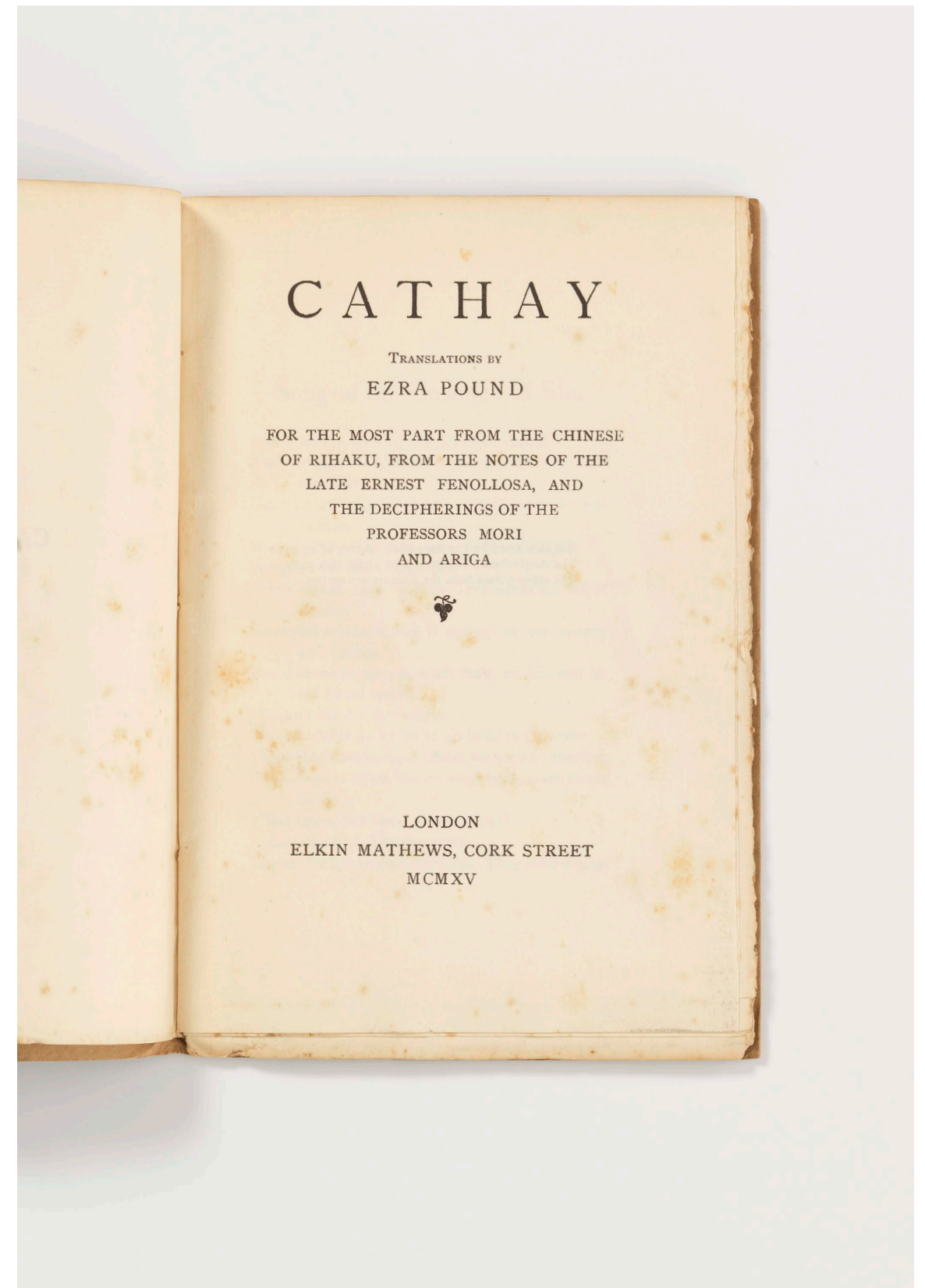
Despite having only the most rudimentary understanding of Chinese, Pound started work on his own versions. By Christmas 1914 Pound had found a publisher, Elkin Matthews, and *Cathay* came out in April 1915. It consists of 14 poems, 11 of which are his translations of poems by Li Po, referred to by Pound by his Japanese name, Rihaku.

“THINGS OF SUPREME BEAUTY”
—FORD MADOX FORD

It was well reviewed. Ford Madox Ford praised the poems as “things of supreme beauty”¹. TS Eliot, in his introduction to Pound’s *Selected Poems* in 1928, famously declared Pound to be “the inventor of Chinese poetry for our time”². Others see *Cathay* as having a more general influence for poetry: for George Steiner, it “altered the feel of the language and set the pattern of cadence for modern verse” (Steiner p. 358).

¹ Ford Madox Ford p. 100.

² Eliot p. 14



“The revelation of Chinese art and culture was as important to Pound as the art of Africa was to Picasso. It altered the English lyric tradition, just as West African masks transformed Western painting” (Marsh p. 49).

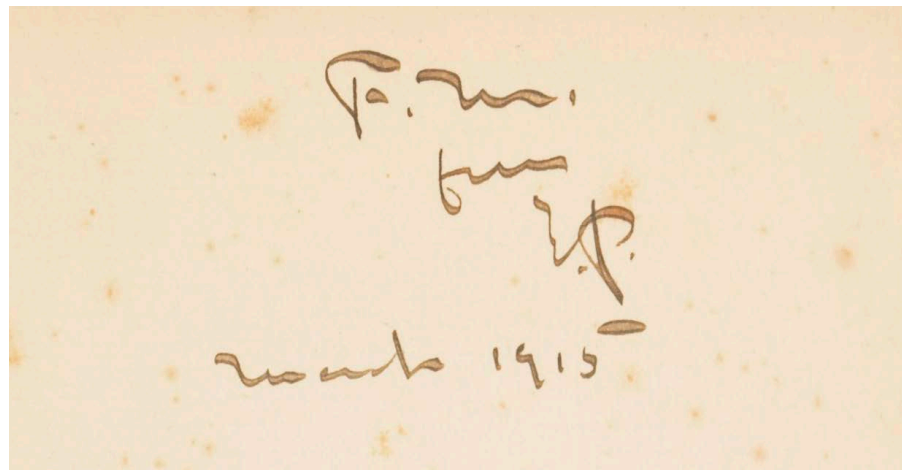
Most notably, *Cathay* includes the first appearance in print of *The River Merchant’s Wife*: “The most celebrated piece in *Cathay*—indeed the most appealing poem of Ezra’s whole career” (Stock p. 268).

“Since its publication in 1915, Ezra Pound’s *Cathay* has been almost universally acknowledged as a masterpiece of modernist poetry with a substantive influence on the evolution of American poetics, as well as a founding text of world literature” (Billings p. 15).

A VERY RARE PRESENTATION COPY

Pound appears to have had access to copies of *Cathay* prior to its publication in April—all the presentation copies we have located are dated March 1915. One of these, now at the Beinecke Library, he gave to James Joyce. Another went to the critic and publisher Harriet Monroe. Two copies went to the collector and patron John Quinn.

The present copy went to his close friend, the Australian poet Frederic Manning. Pound first met Manning in January 1909, in London, and the two became friends: “Pound said later that ‘Fred’, whom he always highly esteemed, had been his first literary companion in England” (*Dictionary of National Biography*).



It was Manning who introduced Pound to his future wife, Dorothy Shakespear. Manning had been pursuing Dorothy for three years¹, but Pound became a rival in love, and married Dorothy in 1914. Despite this, Manning and Pound remained friends, and Manning was one of six guests at the wedding.

The two appear to have been close at this period, as correspondence between them now at the Beinecke reveals: “Manning wrote Ezra letters in a minute, delicate hand, beginning “my dear Ezra” an unusually intimate form of salutation in those days” (Stock p. 140). Manning was very enthusiastic about *Cathay*, and in a letter to Pound of 11 May 1915 he wrote: “I read bits of *Cathay* over and over again, and love it: but I believe you invented it all out of your own head, and the Professors Ariga and Mori are just fabulous monsters intended to terrify Grub Street.”

Below the presentation inscription, Manning has written in his highly distinctive microscopic hand² a line from J C Mardrus’ translation of the *Arabian Nights*: “La prose, c’est de la broderie sur soie, et les vers sont des series de perles”³.

In fact it is for his prose that Manning is now best known. Following the outbreak of the First World War, Manning joined the Army, and was sent to the Western Front in 1916, taking part in the Somme fighting. His experiences in the trenches provided him with the material for his best-known work:

“In 1929 the publisher Peter Davies persuaded him to write a short novel about the western front ... Unlike most other authors of the time, he wrote about the troops, using their normal language. *The Middle Parts of Fortune* appeared anonymously in a small, private edition in 1929 ... the book is a vivid story of archetypal soldiers, their innate strengths brought out by suffering and comradeship. *The Middle Parts of Fortune* is one of the finest accounts of war ever written, as many of its early readers recognized” (*Dictionary of National Biography*).

RARITY

Presentation copies are very rare: ABPC records one possible presentation copy in the past 45 years. Amongst surviving presentation copies, this copy is additionally unusual in that it includes proof of the recipient’s identity (an annotation by Manning). As in this copy, Pound wrote only the initials of the recipients in the other presentation copies we are aware

¹ Tytell p. 43.

² Cross-checked against Manning’s hand in his letters to Pound now preserved in the Beinecke Library.

³ Mardrus vol II, p. 275.

of, and in the absence of independent proof, the identity of the recipients can be unclear.

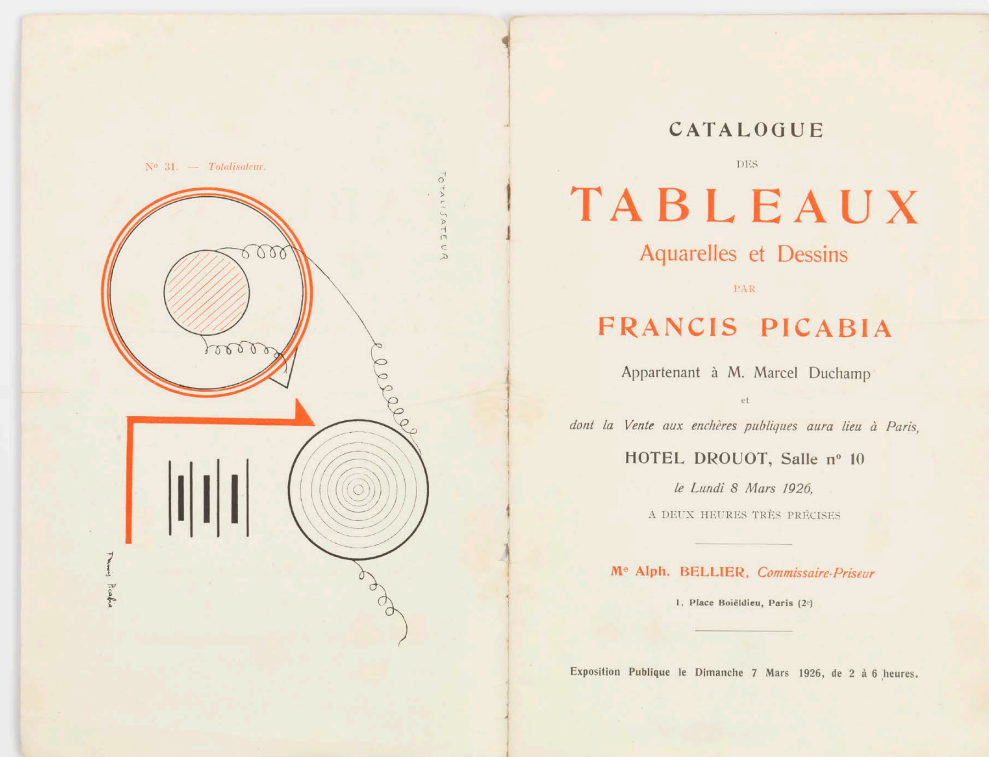
PROVENANCE

Frederic Manning (1882–1935). Presentation inscription from Pound, front free endpaper; annotation in Manning’s hand, front free endpaper.

\$8,500

Gallup A9.

Bornstein, G. *Ezra Pound Among the Poets*. Chicago: University of Chicago Press, 1985.
Billings, T. *Cathay A Critical Edition*. New York: Fordham University Press, 2019.
Eliot, T.S. *Ezra Pound: Selected Poems*. London: Faber & Faber, 1928.
Madox Ford, F. “From China to Peru”, *Outlook* XXXV, June 19, 1915.
Mardrus, J. C. *Le Livre des Mille Nuits et Une Nuit*. Paris: Editions de la Revue Blanche, 1900.
Marsh, A. *Ezra Pound*. London: Reaktion, 2011.
Tytell J. *Ezra Pound: The Solitary Volcano*. London: Bloomsbury, 1987.
Steiner, G. *After Babel*. Oxford: Oxford University Press, 1975.
Stock N. *The Life of Ezra Pound*. London: Routledge, 2013.



Marcel Duchamp as art dealer

Duchamp's only catalogue as an art dealer,
written and designed by him, and illustrated with
photographs by Man Ray

No.32

[MARCEL DUCHAMP].

CATALOGUE DES TABLEAUX AQUARELLES ET DESSINS PAR
F. PICABIA APPARTENANT À M. MARCEL DUCHAMP.
Paris: n.p., 1926.

Octavo (240 × 155 mm.), pp. [28]. Title-page printed in red and black. With an illustration in red and black of Picabia's Totalisateur, and 13 photographs by Man Ray. Original wrappers, printed in red and black. Wrappers very slightly spotted and dusty in places, slight wear at the spine, faint horizontal crease in the text block. A very good, bright copy.

[with]

RROSE SELAVY [MARCEL DUCHAMP].

80 Picabias.
[Paris: n.p., 1926].

Single leaf (210 × 135 mm.), printed on both sides, accompanying the catalogue. Faint horizontal crease; a very good copy.

¶ First and sole edition of Marcel Duchamp's only sale catalogue as an art dealer, written and designed by him, and illustrated with photographs by Man Ray: a collection of 81 Picabias purchased by Duchamp directly from Picabia for resale. An exceptional item: not only a remarkable commentary on the relationship between art and commerce, and artist and dealer, but also a work in itself by one of the giants of modern art. Complete with the separate introductory text by Duchamp writing as Rrose Selavy.

“Duchamp's often-expressed scorn for the commercialization of art is a little hard to reconcile with the fact that, for the next two decades [1926-1946], he would earn his living mainly by buying and selling the work of other artists” (Tomkins p. 270).

[MARCEL DUCHAMP].

DUCHAMP AS ART DEALER

This catalogue marks the beginning of Marcel Duchamp's career as an art dealer, and his first major commercial art speculation. In February 1926, some ten years after he had shown his notorious *Urinal* at the *Society of Independent Artists* exhibit in Paris, Duchamp received an inheritance following the death of his parents. He decided to invest in art, and travelled to the south of France where he bought 81 paintings, watercolours, and drawings directly from Francis Picabia. Back in Paris, he had his purchases framed and began to plan an auction, inviting collectors to an exhibition in his long-term room in the Hotel Istria—including the fashion designer Jacques Doucet:

"I've started negotiations with Maître Bellier about organising a sale of Picabias in the Salle Drouot in March. I've gathered them all together at the Istria, back from framing, and I would like to show them to you" (Duchamp p. 154).

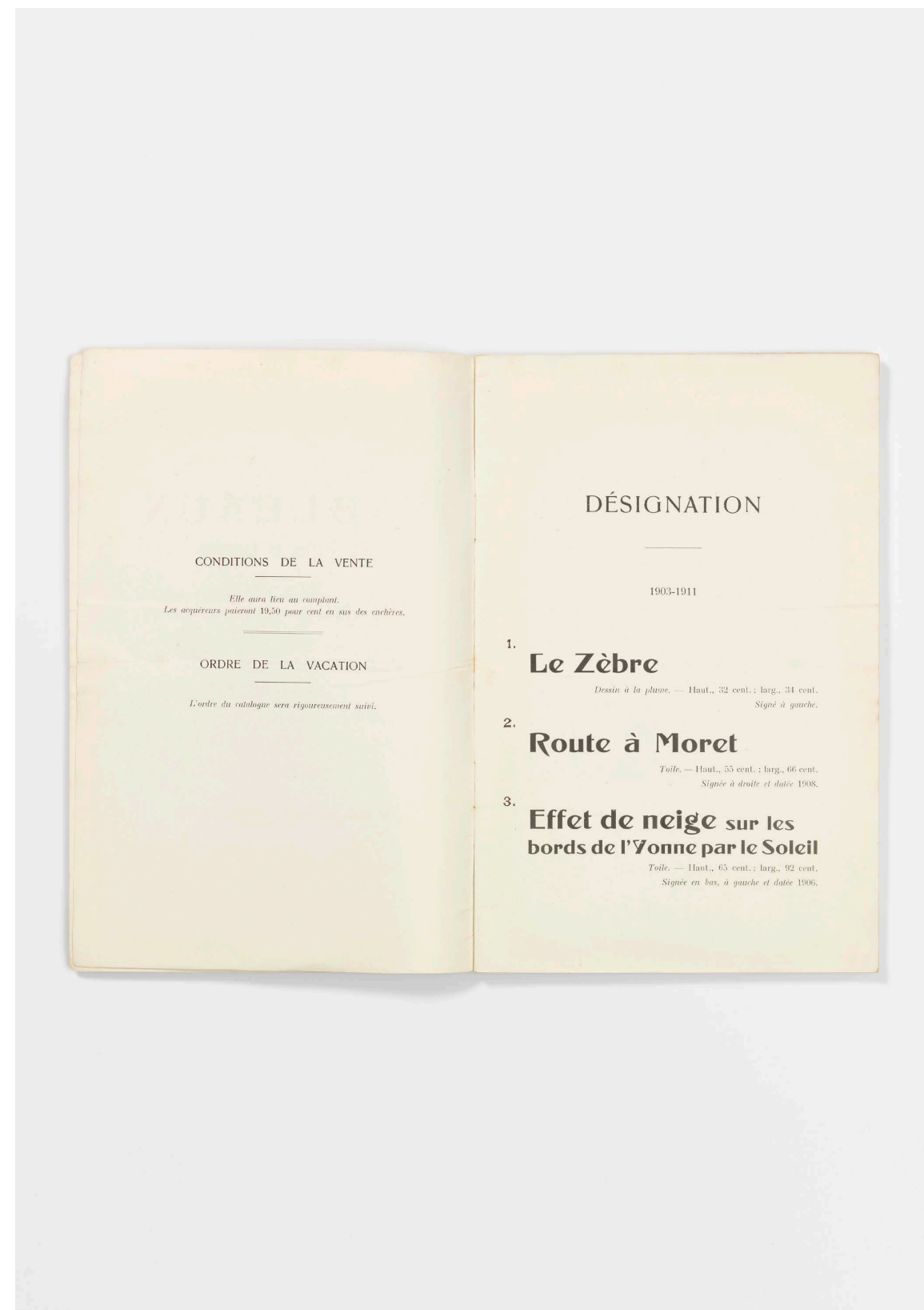
AN ARTWORK BY DUCHAMP

To accompany the auction, Duchamp produced the present catalogue, which has only relatively recently been recognised as entirely designed by him—in effect, a Duchamp work in itself:

"Although it has not been previously noted, the sales catalogue, which featured a relatively straightforward art-historical summation of the various styles of Picabia's work by Rose Selavy, was designed from cover to cover by Duchamp himself. As in his earlier design for the Société Anonyme publication of McBride's writings, Duchamp distinguished between various divisions within the catalogue by providing the titles of Picabia's paintings in a variety of markedly distinct typefaces. The result is a publication whose strikingly unconventional appearance sets it apart from the visually uninspired catalogues that—to this day—accompany sales at the Hotel Drouot" (Naumann p. 103).

"Duchamp worked out 'typographical ideas' similar to those he developed for McBride's brochure, despite the commercial stakes involved here. He changed the size of the typeface on each page and alternated different typefaces according to each section. The pages unconventionally recall optician's alphabetical charts" (Cros p. 91).

Also only recently noted is that the 12 photographs that accompany the text are by Man Ray, who Duchamp recruited to illustrate the catalogue (Cros p. 91). On the verso of the upper wrap is printed, in red and black, one of Picabia's mechanomorphic drawings.



80 Picabias

Vente réunissant les différents états de l'œuvre de Picabia.

Le catalogue, composé chronologiquement, indique d'abord un groupe de trois toiles impressionnistes, beaux spécimens d'une période désormais classée. (*Route à Moret, Effet de neige, Cour de ferme*); 1903-1910.

Suivent quelques toiles post-impressionnistes où l'artiste se dégage volontairement de l'étreinte des analystes de la lumière. (*Voiles. Un paysage à Cassis*.)

En 1912, Picabia, entièrement libéré, interprète de façon orphique (comme l'a baptisée Apollinaire) une *Procession à Séville* qui eut un gros succès à l'Exposition Internationale de New York, en 1913. Il peint aussi quelques villes (*Paris, New York*). New York surtout le passionne; il y séjourne quelques mois en 1913 et rapporte une série de grandes aquarelles où la note orphique domine l'ambiance cubiste du moment. (*Embarras, Chanson nègre*.)

En 1916, Picabia évolue encore et donne une suite d'aquarelles qu'on peut appeler "machine", dans lesquelles la précision de la ligne froide donnera le ton à tant d'imitateurs d'après guerre (côté pionnier de Picabia).

A Barcelone, en 1917, il conçoit son type d'Espagnole, qui se reflète en synthèse dans ses toréadors, ses portraits, jusqu'en 1924. (*Espagnole, peigne brun. Erik Satie*.)

En même temps (1919-1920), Dada a trouvé en Picabia un de ses leaders et, au Salon d'Automne, au Studio du Théâtre des Champs-Élysées, dans ses livres, Picabia mène, de concert avec André Breton et Tristan Tzara, la campagne dadaïste. (*La nuit espagnole*.)

Duchamp's name only appears in the catalogue as the owner of the works, on the title page; however loosely tipped in to each copy was a single leaf of text, printed on both sides, written by Duchamp, and signed as his alter ego Rose Selavy. In this text, titled *80 Picabias*, Rose Selavy gives a brief history of Picabia's career, divided into periods ("impressioniste", "orphique" etc.), concluding with:

"La gâté des titres, le collage d'objets usuels montrent son désir de se défroquer, de rester un non-croyant en des divinités trop légèrement créées pour les besoins sociaux" (*80 Picabias*, verso).

The sale was held at 2 pm in the Hotel Drouot, room 10, on Monday 8 March 1926, with an exhibition the day before between 2 and 6 pm.

"The sale, on March 8, 1926, was a success, if not exactly a triumph. Among the interested buyers were Jacques Doucet, who bought a large early painting; Henri-Pierre Roche, who bought six of the 'machine-style' watercolours from the Dada period; and Andre Breton, who snapped up 'Procession Seville'—one of Picabia's best pictures—and four other early works. (Like several other Surrealist poets—Breton supported himself largely through his activities as a private dealer.) Duchamp ended up with a profit of about ten percent on his investment—just right, from his point of view" (Tomkins p. 270).

RARITY

Rare on the market. ABPC records no copies at auction in the last 45 years.

\$4,500

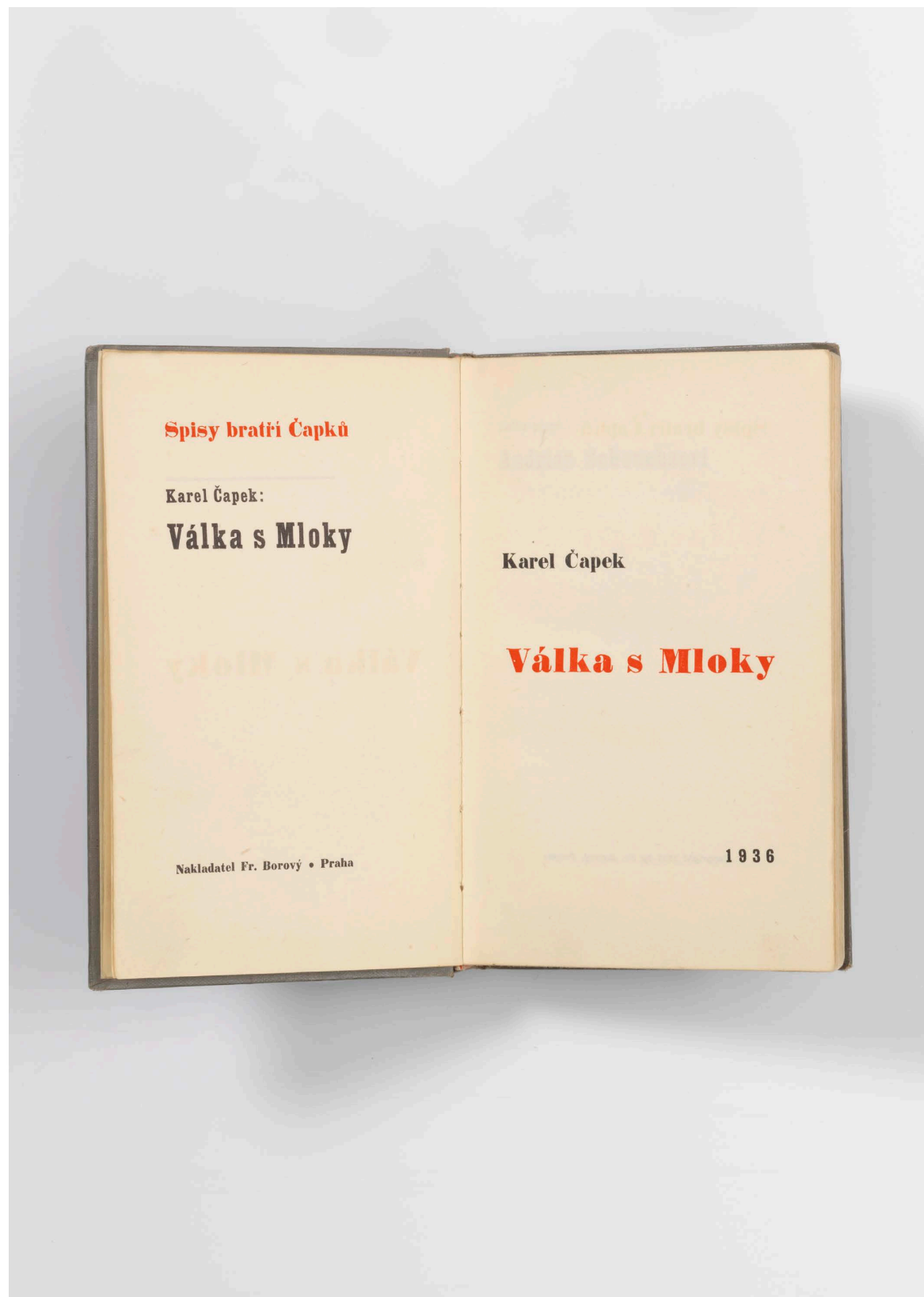
Dada *Global* 247; Naumann p. 103; Tomkins p. 270.

Cros, C. *Marcel Duchamp*. London: Reaktion Books, 2005.

Duchamp, M. *Affectionately, Marcel: The Selected Correspondence of Marcel Duchamp*. Ghent: Ludion Press, 2000.

Naumann, F. *Marcel Duchamp The art of making art in the age of mechanical reproduction*. New York: Abrams, 1999.

Tomkins, C. *Duchamp A Biography*. New York: Henry Holt, 1996.



“Your satirical view of the abysmal craziness in Europe has something absolutely magnificent about it”—Thomas Mann

The cult science fiction classic

No.33

KAREL ČAPEK.

VÁLKA S MLOKY. (“THE WAR WITH THE NEWTS”).
Prague: Fr. Borový, 1936.

Octavo (180 × 110 mm.), pp. [8], 9-348, [6]. With numerous illustrations (including two of the eponymous Newts), printed in a variety of types and type sizes, in bold, italic, and roman; title printed in red and black. Original publisher's grey cloth, upper cover ruled and lettered in red and black, spine lettered in black. A very good, bright copy.

¶ First edition of Karel Čapek's last novel, the cult science fiction classic *War with the Newts*. A delirious collage of texts, and texts-within-texts, this first design for the novel includes at least 15 typefaces, in addition to mock illustrations, news clippings, footnotes, etc. In the original publisher's cloth.

“In 1936 Čapek reacted to the political situation in Europe with a witty, satirical dystopia, *War with the Newts*, that has achieved classic status, comparable with *Brave New World* and *1984*” (Tobrmanova p. xx).

Karel Čapek first came to prominence in 1920, with the publication of his science fiction play *R.U.R.* Now famous for having invented the word “robot,” it was a huge success at the time, performed around the world and translated into 30 languages by 1923. In 1936, in his final novel, Čapek returned to the dystopian themes of *R.U.R.*, but invented an entirely new mode of dark satire. While *R.U.R.* had been born of his experiences of the First World War, *War with the Newts* was the product of his apocalyptic premonitions of the next World War.

It was a vision that many in Europe recognised, and *War with the Newts* was an instant success: there were six Czech editions in 1936 alone, and translations into English (1937), German (1937), and several other languages quickly followed. Thomas Mann, having read it, wrote to Čapek to congratulate him.

“Your satirical view of the abysmal craziness in Europe has something absolutely magnificent about it, and one suffers this craziness with you in following the story’s grotesque and horrible events”—Thomas Mann.¹

A UNIQUE EXPERIMENTAL DESIGN

War with the Newts was Čapek’s most formally experimental novel, composed of a collage of mock texts and illustrations, reflected in the design of the first edition:

“The novel is a brilliant pastiche of the most diverse kinds of writing: newspaper articles, memoirs, scholarly works, manifestos, etc. Every conceivable typographic device is employed for comic or satiric effect; there is even an obscure historical note printed in the the old Czech type (*svabach*), as well as an extremely blurred and tiny photograph of giant newts” (Harkins p. 95).

“[Čapek’s] almost allergenic awareness of the fragility of 20th century civilisation is perhaps best summed up in his last science fiction novel, *Valka s Mloky*... in which a strange, apparently exploitable sea-dwelling race of “newts” is discovered in the South Pacific—where Rossum’s robots also “lived.” The newts are immediately enslaved by human entrepreneurs; but the resulting dramas of class struggle and social injustice are rendered with a high ashen ambivalence, for the newts, having gained the necessary human characteristics and a “newt Hitler” to guide them, turn against their masters and flood the continents in order to acquire lebensraum. It is the end for Homo sapiens. The book, told in the form of a chatty, typographically experimental feuilleton, chills with its seeming levity (and with its prefigurations of the end of Czechoslovakia two years later)”—John Clute.²

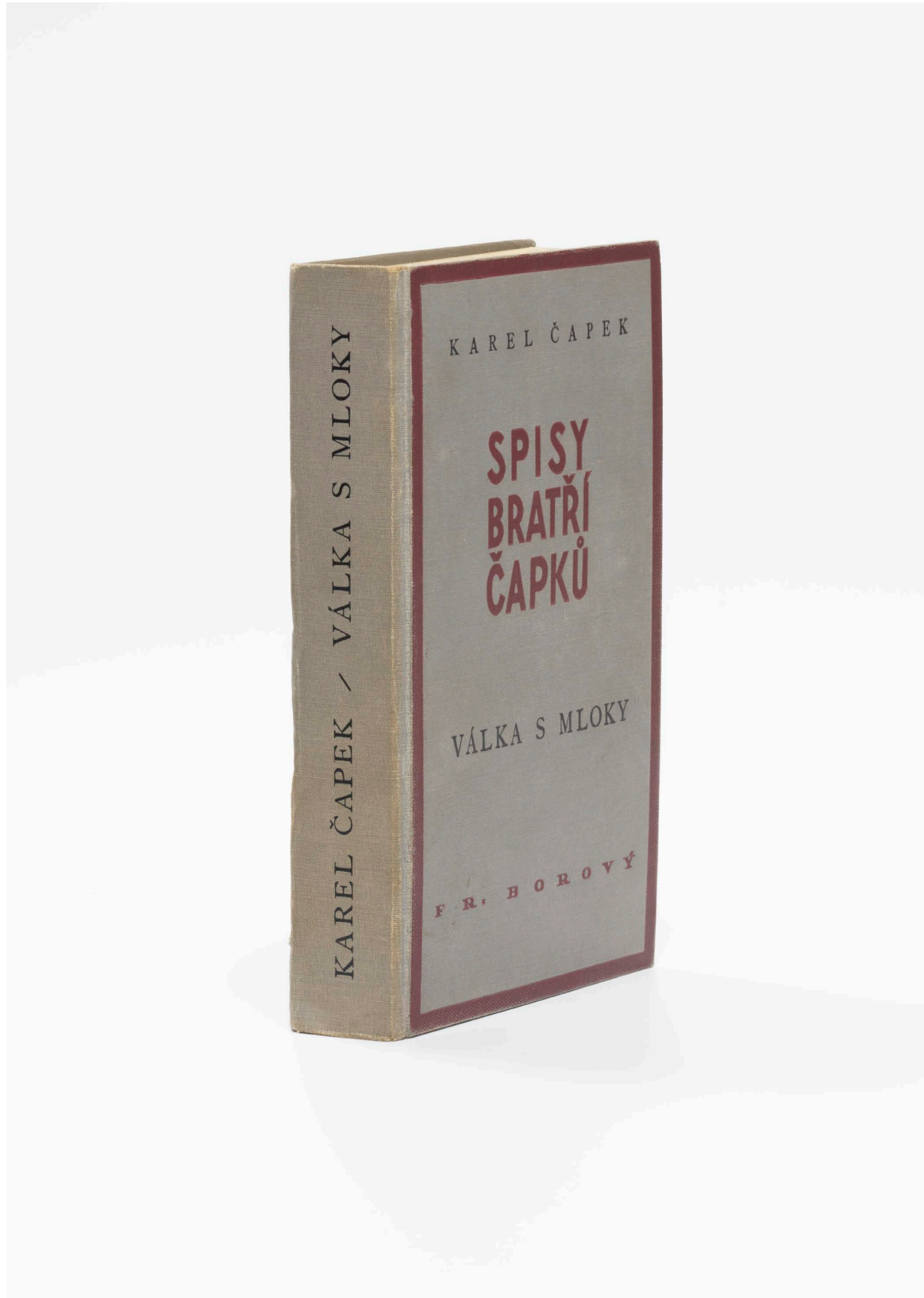
“I read Karel Capek for the first time when I was a college student a long time ago in the Thirties. There was no writer like him—no one who so blithely assumed that the common realities were not as fixed and irrevocable as one imagines. Without adopting any extraordinary tone of voice he projected whole new creatures and environments onto an oddly familiar, non-existent landscape. He made it possible to actually invent worlds, and with laughter in the bargain. This prophetic assurance was mixed with what to me was a brand new surrealistic humour, and it was honed to hard-edged social satire, still a unique combination.

We were great believers in Science in the Thirties, the Depression time. Our problem seemed to be that scientific objectivity was not being applied to social problems, like that of scarcity in the midst of plenty, for instance, or

¹ Klima p. 199.

² Clute p. 191.





unemployment. But here were stories warning against tyranny and the unreasonableness of the rational.

In the old days his tales were possibly more mystifying than frightening ... Now his world is far less outrageous or improbable. We have evolved into his nightmare. In our time his Faustian conviction that nothing is impossible makes him very nearly a realist ... This said, the most important thing about this writer remains to be noted—his art. He is a joy to read—a wonderfully surprising teller of some astonishing and unforgettable tales”—Arthur Miller.¹

RARITY

Rare on the market, especially in the original publisher's cloth. APBC (1975–2017) records no copies at auction.

\$2,400

Medilek 3539.

Clute, J. *The Encyclopedia of Science Fiction*, New York, 1995.

Harkins, W. *Karel Čapek*, New York, 1962.

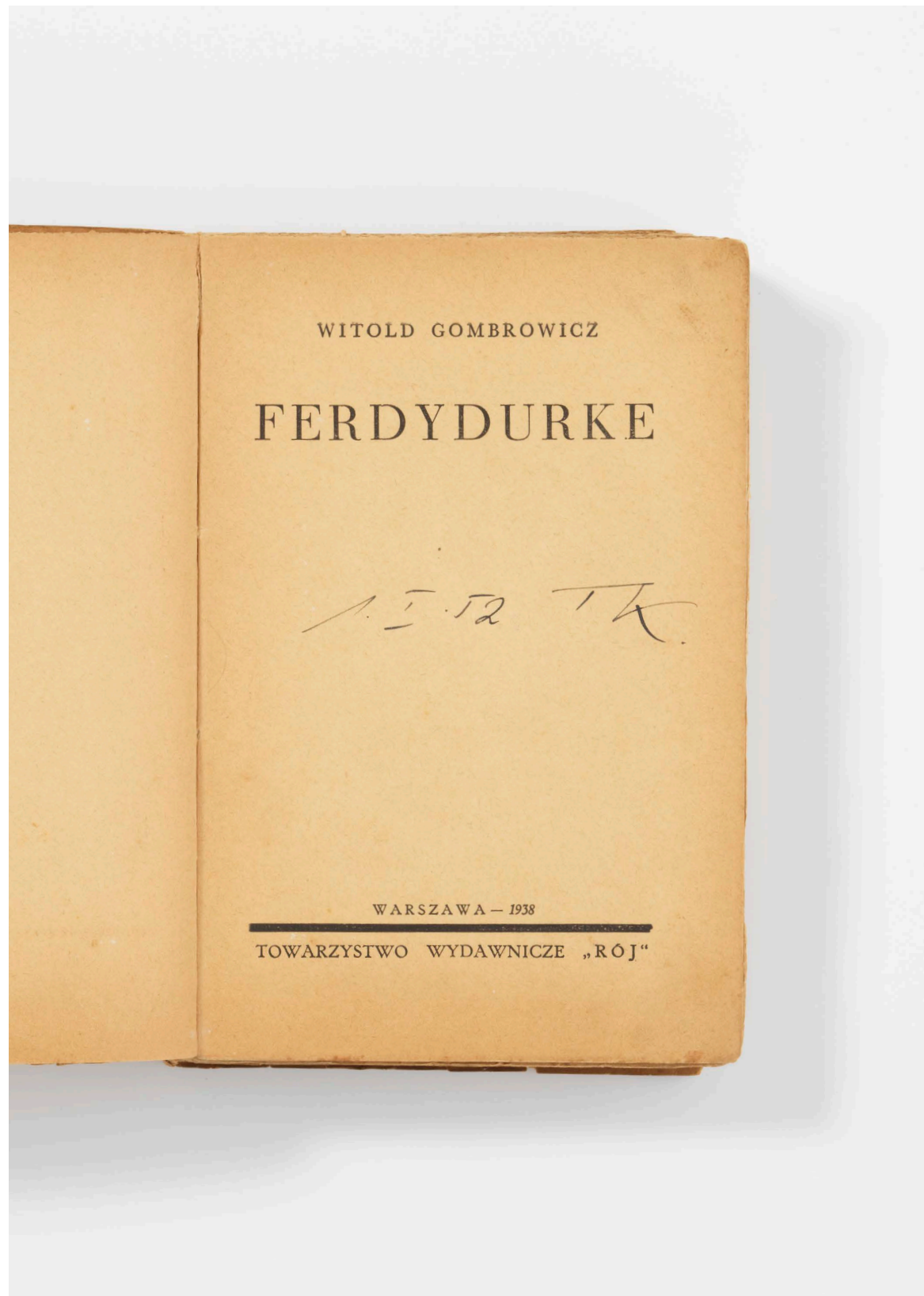
Klima, I. *Karel Capek Life and Work*, North Haven, 2002.

Měadilek, B. *Bibliografie Karla Čapka*, Prague, 1990.

Miller, A. "Introduction," *R.U.R.*, London, 2011.

Tobrmánová-Kühnová, S. *Believe in People: The Essential Karel Capek*, London, 2010.

¹ Miller p. vii.



“A masterpiece”—Susan Sontag

Illustrated by Bruno Schulz

No.34

WITOLD GOMBROWICZ.

FERDYDURKE.

Warsaw: Roj, 1938.

Octavo (188 × 125 mm.), pp. [4], 9-324, [4]. With a leaf of publisher's advertisements. Uncut, in the original beige wrappers printed in red. Age-toned as usual for Polish publications of this date. Wrappers a little worn, chip at the foot of the upper cover not affecting printed text. A very good copy.

¶ First edition of Witold Gombrowicz's first novel, now widely regarded as a seminal early example of post-modern literature. Outrageously experimental and erotic, it was banned in Poland shortly after publication. In the original wrappers, with two illustrations by Bruno Schulz.

“There are four great novelists: Kafka, Broch, Musil, Gombrowicz. I call them the “pleiad” of Central Europe's great novelists. Since Proust, I can't see anyone of greater importance in the history of the novel. Without knowing them, not much of the modern novel can be understood”—Milan Kundera.¹

Ferdydurke was the Polish writer Witold Gombrowicz's second published book, after his collection of short stories, *Bacacay*, which first appeared in 1933. An absurd tale of a writer transformed into a schoolboy, seething with sexual imagery, it was banned successively by the Nazis, Soviets, and the Polish communist regime. It was only in the late 1950s that it was finally discovered by the wider literary world, which in time identified it as an early example of the post-modern novel:

“Gombrowicz gaily deploys many of the devices of high literary modernism lately re-labeled “post-modern,” which tweak the traditional decorums of novel writing: notably, that of a garrulous, intrusive narrator awash in his own contradictory emotional states”—Susan Sontag.²

¹ Kundera p. 3.

² Sontag p. x.

ILLUSTRATED BY BRUNO SCHULZ

Together with Bruno Schulz, Gombrowicz led the vanguard of the pre-war Polish literary avant-garde. Friendly rivals, Schulz and Gombrowicz jostled in literary journals, and shared the same Warsaw publishing house, Roj. Schulz provided two illustrations for the first edition of *Ferdydurke*, and designed the dust-jacket (not present here).

On the 1st of August 1939, Gombrowicz was invited—quite by chance—to join the maiden voyage of the Polish liner *Chrobry* to Argentina. It arrived in Buenos Aires on 21 August: two days later Germany and Poland signed the Molotov-Ribbentrop pact, and on the 1st of September, Germany invaded Poland. The *Chrobry* was unable to return, and Gombrowicz was marooned in Argentina without funds or any knowledge of Spanish. He was to spend the next 23 years in exile in Argentina, much of the time in penury. It was an absurd turn of events, but one that may have saved his life. Many of his fellow writers were to die in the violence that consumed Poland during the War—Schulz himself was shot by an SS officer in 1939. Years later in his *Diary* Gombrowicz was to write of himself and Schulz:

“If someone had eavesdropped on our conversations in those, now distant, years, he would have taken us for conspirators. What was the plot? Bruno talked to me about an “illegal codex” and I spoke to him about a “liberating cacophony” ... What sort of laboratory was this? In fact we were conspirators. We were consumed with experimenting with a certain explosive material called Form.”¹

With the first translation of his works into French and English in the late 1950s and early 60s, Gombrowicz was rescued from obscurity, and began to enjoy increasing fame. He finally returned to Europe in 1963, moving first to Berlin, and then to Paris. He died in France in 1969, never having returned to Poland.

“Does [*Ferdydurke*] still seem extravagant, brilliant, disturbing, brave, funny ... wonderful? Yes. A zealous administrator of his own legend, Gombrowicz was both telling and not telling the truth when he claimed to have successfully avoided all forms of greatness. But whatever he thought, or wanted us to think he thought, that cannot happen if one had produced a masterpiece, and it eventually came to be acknowledged as such ... *Ferdydurke* has floated upward to the literary empyrean”—Susan Sontag.²

¹ Gombrowicz p. 10.

² Sontag pp. xiv-xv.



[MARCEL DUCHAMP].

PROVENANCE

“T.K.” (inscription in ink on title).

RARITY

Very rare. OCLC records only one copy worldwide, at the National Library of Poland. Gombrowicz’s personal copy, taken with him when he left Poland, is at the Beinecke Library: Yale acquired Gombrowicz’s papers and library in 1998. ABPC (1975–2017) records no copies at auction.

\$3,800

Bibliografia Polska 1901-1939 71858.

Gombrowicz, W. *Diary, vol. 3*, Evanston, 1993.
Kundera, M. “A conversation with Milan Kundera,” *The Review of Contemporary Fiction* Vol. 9.2 (1989).
Kundera, M. *Testaments Betrayed*, New York, 2001.
Sontag, S. “Foreword,” *Ferdydurke*, New Haven, 2000.

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