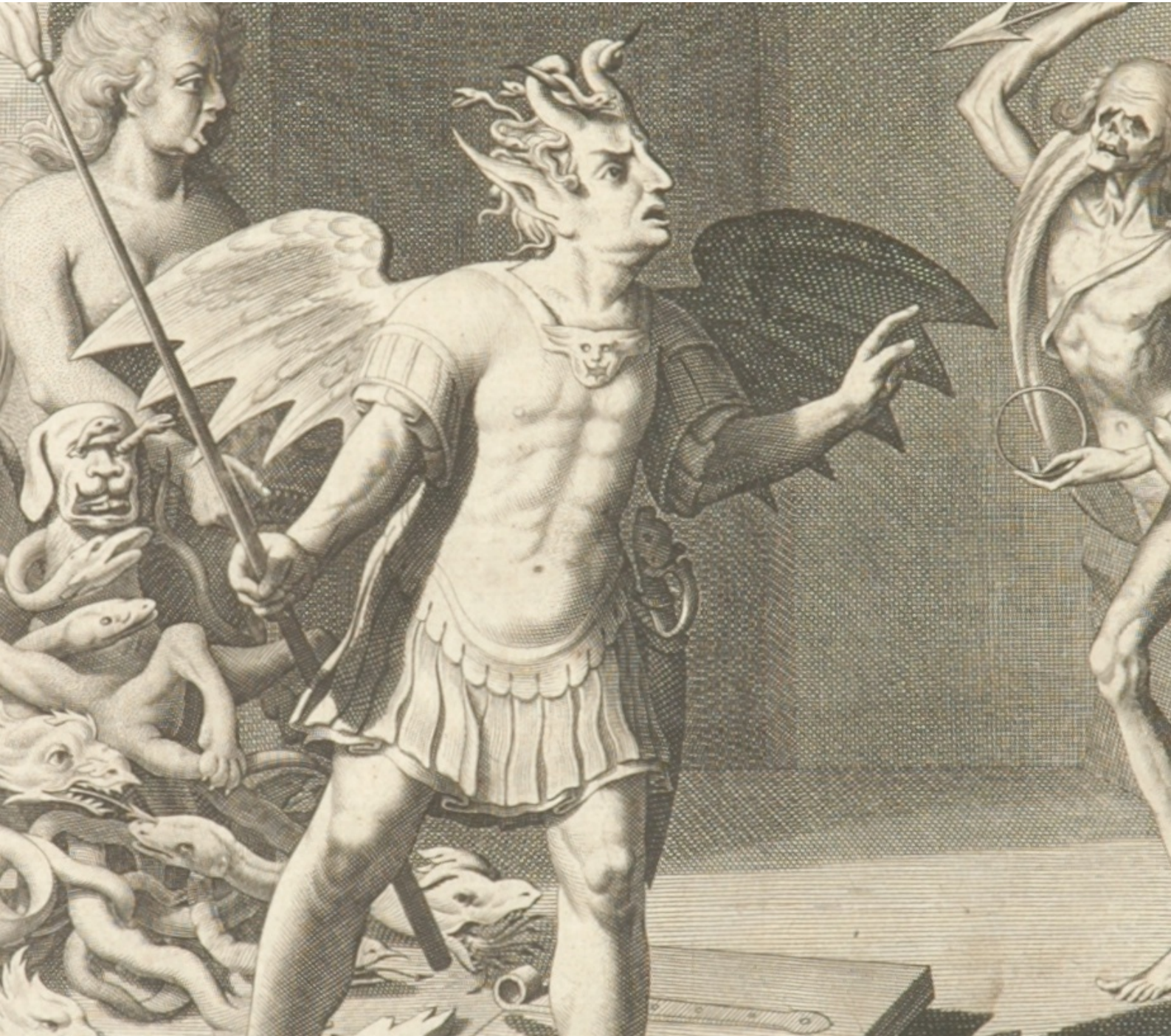


Nicholas  
Marlowe  
Rare Books

List 1: Literature 1495 - 1920



# Nicholas Marlowe Rare Books

List 1:

Literature 1495 - 1920

145 Wilmot St  
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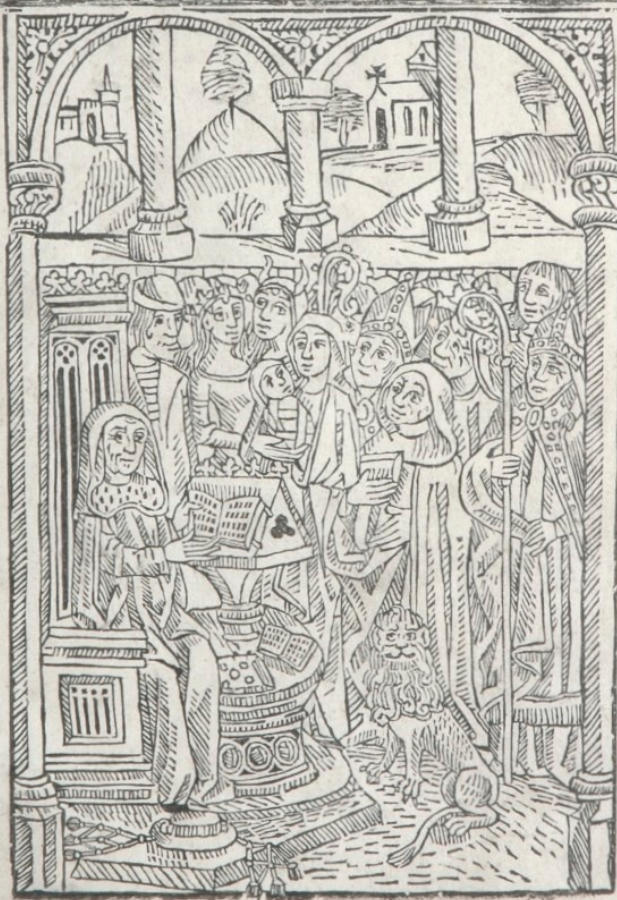
[rarebooks@nicholasmarlowe.co.uk](mailto:rarebooks@nicholasmarlowe.co.uk)  
[www.nicholasmarlowe.co.uk](http://www.nicholasmarlowe.co.uk)

All items offered subject to prior sale.

Cover illustration: item 7



# Vitas patrum



Aa j

## English incunable woodcut title page

Printed by Wynkyn de Worde, assistant and successor to  
England's first printer, William Caxton

1.

**[St. Jerome] [William Caxton].** *Vitas Patrum (Lives of the Fathers)*.

Westminster: Wynkyn de Worde, 1495.

Folio (250 x 180 mm.). Single leaf, signed "Aai" (collation of the complete book: Aa<sup>8</sup>, a-o<sup>8</sup>, q-x<sup>8</sup>, y<sup>10</sup>, z, aa-tt<sup>8</sup>, vv-xx<sup>6</sup>). White on black woodcut title in a single block at the head of the page (146 x 177 mm.); large woodcut below of St. Jerome and his lion surrounded by saints, in the background a landscape with a church and castle seen through a cloister (172 x 118 mm.). Verso blank.

Fractionally dusty. Very good.

**RARE ENGLISH INCUNABLE TITLE PAGE, WITH A LARGE WOODCUT**, of William Caxton's translation of the *Lives of the Holy Fathers*: printed by Wynkyn de Worde, assistant and successor of Caxton, England's first printer. One of Wynkyn's earliest woodcuts, and a pioneering use of a large woodcut on a title page.

Probably originally from Holland, Wynkyn de Worde met Caxton in Cologne in 1470, and accompanied him back to England in 1475. He then worked in Caxton's printing shop in Westminster until Caxton died in 1492, at which point Wynkyn took over the business. The illustrations for his *Vitas Patrum* are important as one of his earliest series of woodcuts: "Among the first cuts that De Worde commissioned are those in the *Vitas Patrum*..." (Hodnett p. 9). Particularly significant is the present title-page, a very early example of Wynkyn's innovative use of large woodcuts on title-pages: "[Wynkyn de Worde] pioneered title-pages incorporating large cuts" (Suarez p. 1267). In addition to the St Jerome cut, the series also includes 39 single column cuts, almost all executed by a single hand in the same naive style. Wynkyn went on to make particularly extensive use of woodcuts, and became one of the leading printers of early English illustrated books.

According to the colophon, the text was translated by William Caxton, and completed on the day of his death: "...translated out of Frensshe in to Englysshe by Wyllyam Caxton of Westmynstre late deed, and fynysshed it at the laste daye of his lyff." Caxton based his translation on an illustrated 1487 Lyon edition by Nicolas Philippe and Jean du Pre: this also supplied the models for the woodcuts in Wynkyn's edition. The text, incorrectly attributed to St Jerome, is a collection of accounts of the Desert Fathers, early Christian hermits.

"Caxton's death early in 1492 changed Wynkyn's life. Caxton's will is not extant; although Caxton had a daughter, Wynkyn took over the business. The sacrist's rolls for Westminster Abbey indicate that from 1491/2 Wynkyn rented the shop by the chapter house, formerly rented by Caxton, at 10s. a year. He paid this rent until 1499. Wynkyn's edition of Walter Hilton's *Scala perfectionis* (1494) was 'sette in printe in William Caxtons hows' (colophon). Besides the premises formerly occupied by Caxton, Wynkyn rented rooms just outside the abbey from 1495/6 until 1499/1500. He began, after Caxton's death, by using Caxton's device, founts, and woodcuts. We know of five books printed in these first two years, some such as the *Golden Legend*, being reprints of Caxton's books, though with modified colophons... [In 1495] he also published *Lives of the Fathers*, which Caxton finished translating on the last day of his life, though why Wynkyn delayed its printing so long is unclear" (DNB).

Duff notes a number of variants of the title page, some of which have Caxton's device on the verso: "There are curious variations in certain copies ... in the presence or absence of the woodcut and device on the first leaf" (Duff p. 66). Our copy does not have the device, but is however signed; it appears that in some copies the title may be unsigned (eg. the Manchester JRL copy), a variation not noted by Duff.

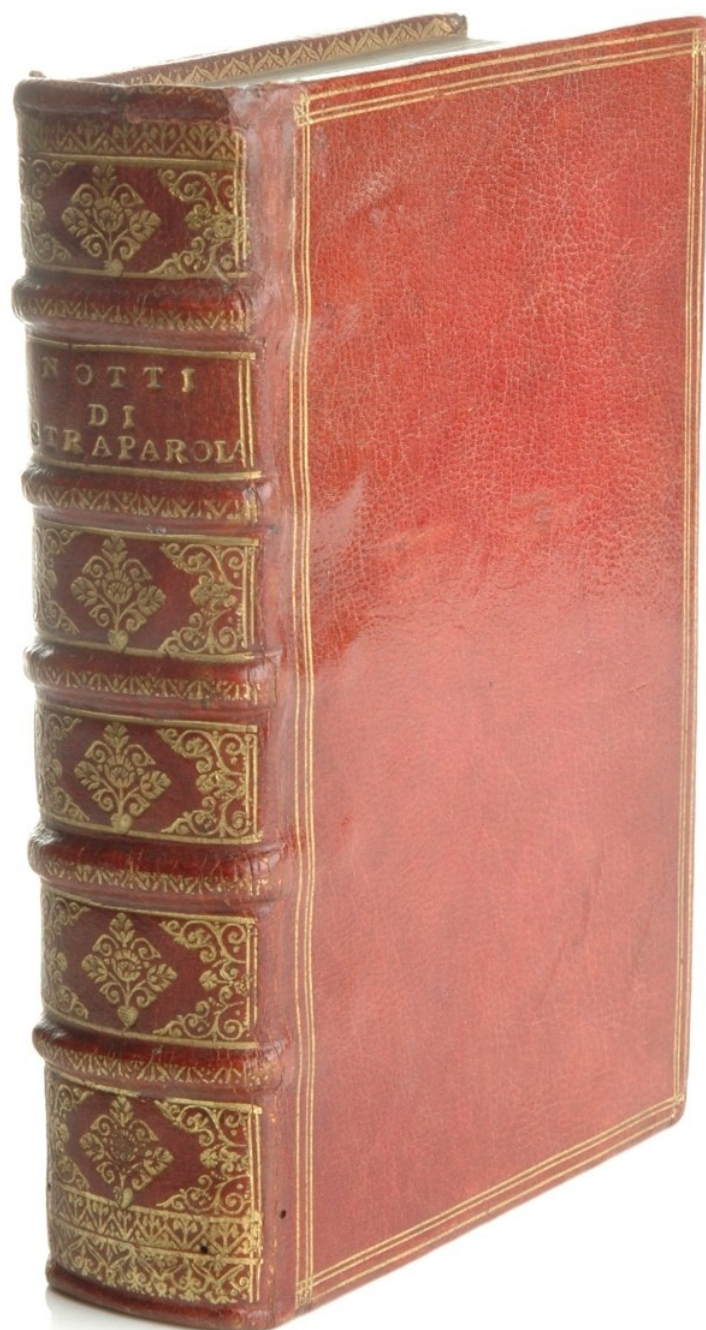
£2,800

Hodnett 800; Duff 235; ISTC ih00213000

Duff, E. *Printing in England in the Fifteenth Century*. London (2009)

Hodnett, E. *English Woodcuts 1480-1535*. Oxford (1973)

Suarez, M. *Oxford Companion to the Book*. Oxford (2010)



“The first fairy tales in the Western world”

First appearance of *Puss-in-Boots* and *Beauty and the Beast*

A possible source for Shakespeare’s *The Merry Wives of Windsor*

In 18th century French morocco, bound for Girardot de Prefond

2.

**Straparola, Giovanni Francesco.** *Le Piacevoli Notti*.

Venice, Giovanni Bonadio, 1563.

2 vols. in one, 8vo. (143 x 95 mm.), ff. 164 [2]; 154, [11]. Italic letter, woodcut printer’s device of three crowns on both titles, woodcut initials. Early 18<sup>th</sup> century French red morocco (Padeloup?), bound for Girardot de Prefond, “Girardot de Prefond” gilt-lettered to turn-in, covers with triple gilt rule, spine with raised bands richly gilt in compartments, edges and inner dentelles gilt, combed marbled endpapers, all edges gilt.

Very light age-toning, slight marginal spotting. Minor and almost imperceptible restoration to the heads of the joints, a couple of tiny wormholes at the foot of the spine. A very good copy in excellent early 18th century morocco.

A VERY RARE EARLY EDITION of Straparola’s *Le Piacevoli Notti*, from the library of the great 18th century book collector Girardot de Prefond, in very attractive 18th century French red morocco. *Le Piacevoli Notti* includes “the first European fairy tales” (Bottigheimer 2003 p. 62), and the first appearance of the *Puss in Boots* and *Beauty and the Beast* stories. First published as a collection of 25 tales in 1550, this is one of the few early editions to publish Straparola’s complete collection of 74 stories before the book was heavily censored in 1565. It is also a possible source for Shakespeare’s *Merry Wives of Windsor*.

Modeled on Boccaccio’s *Decameron*, *Le Piacevoli Notti* consists of a frame story describing 13 nights of revelry in a villa on the island of Murano near Venice: each night a number of stories are told by the participants. “When the first fairy tales in the Western world were published in the *Piacevoli Notti* (‘Pleasant Nights’) of Giovan Francesco Straparola in Venice in 1550 they included magic rings, good and evil, tests and trials set by wicked antagonists, and exotic forms of transportation, including dragon-drawn

chariots” (Bottigheimer 2003 p. 57). Particularly notable is the story of Costantino and his cat, the first appearance of *Puss in Boots*. “Judged by its popularity over the long term, Straparola’s most successful literary creation was the first tale of the eleventh night now known as “Puss in Boots”... Straparola’s tale made a brief appearance in Basile’s collection, lived on in Perrault’s barely reworked version, and exploded into popularity in nineteenth-century England, France, Germany, and America” (Bottigheimer 2009 p. 93).

*Le Piacevoli Notti* first appeared as a collection of 25 stories in 1550. It was tremendously successful; a second volume of a further 49 stories appeared in the following year, and the entire collection was printed 20 times before 1600 - by comparison Boccaccio’s *Decameron* appeared 16 times in its first 50 years in print. The book was substantially censored in 1565 however, following the first Council of Trent, and was Indexed by Pope Sixtus V in 1590; further censorship and suppression followed, and *Le Piacevoli Notti* was banned entirely in the early 1600s by the Italian Inquisition.

Two stories from Straparola have been proposed as possible sources for Shakespeare’s *Merry Wives of Windsor*, either in the original Italian, or via English versions. Night 4 story 4 in particular, the story of Prince Nerino, has long been recognised as the possible origin of a number of plot details: “...source-hunters have been asking for a long time where Shakespeare could have found the major situations on which to construct the main plot of his play... Parallels have been found with... “The Tale of the two Lovers of Pisa” in *Tarltons Newes out of Purgatorie* (1590), where Tarlton, transferring the action from Padua to Pisa and changing the names of the characters, adapts a novella from Gianfrancesco Straparola’s *Le Piacevoli Notti*” (Melchiori p. 13).

“[Shakespeare] certainly knew *Tarltons Newes out of Purgatorie* (1590) a collection posthumously fathered on the famous comedian Richard Tarlton (d. 1588) and narrated by his ‘ghost’... The last of its eleven stories, *The Tale of the Two Lovers of Pisa, and why they were whipt in Purgatorie with Nettles*, is a duped husband story modelled on Straparola’s *Nerino of Portugal*. The heroine is a young wife given by her father to a rich old doctor of Physic” (Bullough, p. 7).

Night 2 story 2, the story of Filenio Sisterno, has also been recognised as a possible source for Shakespeare: “Straparola’s *Le Piavevoli Notti* contains, II.2, a ‘duped lover’ story, which Shakespeare might have known in one form or another by the time he imagined Falstaff’s discomfiture at the hands of the Merry Wives” (Gillespie, p. 474). An English version of the story of Filenio Sisterno also appeared in William Painter’s *Palace of Pleasure* (1566-67).



All early editions of Straparola are very rare. OCLC records just one copy of this edition (Wolfenbuttel). Only 3 earlier copies of any edition at auction since at least 1975 (ABPC). Brunet notes that the early editions of *Le Piacevoli Notti* are particularly sought-after, as they contain the text in its original form: “Toutes ces éditions sont assez recherchées, parce qu’elles n’ont pas éprouvé les mutilations qu’on remarque dans d’autres moins anciennes, et qu’elles se trouvent assez difficilement” (Brunet V p. 559).

Provenance: (1) Early shelfmark on front free endpaper (2) Early ms. ownership inscription on title (3) Girardot de Prefond (his name lettered in gilt inside upper cover, and his engraved armorial ex-libris on front pastedown (Guigard II p. 235)), one of the most celebrated book-collectors of the 18th century. His first collection, including many volumes bound for him by Padeloup, was sold by the great Parisian book dealer Guillaume-Francois Debure in 1757, a large proportion going to the duc de La Valliere. This copy of *Le Piacevoli Notti* is number 840 in Debure’s sale catalogue (Debure p. 121).

£4,500

Brunet V p.559; CNCE 67110

Bottigheimer, Ruth. *The Ultimate Fairy Tale: Oral Transmission in a Literate World* in: *Companion to The Fairy Tale*. Hilda Ellis Davidson & Anna Chaudhri, eds. Cambridge (2003)  
Bottigheimer, Ruth. *Fairy Tales a New History*. New York (2009)  
Bullough, G. *Narrative and Dramatic Sources of Shakespeare*. Vol. 2. London (1959)  
Debure, G. *Catalogue des livres du cabinet de Mr. G...D...P..* Paris (1757)  
Gillespie, S. *Shakespeare’s Books*. London (2001)  
Guigard, J. *Nouvel Armorial du Bibliophile*. Paris (1890)  
Melchiori, G., ed. The Arden Shakespeare *The Merry Wives of Windsor*. Walton-on-Thames (2000)

¶ The first booke of Ouids Metamor-  
phosis, translated into Eng-  
lyshe Meter.

**I**f shapes transformde to bodies straunge, I purpose to entreate,  
Ye gods bouchsafe (for you are they ywrought this wondrous feate)  
To further this mine enterpryse. And from the world begunne,  
Graunt that my verse may to my time, his course directly runne.

Before the Sea and Lande were made, and Heauen that all doth hide,  
In all the worlde one onely face of nature did abide,  
Which Chaos hight, a huge rude heape, and nothing else but euen  
A heauie lump and clotted clod of seedes together driuen,  
Of things at strife among themselues, for want of order due.

So sunne as yet with lightsome beames the shaplesse world did beu.

So Done in growing did repayre hir hornes with borrowed light.

For yet the earth amidst the ayre did hang by wondrous light

Just peysed by hir proper weight. For winding in and out

Did Amphitrytee with hir armes embrace the earth about.

For where was earth, was sea and ayre, so was the earth vnstable.

The ayre all darke, the sea likewise to beare a ship vnable.

No kinde of thing had proper shape, but ech confounded other.

For in one selfe same bodie stroue, the hote and colde together.

The moyst with drie, the soft with hard, the light with things of weight.

This strife did God and Nature breake, and set in order streight.

The earth from heauen, the sea from earth, he parted orderly,

And from the thicke and foggie ayre, he took the lightsome skie.

Which when he once vnfolded had, and seuered from the blinde

And clotted heape. He setting eche from other did them binde

In endless friendship to agree. The fire most pure and bright,

The substance of the heauen it selfe, because it was so light

Did mount aloft, and set it selfe in highest place of all.

The second rume of right to ayre, for lightnesse did befall.

The earth more grosse drew down with it eche weighty kinde of matter,

And set it selfe in lowest place. Againe, the wauing water

Did lastly challenge for his place, the vtmost coast and bound,

Of all the compasse of the earth, to close the stedfast ground.

Now when he in this foresaid wise (what God so ere he was)

13.1.

Had

## Shakespeare's Ovid

First edition of the first complete English *Metamorphoses*

“The most beautiful book in the language” - Ezra Pound

3.

**P. Ovidius Naso [Ovid] [Arthur Golding].** *The xv bookes of P. Ouidius Naso, entytuled Metamorphosis, translated oute of Latin into English meeter, by Arthur Golding Gentleman, a worke very pleasaunt and delectable.*

London: William Seres, 1567.

Quarto (135 mm x 189 mm.), ff. [xii] (title, dedication), 200 (text); (a-b4, A4, B-Y8, 2A-2D8). Black letter, title and running titles in roman. Woodcut printer's device on title, typographical and woodcut tail-pieces and small woodcut initials. Recent red morocco in contemporary style, covers blind and gilt ruled to a panel design, fleur-de-lys gilt to corners of outer panel, borders with gilt rules, spine with four gilt and blind-ruled raised bands, compartments with central gilt fleuron. All edges gilt.

Leaves a<sup>1</sup> and a<sup>2</sup> in excellent facsimile, marginal tear in B<sup>5</sup> partially affecting the catchword only, a very small paper flaw in B<sup>7</sup> partially affecting a few letters, some faint early marginal annotations in ink. A very good, clean copy in an attractive binding.

FIRST EDITION of the first complete English translation of Ovid's *Metamorphoses*, one of the central works of Western literature. The *Metamorphoses*, and Golding's translation in particular, is a major source for many of Shakespeare's plays, most notably *The Tempest* and *A Midsummer Night's Dream*.

Ovid was on the point of completing the *Metamorphoses* when he was mysteriously banished from Rome in AD 8 by the Emperor Augustus. As he recounts in his later *Tristia*, written in exile, he tried to destroy the *Metamorphoses*, burning his manuscripts: but existing copies were already circulating amongst friends. A vast epic poem composed of over 250 Greek and Roman myths, it is longer than Virgil's *Aeneid* and as long as Homer's *Odyssey*. Its influence on subsequent Western art and literature is hard to over-state:

“The poem’s fingerprints are everywhere in the European tradition, from the ‘Pyramus and Thisbe’ of Shakespeare’s ‘rude Mechanicals’ and the Andonis of Spenser’s *Faerie Queen* to the ‘Diana and Acteon’ of Titian and the *Tales from Ovid* of Ted Hughes. No one with an interest in European literature and art can afford not to know this poem” (Feeny p. xiii).

Ovid had a profound influence on Shakespeare: it has been estimated that about 90% of Shakespeare’s classical allusions are to the *Metamorphoses* (Bate, 2001, p. 334).

“If you admire a writer, it is natural to wonder which writers that writer admired. For a long time it has been widely agreed that Shakespeare’s favourite classical author, probably his favourite author in any language, was Publius Ovidius Naso” (Bate, 1993, p. vii).

In *Love’s Labour’s Lost*, Shakespeare refers to Ovid directly:

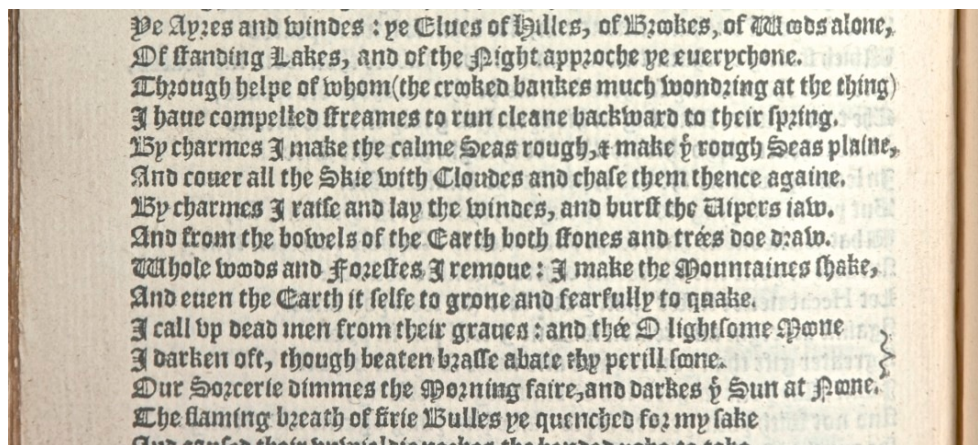
“...for the elegancy, facility, and golden cadence of poesy... Ovidius Naso was the man. And why indeed “Naso” but for smelling out the odoriferous flowers of fancy, the jerks of invention” (Shakespeare, *Love’s Labour’s Lost* 4.2.122-5).

From the texts of his plays, it is clear that Shakespeare drew on the *Metamorphoses* both in Latin and in English - specifically, Arthur Golding’s version: “Shakespeare knew the book in both the original Latin and Arthur Golding’s 1567 English translation” (Bate, 2001, p. 334). Golding published the first four books of his translation in 1565 (a very rare book, only 5 copies recorded (ESTC)), and then the complete translation of all 15 books in 1567. It proved very popular with Elizabethan audiences, appearing in 5 editions before 1600, and has continued to be admired since. Ezra Pound was later to describe Golding’s translation as “the most beautiful book in the language” (Pound p. 127). Shakespeare used Golding very directly, and Prospero’s “Ye elves of hills” speech in *The Tempest* is a famous instance of literary imitation:

"Ye Ayres and windes: ye Elves of Hilles, of Brookes, of Woods alone, Of standing Lakes, and of the Night approche ye everychone" (Golding, *The xv bookes of P. Ouidius Naso*, VII, 197-8).

"Ye elves of hills, brooks, standing lakes and groves" (Shakespeare, *The Tempest*, V. i. 33).





Extremely rare on the market. Only this copy recorded at auction since at least 1975 (ABPC). No copies at auction of the 1565 edition of the first four books (ABPC). 7 copies recorded in America (ESTC): Folger (2 copies), Harvard, Huntington, Illinois, Pennsylvania Van Pelt-Dietrich, Yale. Not in the Pforzheimer or Hoe collections, or in Grolier *Langland to Wither*.

£12,000

ESTC S110249, Grolier Langland to Wither 112 (for the 1587 edition), Hoe III p. 264 (for the 1612 edition), Pforzheimer 411 (for the 1612 edition), Lowndes III p. 1745.

Bate, J. *Ovid* in: Dobson, M. *Oxford Companion to Shakespeare*, Oxford (2001)

Bate, J. *Shakespeare and Ovid*. Oxford (1993)

Pound, E. *ABC of Reading*. London (1934)

PREMIER VOLUME  
DES  
CENT EXCEL-  
LENTES NOUVELLES  
DE M. JEAN BAPTISTE  
Giraldy Cynthien, Gentil-  
homme Ferrarois.

*Contenant plusieurs beaux exemples et notables his-  
toires, partie tragiques, partie comiques et agréables,  
qui tendent à blâmer les vices, et former  
les mœurs d'un chacun:*

Mis d'Italien en François

PAR  
GABRIEL CHAPPEYS Tourangeau.

A PARIS,

Pour Abel l'Angelier Libraire iuré, au 1.<sup>er</sup>  
Pilier de la grand salle du Palais.

M. D. LXXXIII.

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AVEC PRIVILEGE DU ROY.

## Shakespeare's principal source for *Othello*?

Extremely rare

4.

**Cinthio, Giovanni Giambattista Giral di.** *Premier volume des Cent excellentes nouvelles de M. Iean Baptiste Giral dy Cinthien, Gentilhomme Ferrarois. Contenant plusieurs beaux exemples et notables histoires, partie tragiques, partie comiques et agreables, qui tendent à blasmer les vices, et former les moeurs d'un chacun: mis d'Italien en François par Gabriel Chappuys Tourangeau.*

Paris: Abel l'Angelier, 1583 - 1584.

[with]

**Cinthio, Giovanni Giambattista Giral di.** *Second volume des Cent excellentes nouvelles de M. Iean Baptiste Giral dy Cinthien, Gentilhomme Ferrarois. Contenant plusieurs beaux exemples & notables histoires, partie tragiques, partie comiques & agreables, qui tendent à blasmer les vices, & former les moeurs d'un chacun ; mis d'Italien en François par Gabriel Chappuys Tourangeau.*

Paris: Abel l'Angelier, 1583 - 1584.

2 vols. 8vo (165 x 100 mm.; 170 x 110 mm.), ff. [12], 502 (a<sup>8</sup>, e<sup>4</sup>, A-3P<sup>8</sup>, 3R<sup>6</sup>); [12], 304 (a<sup>8</sup>, e<sup>4</sup>, A-2P<sup>8</sup>). A mixed set. Roman and italic letter, woodcut initials and head-pieces. Vol. 1 in modern vellum over boards, yap edges with ties, edges stained red; vol 2 slightly taller in contemporary vellum over boards, yap edges with ties, edges stained blue.

Vol. 1 lacking 7 leaves (M<sup>2</sup>-M<sup>7</sup>, 2C<sup>1</sup>), a couple of later annotations in pencil, a few leaves reinforced at gutter, a few marginal repairs not affecting text, some slight spotting, staining and age-toning, tiny paper flaws ff. 149 - 150 partially affecting a couple of letters, repaired closed tear entering text f. 225 with no loss. Upper cover a little stained. Vol. 2 title reinforced at gutter and fractionally dusty, light age-toning and occasional minor marginal spotting, a few marginal repairs not affecting text, rust-hole affecting a couple of letters. Endpapers renewed, re-cased retaining the original spine, ties renewed, binding a little stained. Internally generally good, clean copies.

FIRST EDITION of the first French translation of Giovanni Giambattista Giral di Cinthio's *Hecatommithi*: source for *Othello*, *Measure for Measure*, and *Cymbeline*. One of only two 16th century French editions, both extremely rare: "cette traduction est rare et fort recherchee" (Brunet II 1609). OCLC

records just three copies of the 1583 first edition (two of which are incomplete).

Cinthio's *Hecatommithi* ("Hundred Tales"), a collection of short stories about love, modeled on Boccaccio's *Decameron*, was first published in Italy in 1565. The present first French translation, by Gabriel Chappuys, appeared in 1583 (volume 1) and 1584 (volume 2). There was no English translation until 1753, but versions of stories from the collection appeared in a number of contemporary English plays and story collections, including William Painter's *Palace of Pleasure* (1566-67).

Two stories are well-established as sources for Shakespeare. Decade 8, Story 5 includes a ransom tale with clear parallels in *Measure for Measure*. Most striking though is Shakespeare's debt to Decade 3, Story 7, regarded as the principal source for *Othello*, which EAJ Honigman concluded Shakespeare "read with concentrated attention" (Honigman p. 370). Links have been found both between the original Italian, and the present French translation by Chappuys:

"Novel III.7 of the *Hecatommithi* is the principal source for *Othello*, while Novel VIII.5, the story of Promos and Cassandra, is related to *Measure for Measure*... It is not clear whether Shakespeare would have used Cinthio's Italian text, but there are definite signs that he looked at Chappuys' French translation." (Gillespie p. 115).

"The main narrative source [of *Othello*] was Giraldi Cinthio's *Gli Hecatommithi* (Decade 3, Story 7), first published in 1565... no English translation of Cinthio's novella is known before 1753, but a close French version was made by Gabriel Chappuys in 1584, and Shakespeare may well have read this..." (Bullough VII p. 194 - Bullough was apparently unaware of the 1583 edition of Chappuys).

"The details that point to his acquaintance with the Italian text consist of unusual words or phrases not replicated in Chappuys... Similar details, not found in the Italian text, suggest Shakespeare's possible acquaintance with Chappuys" (Honigman p. 368).

Novel III.7, the *Othello* tale, begins at vol. 1, f. 323v in this 1583 edition, preceded by a plot summary. The similarities to Shakespeare's play are clear:

*Un Capitane More prend a femme une citoyenne de Venise: un sien porte-enseigne l'accuse d'adultere a son mary: il tache que le porte-enseigne tue celui qu'il pensoit l'Aldultere: le Capitaine tue sa femme...*



DE LA DESL. DES HOM. ET FEM.

& la deshonneste femme, son mary: à l'heure qu'elle pensoit plus que iamais auoir son plaisir, comme aulli le mary la trouua en adultère, lors qu'il l'estimoit plus que iamais loyalle.

*Un Capitaine More prend à femme vne citoyenne de Venise: vn sien porte-enseigne l'accuse d'adultère à son mary: il tasche que le porte-enseigne tue celuy qu'il pensoit l'Adultère: le Capitaine tue sa femme: il est accusé par le porte-enseigne: le More ne confesse point, mais y estans certains indices, il est banny: & le meschant porte-enseigne pensant nuire à autrui, se pourchasse à soy-mesme miserablement la mort.*

NOUVELLE VII.

**L**E s dames eussent eu grande pitié de l'accident de la Florentine, si l'adultère par elle commis ne l'eust faite sembler digne de toute peine, & trouuerent que la patience du gentil-homme auoit esté grande, & qu'il auoit sagement fait, surce Curtio dist, son tour de parler estant venu, ie ne croy point qu'il soit en la puissance des hommes & des femmes de fuir la passion d'amour, pource que la nature humaine y est tant disposée, que souvent elle se fait sentir tres-puissante, malgré nous, en noz cœurs. Ce neantmoins croy- ie bien estre au

Vol. 1 of Chappuy's translation appeared in two editions in the 16th century: the present first edition in 1583, and a second edition in 1584. Vol. 2 appeared in just the 1584 edition.

For the 1583 first edition of vol. 1: OCLC locates only 3 copies (BnF, BM Lyon (incomplete, lacking a leaf in vol. 1), Folger (incomplete, lacking 2 quires in vol. 1)). COPAC adds a single copy in the UK (Bodleian). CCFr lists no further copies in France.

For the 1584 second edition of vol. 1: OCLC locates only 3 copies (Harvard, Princeton, BnF). For vol. 2: OCLC locates 5 copies (Folger, Harvard, BM Lyon, Princeton, BnF).

No copies of either volume in any edition in the British Library. No copies of any 16th century edition of the Chappuys translation recorded at auction since at least 1975 (ABPC).

Provenance: manuscript ex-libris dated 1657 vol. 1, f. 1, partially erased.

£3,400

Brunet II 1609

Bullough, G. *Narrative and Dramatic Sources of Shakespeare*. London (1973)  
Gillespie, S. *Shakespeare's Books*. London (2001)  
Honigman, E. *The Arden Shakespeare Othello*. London (1997)  
Lever, J. *The Arden Shakespeare Measure for Measure*. London (1997)

LES  
FACECIEVSES  
INVICTS DV SEIGNEVR

JEAN FRANÇOIS .  
Straparole.

*Avec les Fables & Enigmes, racontées par deu  
ieunes Gentils-hommes, & dix  
Damoiselles.*

Nouvellement traduites d'Italien en Fran-  
çois par Jean Louveau.



A LYON,  
PAR BENOIST RICAYD.

1595.

Unrecorded Lyon imprint

Exceptionally rare early French edition of Straparola

“The first fairy tales in the Western world”

A possible source for Shakespeare’s *The Merry Wives of Windsor*

5.

**Straparola, Giovanni Francesco.** *Les Facecieuses Nuicts du Seigneur Iean Francois Straparole. Avec les Fables & Enigmes, racontees par deux ieunes Gentils-hommes, & dix Damoiselles. Nouvellement traduictes d’Italien en Francois par Iean Louveau.*

Lyon: Benoist Rigaud, 1595.

[with]

**Straparola, Giovanni Francesco.** *Le Second et Dernier Livre de Facecieuses nuicts du seigneur Iean Francois Straparole. Contenant plusieurs belles Fables, & plaisans Enigmes, racontees par dix Damoiselles, & quelques Gentils hommes. Traduict d’Italien en Francois par Pierre Delariuey Champenois.*

Lyon: Benoist Rigaud, 1596.

2 volumes in one, 12mo (110 x 70 mm.), ff. 229, [3]; pp. 480. Roman and italic letter, woodcut printer’s devices of hands on first title and monogram on second title, woodcut initials, head- and tail-pieces. 19th century half calf over brown cloth, spine with three raised bands, elaborately tooled in blind, red morocco label, edges sprinkled red.

Cut close by the binder at head, occasionally partially affecting running titles, very small hole in the final leaf partially affecting a couple of letters, vol. 1 title reinforced at gutter, light age-toning, occasional spotting and browning, occasional minor water stains, verso final leaf dusty. Extremities rubbed. A good copy.

UNRECORDED LYON IMPRINT: AN EARLY FRENCH EDITION of Straparola’s *Piacevoli Notti*. All early French editions of Straparola are very rare; in this case we are unable to locate a single copy of the first volume, nor is it listed in any bibliography. The first European fairytales and a possible Shakespeare source. See item 2 above for notes on the text. If



Shakespeare did use Straparola directly, we have found no evidence ruling out a French text as his source.

OCLC, COPAC, and CCFr record no copies of vol. 1, and only 4 copies of vol. 2 (Universitätsbibliothek Erlangen-Nürnberg, BSB, BnF, National Library of Sweden). Vol. 1 not in Baudrier or Gultlingen.

More generally, OCLC records just two copies of any 16th century French edition of Straparola in America: Folger (1571), Harvard (1585). Of the first French edition, OCLC records just one copy worldwide (1560, BnF). Only one copy of any French 16th century edition of Straparola recorded at auction since at least 1975 (ABPC).

£800

Vol.1 and vol. 2: not in Baudrier. Vol. 1: not in Gultlingen; vol 2: Gultlingen 1442.

THE  
PRINCESS  
OF  
CLEVES.

The most famed  
ROMANCE.

Written in *French* by the greatest Wits of *France*.

Rendred into *English* by a Person of Quality,  
at the Request of some Friends.



L O N D O N,  
Printed for R. Bentley and M. Magnes in Russel-street  
in Covent-Garden, 1679.

## First English translation of the first modern novel

6.

**La Fayette, Madame de (Marie-Madeleine Pioche de La Vergne).**

*The Princess Of Cleves. The Most Famed Romance. Written in French By The Greatest Wits of France. Rendered Into English By a Person of Quality, At The Request Of Some Friends.*

London: R. Bentley and M. Magnes, 1679.

8vo. (160 x 100 mm.), pp. [ii], 259, [vii] (publisher's ads). Roman and italic letter, woodcut printer's device of a globe on title. Recent speckled calf in contemporary style, covers with two concentric double fillet frames in blind, the inner frame with a roll and fleurons at the outer corners in blind, edges with contemporary blue sprinkling.

Without the license leaf before the title, marginal tear with loss p. 107 affecting a few words, glue adhesion p. 1 affecting a couple of letters, a few leaves with marginal staining and dust-soiling. A good copy.

FIRST EDITION of the first English translation of *La Princesse de Cleves*, often described as the first modern novel, published within a year of the first edition in French (1678).

*La Princesse de Cleves* was instantly controversial when it first appeared, principally for its revolutionary style, but not least because of its anonymous authorship. It is now generally accepted that the book was written by Marie-Madeleine Pioche de La Vergne, comtesse de La Fayette, with some minor contributions by La Rochefoucauld.

"Whoever wrote *The Princesse de Cleves*, its appearance was certainly a landmark in the history of the novel... *The Princesse de Cleves* is the first work of prose fiction written in Europe which may unambiguously be assigned to the genre of the novel. It has joined a canon where it may be seen to bear a clear family resemblance to, say, Laclos's *Les Liaisons dangereuses* ... the novels of Jane Austen and even Henry James" (Cave, p. viii).

Bentley and Magnes brought out a second edition in 1688, marginally less rare than the first edition; a further three English editions followed in the 18th century, all recorded in single copies (ESTC).

In 1689 the restoration playwright Nathaniel Lee brought out a stage version which proved very popular, going through a further nine editions before 1800.

Very rare. 4 copies recorded in the UK (BL, Cambridge, Oxford, Leeds) and 5 copies in America (Harvard, Huntington, Newberry, UCLA, Yale) (ESTC).

Provenance: (1) faint ownership stamp on title (W\*S?) (2) early manuscript shelfmark on verso of title.

£1,600

ESTC R10484

Cave, T. *The Princesse de Cleves*. Oxford (1992)





"The earliest serious effort to illustrate an important work of  
English poetry" - Hodnett

A subscriber's copy?

Large paper copy in very rare contemporary English morocco

7.

**Milton, John.** *Paradise Lost*.

London: Jacob Tonson, 1688.

Folio, (375 mm x 240 mm.), pp. [4], 343, [7]. With a frontispiece portrait of Milton and 12 plates, mainly by J B Medina. Contemporary English red morocco; covers with three concentric double fillet frames, the inner frame with a roll, the second frame with fleurons at the outer corners; spine with six raised bands, each compartment with a central lozenge and corner pieces; all edges gilt; contemporary combed marbled endpapers.

Scattered slight spotting, stains, and age-toning; margins of a few leaves worn and frayed, a couple of closed tears repaired not affecting text, occasional early marginal annotations. Extremities rubbed, lower corners a little worn, old repairs to the head and foot of the spine. In a folding cloth archival box. A very good copy, plates in excellent strong impressions.

FIRST ILLUSTRATED EDITION of *Paradise Lost*: a large paper copy, very rare in contemporary English morocco.

By the time this edition was printed in 1688, Milton's fame in England was already assured. Beneath the frontispiece portrait are printed for the first time Dryden's famous lines comparing Milton to Homer and Virgil:

"Three poets, in three distant Ages born,  
Greece, Italy, and England did adorn.  
The First in loftiness of thought surpass'd  
The Next in Majesty; in both the Last  
The force of Nature cou'd no farther goe:  
To make a Third she joyned the former two."



In addition to the frontispiece portrait, each book opens with a full-page engraving, the majority to designs by J B Medina. Issued in folio on large paper, this was one of the most luxurious illustrated works of English literature to date:

"The earliest serious effort to illustrate an important work of English poetry" (Hodnett, p 63).

The 1688 Milton was also one of the earliest examples of a subscription edition in England (together with the Shakespeare Second Folio), the copyright jointly owned by Jacob Tonson and Richard Bentley. This copy has an 18th century ownership inscription of George Downing on the title page - possibly a member of the Downing family of Cambridgeshire, two of whom are in the subscribers' list at the end of the book: Charles and William Downing, sons of George Downing, first baronet (1632-1684). If this is indeed a subscriber's copy, the red morocco binding would be consistent.

The title page occurs with three different imprints: (a) "for Richard Bentley" (b) "for Jacob Tonson" (c) "for Richard Bentley... and Jacob Tonson". Coleridge notes that the "Tonson TP and the Bentley TP are on large paper, watermarked with a bunch of grapes" (Coleridge, p.130). The present copy is Coleridge variant (b), a Tonson copy, printed on large paper with the bunch of grapes watermark. Coleridge also notes: "Since more than twice as many Tonson TP copies survive as Bentley TP copies ... it is likely that the large paper copies went to subscribers and that Tonson sold more subscriptions than Bentley" (Coleridge, p.132).

Large paper copies in contemporary morocco are very rare on the market.

Provenance: (1) George Downing (inscription on title dated 1769). (2) Mary Frances Wright (inscription on title dated 1855).

£5,000

ESTC R15589; Coleridge 93b; Pforzheimer 720

Coleridge, K. *A Descriptive Catalogue of the Milton Collection in the Alexander Turnbull Library*. Oxford (1980)

Hodnett, E. *Five Centuries of English Book Illustration*. Aldershot (1988)



THE  
HISTORY  
OF THE  
ADVENTURES  
OF

*JOSEPH ANDREWS,*

And of his FRIEND

Mr. *ABRAHAM ADAMS.*

Written in Imitation of

The *Manner* of CERVANTES,  
Author of *Don Quixote.*

---

IN TWO VOLUMES.

---

VOL. I.

---

LONDON:

Printed for A. MILLAR, over-against  
*St. Clement's Church, in the Strand.*

M.DCC.XLII.



“The first comic novel in English” - DNB

*Joseph Andrews* in a contemporary binding, complete with all the advertisement leaves

8.

**Fielding, Henry.** *The History Of The Adventures Of Joseph Andrews And of his Friend Mr Abraham Adams.*

London, A Millar, 1742.

2 vols. octavo (162 x 97 mm.), pp. xix, 306, [iv] (advertisements); [ii] (advertisements), [ii], 310, [ii] (advertisements). Woodcut ornaments. Contemporary sprinkled calf; spines with five raised bands, gilt rules, gilt fleurons in compartments, red morocco labels.

Slight offsetting to final leaves from turn-ins, occasional very slight spotting. Rubbed, some minor and expert restoration to joints and spines. A very good, clean copy.

FIRST EDITION of *Joseph Andrews*, the first comic novel in English, and one of the earliest novels in English overall, in a contemporary binding, with a contemporary provenance, and complete with all the advertisement leaves.

“...conceivably, England’s greatest novelist” - Anthony Burgess

Fielding’s first novel, *Joseph Andrews* was composed in 1741 in response to Samuel Richardson’s *Pamela*:

“In the autumn [of 1741] he fleshed out an alternative conception of the art of fiction: ‘Written,’ as the title-page declares, ‘in Imitation of the Manner of Cervantes, Author of Don Quixote’, *Joseph Andrews* is the first comic novel in English - a new species of writing..” (DNB)

Provenance: Richard Howard (1733-1819), son of Sir Walter Bagot, 5th Bart. of Blithfield (1702-1768) (ex-libris on front pastedown).

£1,400

Cross vol.3 p. 305, Rothschild 844.

Burgess, A. quoted in: Battestin, M. *A Henry Fielding Companion*. Westport (2000) p. x

3

# LES BIJOUX

## INDISCRETS.

*par Diderot.*

### TOME PREMIER.



AU MONOMOTAPA.

A unique copy? of one of the rarest of the “1st editions” of  
Diderot’s scandalous *Les Bijoux Indiscrets*

9.

**Diderot, Denis.** *Les Bijoux Indiscrets*.

Monomotapa: N.pr. Nd. [London, 1748?].

12mo (145 x 80mm.), pp. [viii] 370 (A<sup>4</sup>, B-I<sup>12</sup>, <sup>2</sup>I-P<sup>12</sup>, R<sup>6</sup> (lacking blank R6));  
[ii] 420. ((A)<sup>1</sup>, B-I<sup>12</sup>, K<sup>8</sup>, O-P<sup>12</sup>, Q<sup>4</sup>, N-Q<sup>12</sup>, \*Q<sup>8</sup>, R<sup>12</sup>, S<sup>10</sup>). Vol. 1 with  
engraved frontispiece and 5 engraved plates; vol. 2 with two engraved  
plates. Roman letter. Woodcut ornaments on both titles, woodcut initials,  
typographical and woodcut ornaments. In Russia, c. 1800, covers bordered  
with a double gilt rule, gilt fleurons to corners, all edges gilt.

Light age toning, some minor spotting, the odd marginal mark, last plate trimmed at fore-  
edge. Expertly and invisibly re-backed to match. A very good, clean copy.

**RARE AND POSSIBLY UNIQUE COUNTERFEIT ENGLISH  
EDITION**, a near exact copy of what is tentatively considered the first  
edition of Diderot’s extraordinary novel *Les Bijoux Indiscrets*, one of seven  
editions of the same year that closely copy each other.

This copy contains an extra plate not mentioned in David Adam’s detailed  
bibliography of the work - possibly therefore this copy is unique.  
Theoretically one would expect to find this plate as this edition copied, in  
reverse form, the plates from the first Parisian edition where it does appear.  
This plate of “L’homme qui souffle des bulles” is also in reverse form and is  
placed where it should be (as in the 1st ed.) opposite page 340. It has  
however been trimmed very slightly in the outer margin. This could perhaps  
explain why it does not appear in other copies; a careless piece of cutting  
might have destroyed the majority of these plates. The only textual change  
that betrays this edition as an English counterfeit occurs in the English  
language section of the “Bijoux voyageur” in which the original words  
“Fuck’d”, “Prick”, and “Tarse” have been replaced with a dash.

“One of (these editions) which is described below for the first time, is  
especially interesting for the indications it provides of English printing habits  
in the mid-18th century, and because it offers one more instance of the  
spread of Diderot’s writings beyond France during his lifetime. The text, as  
Mme Weil observes, is a contrefaçon of a two volume printing (designated

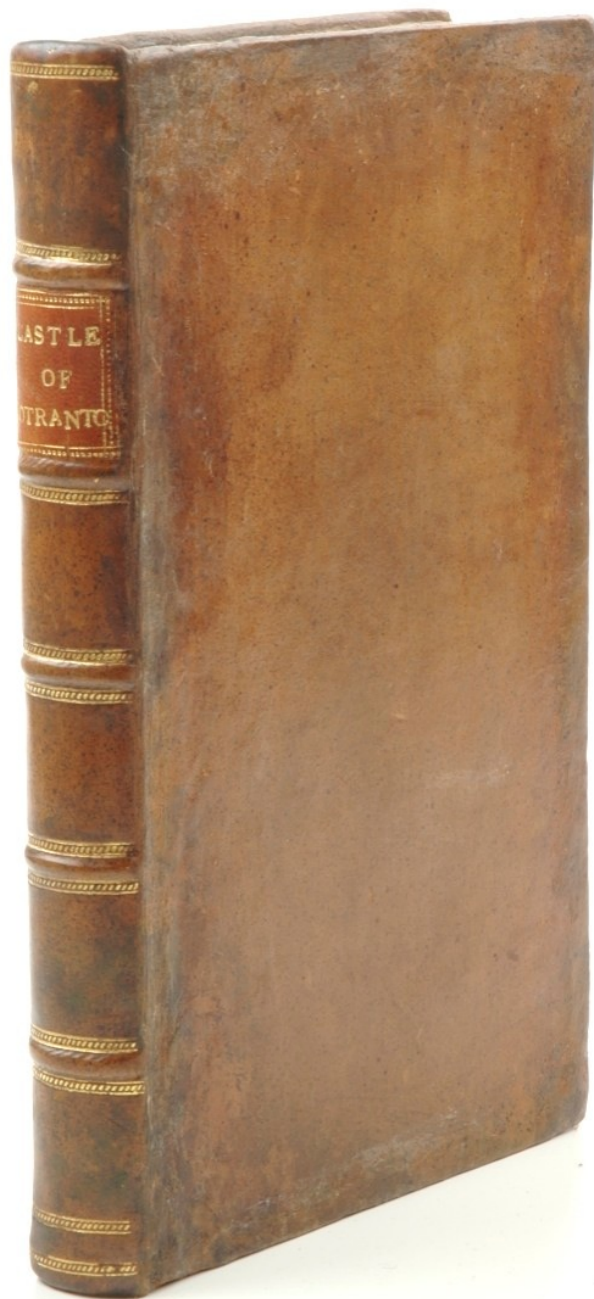
‘B’ in the Hermann edition of the work) the plates of which it reproduces in reversed impressions. The description of the place of publication as “au Monomopata” is an example of the very uncommon practice, at least among English book-pirates of this period, of copying such indications unaltered from the original” (Adams p. 13).

£1,200.

Adams BI5.

Adams, D. *An English Printing of Les Bijoux Indiscrets. Diderot Studies*, Vol. 22, (1986).

Adams, D. *Bibliographie des Oeuvres de Denis Diderot*. 7, Ferney-Voltaire: Centre International d'Etude du XVIII siècle (2000).





## The first Gothic Novel

In a contemporary binding, from the library of James West

10.

**[Walpole, Horace].** *The Castle of Otranto a Story Translated by William Marshal, Gent. from the Original Italian of Onuphrio Muralto...*

London: Thomas Lownds, 1765.

8vo (175 x 110 mm.), pp. viii, 200. Typographical tailpiece. Contemporary sprinkled calf, spine with five raised bands, morocco label, edges sprinkled red.

Off-setting from turn-ins to first and last few leaves, the odd minor stain. Expertly re-backed, some restoration to edges of covers. A very good, clean, tall copy with wide margins.

FIRST EDITION of *The Castle of Otranto*, the first Gothic novel, in a contemporary binding, very aptly from the library of the 18th century bibliophile James West.

Perhaps the ultimate bibliophile's novel, in every sense: composed by one of the great English book collectors and antiquarians; the product of vast reading; even disguised as a translation of a lost book. Walpole claimed that it was inspired by a dream, but this too was clearly the influence of his library:

"I waked one morning in the beginning of last June from a dream, of which all I could recover was, that I had thought myself in an ancient castle (a very natural dream for a head filled like mine with Gothic story)..." (Walpole I, p. 88).

"Few books of fiction have surpassed its sustained popularity in the history of literary publishing; even fewer can claim so central an influence on the history of the novel... Appearing a quarter of a century before Gothic fiction became a popular literary form, Walpole's story is startling for the way in which it assembles, almost prophetically, an array of generic devices recognisable to any reader familiar with *Frankenstein* (1818), *Northanger Abbey* (1818), *Wuthering Heights* (1847), or *Dracula* (1897)" (Gamer p. xiii).

““*The Castle of Otranto*”, wrote Sir Walter Scott, “is remarkable not only for the wild interest of the story, but as the first modern attempt to found a tale of amusing fiction upon the basis of the ancient romances of chivalry.” The elaborate subterfuge on the title-page created an atmosphere of fabrication ... which affected Ireland, the Shakespeare forger, and others including the whole school of Gothick novelists. Its influence on Poe is manifest, and it has survived in such novels as Bram Stoker’s *Dracula* and in modern mystery stories and horror films” (*Printing and the Mind of Man* p. 126).

This copy is from the library of the bibliophile James West (1703-1772), MP for St Albans, Fellow of the Society of Antiquaries, and President of the Royal Society. He assembled a famous library at his town house in Covent Garden, London, and then at this country seat, Alscott Park, Gloucestershire, and is particularly known for reviving interest in early English printing and Caxton.

“In the early months of 1773 [West’s] extensive collections were all sold. The manuscripts, including many which had belonged to Bishop Kennett, were purchased by Lord Shelburne, and now form part of the Lansdowne manuscripts at the British Library. Horace Walpole considered that the prints went for a ‘frantic sum’, while the books were ‘selling outrageously’ (*Letters*, 5.439, 455). The books alone realized £2927 1s. Gough bought many of them, particularly those with Kennett’s annotations, and they afterwards went to the Bodleian Library” (DNB).

Provenance: (1) James West (ex-libris, front pastedown) (2) Harriet West (inscription, front free endpaper).

£2,900

*Printing and the Mind of Man* 211; Hazen p. 52, Rothschild p. 671

*Printing and the Mind of Man*. Munich (1983)

Gamer, M. *The Castle of Otranto*. London (2001)

Walpole, H. *Correspondence*. ed. W.S. Lewis. New Haven (1937-83).

ISABELLA,

TRAGEDIA.

Di GAETANO FEDELE POLIDORI  
DA BIENTINA.



L O N D R A :

Dai torchi di A. GRANT, No. 91, Wardour Street, Soho.

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MDCC XC.

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Si trova presso L'AUTORE,  
( No. 42 )

GREAT TITCHFIELD STREET, PORTLAND CHAPEL.

( Price Half a Crown, sewed. )

(1790)

First printed work of the Polidori/Rossetti family

First book published by Gaetano Polidori, founder of the Polidori Press, father of John Polidori, grandfather and first printer of Dante Gabriel Rossetti and Christina Rossetti

No copies in the UK or America (ESTC)

11.

**Polidori, Gaetano Fedele.** *Isabella, Tragedia.*

London: Dai torchi di A Grant, No. 91, Wardour Street, Soho. Si trova presso l'autore, No. 42 Great Titchfield Street, Portland Chapel, 1790.

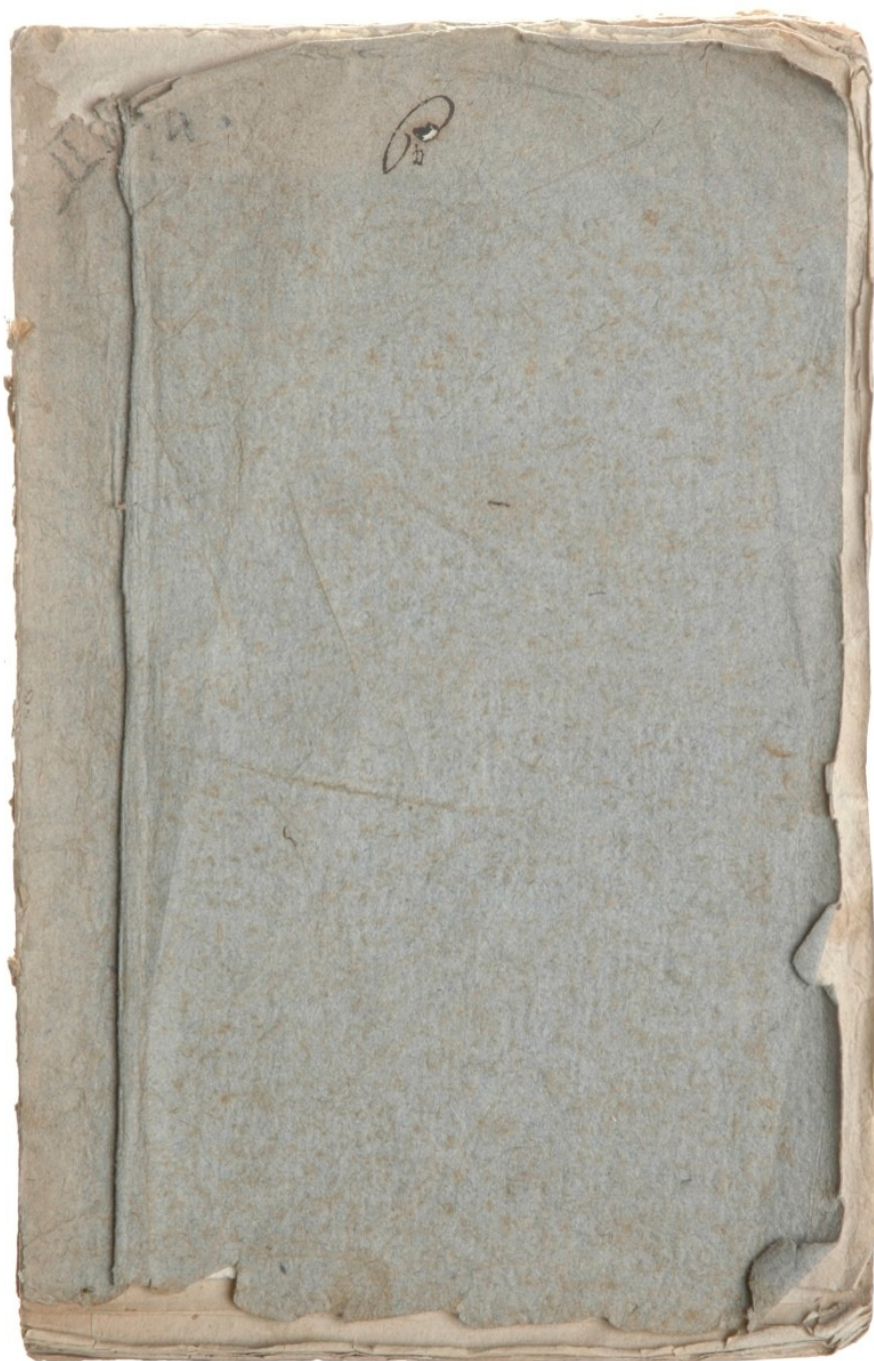
Octavo, (225 x 145 mm.), pp. 60 (A<sup>2</sup>, B-H<sup>4</sup>). Uncut in original blue wraps.

Occasional slight spotting and light age-toning, some corners creased. Wraps spotted and worn, especially at the spine. A beautifully authentic copy.

FIRST EDITION of Gaetano Polidori's play, *Isabella*: the first printed work of the Polidori/Rossetti family to appear in England. Polidori later printed at his private press his grandson Dante Gabriel Rossetti's first printed work (*Sir Hugh the Heron*, 1843), and his granddaughter Christina Rossetti's first printed work (*Verses*, 1847). His son, John Polidori, Lord Byron's physician, famously wrote the first English vampire tale, *The Vampyre* (1818).

Gaetano Polidori (1764-1853), writer and scholar, was born near Pisa and moved to London in 1790, where he worked as an Italian teacher. He married an English governess, Anna Maria Pierce: their first child was John Polidori - who later committed suicide following the spectacular success of his *Vampyre*. One of their daughters, Frances Polidori, married the Italian scholar Gabriele Rossetti who emigrated to England in 1824: her children included Dante Gabriel Rossetti, and Christina Rossetti.

Gaetano later established The Polidori Press at his own home in Regent's Park, London, producing the first printed works of two his grandchildren, Dante Gabriel Rossetti and Christina Rossetti.



“[The private press] of Gaetano Polidori at Park Village East, near Regent’s Park, 1840-50, has become famous as having printed Gabriel Rossetti’s *Sir Hugh the Heron* in 1843, and Christina Rossetti’s first volume of verse four years later” (Pollard, p. 239).

“G. Polidori printed a considerable number of works at his private press, two of which - “Sir Hugh the Heron,” by Dante Rossetti, and “Verses,” by Christina Rossetti, are rare and much prized by collectors of choice books” (Dobell p. 144).

*Isabella* appears to be the first book printed or published by Gaetano Polidori in England: we are unable to trace any earlier book connected to him. Since Gabriele Rossetti arrived in England only in 1824, *Isabella* must be the first printed work by a member of the Polidori/Rossetti family to appear in England. The title page states that it was privately printed by the London firm A Grant, for sale by Gaetano.

ESTC records two copies only (Poland, Biblioteka Uniwersytecka; Paris Bibliothèque Mazarine). The presence of a copy in Poland is perhaps explained by the dedicatee: “La Signorina Principessa Czartoryska, nata Contessa di Fleming”. No copies recorded at auction since at least 1975 (ABPC).

£3,400

ESTC T221599

Pollard, A. *Fine Books*. London (1912)

Dobell, B. *Catalogue of Books Printed for Private Circulation*. London (1906)



LA  
RELIGIEUSE.

PAR DIDEROT.

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A PARIS,  
Chez BUISSON, Imprimeur - Libraire, rue  
Haute-Feuille, n°. 20.

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AN CINQUIÈME DE LA RÉPUBLIQUE.

First edition of Diderot's most controversial novel in a contemporary binding.

12.

**Diderot, Denis.** *La Religieuse*.

Paris: Buisson, An cinquieme de la Republique [1796].

8vo. (173 x 104 mm.), pp. (iv), 411, (i). Roman letter. Woodcut ornaments. Contemporary three quarter speckled calf over paper boards, spine gilt ruled in compartments, title gilt lettered to spine, all edges red.

Light age toning in places. Small crack to head of upper joint. A very good, clean copy.

FIRST EDITION of Diderot's subtle, erotic, Gothic fiction, published ten years after his death from a manuscript the publisher Buisson obtained from Grimm during the revolution, a period that shared the work's enthusiastic anticlericalism, though it was quickly banned and destroyed by the authorities.

"Diderot's 'la Religieuse' is a disquieting novel, possessing for the modern reader an appeal even more immediate and provocative than perhaps any of Diderot's intellectually incisive philosophical fictions. On the surface the novel seems to substantiate Diderot's claim that the pathetic tale of the sufferings of a nun, forced to take vows of chastity and obedience in violation of her own profound yearning for freedom, constituted the most vitriolic assault yet written upon the institution of monasticism. But 'La Religieuse' implies more than it says and its subtlety as a work of fiction, while increasing the novel's effectiveness as an instrument of polemics, succeeds at the same time in blurring the distinctions on which its more direct humanitarian appeals depended. Diderot's own ambivalence with regard to Suzanne's story can be observed in his hesitations over the narrative structure - autobiographical letter or memoirs - best suited for the novel, and in the addition of the preface-annexe, effecting a sudden reversal of sympathies and underscoring a psychological uncertainty that testifies to the duality of inspiration at the heart of the work. The novel is a blending of both the libertine and Gothic imaginations: it belongs, at least marginally, to the tradition of libertine narrative fiction in its mingling of eroticism and rationalism, in its exploitation of theme and setting, and in its persistent echoing of the enlightenment voice of rebellion against all authority,



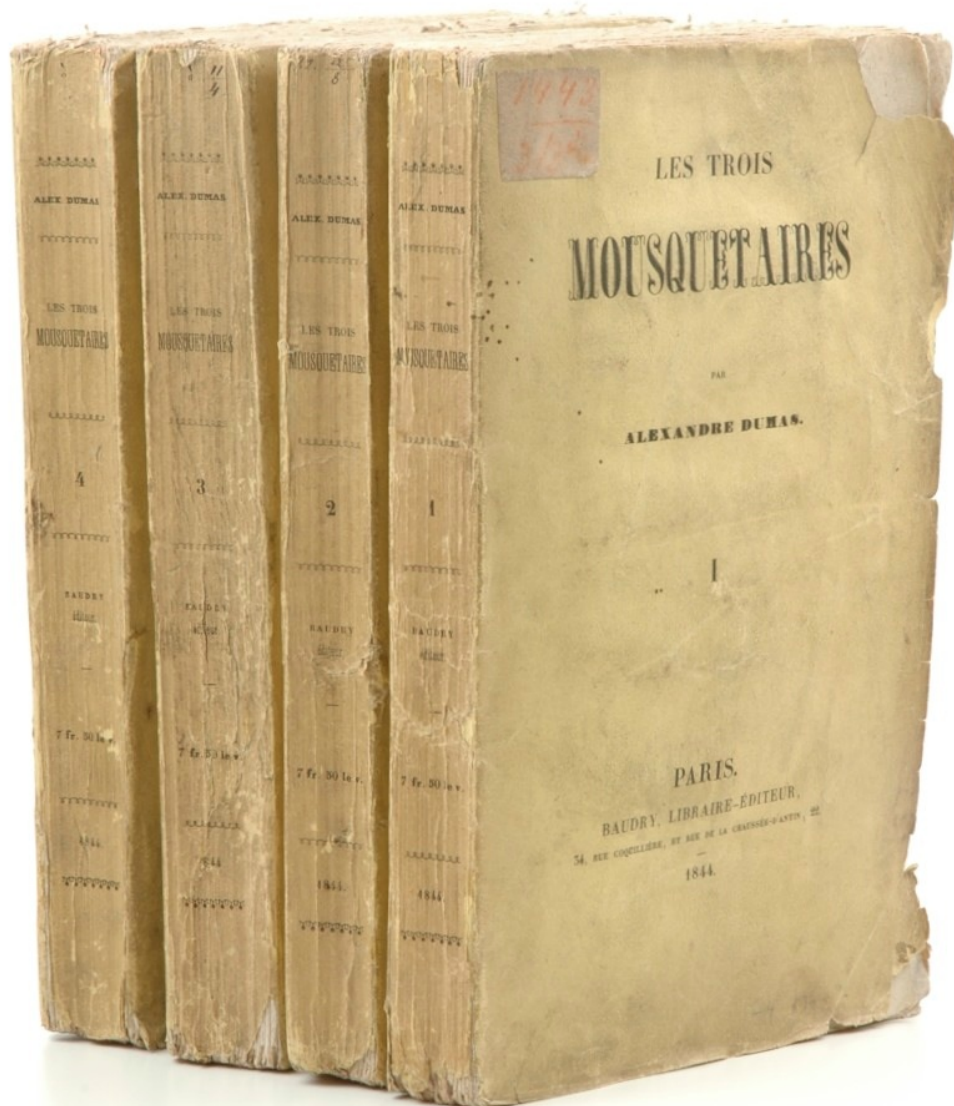
expressed by the novel in the topical metaphor of the convent; it participates, more than peripherally, in the fictional world of the Gothic, with its atmosphere of the lugubrious pervaded by violence and sexual ferment” (Josephs p. 734).

Provenance: from the library of Count Guy de Pourtalès (1881 - 1941), writer, translator, literary critic, and biographer (ex-libris on front pastedown).

£2,500

Jean Bonna, C18th, p. 72. Cioranescu, 24164. Tchemerzine, II, 965.

Josephs, H. *Diderot's La Religieuse: Libertinism and the Dark Cave of the Soul*. MLN Vol. 91, No. 4, French Issue (May, 1976), p. 734.



First Paris edition of *The Three Musketeers*

Uncut in the original wraps

With an English royal provenance: Prince Ernest Augustus, son  
of George III

13.

**Dumas, Alexandre.** *Les Trois Mousquetaires*.

Paris: Baudry, 1844.

4 vols. [vols. 1-4 of 8] 8vo. (225 x 135 mm.); pp. [iv], ix, [ii], 12-449 (ie. 349), [iii]; [iv], 329, [iii]; [iv], 386, [ii]; [iv], 363, [i]. Uncut in the original printed yellow wraps, rear covers with publisher's advertisements.

Occasional light age-toning, spotting and minor staining; some leaves dusty. Wraps slightly worn and dust-soiled, margins and corners frayed with occasional loss, small contemporary labels to upper covers vols. 1 & 2. In a folding cloth archival box. A very good, unpressed copy, generally fresh and bright internally, retaining the original broad margins and half-titles.

FIRST PARIS EDITION of Alexandre Dumas' *Les Trois Mousquetaires*, uncut and unpressed, in the original printed wraps. Vols. 1-4 of 8. A wonderfully authentic set, as issued by the publisher, with an English royal provenance: Prince Ernest Augustus, duke of Sussex, son of George III.

"I do not say there is no character as well drawn in Shakespeare as D'Artagnan. I do say there is none that I love so wholly" - Robert Louis Stevenson.

Copies of the first Paris edition of *Les Trois Mousquetaires* in the original wraps are exceptionally rare on the market. No copies recorded at auction since at least 1975 (ABPC).



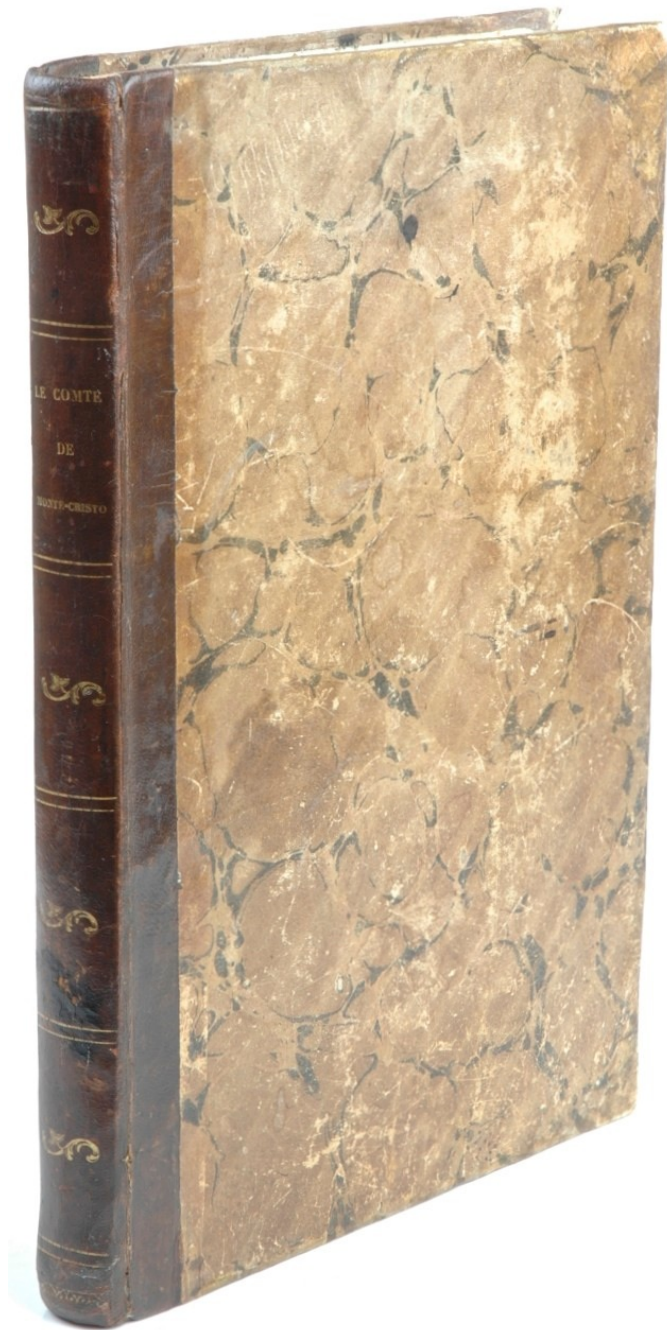


Provenance: Ernest Augustus, duke of Sussex, later Ernst August I, King of Hanover (1771-1851) (his library stamp on versos of titles). Ernest Augustus was the eighth child of King George III of Great Britain, and uncle of Queen Victoria. Born in Buckingham Palace, he later left England and became King of Hanover in 1837 on the death of his brother, King William IV of Great Britain.

£12,000

Vicaire, III, 359-361; Carteret I, 235; Talvart & Place Dumas 64a.

Stevenson, R. *Memories and Portraits*. Edinburgh (1912), p. 155.



One of the earliest obtainable editions of *The Count of Monte Cristo*

Published within two weeks of the first serial appearance of the novel

14.

**Dumas, Alexandre.** *Le Comte de Monte-Christo.*

Paris: Bureux du Journal Le Siecle, 1845-1846.

Folio (300 x 210 mm.), pp. [iv], 408. Printed in double columns.  
Contemporary quarter calf over marbled paper boards, spine ruled and lettered direct in gilt with gilt fleurons.

A few slight spots and stains, closed paper flaw p. 125 with no loss of text, a couple of marginal tears and old marginal repairs not affecting text, two contemporary postal stamps in margins, a few leaves creased when the parts were originally posted out. Extremities with some minor and expert restorations. A very good copy.

ONE OF THE EARLIEST OBTAINABLE EDITIONS of the *Count of Monte Cristo* in book form, published within two weeks of the first appearance of the novel as a serial in the Parisian newspaper *Le Journal des Debats*, and preserving the original text of the novel - heavily edited by Dumas in later editions.

“During this century, there was no more popular figure than Alexandre Dumas; his successes are better than successes, they are triumphs; they resound like a fanfare. The name of Alexandre Dumas is more than French, it is European; it is more than European, it is universal” - Victor Hugo.

*Le Comte de Monte Christo* first appeared as a serial in the Parisian newspaper *Le Journal des Debats* from 28 August 1844 to 15 January 1846. The present edition, issued in parts by the Parisian newspaper *Le Siecle* (which had been first to publish *The Three Musketeers* in 1844), appeared almost simultaneously, between 28 September 1845 and 1 February 1846.

ŒUVRES COMPLÈTES DE M. ALEXANDRE DUMAS.

---

*Sp. Belle copie*  
**LE COMTE**

# **DE MONTE-CRISTO**

PAR M.

**ALEXANDRE DUMAS**

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1846

According to Munro (p. 155), four editions of *Monte Christo* appeared in the two weeks following the completion of the novel in *Le Journal des Debats*: a Brussels edition (Lebegue, 1845-1846), a second Brussels edition (Meline, Cans et co., 1845-1846), a Paris edition (Petion, 1845-1846), and the present *Le Siecle* edition.

All of these early editions are rare and sought-after: a copy of the Paris Petion edition (1845-1846) sold recently for €253,000 (Christie's Paris 21/4/2010).

Munro lists a Paris edition dated 1844-1845, but we have been unable to trace a single copy of this, and it is possibly a ghost.

Very rare. OCLC locates 3 copies only (BnF, Universite de Bretagne Occidentale, Bibliotheque Cantonale Lausanne).

£900

Munro p. 155

Munro, D. *Alexandre Dumas Pere: a bibliography of works published in French 1825-1900*. New York (1981)

Hugo, V. Letter to Alexandre Dumas fils, 15 April 1872. In: *Le Rappel*, 782, 17 April 1872, p. 1

FRANZ KAFKA

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BETRACHTUNG



ZWEITE AUSGABE

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KURT WOLFF VERLAG

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LEIPZIG



## Kafka's first book

15.

**Kafka, Franz.** *Betrachtung* ("Meditations").

Leipzig, Kurt Wolff Verlag, 1915.

Large 8vo. (250 x 130 mm.), pp. [vii], 99. In very large type (16-point Walbaum-Antiqua). Original publisher's cream-coloured textured boards, upper cover printed with "Franz Kafka", "Betrachtung", and the Kurt Wolff publisher's device.

A couple of slight marginal stains. Expertly re-backed, covers unevenly faded, extremities rubbed. Overall a very good, clean copy.

FIRST EDITION, second issue, of Franz Kafka's first book: the original sheets issued with a cancel title page.

*Betrachtung*, a collection of 18 short stories written between 1904 and 1912, was Kafka's first published book. Kafka specifically requested that a large typeface be used, with strikingly beautiful results.

"It was dedicated to Max Brod and consisted of eighteen short pieces, some of which had already been published in such journals as *Hyperion* and *Bohemia*. These pieces, some barely a few lines long, are not exactly prose poems - a formulation that seems to do justice to neither poetry nor prose - but, rather, beautifully exact exercises in the fictional imagination that exhibit Kafka's love of precise detail and infinite suggestibility" (Murray p. 149)

Kafka had agonised over whether the stories should be published at all, as he did with so many of his works, commenting in a meeting with the publisher Kurt Wolff: "I will always be much more grateful to you for returning my manuscripts than for publishing them" (Wolff p. 55). But Wolff was later to write:

*Kinder*  
*auf der Landstraße*

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Ich hörte die Wagen an dem  
Gartengitter vorüberfahren,  
manchmal sah ich sie auch  
durch die schwach bewegten  
Lücken im Laub. Wie krachte  
in dem heißen Sommer das Holz

[1]

“... then as now, I find the greatest formal perfection in the superb prose miniatures of the two small volumes *Betrachtung* and *Ein Landarzt* [*A Country Doctor*]. (I realize this is the relish of an aesthete, not the reaction of an Existentialist.) It always saddens me that most of the Kafka readers I encounter in life or in books are familiar with the novels but not the short prose pieces... Is there any prose in all of German literature of the twentieth century, or far back into the nineteenth, that possesses a flawless purity comparable to these creations of Kafka’s?” (Wolff, p.59).

The first edition, first issue of *Betrachtung* was printed in 800 copies by Ernst Rowohlt and Wolff in November 1912. A significant proportion of this issue remained unsold however, and in 1913 Wolff reissued the original sheets in new bindings with a cancel title. Two bindings were produced: textured cream-coloured boards (as in this copy), and half calf. Exactly how many copies were available in the second issue is not known, but papers in the Kurt Wolff archive note that between July 1916 and June 1918, 429 copies of the second issue were sold (Dietz p. 106). Given that the entire print run for both issues was 800 copies, this suggests totals of about 350 copies for the first issue, and 450 copies for the second issue.

Very rare. Only 2 copies recorded at auction since at least 1975 of the first issue, and none of this second issue (ABPC).

Provenance: presentation inscription on front blank, dated 16 October 1921.

£850

Dietz 23

Dietz, L. *Drucke Franz Kafka bis 1924*. Berlin (1966)

Wolff, K. *Kurt Wolff: A Portrait in Essays and Letters*, ed. Michael Ermath, Chicago (1991)

Murray, N. *Kafka, A Biography*. Yale (2004)

FRANZ KAFKA  
**DIE VERWANDLUNG**



DER JÜNGSTE TAG \* 22/23  
KURT WOLFF VERLAG · LEIPZIG  
1 9 1 6

## Kafka's *Metamorphosis* in the original dust-jacket

16.

**Kafka, Franz.** *Die Verwandlung* ("The Metamorphosis").

Leipzig, Kurt Wolff Verlag, [1915].

8vo. (215 x 135 mm.), pp. [2] (title, verso copyright dated 1915), 3-72, [8] (publisher's ads). Uncut in the original cream dust-jacket over grey wraps; upper cover printed in red and black, with an Expressionist drawing by Ottomar Starke showing a man recoiling from an open door.

Title-page a little dusty in one corner. Dust-jacket with some spotting and darkening, worn at the edges, small abrasion on the lower cover. Internally a very clean, crisp copy.

FIRST EDITION of Kafka's *Metamorphosis*, one of the defining works of 20th century fiction; with the original dust-jacket illustrated by Ottomar Starke, showing a man recoiling from an open door. Kafka specifically requested that the insect itself (into which the central character of the novel has changed) should not be depicted under any circumstances. The first edition of *The Metamorphosis* was issued in two different bindings: wraps with a dust-jacket, and boards. The illustration on the cover of the wraps issue (not present in the boards issue), by Ottomar Starke, would be the first attempt by any artist to illustrate the story. Kafka felt strongly about the limits of what could be depicted and wrote in a letter to his publisher Kurt Wolff:

"You wrote recently that Ottomar Starke will draw the title page for the *Metamorphosis*... I have received a small and probably unnecessary fright. It is namely since Starke illustrates well, gauntly, he could possibly want to draw the insect itself. Not that, please not that! I don't want to restrict him, rather, I only make this request in view of my, naturally, better knowledge of the story. The insect itself cannot be portrayed. It cannot even be shown from far-away. I would be very grateful if you could communicate or underscore my request" (25 October 1915, *Briefe*, p. 135).

£3,000

Dietz 22

Dietz, L. *Drucke Franz Kafka bis 1924*. Berlin (1966)  
Kafka, F. *Briefe 1902-1924*. Frankfurt (1958)

22 ems.

## Beaconsfield - an Introduction by G. R. Chesterton

The heart of Beaconsfield is the old-cross roads, which make visible and vivid its old character and function in the countryside. In this connection there are two main facts to be fixed; that it was a famous coaching stage, the first important ~~existing~~ stage on the road to Oxford; and that it was a true market-place used for markets and fairs. Both these facts involved truths of a more general sort that are not always understood under the limitations of more modern times. First, it has to be remembered that railways have made the English roads much less lively and more lonely. A man in the Middle Ages going from London to Oxford, as multitudes of men must have gone to the popular medieval university, would have found the road much more full of life and traffic than he finds it today. It is notable that in all the ~~xxix~~ medieval descriptions of ~~ways and wayfarers~~, as in the Canterbury Tales, in all the medieval ~~xxix~~ pictures of ways and wayfarers, as in the pictures of the Magi or of pilgrims to a shrine, the one touch that is always absent is precisely that touch of Pyronic solitude which modern people vaguely associate with a barbarous age. The men of that age seem always to have thought of a road as a thigh with people moving on it. This character lingered, with various modifications, down to the last years of the eighteenth century, when the most familiar historical associations of Beaconsfield were formed. Beaconsfield in the time of Burke, as in the time of Waller, was almost certainly a busy place. *It was indeed a small place; but it was a small place on a great thoroughfare, & a popular one.* It is said that at one time as many as twenty coaches went by in the day. That goes considerably beyond our very reasonable train-



## A vision of England

An unpublished essay by G. K. Chesterton

17.

**Chesterton, G. K.** *Beaconsfield.*

Typescript on fine letter paper with manuscript additions and corrections (220 x 270 mm.), 4ff. typed on one side each, signed "GK Chesterton" at end in purple ink, pencil title at head of first leaf, possibly in Chesterton's hand, "Beaconsfield - an Introduction by G. K. Chesterton."

Light age toning, margins a little chipped in places, fold lines. Very good.

A reflective and moving unpublished essay by GK Chesterton on his home town of Beaconsfield; an elegiac meditation on English history and the English countryside, with a touch of nostalgia for the England of Chaucer. He hardly mentions his home town at all, preferring to discuss "truths of a more general sort that are not always understood under the limitations of more modern times." Chesterton uses the crossroads that form the centre of the town as the hook for an exploration of English history, commerce and travel, with only one mention of a specific street, appropriately named Candlemas Lane.

His treatment of history is typically astute and perceptive: "Perspective is an illusion; an illusion in history as it is in optics." The work is remarkably prescient in its discussion of the simplicity of markets versus shops; direct trade compared with "all that we call business is an aimless bustle about imaginary things, adding up abstract figures and exchanging ceremonial documents." It is clear the essay is more about the present than the past and at its heart is Chesterton's vision of England: "But the seventeenth century, whatever our sympathies concerning it, is hardly at the present the model of social reconstruction; and I hope I may be pardoned if in my hopes for the remaking of England, I have looked back, past the conventicle as well as the castle, to the market and the open road."

The work is undated and we have found no record that this work was ever published.

£1,600.