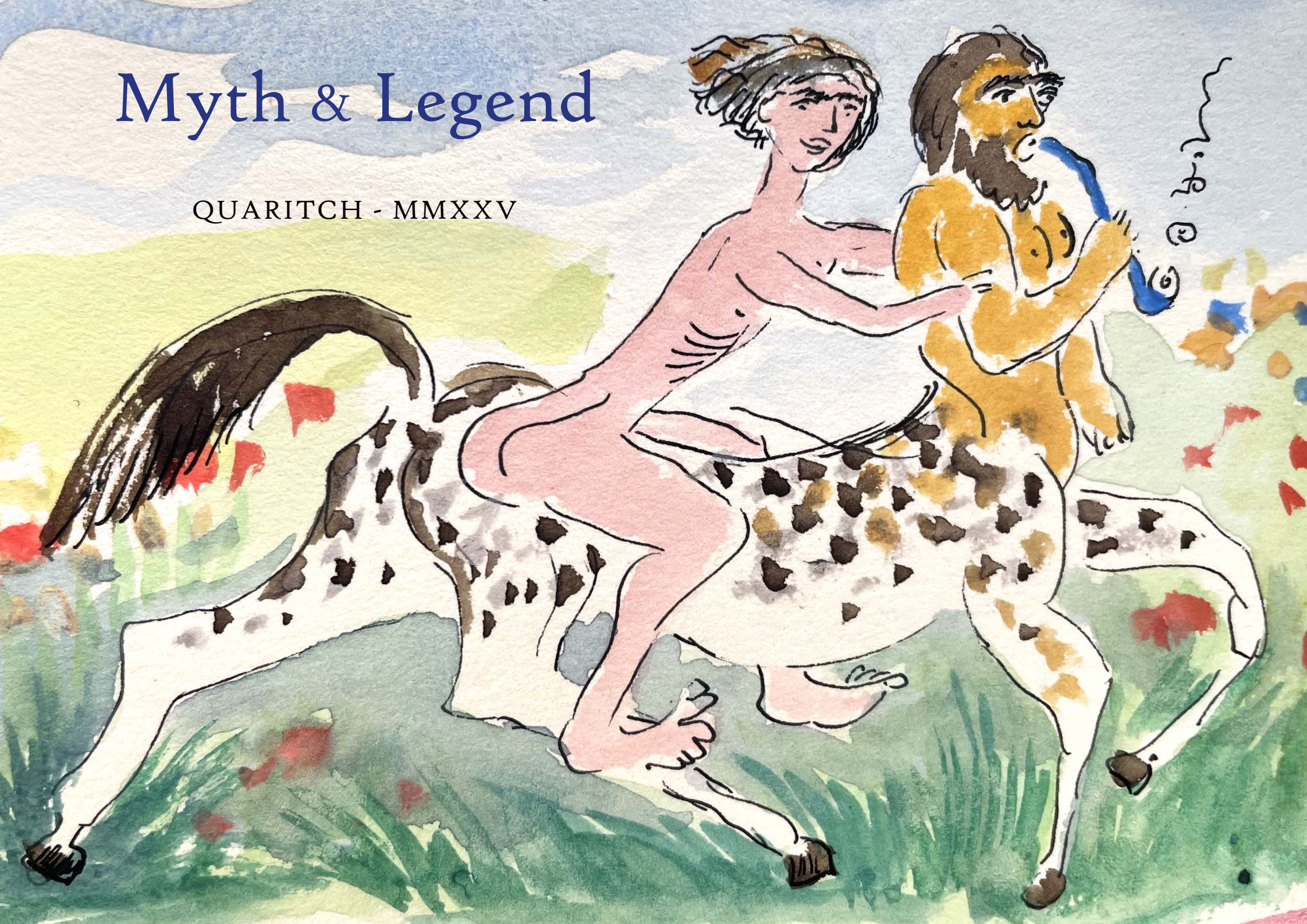


Myth & Legend

QUARITCH - MMXXV



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Front and rear covers from no. 3 Appia
This page from no. 35 Robinson



CLASSICAL GEMS

1. AGOSTINI, Leonardo. *Le gemme antiche figurate di Leonardo Agostini senese. Rome, for the author, 1657 [(second part:) Rome, Giacomo Dragondelli, 1657].*

Two parts in one vol., 4to; I: pp. [4 (engraved title-page, engraved portrait of the author)], 8; 217 engraved plates numbered 1–214, 3 unnumbered plates of Priapus; plates 23 and 24 on shorter paper; II: pp. [4], 45, [3 (blank)]; a beautiful, tall and clean copy bound in crushed red morocco gilt by Thibaron-Joly, gilt arms of Victor Masséna, Prince d'Essling to covers, spine with gilt monogram 'VM' and gilt title lettering, gilt dentelles, edges gilt; ink number 4794 to verso of flyleaf, pencil note at end stating that it was bought from Hoepli's sale of the Essling library on 18 May 1939 in Zurich. **£1850**

First edition, the Essling copy, of Agostini's collection of classical gems, containing the three Priapus plates which are usually excluded.

Agostini's extensive collection of intaglios and cameos includes much mythological subject matter: gods and goddesses, heroes and heroines, fauns and bacchantes. There are depictions of Hercules, Meleager, Aeneas, Medusa, Romulus and Remus and the she-wolf, the Calydonian boar hunt, chimeras, and the sphinx. Also represented are poets, philosophers, kings, emperors and empresses, soldiers, gladiators, chariot riders, priests, personifications, constellations, animals, birds, and dolphins. The plates also indicate the medium of the original gem ('In Corniola', 'In diaspro rosso', 'In lapis azzurro'). They were engraved by Giovanni Battista Galestruzzi, and the artist and art theorist Gian Pietro Bellori helped compile the annotations. A second part containing more engravings appeared in 1669, dedicated to Cosimo de' Medici, and it proved a popular work, being regularly reprinted and translated into Latin into the eighteenth century.



Dio dell'orti



Agata Nera

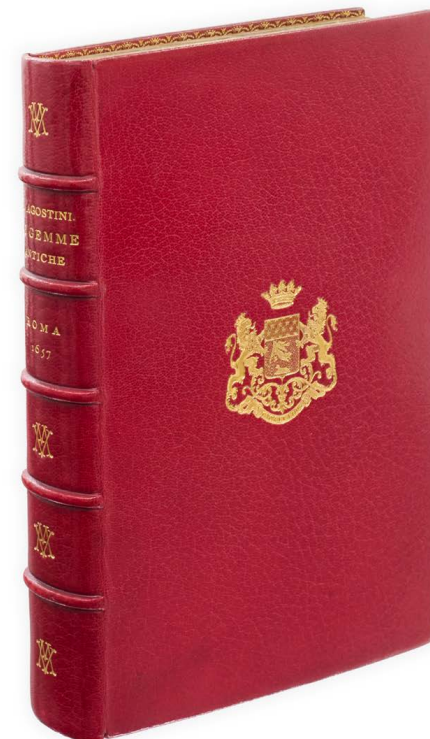


Leonardo Agostini (1593–1676), an antiquarian from Grosseto, worked first for Cardinal Francesco Barberini (nephew of Urban VIII) on his numismatic collections, alongside Cassiano dal Pozzo, and then for Alexander VII, as superintendent of antiquities from 1655, and finally for Leopoldo de' Medici, who eventually purchased Agostini's collection of gems.

The three final unnumbered plates depict the god Priapus (one entitled 'Dio dell'orti', indicating his role as god of gardens). According to Mariette's 1750 treatise on engraved gems, there were an additional four plates found in some copies of this 1657 edition, the fourth being 'Figure in atto disonesto, in Ametista', not present in this copy. Presumably these plates were usually excluded on grounds of decency, and the annotations similarly do not mention them.

Victor Masséna, prince d'Essling and duc de Rivoli (1836–1910), assembled a substantial library, from which he compiled a catalogue of illustrated Venetian books (*Les livres à figures vénitiens de la fin du XV s. et du commencement du XVI s.*, Florence, 1907–1914). His collection of illustrated books, from the fifteenth to the eighteenth centuries, was sold in Zurich by Hoepli on 15–17 May 1939; this volume was lot 6.

USTC 1706861. **Only three copies located in the US:** NYPL, Harvard, and the University of Washington.



A LIBRARY OF GREEK MYTH

2. APOLLODORUS; Benedetto EGIO, *translator*. Απολλοδωρου του Αθηναιου γραμματικου βιβλιοθηκης, η περι θεων, βιβλια γ. Apollodori Atheniensis grammatici bibliothecae, sive de deorum origine, libri III. Benedicto Aegio Spoletino interprete. Hanc editionem Hieronymus Commelinus recensuit; plerisque in locis, mm.ss. ope, emendatiorem reddidit; ac notis variis, ex collatione veterum exemplarium, sed praecipue Palat. illustravit ... [Heidelberg,] ex officina Commeliniana, 1599.

8vo, pp. [16], 207, [1 (blank)], [35 (index)], [1 (blank)]; woodcut device to title, initials and headpieces; Greek and Latin text in parallel columns; occasional slight worming to upper and gutter margins, some very light foxing; nevertheless a beautiful copy in early seventeenth-century French vellum, covers filleted in gilt to a panel design with central gilt wreath, a flat spine gilt in compartments lettered 'Apollodorus' at head; small hole to upper cover, a few small marks.

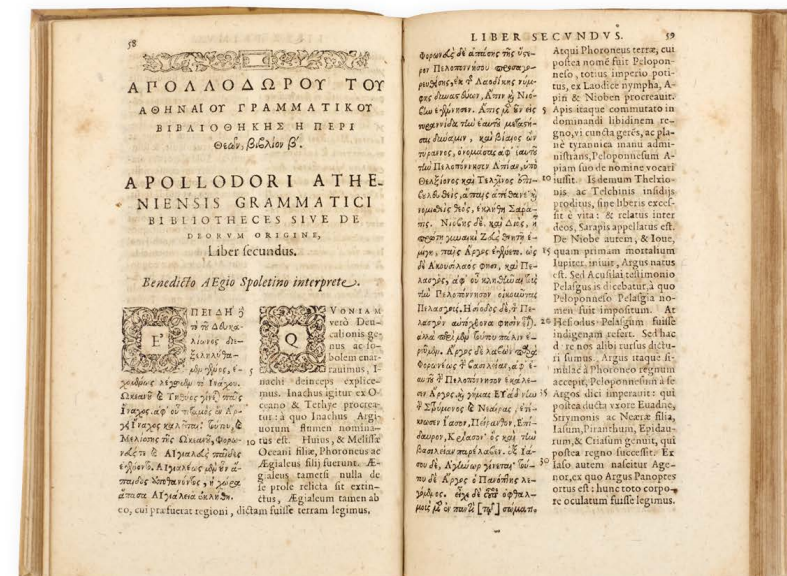
£875

Second edition (first 1555) of this classic compendium of Greek myths and legends by Apollodorus, edited by Hieronymus Commelinus (1550–1597) and published posthumously by his heirs. The Greek text is accompanied by the Latin translation of Benedetto Egio, and is prefixed with Commelinus' readings from various manuscripts.

Of Apollodorus we known next to nothing; he was long confused, as here, with the Athenian scholar of the same name. 'Compiled faithfully, if uncritically, from the best literary sources open to him, the *Library* of Apollodorus presents us with a history of the world, as it was conceived by the Greeks, from the dark beginning down to a time when the mists of fable began to lift ... Apollodorus conducts us from the purely mythical ages, which lie far beyond the reach of human memory, down to the borderland of history' (Loeb ed.). Tentatively dated to the second century AD, the *Library* is 'a *tour de force* of organization – a mass of proper names and genealogical information subordinated to an essentially narrative principle – and is highly readable' (OCD).


The stories to be enjoyed herein include, among many others, the birth of Zeus and the gods; Persephone and Hades; Prometheus stealing fire from Olympus; the hunting of the Calydonian boar; Jason and the Argonauts; Perseus and Medusa; the labours of Hercules; the Seven against Thebes; Theseus and the Minotaur; the Trojan War; and the wanderings of Odysseus.

Adams A1306; USTC 612360; VD16 A 3122.





et Jean ira une promenade à Centaure - le Centaure y
consentira à condition
que Jean lui prête sa
pierre et son talac -



Jean ira le
cheval de Troie

MUSEE

qui est ce qui est si gentil sans l'être, qui est si gentil sans l'être, qui est si gentil sans l'être...

c'est moi

c'est moi

Jean grille d'envie d'innocence le sphinx - et il est presque certain de trouver les réponses - à la fin le sphinx piquera une crise de rage - et Jean se retirera rapidement mais en bon ordre

GREEK MYTH IN LOVE LETTERS

3. **APPIA, Béatrice.** A fine collection of manuscript and typescript correspondence and humorous drawings, sent to her lover Jean Carteret, many signed 'Biche'. *Paris, 1934–6.*

Comprising: a) 'Album pour Jean ... Printemps 1935', with 16 pp. of illustrations, 12 hand-coloured; in a ring-bound album, at the end two pen portraits of Carteret, one signed. b) 45 illustrated letters, taking the form of *bandes dessinées*, often with text in verse, some hand-coloured, various sizes. c) 'La Tragédie de la Barbe ... Grande drame Bichekspearien', typescript, 4 pp. d) 36 autograph letters/postcards, various sizes, 1 to 4 pp., including a few sketches, many with envelopes. e) 7 typescript letters, with manuscript corrections and additions, in total 13 pp.

*Together £5000**

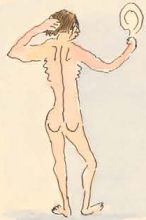
An extraordinary collection of letters and illustrations sent by the Swiss-born French artist Béatrice Appia (1899–1998) to her lover, the philosopher and astrologer Jean Carteret (1906–1980), with several amusing references to Greek myth.

Appia's comic illustrated missives are a riot of colour and wild imagination. The wonderful 'Album pour Jean' is the most elaborate. It contains several long 'stories', including 'Le Voyage en Grèce', in which Jean wanders among mythological creatures and goddesses, rides a centaur, visits the Trojan Horse museum, riddles with the Sphinx, and re-enacts the Judgement of Paris. Urania, Diana, Neptune, Helen, Venus, Janus, Pan, Narcissus, and the Danaids also feature.

Appia had studied in The Hague and then at the Académie de la Grande-Chaumière in Montparnasse, becoming associated with the painters Christian Caillard, Maurice Loutreuil, and Eugène Dabit, whom she married in 1924. During the late 1920s she also began to write. Her *Conte de la Marguerite* (1935) is her most famous children's book, the tale of a daisy illustrated in the same exuberant faux-naïve style as the drawings in this collection. After the death of her husband in 1936, which may also have brought the end to her relationship with Carteret, Appia travelled extensively in Africa, publishing an account of her experiences in 1946.

Carteret had fled a family career as a tailor in Nancy, coming to Paris in 1926, and studying psychology at the Sorbonne from 1929. He was particularly interested in graphology and was in contact during the 1930s with Jung, as well as with André Breton, Henry Miller, and Anaïs Nin. From 1933 he undertook a series of long trips (presumably including the voyage to Greece mentioned here). As an astrologer he read horoscopes for, amongst others, Picasso and Henry Miller.

PROJETS D'ÉTÉ OU LE VOYAGE EN GRÈCE



Jean constatat qu'il a maigri
de 63 kilos... se déclare
à point pour un voyage
en Grèce...
pardon grâ-



La Belle Hélène
l'attire
(et pas seulement la haut...)

D'AILLEURS
L'HISTOIRE NOUS
APPREND... QUE
LA GRÈCE EST
LE PAYS DE
LA
FEMME...



C'est le pays d'Aspasie...
devant le Lion
qui dit-on
se frotte les moustaches
et regrette de ne pas être
un homme...



C'est le pays où l'enfant
naît
dans une coquille



Le pays des Minerve
(qui vous émerveille...)

Des Ceres
pleines de promesses



De Flore la
Poule...



et du grand
Roi Janus
à deux têtes
Le Saint Patron
de Jean

VOYAGE EN GRÈCE SUITE



Voilà L'ANUIT, FILLE DE CHAOS,
DÉESE DES TÉNÉBRES...
QUE JEAN ADORE S'IDENTIFIER
À PARIS, EN VEILLANT SURELLE
SANS SOMMEIL...



Jean offre à la Nuit
une boîte d'allumettes
puces
car l'éclatante
est coupable...

Et Jean compte
bien remettre
sa barbe
et jouer
au
Satyre
avec
sa
flûte
de Pan-



Le Syinx
à sept tuyaux
passe de jour
de la flûte
toute la
semaine
sans fatigue...
ah... ah...

Jean fera la
conférence
aux Danaïdes -
il leur
pourra
que le
tonneau
à un fond,
qu'elles n'ont donc
plus besoin



de se fatiguer à le remplir
et qu'elles feront mieux de
venir avec lui jouer à
un autre jeu - bien plus
de leur âge...



Jean, en
souvenir
de Narcisse
s'admire
dans les reflets
d'un ruisseau.
JE SUIS BEAU
ET JE NE TOLÈRE
QUE MOI POUR
M'AIMER...

La grâce et les projets d'été de Jean
O GRÈCE ANTIQUE !!
PARLE NOUS DE TES TEMPLES
AUX MYSTÈRES SACRÉS...
CHANTE-NOUS TES ATHLÈTES
ETTES EPI MELETES
ET DE LA GRÂCE UNIQUE
FAISUN PANÉLYRIQUE-



voilà Uranie
la digne de l'astrologie

et Diane
la chasseresse
qui han se
chargera
de
rendre
péchereuse...



et Jean qui part tout seul
emmène quand même
les trois grâces avec lui...
car le voyage est long....



Jean ira offrir
à Neptune de son corps
en costume de bain muni
d'un boyau de vie... c'est plus
prudent-



et il y a une
Déesse
ayant rom
l'amitié
qui peut être
d'un
carene
à Jean
enfin la
se révéler-

Jean
demandera
à si c'est le jugement de Paris...

PUISSEZ-VOUS Ô JEAN

RENCONTRER L'AMITIÉ

ET AVOIR POUR ELLE DE DOUX PROPOS
DE TENDRES MOTS

ette Déesse n'est pas belle
elle ne vous rend pas amoureux
mais parce qu'elle aime, fidèle,
elle ne vous rend pas
mal heureux-



Voi la Déesse Occasion... dont
Jean connaît bien la niche...
elle fuit sur une roue rapide
et son rasoir elle tranche
tout les h's qui
la retiendraient....
Jean est l'arron
di l'occasion
il a raison...
comment



Et Jean
après
son voyage en Grèce
ne pourra plus
grâce à la grâce
contempler le bout
de son pied...
ni son oméga....

Ma bonne amie
Jean ne peut pas
l'occasion...



Voici Jean
traite l'occasion...
au secours...

Fin du voyage en Grèce

MARIAN MIRACLES

4. **AUBERY, Jean-Henri.** D. Virgo Guarazonia. Scriptore reverendo patre, P. Ioanne Henrico Auberio Borbonio, religioso presbytero Societatis Iesu. Auch, Arnaud de Saint Bonnet, 1650.

4to, pp. 4, [6], 72; woodcut initials, head-, and tailpieces; light dampstaining to title, small perforation to blank upper margins, tears (without loss) to final leaf (old repair); otherwise a good copy in modern cream wrappers; notes in red ink and pencil to upper cover. **£1250**

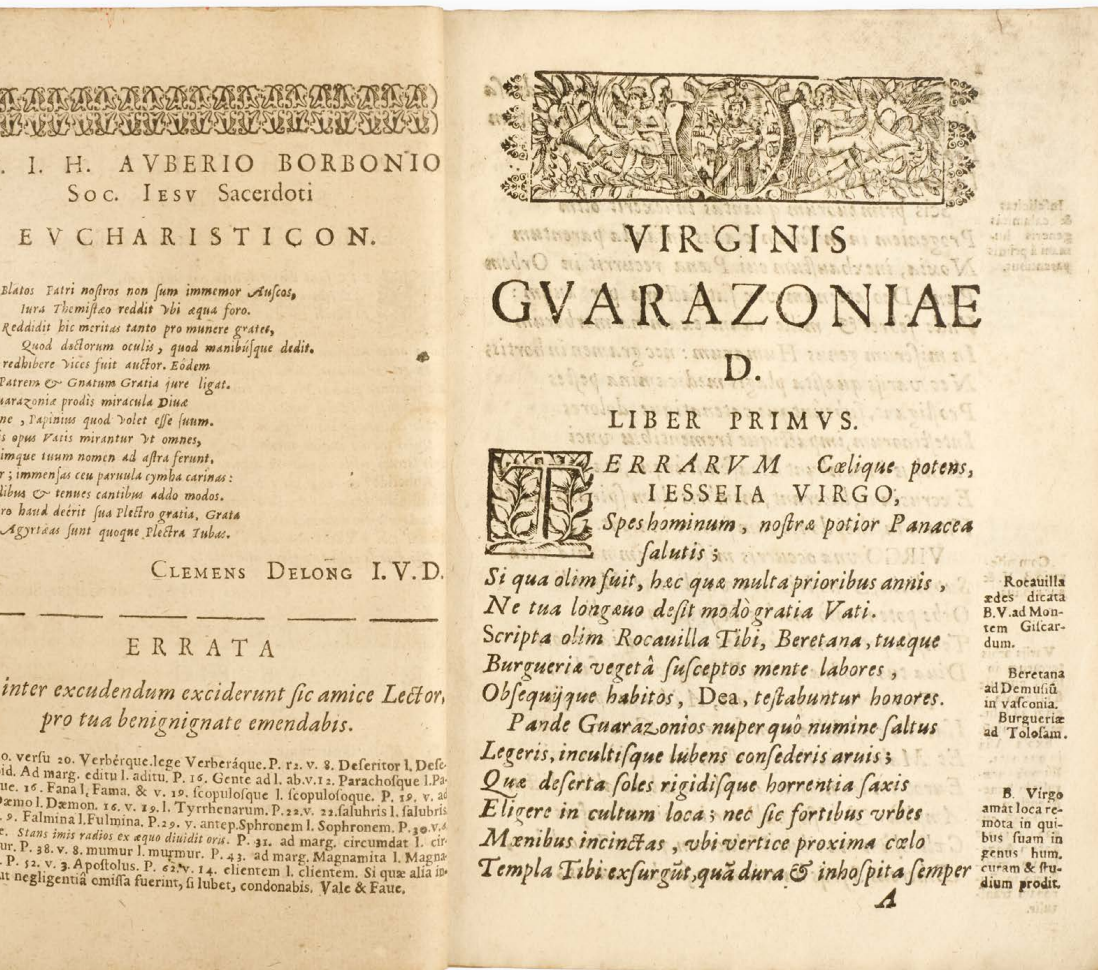
A seemingly unrecorded (first?) edition of a remarkable neo-Latin poem on legends surrounding Our Lady of Garaison, composed by the Jesuit priest Jean-Henri Aubery (1601–1652), and provincially printed in the southwestern town of Auch.

Following several apparitions of the Virgin Mary to a young shepherdess named Angèle de Sagazan at Garaison, in the Hautes-Pyrénées to the east of Lourdes, a chapel was built there in 1540. It became an important place of pilgrimage from the early seventeenth century, long before the popularity of Lourdes.

Aubery arranges his poem in six books. In the first, he describes the Virgin's appearance to Angèle and her first miracle there, turning the shepherdess's black bread into a delicious white loaf; we then read of the building of a chapel, of the finding of a miraculous statue of the Virgin, and of a destructive attack by a band of Huguenots, who subsequently die in a variety of unpleasant ways. In book two a certain Pierre Geoffroy is chosen by Mary to repair her chapel, and the narrator describes a miraculous healing fountain. In the third book, when locals have too much fun during the feast of the Nativity of Mary, with disrespectful drinking and dancing, she sends a storm to put them right; and Geoffroy builds a wonderful complex to welcome pilgrims, where they compare the miraculous cures affected upon them. Book four recounts further miracles: a mother and baby brought to safety from a shipwreck; a Jesuit saved from being crushed by his horse; Alphonse d'Ornano, Marshal of France, preserved from the plague; and a Catholic boy saved from a Huguenot's noose. The fifth book provides a detailed description of Garaison's chapel, its paintings, statues, and furnishings, and Aubery's narrative ends with the death of Geoffroy and the election of his successor.

A native of Bourbon-l'Archambault, Aubery taught for many years at Auch and was a prolific writer of Latin verse: his output includes other poems on Marian sites of pilgrimage.

Sommervogel I, 620 records only a Toulouse edition of 1650 and an Auch edition of 1658. **No copies traced on OCLC or CCfr.**



BACON ON CLASSICAL MYTHS

5. BACON, Francis. *De sapientia veterum, ad inclytam academiam Cantabrigiensem.* Editio nova. *Amsterdam, Henricus Wetstein, 1696.*

[bound after:]

—. *Historia vitae et mortis.* *Amsterdam, Johannes van Ravesteyn, 1663.*

[and:]

—. *Phaenomena universi sive historia naturalis & experimentalis de ventis.* *Amsterdam, Henricus Wetstein, 1695.*

Three works in one vol., 12mo; pp. 117, [2 (index)], [1 (blank)]; pp. 201, [46 (index)], [1 (blank)]; pp. [16], 99, [13 (index)], title printed in red and black; woodcut initials, head-, and tailpieces; *Historia vitae* with tear to inner margin of title leaf and with some occasional dampstaining; good copies, unopened and uncut, in the original blue-grey boards, cream paper spine with titles in ink; worn and marked, some loss to spine, hole to front free endpaper; preserved in recent red morocco and marbled paper chemise with yapp fore-edges, spine lettered in gilt, and matching marbled slipcase; gilt red morocco label 'Ex libris W.A. Foyle Beeleigh Abbey' to front pastedown.

£975

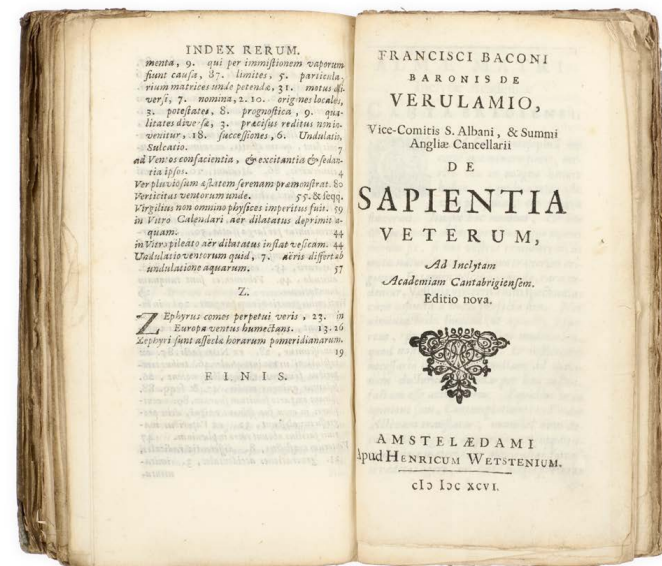
Pocket-sized Amsterdam editions of three works by Francis Bacon (1561–1626), uncut and unopened and bound, exceptionally, in the original drab boards.

The *De sapientia veterum* (first published 1609) collects and interprets thirty-one ancient myths, including those of Cassandra, Orpheus, Prometheus, and Icarus. Although traditionally listed under Bacon's literary works, this essay 'treats various philosophical issues and has more recently been seen as an important contribution to both his natural and civil philosophy' (*ODNB*). It is interesting for Bacon's views on atomism, too: 'as early as *De sapientia veterum* he insisted that the atom has active powers other than mere impenetrability' (*DSB*).

Also here are Bacon's *Historia vitae et mortis* (first published 1623), an essay on the prolongation of life, and the first instalment in his projected series of works on natural history, the *Historia ventorum* (first published 1622), a history of winds encompassing warships and windmills.

Provenance: William Foyle (1883–1963), co-founder of Foyles bookshop, who purchased the former medieval monastery of Beeleigh Abbey, Essex, in 1943.

Sapientia: STCN 103778594; USTC 1828828; Gibson 93. Not in Brunet; cf. Graesse I, p. 273. *Historia*: STCN 841509565; USTC 1800679; Gibson 151. *Phaenomena*: STCN 103779604; USTC 1833321; Gibson 112.





ICELANDIC SAGAS

6. BARING-GOULD, Sabine. *Iceland: its Scenes and Sagas ...* With numerous Illustrations and a Map. *London, Smith, Elder and Co., 1863.*

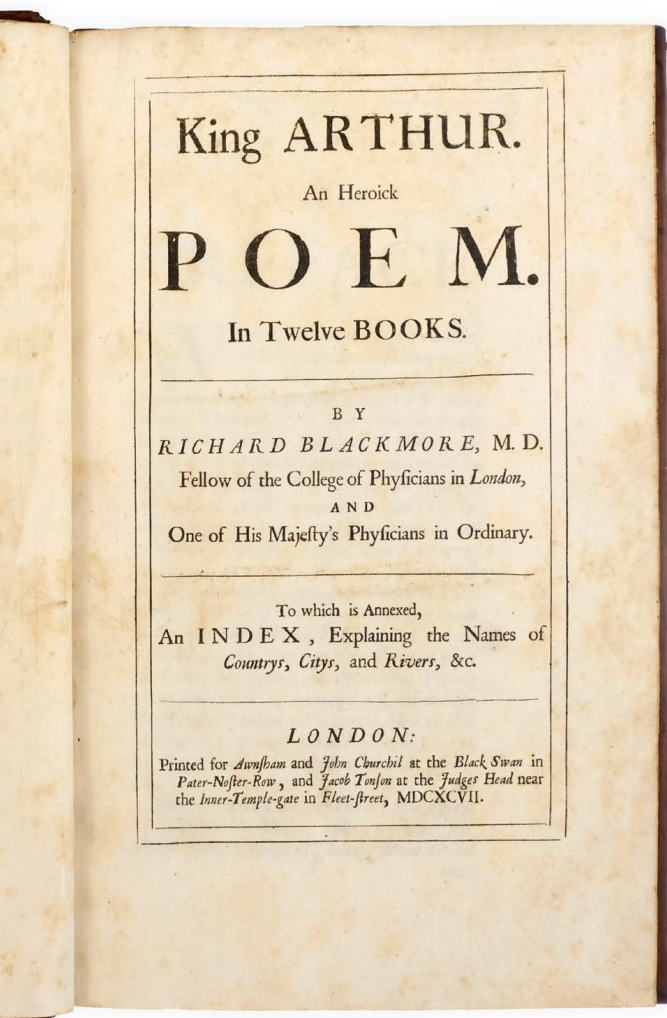
8vo, pp. xlviii, 447, [1]; with folding map (linen backed), 16 plates (4 coloured), and numerous illustrations in the text; frontispiece loose at foot, some creasing to map, some spotting; otherwise a good copy in contemporary half red morocco over red cloth, spine lettered in gilt, gilt edges; some wear to spine ends, joints and corners, a few marks to upper board; contemporary manuscript note regarding the basilisk at foot of p. 147. **£350**

First edition of this account of a visit to Iceland by the clergyman, collector of folk songs, and hymn writer Sabine Baring-Gould (1834–1924), undertaken for ‘examining scenes famous in Saga, and filling a portfolio with water-colour sketches’ (Preface).

As well as providing an account of his travels, the text includes several chapters taken from the *Grettis*, *Vatnsdæla*, *Bandamanna*, and *Flóamanna* sagas; of the ‘The valley of shadows’, taken from the first of these, Baring-Gould writes, ‘it is so horrible, that I forewarn all those who have weak nerves, to skip it’. There are passages on Icelandic myths too, and accounts of buying manuscripts of sagas from the locals.

The work also includes discussion of Icelandic food, endearments, music, slang, poetry, female dress, ornithology, and plant life, and ends with ‘a few hints to the traveller’ e.g. ‘Extraordinary precautions must be taken to preserve thermometers from being shivered to atoms. Of ten which a friend of mine took to the Geysir wrapped in wool, seven were broken in two days’ (p. 398). Baring-Gould is perhaps best known for his hymn ‘Onward, Christian Soldiers’.

The note at the foot of p. 147 reads: ‘The basilisk, so the ancients feigned, w^{ch} you see first, & before it has seen you, has nothing killing in its look. It is only when the basilisk sees you, before you see it, that its glance is fatal.’



ARTHURIAN EPIC

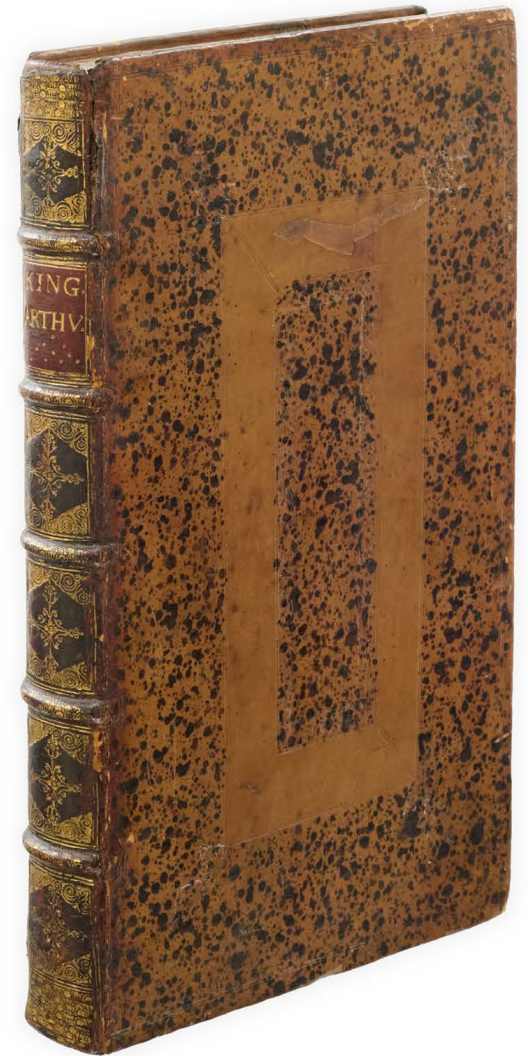
7. BLACKMORE, Richard, Sir. *King Arthur.* An Heroick Poem. In twelve Books ... to which is annexed an Index, explaining the Names of Countryrs, Cityrs, and Rivers, &c. *London, Awnsham and John Churchil, and Jacob Tonson, 1697.*

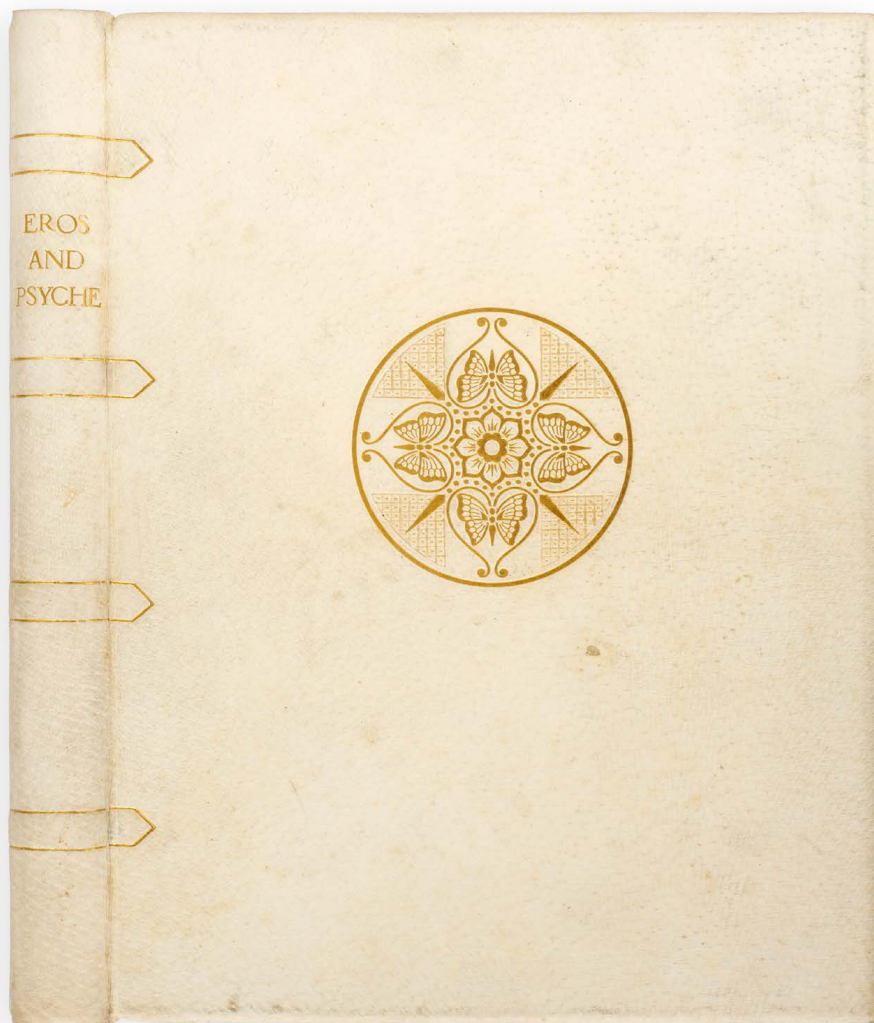
Folio, pp. [2], xvii, [1], 343, [9], wanting the initial blank; some mild foxing to first and last few leaves, but a very good copy in contemporary mottled panelled calf, spine gilt in six compartments, red morocco label, edges speckled in brown and red; from the library of the Sandys family at Ombersley Court, with shelfmarks to front endpaper. **£650**

First edition. Blackmore's first Arthurian epic *Prince Arthur* (1695), modelled after *The Aeneid* and based on Geoffrey of Monmouth, proved a commercial if not critical success. Arthur was a transparent parallel to William III, and William presented Blackmore with a gold medal and a knighthood as a reward. The sequel, *King Arthur*, again used myth as a garb for contemporary politics; Blackmore's long preface confesses his surprise at the critical opprobrium which *Prince Arthur* had excited, though goes on to outline that poem's defects, and notes his current debt to Homer and Milton.

King Arthur met with somewhat less success than its predecessor, and Blackmore (1654–1729), a physician as well as a poet (as a medic he was praised by Locke), became the butt of lampoons by Dryden, Garth, Tom Brown, etc. A generation, and several more verse epics, later he did not escape Pope's barbs either, and appears as 'Neverending Blackmore' in *The Dunciad*.

ESTC R18780; Wing B3077.





EROS AND PSYCHE

8. BRIDGES, Robert. *Eros and Psyche, a Poem in XII Measures ... with Wood-cuts from Designs by Edward Burne-Jones.* [Gregynog], The Gregynog Press, 1935.

Large 4to, pp. [8], 141, [3], printed in green, red, and black, with engraved illustrations after drawings by Burne-Jones; a fine copy in the publisher's cream pigskin, gilt; covers slightly spotted as often. **£1500**

One of 300 copies, one of the most beautiful works from the Gregynog Press, with illustrations after Burne-Jones, and a new typeface (used only in this volume) by Graily Hewitt.

Robert Bridges (1844–1930) was Poet Laureate from 1913 to 1930; his *Eros and Psyche* (first 1885) adapted Apuleius' myth with such success that Coventry Patmore predicted that Bridges's version would 'probably be the standard transcript'. The American poet and printer Loyd Haberly (1896–1981), named controller of the Gregynog Press in 1933, had previously met Bridges and decided to use illustrations initially made by Burne-Jones to accompany William Morris's *Earthly Paradise*. New woodblocks were made from tracings at the Ruskin School of Drawing in Oxford, and the type was inspired by that of the 1472 Foligno edition of Dante's *Commedia*.

Franklin, p. 217.



FOURTH QUARTER: WINTER
PSYCHE'S TRIALS AND RECEPTION
INTO HEAVEN

DECEMBER

I
A Single lamp there stood beside the heap,
And shed thereon its mocking
golden light;
Such as might tempt the weary
eye to sleep
Rather than prick the nerve of tasked sight.
Yet Psyche, not to fail for lack of zeal,
With good will sat her down to her ordeal,
Sorting the larger seeds as best she might.

II
When lo! upon the wall, a shadow past
Of doubtful shape, across the chamber dim
Moving with speed and seeing nought that cast
The shade, she lent her down the flame to trim;
And there the beast itself, a little ant,
Climb'd up in compass of the lustre scant,
Upon the bowl of oil ran round the rim.

108

III
Smiling to see the creature of her fear
So dwarf'd by truth, she watcht him where he crept,
For mere distraction telling in his ear
What straits she then was in, and telling wept.
Whereat he stood and trim'd his horns; but ere
Her tale was done resumed his manner scare,
Ran down, and on his way in darkness kept.

IV
But she intent drew forth with dextrous hand
The larger seeds, or push'd the smaller back,
Or light from heavy with her breathing fan'd.
When suddenly she saw the floor grow black,
And troops of ants, flowing in noiseless train,
Moved to the hill of seeds, as o'er a plain
Armies approach a city for attack;

V
And gathering on the grain, began to strive
With grappling horns: and each from out the heap
His burden drew, and all their motion live
Struggled and slid upon the surface steep,
And Psyche wonder'd, watching them, to find
The creatures separated kind from kind:
Till dazzled with the sight she fell asleep.

109

FIRST QUARTER: SPRING
PSYCHE'S EARTHLY PARENTAGE:
WORSHIPPED BY MEN: AND PER-
SECUTED BY APHRODITE: SHE IS
LOVED & CARRIED OFF BY EROS

MARCH

I
N Midmost length of hundred-cited Crete,
The land that cradl'd Zeus, of old renown,
Where grave Demeter nursed her wheat,
And Minos fashion'd law, ere he went down
To judge the quaking borders of Hell's domain,
There dwelt a King on the Omphalian plain
Eastward of Ida, in a little town.

II
Three daughters had this King, of whom my tale
Time hath preserved, that loveth to despise
The wealth which men misdeem of much avail,
Their glories for themselves that they devise;
For clerkly is he, old bard-featured Time,
And poets' fabl'd song and lovers' rhyme
He storeth on his shelves to please his eyes.

a

i

XVI
So fresh disordering their dress and hair,
With loud lament they to their sire return,
Telling they found not Psyche anywhere,
And of her sure mischance could nothing learn:
And with that lie the wounded man they slew,
Hiding the saving truth which well they knew;
Nor did his piteous grief their heart concern.

XVII
Meanwhile her unknown lover did not cease
To warn poor Psyche how her sisters plan'd
To undermine her love and joy and peace;
And urged how well she might their wiles withstand,
By keeping them from her delight aloof:
For better is security than proof,
And malice held afar than near at hand.

XVIII
'And, dearest wife,' he said, 'since 'tis not long
Ere one will come to share thy secrecy,
And be thy babe and mine; let nothing wrong
The happy months of thy maternity.
If thou keep trust, then shalt thou see thy child
A god; but if to pry thou be beguiled,
The lot of both is death and misery.'

44

XIX
'Then Psyche's simple heart was fill'd with joy,
And counting to herself the months and days,
Look'd for the time, when she should bear a boy
To be her growing stay and godlike praise.
And 'O be sure,' she said, 'be sure, my pride
Having so rich a promise cannot slide,
Even if my love could fail which thee obeys.'



45

MYTH FOR ARTISTS

9. **CARTARI, Vincenzo.** *Le imagini con la spositione de i dei de gli antichi* ... Venice, Francesco Marcolini, 1556.

Small 4to, ff. 4, 12, [xiii]–cxxii; in italic letter, large woodcut printer's device to title and verso of last leaf, a few fine woodcut initials with an architectural theme; a few light marks; a very good copy in late eighteenth-century quarter calf, spine gilt with lettering-piece; a little wear to extremities; pale ownership inscription to title 'Nicolai a Zucca'.

£800

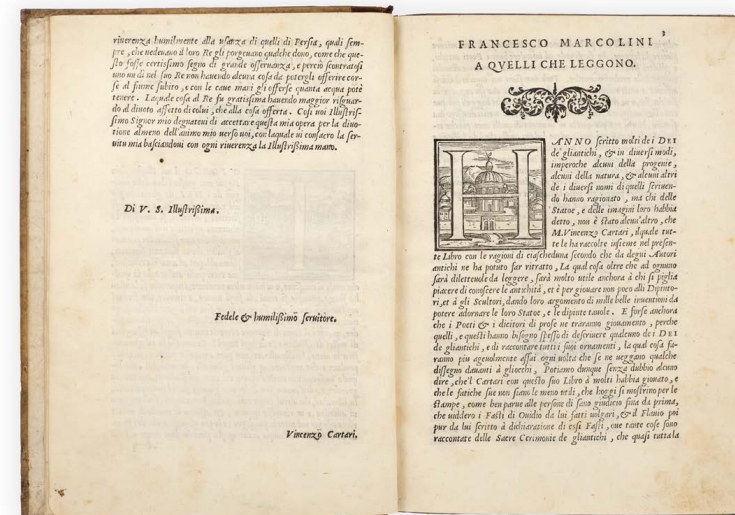
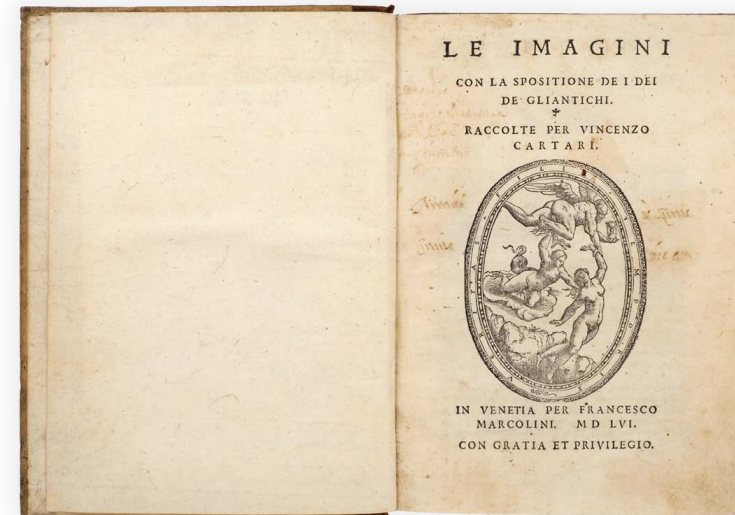
First edition of Cartari's influential and successful treatise on the mythology of the ancients, the iconographic handbook of painters throughout Europe for the next 250 years.

Cartari, like his forebears, was a member of the d'Este court at Ferrara, and the present work is dedicated to Luigi d'Este (later Cardinal Protector of the Kingdom of France).

Cartari concentrated on the iconography of the gods, explaining their guises and detailing their several attributes. His book was expressively written to aid artists, painters, and sculptors to understand and select subject matter (see the publisher's preface, f. 3). The book was an immense success; it went through numerous editions, some illustrated, and was translated into many languages, including into English in 1599.

'Written testimonies decisively point to the influence of the *Imagini* on mythological depictions in frescoes by Giorgio Vasari in the Palazzo Vecchio, by Taddeo Zuccari in the Villa Farnese in Caparola, and by Iacopo Zucchi in the Palazzo Ruspoli in Rome', as well as works by Rubens, Poussin, and Carracci (*DBI, trans.*)

BM STC Italian, p. 152; Cicognara 4684; EDIT16 CNCE 9751; USTC 819162.





HOW THE FROGS GOT THEIR CROAK

10. [CHINA.] [Temple Hill Cut-outs. Legends of ancient China. *Chefoo [Yantai], China, Women's Bible School Presbyterian Mission, c. 1930.*]

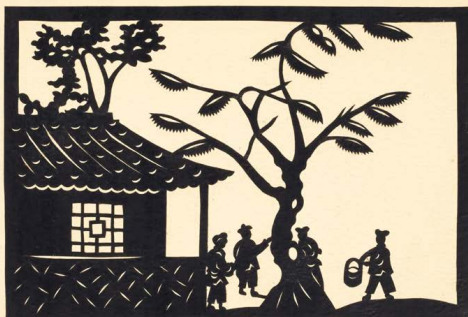
Oblong 8vo (180 x 235 mm); 7 leaves of black paper cut-out illustrations on handmade card, with accompanying glassine sheets, with titles in English and description; endpapers renewed, still a very good copy, sewn in the original decorative brocade wrappers depicting trees and mountainous landscapes and figures at work; slight wear to extremities. **£350**

A charming album produced by local Chinese women enlisted at the Ai Dao Bible School in Chefoo, modern-day Yantai, to raise money for their ongoing maintenance and education at the hands of the American Presbyterian Mission.

The present work describes seven of the most popular legends of Ancient China, including the stories of the friend who failed, how the frogs got their croak, and a childhood anecdote of Si Mah Gwang (Sima Guang), who went on to be High Chancellor of the Song dynasty.

The cutouts were made using traditional techniques. 'The first step in making cutouts is the preparing of the stencil pattern. A first pattern is cut from a drawing by a skilful cutter who has a good deal of artistic sense. This pattern is then placed on a thin sheet of paper which is laid on a board. All is sprinkled with water and the pattern pressed down carefully. This is held upside down over a little lamp which has a wick of paper and no chimney. It soon smokes the pattern black, but when it is dry and peeled off there remains a white stencil underneath. This stencil is sewed down to ten thicknesses of colored paper and with sharp little iron scissors and tiny knives of various shapes, the cutter in about half an hour has cut out the design, making ten at a time. The designs are separated and pasted on card' (introduction to *Temple Hill Cut-outs: the eight Immortals*). The Mission also encouraged the use of this traditional craft for Christian motifs, setting the women to creating Nativity and Biblical scenes as well as the more traditional fare we see here.

For a detailed account of the activities of the Mission, see *Report of the Chefoo Station for the Year ending June 30, 1939* (Emily Russel Collection, Box 454, File 22, PCA Historical Center).



HOW THE FROGS GOT THEIR CROAK

An old man and his wife were walking over a bridge. Stooping to look over the railing, the woman drooped her melon (gwa) and in trying to get it back the man lost his staff ("Gwer" in N. China). Then in attempting the rescue of his staff the man fell into the water. The woman tried to save him and also fell in and both were drowned. The gods in pity changed them into frogs, and now the old woman cries "Gwa, gwa, I want my gwa," while her husband hoarsely shouts, "Gwer, gwer, gwer." The combined sounds come to be "Gwa-gwer, gwa-gwer, gwer-gwer-gwer, gwa-gwer-r-r" to the end of time.





MUSIC AND MYTH

11. COLLIN DE BLAMONT, François. *Les festes grecques et romaines, ballet en musique* ... représenté pour la première fois, par l'Academie Royale de Musique, le mardy treizième juillet 1723. *Paris, Jean-Baptiste-Christophe Ballard, 1723.*

[bound with:]

—. *La feste de Diane, nouvelle entrée, ajoutée aux festes grecques et romaines, en fevrier 1734.* [*Paris, Jean-Baptiste-Christophe Ballard, 1734.*]

Two works in one vol., oblong 4to, *Festes grecques et romaines*: pp. [8], lxxxvii, [1], 231, [1 (privilege)], *Feste de Diane*: pp. 107, [1]; letterpress music throughout, woodcut headpieces (one by Pierre II Le Sueur), woodcut initials, each work signed in ink at the end (pp. 231 and 107 respectively) by both the composer ('Collin de blamont') and the publisher ('Ballard'); small dampstain to lower margins of a few leaves, insignificant nibbling to upper margins of a few leaves at end, but excellent, fresh copies; bound together in contemporary French mottled calf, spine richly gilt in compartments with gilt brown morocco lettering-piece (chipped), edges speckled red, marbled endpapers, green ribbon place-marker; light wear to extremities; eighteenth-century engraved armorial bookplate of Charles de Brosses (signed A. Aveline) to front pastedown. **£3500**

First edition of the first 'Ballet-héroïque', together with the first edition of a fourth 'entrée', *La feste de Diane*, which was added to it for a 1734 revival, both signed by the composer and the publisher with a manuscript correction by the latter.

François Collin (or Colin) de Blamont (1690–1760) was born and died at Versailles, spending most of his career in the employ of the royal family, organizing and composing music for private concerts at Versailles and Marly, some for Louis XV and others for Queen Marie. 'Collin and [Louis] Fuzelier created the Ballet-héroïque with their *Fêtes grecques et romaines* (1723) which they described as a ballet "d'une espèce toute nouvelle". The work was an immediate success and was revived up to 1770' (*Grove online*). The prologue to *Les festes grecques et romaines* features Apollo and the three Muses Clio (Muse of history), Erato (lyric and erotic poetry), and Terpsichore (dance).

Provenance: the French polymath and politician Charles de Brosses (1709–1777), comte de Tournay, baron de Montfalcon, seigneur de Vezins et de Prevessin, with his bookplate (engraved by Antoine Aveline).

I. BUC p. 111; RISM C 3324 (recording BL and Harding collection only in the UK, and Berkeley, Library of Congress, and Yale only in the US). See Benoît Dratwicki, *Catalogue de l'œuvre de François Colin de Blamont, 1690–1760*, Centre de musique baroque de Versailles, 2007, *online*. II. RISM C 3325 (recording no copies in the UK or the US and only two outside France). Not in BUC.



DE LA CHARGE
du Roy pour la Musique.

Le Roy, données à Fontainebleau le cinquième
de Grace mil six cent quatre-vingt-quinze,
a replis, Par le Roy, PHELYPEAUX; Scellées
ne; Confirmées par Lettres de Surannation,
le huitième May mil sept cent quinze,
Lettres Verifiées & Registrées en Parlement
ophe Ballard, Seul Imprimeur du Roy pour
Sa Majesté,) d'Imprimer, faire Imprimer,
que, tant Vocale qu'Instrumentale, de quel-
que très-expresses inhibitions & défenses à
Fondeurs de Caractères, & autres personnes
ondre, ni Contrefaire les Notes, Caractères,
es par ledit Ballard; ny d'entreprendre ou
sique, en aucun lieu de ce Royaume, Terres
té, nonobstant toutes Lettres à ce contraires
A peine de confiscation des Livres ou Exem-
uments servant au fait de ladite Impression
ende; Ainsi qu'il est plus amplement déclaré
u'à l'Extrait d'icelles mis au commencement
ajoutée comme à l'Original.



LA FESTE DE DIANE.
NOUVELLE ENTRÉE, AJOUTÉE
AUX FESTES GRECQUES ET ROMAINES,
En Fevrier 1734.

Le Theatre représente un Bois, coupé de Ruisseaux, & voisin de la Ville de Corinthe.

SCENE PREMIERE.

PERIANDRE.

FLUTES & VIOLONS.

PERIANDRE.

Ruisseaux.

BASSE-CONTINUE.

A

NATALIS COMITIS MYTHOLOGICÆ, SIVE EXPLICATIONIS FABVLARVM, Libri decem:

*In quibus omnia propè Naturalis & Moralis Philosophia
dogmata contenta fuisse demonstratur.*

Nuper ab ipso autore recogniti & locupletati.

EIVSDEM LIBRI IIII DE VENATIONE.

Cum Indice triplici; rerum memorabilium, urbium & locorum à variis heroibus denominatorum, ac plantarum & animalium singulis Diis dicatorum.

Opus cuiusvis facultatis studiosis perutile ac propè necessarium.

ADDITA MYTHOLOGIA MUSARVM,
A GEOFREDO LINOCERIO VNO LIBELLO
comprehensa, & nunc recens à F. S. multis &
foedis mendis expurgata.

Et sic et sapere Ken



Dum sp

FRANCOFVRTI +
Apud hæredes Andreæ Wecheli,
MDLXXXIIII. C

MYTH FOR SOUTHAMPTON SCHOOLBOYS

12. CONTI, Natale. Mythologiae, sive explicationis fabularum, libri decem. In quibus omnia propè naturalis et moralis philosophiae dogmata contenta fuisse demonstratur. Nuper ab ipso autore recogniti et locupletati. Eiusdem libri IIII De Venatione ... Addita Mythologia musarum, a Geofredo Linocerio uno libello comprehensa, et nunc recens à F. S. multis et foedis mendis expurgata. *Frankfurt, the heirs of André Wechel, 1584.*

8vo, pp. [16], 1137, [54 (index)], 1138–1193, [1]; with woodcut Wechel device to title-page and final page; a few headlines shaved, old tears to N2 and P1 repaired, but a good copy in modern half morocco; two early mottos to title-page in English hands, a few scattered marginal notes, early nineteenth-century armorial gift label 'Hunc librum scholae grammaticali Southtoniae dono dedit', with the arms of the city of Southampton; bookplate and cover-stamp of King Edward VI School Southampton. **£950**

Scarce Frankfurt edition of the *Mythologiae* of Natale Conti (Natalis Comes), first published Venice 1567. It was a standard reference work for classical mythology in the later Renaissance, treating the corpus as allegories that syncretized ancient philosophy and could thus be decoded by the initiated reader.

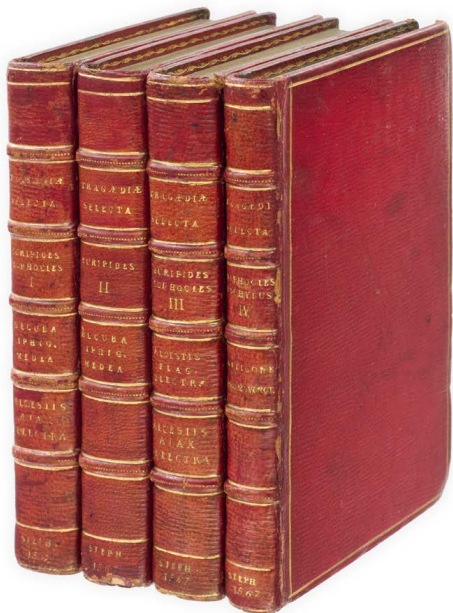
The printer André Wechel had been forced to flee Paris after the St Bartholomew's Day massacre in 1572, settling in Frankfurt, where he played host to Sir Philip Sidney and Hubert Languet. His expanded 1581 edition of Conti's *Mythologiae*, prepared and corrected by his employees Johannes Opsopeus and Friedrich Sylburg (he proudly boasts of its accuracy at the end), appeared shortly before his death on 1 November. The present 1584 edition prints for the first time a letter of thanks from Conti to Wechel (dated December 1581), and also includes a study of the Muses by Geoffroi Linocier (pp. 1143–1184, first published Paris 1583), with notes by Sylburg. There were two printings in the year (see Adams).

King Edward VI School in Southampton was founded by royal charter in 1553; Isaac Watts was a pupil there at the end of the seventeenth century.

Adams C2434; BM STC German, p. 221; USTC 676814; VD16 C 4973.



HUNC LIBRUM SCHOLÆ GRAMMATICALI
SOUTHTONIÆ DONO DEDIT



EIGHT GREEK TRAGEDIES

13. EURIPIDES; SOPHOCLES; AESCHYLUS. Tragoediae selectae Aeschyli, Sophoclis, Euripidis. Cum duplici interpretatione Latina, una ad verbum[m], altera carmine. Ennianae interpretationes locoru[m] aliquot Euripidis. [Geneva,] Henri Estienne, 1567.

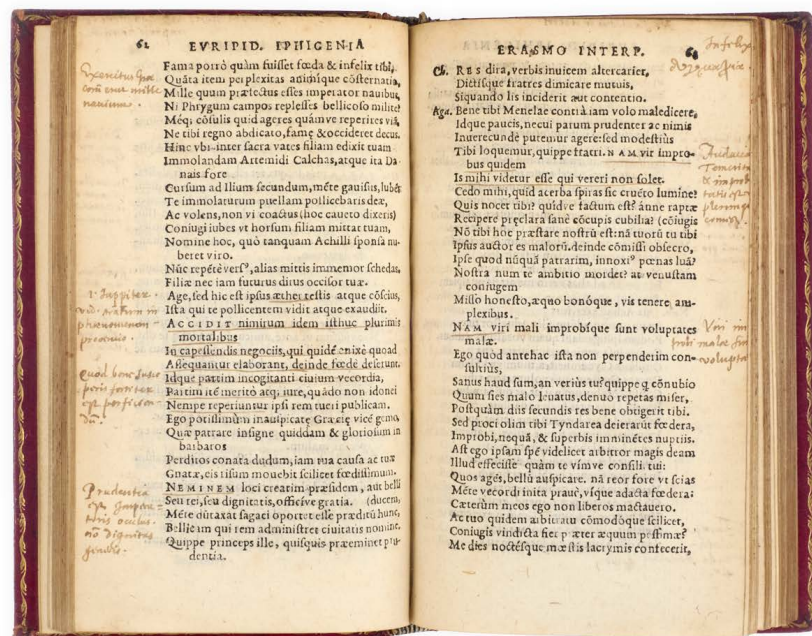
Two parts in four vols, 16mo, pp. [4], 279 (*recte* 379), [5 (blank)]; 283 (*recte* 383), [1 (blank)]; 385–735, [1 (blank)]; 337 (*recte* 737)–955 [1 (blank)]; text in Greek and Latin, woodcut Estienne device to title; toned, some light foxing, occasional light dampstains, small loss to fore-edge of pp. 639–40, small stain to pp. 807–8; otherwise a very good copy in early nineteenth-century straight-grained red morocco, gilt fillet border to covers, spines in compartments filleted and lettered in gilt, all edges gilt, pale blue endpapers; a little wear to extremities, a few small marks to covers, front endpapers of vol. 4 coming loose; contemporary marginalia to c. 100 pp. of vol. 1 (trimmed). **£1850**

Handsome pocket-sized Estienne edition of eight plays by the three great fifth-century BC Greek tragedians, all based on figures and episodes from Greek myth, with interesting contemporary annotations to Euripides.

This edition comprises four plays by Euripides (*Hecuba*, *Iphigenia in Aulis*, *Medea*, *Alcestis*), three by Sophocles (*Ajax*, *Electra*, *Antigone*), and one by Aeschylus (*Prometheus Bound*), the Greek text of each play being accompanied by two Latin versions, one in prose, and one in verse (*Prometheus* having only a prose version). The illustrious translators include Erasmus, Melanchthon, George Buchanan, and Joachim Camerarius. ‘The four plays of Euripides represent the only tragedies of Euripides printed by Henri Estienne, who never published an edition of that author – a lacuna which his son Paul was to fill in 1602’ (Schreiber). Henri describes himself in the imprint as ‘illustrius viri Huldrichi Fuggeri typographus’, a reference to Ulrich Fugger, who saved him from financial difficulties following the death of his father Robert.

The marginalia in this copy accompany the Latin versions of Euripides’ *Hecuba* and *Iphigenia*, and part of *Medea*. They draw out themes and aphorisms from the text, and show an interest in, for example, ambition, the human condition, fortune, maternal love, the condition of Greek women, and the anger of kings and tyrants. Annotations also appear alongside the brief essay on tragedy and comedy which follows Erasmus’s rendering of *Iphigenia*.

Renouard, *Estienne*, p. 130 no. 5; Schreiber, *The Estiennes* 169; USTC 450564.





THE BOOK OF KINGS

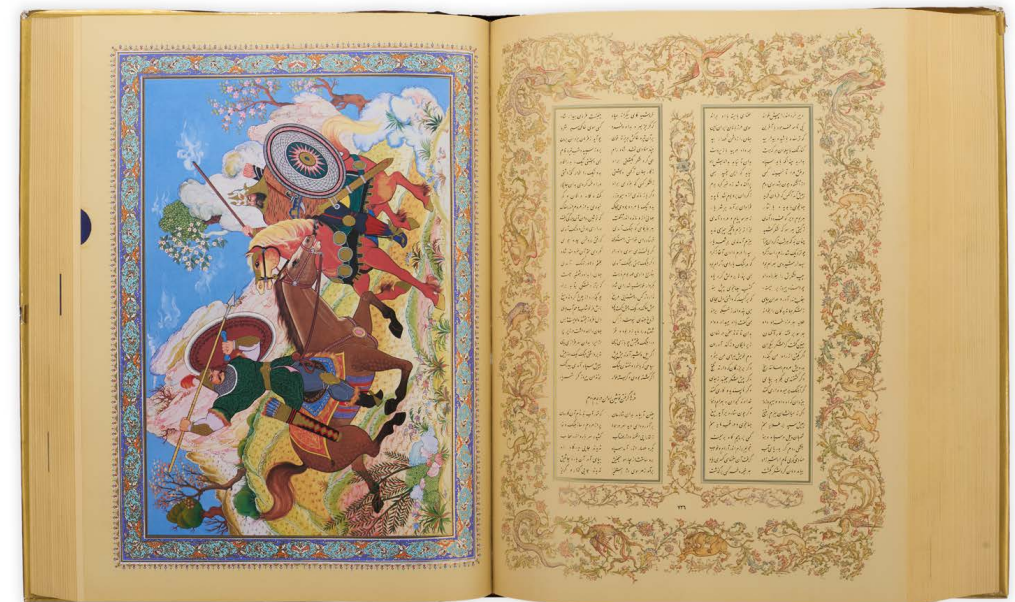
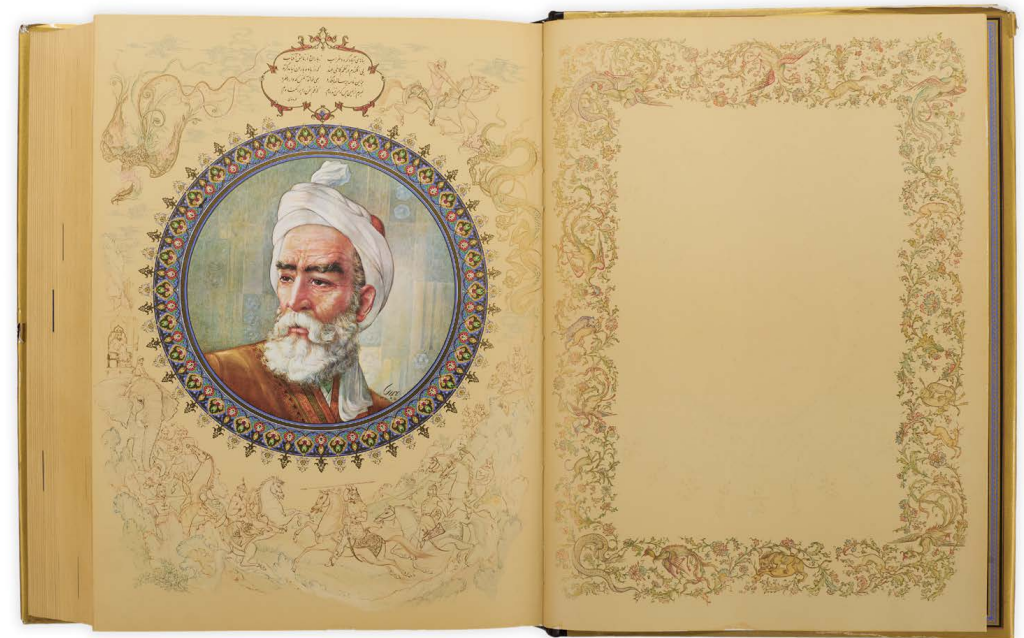
14. FERDOWSI. *Shāhnāmah*. Tehran, Amir Kabir, AH 1350 [AD 1971].

Large folio (385 x 285 mm), pp. 1056; text in Persian *nasta'liq* in double columns within borders of foliage, birds and mythical beasts, with ten full-page illustrations reproducing miniatures by Moḥammad Bahrāmī; a very good copy in the publisher's binding of black calf-backed decorated boards, spine titled in gilt, dust-jacket; dust-jacket slightly torn at head of spine, a few short tears and some minor fraying elsewhere. **£4000**

A lavishly-produced edition of the *Shāhnāmah* (or *Shahnameh*), rare in the dustjacket, one of a thousand copies printed to mark the 2500th anniversary of the founding of the Persian Empire. Ferdowsi's celebrated and vast epic poem provides a history of the kings of Persia from mythical times down to the seventh century.

'In 1971, a luxury edition of Ferdowsi's *Šāh-nāma*, based on the famous 19th-century edition of Jules Mohl and under the supervision of Moḥammad Ja'far Maḥjub, was produced. Jawād Šarifi, Moḥammad Bahrāmī, and 'Alī-Aṣqar Ma'šumi were respectively the artists for the calligraphy, miniatures, and ink drawings of this fine edition. The bookbinding and the artwork of the cover were done by Ḥosayn Eslāmiān. The miniatures were printed in 16 colours, and the text itself in six colours' (*Encyclopaedia Iranica*).

This is one of the most significant productions of the Amir Kabir publishing house founded by Abdorrahim Jafari in 1949 and confiscated during the Iranian Revolution of 1979. Mohammed Reza Pahlavi, the last Shah of Iran, chose the edition as a gift for foreign dignitaries who attended his extravagant celebrations at Persepolis in October of 1971. Despite the association with the Shah, the publisher dated the work using the Hijri year (1350) and not the new imperial date (2535) stipulated in a royal edict.



SCENES FROM A SAINT'S LIFE

15. GIOVANNI GUALBERTO, *Saint*. Sanctus Ioannes Gualbertus Florentinus institutor ordinis Vallisumbrosae. [S.l., s.n.,] 1774.

Copper engraving on paper (c. 575 x 410 mm), portrait of St Giovanni Gualberto to centre framed by 19 scenes from his life; central crease from folding; very good. **£1250***

A wonderful engraving, extremely rare, depicting scenes and legends from the life of Saint Giovanni Gualberto (c. 985–1073, anglicised as John Gualbert), founder of the Vallombrosan Order.

After pardoning his brother's murderer on Good Friday, Giovanni entered the Benedictine monastery of San Miniato al Monte in Florence. Leaving there in around 1036, he settled at Vallombrosa, where he collected a body of monks who followed a strict observance of the Benedictine Rule.

The central image here is a portrait of Giovanni, dressed in Benedictine habit and holding a cross, a devil beneath his feet, with the Trinity above, and Vallombrosa Abbey in its forest setting in the background, with Florence just visible in the far distance. This is surrounded by nineteen scenes from his life, including a depiction of him kneeling before a crucifix said to have bowed its head to him after his act of mercy towards his brother's killer. Several of his miracles are represented: miraculously replenishing a sack of grain to feed the poor, taming a bear, exorcising demons, healing the wounded, and so on.

According to the *Catalogo generale dei beni culturali*, this print is taken from a 1598 engraving by Epifanio d'Alfiano (1564–1616), himself a Vallombrosan, after Michelangelo Cinganelli (c. 1558–1635). The dedication at the foot is to Mercuriale Prati (1715–1806), then abbot general of the Vallombrosan Order and later bishop of Forlì.

No copies traced in the UK or US. The *Catalogo generale dei beni culturali* records a single copy, at Reggello, Florence.



HELEN OF TROY

16. HOFMANNSTHAL, Hugo von. Die aegyptische Helena. Oper in zwei Aufzügen. [Leipzig, Mainzer Presse for Insel-Verlag, 1928.]

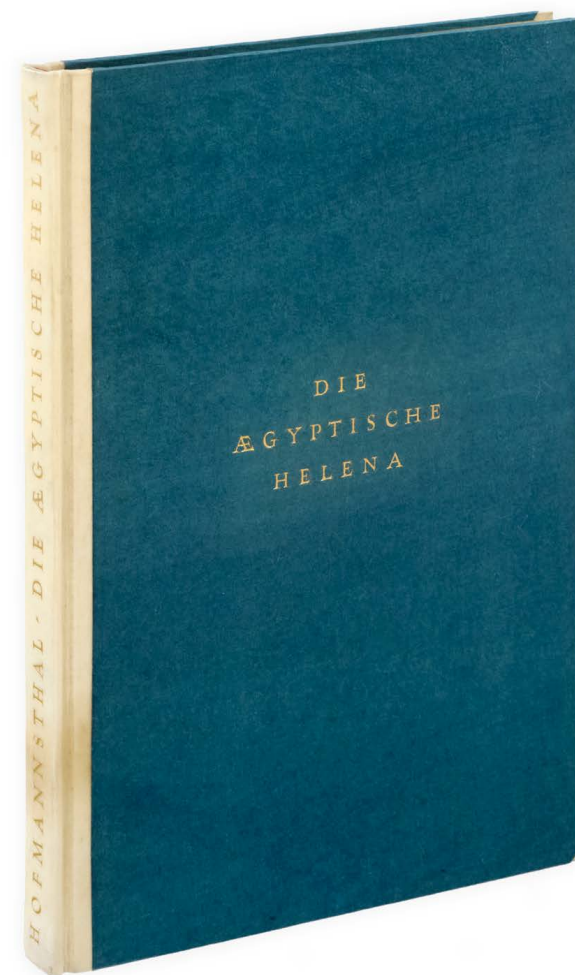
Large 8vo, pp. 97; one of 200 numbered copies, printed on laid paper; title printed in red and black, and opening initial in red; a few spots to endleaves, otherwise a fine copy in the original half vellum over blue paper boards ('Gerhard Prade, Leipzig', gilt to rear turn-in), spine and front board lettered gilt, top edge gilt, other edges uncut; publisher's original plain paper wrapper and slipcase. **£750**

First edition of Hofmannsthal's text for Richard Strauss's opera, one of 200 numbered copies – Hofmannsthal himself considered it to be his finest libretto.

The opera was first performed on 6 June 1928 in Dresden, five weeks before Hofmannsthal's death. The plot is a free adaptation of Euripides' *Helena*, which introduces an Egyptian princess and sorceress, Aitra, into the story of Helen of Troy and her vengeful husband Menelaus. Aitra assuages the husband's anger and restores conjugal harmony.

This was the first book produced by the Mainzer Presse. This small private press was founded by Friedrich Wilhelm and Christian Heinrich Kleukens in 1927, following the model of the English private presses. Sixty-five books were produced between 1928 and 1938, each printed with types invented by Christian Kleukens.

Wilpert/Gühring 118.



THE TROJAN WAR AND ODYSSEUS' HOMECOMING

17. HOMER. Ομηρου Ἰλίας και Οδυσσεΐα μετα της εξηγησιος. Homeri Ilias et Ulyssea cum interpretatione ... Variar lectionis in utroque opere, annotatio. Basel, Johann Herwagen, 1535.

Two parts in one vol., folio, pp. [8], '394' (recte 410), [2], 284, [4]; text and commentary in Greek, the *Odyssey* with own title, woodcut printer's devices to titles and last pages of both parts, woodcut initials; marginal worming to first 3 ff, some dampstaining, occasional inkstains, small decorative excisions to blank margin of e6, overall a good copy; bound in contemporary pigskin over bevelled wooden boards, roll-tooled in blind to a panel design, brass clasps to fore-edges (one catchplate present but defective), sewn on 4 double cords, remains of fore-edge tabs; short splits to joints, wear to corners, and rubbing to covers; inscriptions to first title 'Silvestri Dronnii(?) sum', 'Est Gabriellis Guntispergi Anno 1562 16 Aprilis', 'Jure nunc possidet me Abrahamus Leemannus philosophiae studiosus', and 'Sam: Beat Lodov: Ernst 1758', inscriptions of Guntispergius and Leemannus (dated 1652) also to rear free endpaper; gilt bookplate of Spyros Loverdos (dated 1925) to front pastedown with subsequent ink stamp and label of the Loverdos Collection to rear endpapers; interlinear and marginal annotations in brown and red ink, mainly in a sixteenth-century hand, to c. 200 pp., underlining, some line numbers added in ink and pencil.

£6000

First Herwagen edition of Homer's *Iliad* and *Odyssey*, with the scholia of Didymus, edited, according to Dibdin, by the great German classicist Joachim Camerarius (1500–1574), with interesting near-contemporary annotations by a student of Greek, likely drawn from Thomas Grynaeus's lectures in Bern.

The printer Johann Herwagen (1497–1558) began his career in Strasbourg before moving to Basel in 1528. Here he married the widow of Johann Froben and collaborated with his stepson Hieronymus, publishing editions of the classics as well as works by Luther, Melanchthon, and Erasmus. In 1542 he was expelled from the city following an affair with his stepson's wife, although he was pardoned in 1545. This edition of Homer includes the important commentary of the first-century BC Greek scholar Didymus, nicknamed 'Brazen-guts' on account of his enormous industry.

This copy contains interlinear and marginal annotations to around two hundred pages, mainly in a near-contemporary hand, providing Latin translations of Greek words and explanatory notes, and, in particular, drawing out numerous proverbs from Homer's text. They demonstrate an especial interest in *Iliad* 2 and 17–24, and in the first ten books of the *Odyssey*, and include references to Aristotle, Pliny, Strabo, Virgil, Pomponius Mela, and Boccaccio. A note by our annotator to p. 567 refers to Thomas Grynaeus as 'praeceptor noster ... egregius', with the date '1539 die veneris post festum Martini'. The nephew of Simon Grynaeus, Thomas (1512–1564) taught Latin and Greek at the Hohe Schule in Bern at this time, and it seems likely that our annotator was a student there.

Provenance: a Gabriel Guntispergius of Zurich is recorded at the University of Heidelberg in 1566; Spyros Loverdos (1874–1936), Greek banker, economist, politician, and collector, whose library was dispersed after his death.

Adams H748; USTC 663959; VD 16 H 4591.





PROMETHEUS AND PANDORA

18. IVANOV, Vyacheslav Ivanovich. *Prometei tragediia* [Prometheus a tragedy]. *St Petersburg, "Alkonost", 1919.*

4to, pp. xxiv, 79; browning to edges; in the original printed wrappers; spine repaired. £250

First edition of Ivanov's dramatic poem *Prometheus*, which follows the form of Greek tragedy.

The plot is a restatement of classical myth in terms of Ivanov's Neoplatonic philosophy. In addition to Prometheus himself, the play also features Pandora, Nereus (the old man of the sea), nymphs, and the three Erinyes (goddesses of vengeance).

Ivanov (1866–1939) was chair of Classical Philology at the University of Baku from 1920, and after emigrating from the Soviet Union was Professor of Russian literature at Pavia from 1926 to 1934. The philosopher Nikolai Berdyaev recalled that Ivanov was 'pre-eminently a man of Western culture ... His immense erudition in Classics and ancient history, and his brilliant scholarship dominated the stage wherever he appeared in Petersburg. He succeeded in combining an intense poetical imagination with an amazing knowledge of Classical philology and Greek religion' (quoted in Polonsky, *English Literature and the Russian Aesthetic Renaissance* (1998), p. 49).

Getty 273; Tarasenkova, p. 155; not in Kilgour.

DIVINE LOVE

19. JAYADEVA; Friedrich MAJER, translator. *Gita-Govinda*, ein Indisches Singspiel ... aus der Ursprache ins Englische von W. Jones, und aus diesem ins Teutsche übersetzt, und mit einigen Erläuterungen begleitet ... Weimar, im Verlage des Landes-Industrie-Comptoirs, 1802.

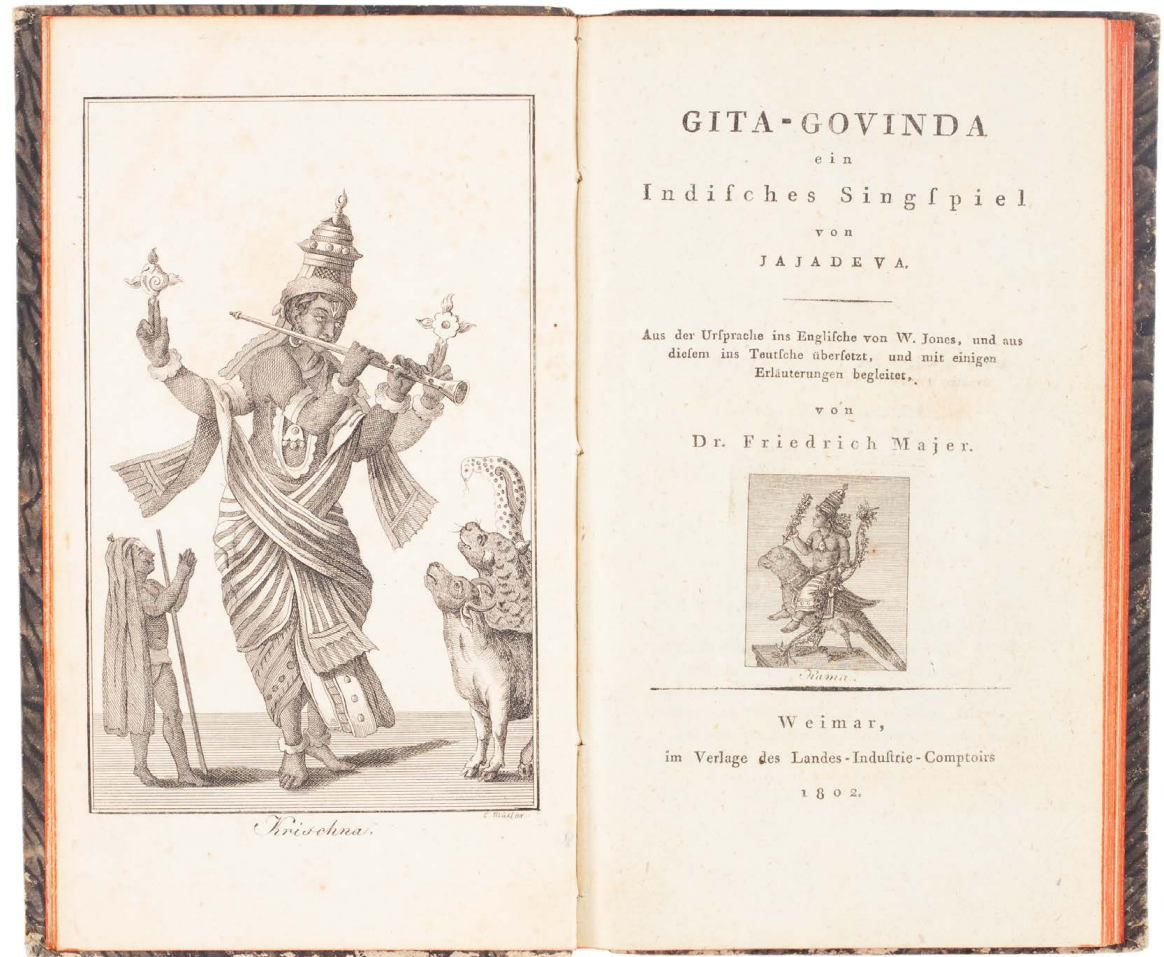
8vo, pp. 84; with copper-engraved frontispiece 'Krischna' by C. Müller, and copper-engraved vignette 'Kama' to title; a very good copy in contemporary paste-paper boards, gilt-lettered red paper spine label, edges red; extremities worn, some rubbing to covers, red sealing wax to endpapers. **£475**

First and only separate edition of this uncommon German translation of *Gita Govinda*, a Sanskrit lyric poem by the twelfth-century Indian poet Jayadeva recounting the divine love of the Hindu deities Krishna and Radha.

'The *Gitagovinda* explores the ebb and flow of divine love between Radha and Krishna, portraying their estrangement, longing, and joyful reunion through a cycle of lyrical songs and narrative verses that express jealousy, devotion, remorse, and passionate union ... [It] is the earliest-known poem dealing with the theme of the divine lovers' (*Encyclopaedia Britannica*).

This, the first full translation into German, was the work of Friedrich Majer (1772–1818), an associate of Goethe at Weimar and a significant influence on Schopenhauer. Majer avidly collected material relating to India and lectured on the subject; 'as the author of essays on Hindu mythology, translations of Sanskrit works, and mythological reference works, Majer became the chief German purveyor of Indic knowledge in his time' (Wilson, p. 42). Majer translated the poem from William Jones's English rendering (first published in the *Transactions of the Asiatic Society, Calcutta*, in 1792), which he nevertheless criticises for turning the text into an 'epic idyll' to suit European tastes. Friedrich von Dalberg's abridged German version appeared in the same year.

OCLC finds only two copies in the UK (BL and Cambridge University Library) and only one in North America (Brown). See Wilson, 'Friedrich Majer: romantic Indologist' in *Texas Studies in Literature and Language* 3:1 (1961), pp. 40–49.



BRAIN-SICK SHEPHERD-PRINCE

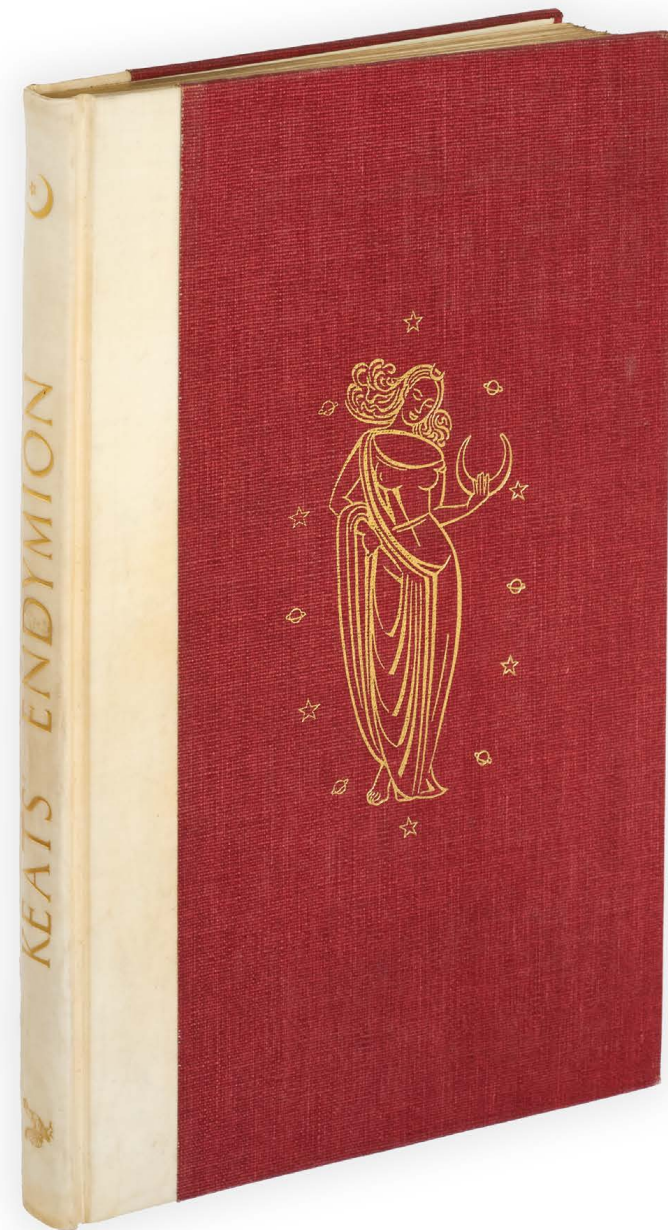
20. KEATS, John. *Endymion*. A poetic romance ... with engravings by John Buckland-Wright. [London,] *The Golden Cockerel Press*, [1947].

Folio, pp. 150, [2]; with a frontispiece and 55 woodcut illustrations by Buckland-Wright, some full-page, no. 200 of 500 copies; a few leaves slightly foxed (as often with this work), else a very good copy in the publisher's quarter vellum and red boards, stamped gilt. **£1750**

Buckland-Wright's greatest work and one of the most important Golden Cockerel publications, begun in 1943 but not completed until late 1947.

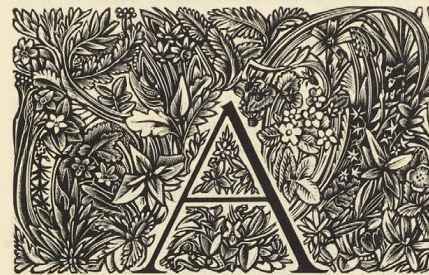
Written by Keats in 1817, and first published in 1818, the poem tells 'the story of Endymion, "the brain-sick shepherd-prince" of Mount Latmos, who falls in love with Cynthia, the moon, and descends to the depths of the earth to find her. There he encounters a real woman, Phoebe, and giving up his pursuit of the ideal he falls in love with her. She, however, turns out to be none other than Cynthia, who, after luring him, weary and perplexed, through "cloudy phantasms", bears him away to eternal life. With the main story are woven the legends of Venus and Adonis, of Glaucus and Scylla, and of Arethusa' (*OCEL*).

Franklin, p. 229.





THE FIRST BOOK OF ENDYMION



THING OF BEAUTY
IS A JOY FOR EVER:

ITS LOVELINESS increases; it WILL NEVER
Pass into NOTHINGNESS; but still will KEEP
A BOWER QUIET FOR US, AND A SLEEP
Full of sweet dreams, & health, & quiet breathing.
Therefore, on every morrow, are we wreathing
A flowery band to bind us to the earth,
Spite of despondence, of the inhuman dearth
Of noble natures, of the gloomy days,
Of all the unhealthy and o'er darkened ways
Made for our searching: yes, in spite of all,
Some shape of beauty moves away the pall
From our dark spirits. Such the sun, the moon,
Trees old, and young, sprouting a shady boon
For simple sheep; and such are daffodils
With the green world they live in; and clear rills
That for themselves a cooling covert make
'Gainst the hot season; the mid forest brake,
Rich with a sprinkling of fair musk-rose blooms:
And such too is the grandeur of the dooms

THE PHOENIX

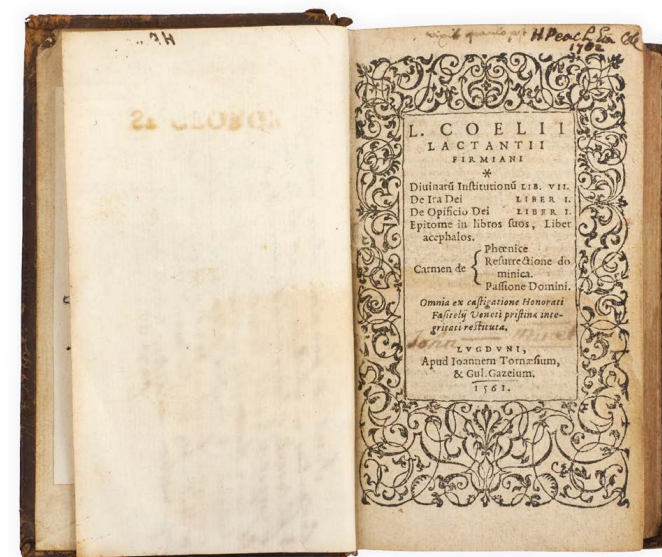
21. LACTANTIUS. [Opera:] Divinaru[m] institutionu[m] lib. VII. De ira dei liber I. De opificio dei liber I. Epitome in libros suos, liber acephalos. Carmen de Phoenice, Resurrectione dominica, Passione Domini. Omnia ex castigatione Honorati Fasitellii Veneti pristinae integritati restituta. Lyons, Jean de Tournes and Guillaume Gazeau, 1561.

16mo in 8s, pp. 787, [44], [1 (blank)]; title within a woodcut border; dampstain to lower half throughout; withal a good copy in early eighteenth-century speckled calf, spine gilt in compartments; ownership inscriptions to title of John Minet and H. Peach (dated 1782), manuscript extract from an unidentified 'Letter to a student abroad' on Lactantius to front endpaper, ownership stamp in red 'St George'; armorial bookplate of Edward Francis Witts (1813–1886), of Upper Slaughter. **£350**

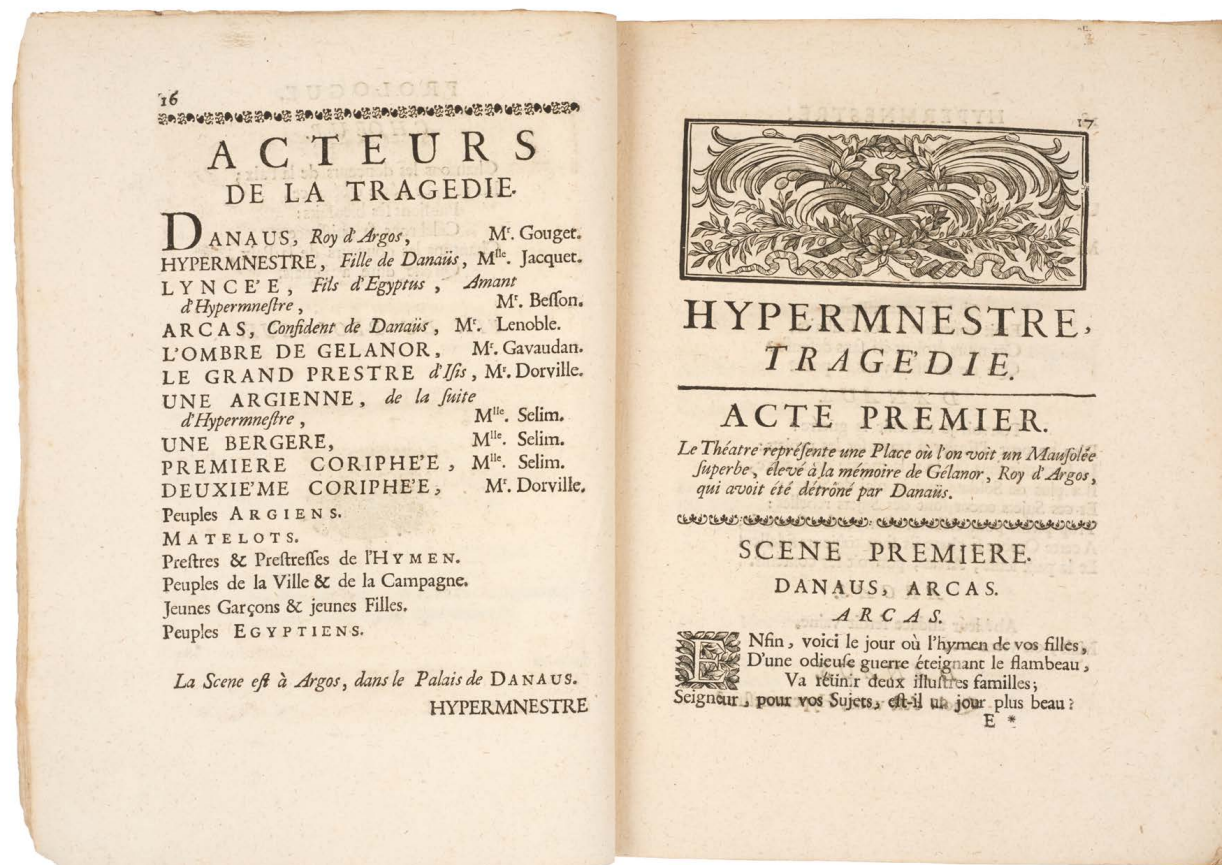
Uncommon edition of the works of Lactantius, the 'Christian Cicero', edited by the humanist Benedictine Onorato Fascitelli (1502–1564), including a poem on the phoenix.

'A gorgeously arrayed mythical bird', the phoenix 'was the subject of several legends in antiquity, notably one to the effect that after living 500–600 years it burnt itself to ashes and then came back to life again with renewed youth ... Christian writers frequently regarded it as an image of the Resurrection. A poem on the religious significance of the phoenix, *De Ave Phoenice*, is probably the work of Lactantius; it enjoyed wide popularity and in its turn influenced the Anglo-Saxon poem, *The Phoenix*' (*Oxford Dictionary of the Christian Church*).

Gültlingen IX, p. 219: 508; USTC 153108; not in Adams. **Library Hub shows V&A only; OCLC adds no copies outside mainland Europe, but there is a copy at Harvard.**



DANAID DRAMA



22. [LAFONT, Joseph de.] *Hypermnestre*, tragedie, mise au theatre de l'Academie Royale de Musique de Lyon, pour la première fois en 1742. Le prix est de douze sols. *Lyon, de l'imprimerie d'Aymé Delaroche ... aux dépens de l'Académie Royale de Musique, 1742.*

Large 4to, pp. 63, [1 (blank)]; woodcut initials and attractive head- and tailpieces; a little creasing to corners; a very good copy, stab-stitched in contemporary marbled paper wrappers; slightly worn. **£175**

Very scarce Lyon edition of the libretto for the tragedy *Hypermnestre* by the French playwright Joseph de Lafont (1686–1725). In Greek mythology, Hypermnestra was one of the fifty daughters of Danaus, king of Argos, who defied her father by refusing to kill her husband Lynceus.

First performed in 1716, with music by Charles-Hubert Gervais, the play was initially criticised for its fifth act, but after rewriting by Abbé Simon-Joseph Pellegrin enjoyed considerable success both with the public and at court. Lafont died at the age of thirty-nine, succumbing to his affection for wine.

In 1742 *Hypermnestre* was performed for the first time at the Royal Academy of Music in Lyon, and this edition gives the names of the singers, actors and actresses who performed. The title role was played by Mlle Louise Jacquet (b. 1722) who began her singing career at the Paris Opera in 1738 and subsequently moved to Aix-en-Provence. An attractive portrait of her was painted by Jean-Etienne Liotard.

We have traced only three copies, at the BnF, BM Lyon, and the Library of Congress.

SIR LANCELOT SHOT

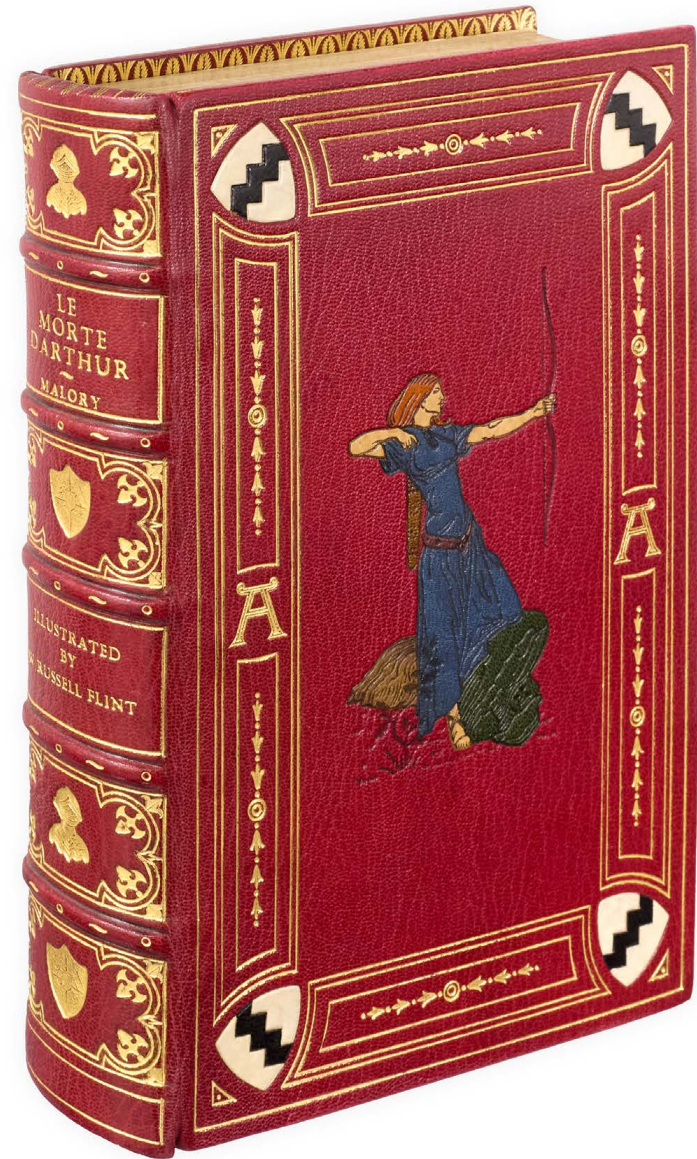
23. MALORY, Sir Thomas; Sir William Russell FLINT, *illustrator*. *Le Morte Darthur*, the History of King Arthur and of his noble Knights of the round Table [Edinburgh, R. & R. Clark for] London, Medici Society, [1935].

8vo, pp. [2], xlv, 531, [1]; with colour illustrations by William Russell Flint; a fine copy in a full red morocco Kelliegram-style binding by Bayntun-Riviere, covers gilt with a wide border, shield onlays in white and black morocco at corners, six-colour onlay design of a huntress (*see below*) to centre of front cover, edges gilt; housed in a red cloth slipcase. **£2000**

Scarce reprint of the Riccardi Press edition of 1911, edited by A.W. Pollard and first published by the Medici Society in 1920, here issued in a thin-paper one-volume edition, our copy in a handsome Bayntun-Riviere Kelliegram-style binding.

Philip Lee Warner of the Riccardi Press, previously of Chatto & Windus, established the Medici Society in 1908 to publish high-quality colour reproductions of works by the Old Masters. *Le Morte Darthur* bears handsome illustrations by the Scottish artist Sir William Russell Flint RA, who had also illustrated the Riccardi Press Chaucer and would be elected president of the Royal Watercolour Society the year after the publication of the present edition; he would hold the position until 1956. The striking six-colour onlay to the front cover, depicting a woman loosing an arrow, is from the illustration facing p. 400, in which Sir Lancelot is shot 'in the thick of the buttock' by a gentlewoman hunting (Book XVIII, chapter XXII), weakening him before the tournament proclaimed by Arthur: 'And when he saw that she was a woman, he said thus: Lady or damosel, what that thou be, in an evil time bear ye a bow; the devil made you a shooter'.

OCLC records four copies of this edition in the US (Bangor, New Rochelle, Oregon State, Missouri), three in the UK (Bangor, Birmingham, Liverpool), and one in New Zealand (Canterbury).





"Then the king was sworn upon the four Evangelists."—Book I, Chapter II.

Le Morte D'Arthur

The History of King Arthur
and of his Noble Knights
of the Round Table ~ by
Sir Thomas Malory. Knt.



Medici Society Ltd.
London

MYTH IN THE MARGINS

24. MISSAL, in Latin, with readings for the first Sunday in Advent. *Southern Netherlands or northern France (Arras?), c. 1425.*



A complete folio leaf with double columns of 29 lines written in two sizes of a fine formal gothic liturgical script in dark brown ink, ruled lightly in ink, very large nine-line initial 'A' (*Ad te levavi*) on recto formed of knotted and intertwining acanthus in blue and pale green against a burnished gold ground, framed by a mauve square edged in green and enclosing delicate scrollwork in shell gold, marginal extensions leading into a highly elaborate full-page border of dense ivyleaf decoration, sprays of acanthus and clusters of interlace, incorporating four angels (two singing from a shared choirbook, one playing a harp, and one bearing a coat of arms) and twelve animals or mythical beasts (including a doe, a lion, two dragons, a pelican, a dog wearing a collar, and a bird of prey), all painted in shades of pale green, blue, orange, pink, brown, white and black, two-line illuminated initial 'F' (*Fratres scientes quia hora est*) of leafy design in shades of pale green, mauve, orange and blue and with delicate penwork in shell gold, smaller initials in burnished gold, blue or red with contrasting penwork (two-line initial 'D' on verso incorporating a human face), lesser initials alternately in red and blue, capitals touched in red, paragraph mark in red, rubrics; very rubbed and soiled, central horizontal and vertical creases where once folded, two large stains on verso showing through to recto. 452 x 330 mm (text area 330 x 225 mm). **£3250***

A remnant of what must have been an exceptionally grand missal, with illumination of considerable finesse, including several marginal dragons. We have been unable to trace any other leaves from the same manuscript.

Dragons feature frequently in medieval manuscripts: in bestiaries, in books of history and legend, in Apocalypse texts, curled up in initials, and, as here, inhabiting decorative borders. 'The Greek word *drakōn* is related to *drakos*, 'eye', and in classical legend the idea of watching is retained in the story of the dragon who guards the golden apples in the Garden of the Hesperides ... In the Middle Ages the word was the symbol of sin in general and paganism in particular ... in Christian art it has the same significance' (*Brewer's Dictionary of Phrase and Fable*). Marginal monsters were particularly popular in English, French, and Netherlandish manuscripts, and are especially common in devotional texts with little or no narrative, providing a very effective kind of visual mnemonic for the medieval reader.

The style here points to the southern Netherlands or northern France. The border decoration, with its dense decoration and distinctive alternation of paired acanthus leaves and clusters of interlace (also found in the large initial), is reminiscent of manuscripts produced in Arras, an important centre of manuscript illumination; see, for example, Sotheby's sale of 19 June 2001, lot 36, a fragment of a Breviary of the Use of Arras. We have been unable to identify the coat of arms borne by an angel at the top left-hand corner of the illuminated border (azure, a maiden's head proper affronty) but assume that it relates to the original patron or donor of the parent manuscript.



MORE MYTH IN THE MARGINS

25. [MISSAL.] Ordinaire de la Messe. [Paris?, c. 1890–1900].

Tall 12mo (185 x 90 mm), pp. XLVI; without title-page?, lithographed throughout, most pages initialled at foot 'LR', hand-colouring up to p. XXXIX; slight browning to a few pages; in contemporary drab wrappers; spine perished, sewing coming loose; faint circular ink stamp and faint pencil inscription (Marguerite Veraud?) to upper cover. £350

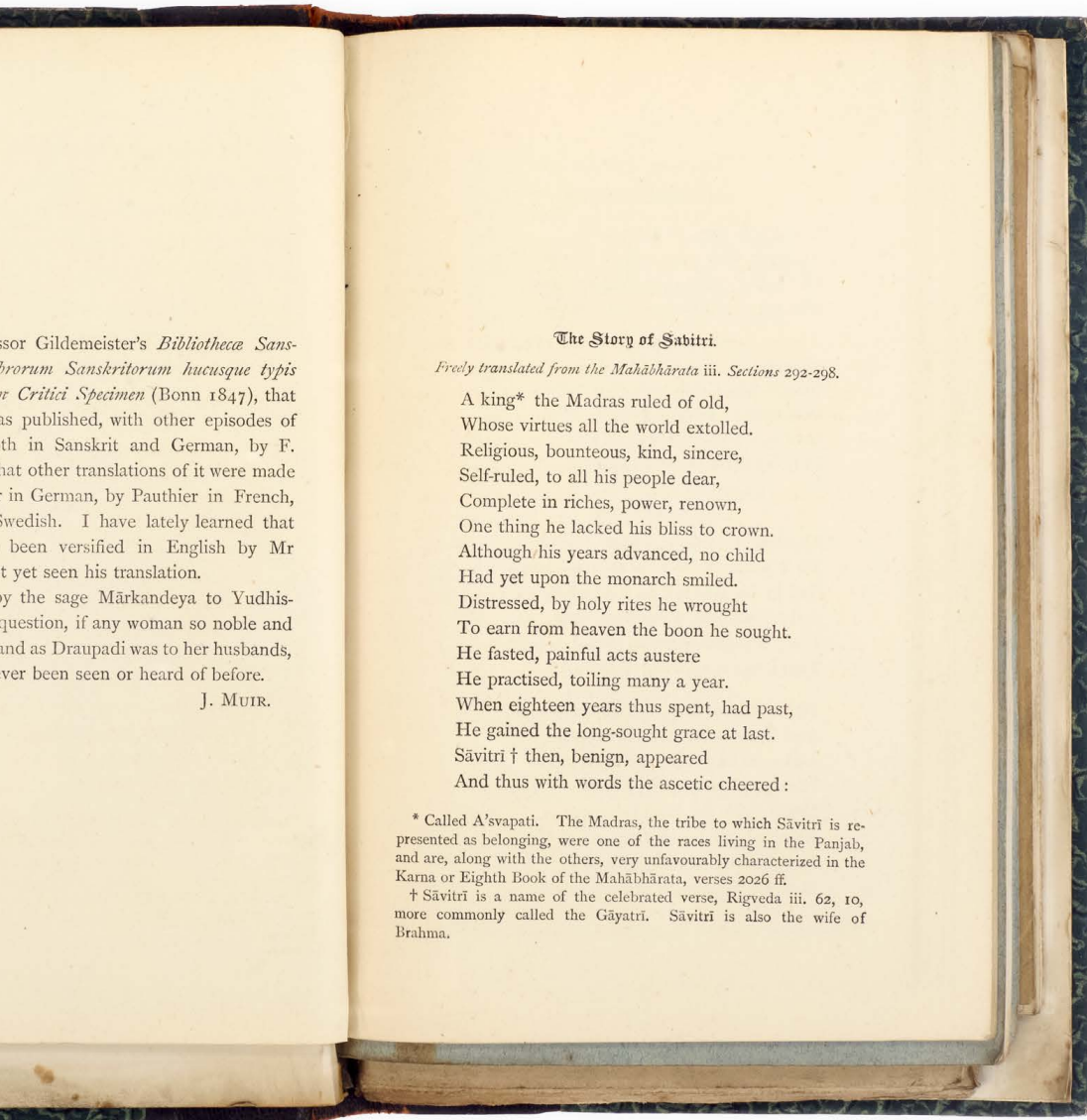
A lithographed and elegantly hand-coloured French Missal in the style of a medieval manuscript.

The text – comprising prayers, readings, and rubrics for the celebration of Mass – is enhanced with elegant floral and foliate borders, inhabited, for example, by a flaming salamander, a griffin, and dragon-like grotesques. Butterflies, a dove, a kingfisher, and a spider's web also feature. The initials, borders, and line fillers are hand coloured up to p. XXXIX in vibrant shades of blue, brown, green, pink, and yellow.

The salamander was a mythical lizard-like monster that was supposed to be able to live in fire and to quench it with the chill of its body; Pliny refers to this belief in his *Natural History*. The fabled griffin was the offspring of the lion and the eagle; it was 'sacred to the sun and kept guard over hidden treasures' (*Brewer's Dictionary of Phrase and Fable*).

We have been unable to identify the 'LR' whose initials appear at the foot of most pages or to trace another copy.





The Story of Savitri.

Freely translated from the Mahābhārata iii. Sections 292-298.

A king* the Madras ruled of old,
Whose virtues all the world extolled.
Religious, bounteous, kind, sincere,
Self-ruled, to all his people dear,
Complete in riches, power, renown,
One thing he lacked his bliss to crown.
Although his years advanced, no child
Had yet upon the monarch smiled.
Distressed, by holy rites he wrought
To earn from heaven the boon he sought.
He fasted, painful acts austere
He practised, toiling many a year.
When eighteen years thus spent, had past,
He gained the long-sought grace at last.
Sāvitri † then, benign, appeared
And thus with words the ascetic cheered :

* Called A'svapati. The Madras, the tribe to which Sāvitri is represented as belonging, were one of the races living in the Panjab, and are, along with the others, very unfavourably characterized in the Karna or Eighth Book of the Mahābhārata, verses 2026 ff.

† Sāvitri is a name of the celebrated verse, Rigveda iii. 62, 10, more commonly called the Gāyatri. Sāvitri is also the wife of Brahma.

PASSAGES FROM THE MAHABHARATA

26. [MUIR, John, *translator.*] The Story of Savitri. [1880].

[bound with six others, including:]

— Further metrical Translations from the Mahabarata ... and two short metrical Translations from the Greek. [1880?]

Seven works in one vol., *Story of Savitri*: pp. 24; *Further metrical Translations*: pp. 50, in the original blue printed paper wrappers; (see below for the others); bound together in contemporary quarter roan and marbled boards by Henderson and Bisset, spine lettered in gilt; some wear to joints and corners. £950

An interesting collection of rare tracts, from the library of the Scottish lawyer and journalist John Skelton (1831–1897), who wrote for *Blackwood's* under the pseudonym 'Shirley'.

The Scottish Indologist John Muir (1810–1882) spent several decades in India as a civil servant and then judge. On his return he devoted his energies to a series of publications of the Sanskrit source texts of Indian cultural history. **Included here are rare private printings of translated passages from the great Hindu epic the Mahabharata.** The legend of Savitri and Satyavan tells the story of Princess Savitri, who, by her intelligence and devotion, overcomes a divine prophecy foretelling the early death of her husband. This episode is of literary and religious significance in Hindu tradition, with its themes of destiny, free will, and conjugal fidelity.

The first two pieces in the volume, by Richard Herne Shepherd, are inscribed to Skelton by the author, and comprise a short monograph on the poet Ebenezer Jones, and an essay on Tennyson's very rare early poem, *The Lover's Tale* (1833), which Shepherd published in an unauthorized edition in 1870, quickly suppressed by Pickering – this essay does not mention the re-print so either precedes it or pointedly omits the reference. Both pamphlets are rare, the second particularly so, with copies at the British Library and Texas only.

ou, son ? Where art thou, O virtuous wife?"
 many of them speaking separately, assured
 daughter were alive (16,867 ff.) At length
 and became composed, and shortly afterwards
 rived, and entered the hermitage delighted.
 ratulated the king on their arrival, and the
 blessed him, and predicted his prosperity
 then enquired the cause of Satyavat's absence,
 the night. He then told them how he had
 his wife, how he became ill, and of his long
 f the Brahmans next asks Savitri to tell, as
 he wished to keep it secret), how her father-
 sight? She replied that it was no secret.
 etold her husband's death,* and she related
 en the day predicted for his decease, and that
 ave her husband ; that while he slept, Yama,
 rs, arrived, and carried him off bound ; that
 and obtained from him the boons which have
 e recovery by her father-in-law of his sight,
 ant of a hundred sons to her father, and as
 ne restoration of her husband, to live four
). The Rishis then retired, after celebrating
 900 ff.) Next day King Dyumatsena's former
 e and announced to him that the usurper of
 by his minister; that, on hearing of his death
 and supporters, his army had fled ; that the
 led their former king, whether blind or other-
 that in these circumstances they had been
 with an army, to invite him to return. Seeing
 ered his sight, they were filled with wonder,
 Dyumatsena then took leave of the hermits,
 dom. His queen and Savitri too set out in
 tallation followed, with that of his son to be
 long lapse of time, Savitri becomes the mother
 s many brothers are born to her. "Thus she
 herself, of her father, her mother, her father
 of her husband's family. And so, too," the
 fortunate, and virtuous woman, Draupadi,
 you all " (16,904 ff.)

e story, had never been made known to Satyavat's
 father and herself.

FURTHER METRICAL TRANSLATIONS
 FROM THE MAHABHARATA

ON GOVERNMENT, WAR, AND MISCELLANEOUS,
 WITH THE STORY OF SAVITRI.

AND TWO SHORT METRICAL TRANSLATIONS
 FROM THE GREEK.

BY

J. MUIR, Esq., C.I.E., D.C.L.

The other items in the volume are:

SHEPHERD, Richard Herne. Forgotten Books worth remembering ... No. I. Studies of Sensation and Event by Ebenezer Jones ... *London, Pickering & Co., 1878.* pp. 22, [2], in the original tan printed paper wrappers; inscribed 'John Skelton Esq with the author's compliments Nov. 9 1878'.

[SHEPHERD, Richard Herne.] The Lover's Tale; a supplementary Chapter to Tennysonianism. (Only fifty Copies printed) [*after 1870*]. pp. 8; inscribed 'John Skelton Esq with the author's compts Nov. 9 '78'.

GLADSTONE, William Ewart. Two Letters to the Earl of Aberdeen, on the State Prosecutions of the Neapolitan Government. Twelfth edition. *London, John Murray, 1851.* pp. 48; inscribed 'John Skelton 1851'.

GLADSTONE, William Ewart. The Vatican Decrees in their bearing on Civil Allegiance: a Political Expostulation ... *London, John Murray, 1874.* pp. 32, in the original tan printed paper wrappers

BROWN, John. Something about a Well, with more of our Dogs ... *Edinburgh, David Douglas, 1882.* pp. 23, [1], in the original pink printed paper wrappers.

JOHNSON A SUBSCRIBER

27. MUSGRAVE, Samuel. Two Dissertations. I. On the Graecian Mythology. II. An Examination of Sir Isaac Newton's Objections to the Chronology of the Olympiads ... *London, printed by J. Nichols, 1782.*

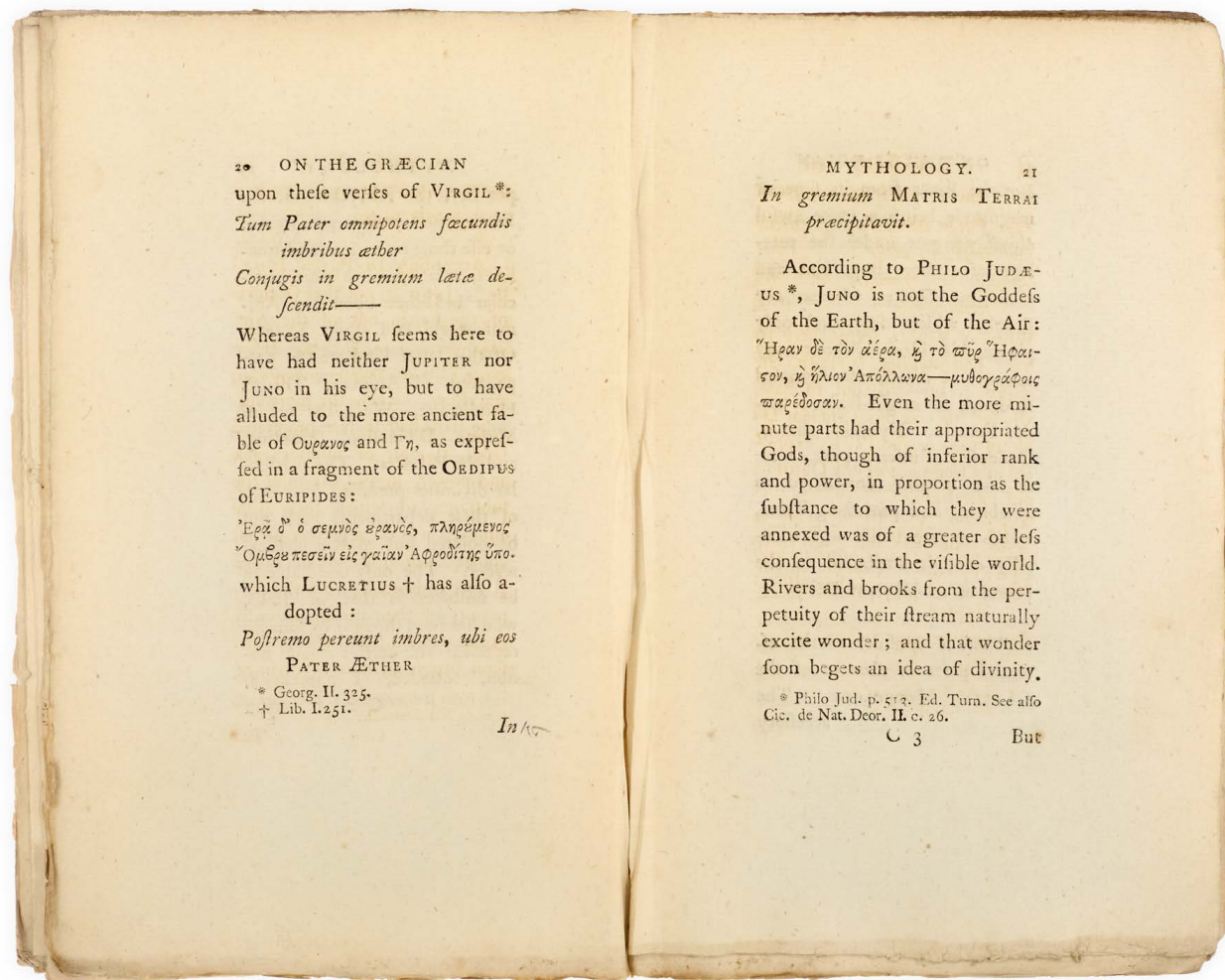
8vo, pp. [4], xxii, [2], 231, [1]; a very good copy, uncut, in the original marbled boards, tan paper spine (largely perished), upper board coming loose; modern pencilled note 'Purchased from the descendant of the subscriber "Mr. Radcliffe" [of Trinity College, Cambridge]'. **£450**

First edition of this work by the classical scholar Samuel Musgrave (1732–1780), published posthumously for the benefit of the author's widow, with a generous list of subscribers thanks to the efforts of the editor, Thomas Tyrwhitt.

In addition to Dr Johnson other subscribers include Sir Joseph Banks, Edward Gibbon (two copies), David Hartley, Joshua Reynolds, Richard Brinsley Sheridan, George Steevens, and Samuel Whitbread.

Provenance: the subscriber to whom this copy belonged was likely one William Radcliffe of Maidstone, who matriculated at Trinity College, Cambridge in 1780, and was admitted at the Middle Temple in 1783.

Babson Newton Collection 220; ESTC T147724; Fleeman, *A Preliminary Handlist of Copies of Books associated with Dr Samuel Johnson* 214.



20 ON THE GRÆCIAN

upon these verses of VIRGIL *:

*Tum Pater omnipotens fecundis
imbris æther*

*Conjugis in gremium lætæ de-
scendit—*

Whereas VIRGIL seems here to have had neither JUPITER nor JUNO in his eye, but to have alluded to the more ancient fable of Οὐρανός and Γη, as expressed in a fragment of the OEDIPUS of EURIPIDES:

Ἐξ ἧ δ' ὁ σεμνὸς ἑρᾶνός, πληρέμενος
Ὀμβροῦ πεσεῖν εἰς γαῖαν Ἀφροδίτης ὕπο.

which LUCRETIVUS † has also adopted:

*Postremo pereunt imbres, ubi eos
PATER ÆTHER*

* Georg. II. 325.

† Lib. I. 251.

In 1/5

MYTHOLOGY. 21

*In gremium MATRIS TERRÆ
precipitavit.*

According to PHILO JUDÆUS *, JUNO is not the Goddess of the Earth, but of the Air: Ἡραν δὲ τὸν αἴρα, καὶ τὸ πῦρ Ἡφαίστου, καὶ ἥλιον Ἀπόλλωνα—μυθογράφους παρέδοσαν. Even the more minute parts had their appropriated Gods, though of inferior rank and power, in proportion as the substance to which they were annexed was of a greater or less consequence in the visible world. Rivers and brooks from the perpetuity of their stream naturally excite wonder; and that wonder soon begets an idea of divinity.

* Philo Jud. p. 512. Ed. Turn. See also Cic. de Nat. Deor. II. c. 26.

C 3

But

12)
 n of their Care,
 and tear
 owels still :
 ew
 it ill.



ugh, which breaks up the
 th for the sowing of Corn.
 y'd; then after death,
 ndreds of their Breath,
 of Grief,
 ed some Relief.



on's jaw Bone of an Ass,
 ew a thousand Men, and
 elf by Water springing from
 he was thirsty.

(13)
 Q. There's many Teeth, but never a Mouth.
 A thousand at the least;
 They are both East, West, North, and South,
 But seldom at a Feast.

A. A Pair of Woollen Cards.

Q. A Visage fair,
 And Voice is rare,
 Affording pleasant Charms,
 Which is with us
 Most ominous
 Prefaging future Harms.



A. A Mermaid, which betokens Destruction to Mariners.

Q. A little Informer
 Cloath'd in bright Armour,
 Beloved by Men of Degree;



MARINERS BEWARE

28. NEW RIDDLE BOOK (A), or a Whetstone for dull Wits ... Printed at Derby, for the benefit of the travelling Stationers. [J. Drewry? 1790?]

12mo, pp. 24; with a device of printer's tools on the title-page and 20 woodcut illustrations within the text; a fine copy in the original printed yellow paper wrappers, with four woodcut vignettes; covers a little soiled and dusty, small tear to corner of upper cover; upper cover inscribed at head in red ink 'Immorality cur'.

£750

An attractive illustrated riddle chapbook, featuring a siren holding a mirror and a comb. The riddle reads: 'Q. A visage fair, and voice is rare, affording pleasant charms, which is with us, most ominous, presaging future harms. A. A mermaid, which betokens destruction to mariners.'

Other solutions include a man fleeing his scolding wife, a hog fattened with acorns, a young virgin, and a paper kite, though how one would ever guess 'a Taylor at Dinner with a Dish of Cucumbers, served up with Pepper, Salt, and Vinegar' is beyond us.

ESTC T128389, recording **only two copies in the UK** (BL, Bodleian).

THE METAMORPHOSES

29. OVID; Pedro Sánchez de VIANA, translator and editor. Las transformaciones. Valladolid, Diego Fernández de Córdoba, 1589.

[issued with:]

VIANA, Pedro Sánchez de. Anotaciones sobre los quinze libros de las Transformaciones. Valladolid, Diego Fernández de Córdoba, 1589.

Two parts in one vol., 4to, ff. [16], [2 (blank)], 179, [1]; 264, '295–314' (i.e. 265–284), [4 (index)]; woodcut illustrations, one to each book, surrounded by cartouches, 14-line woodcut initial and many 4-line woodcut initials, woodcut device on second title-page, running titles; title-page stained and chipped with some tears and lower outer corner torn off and repaired at an early stage, text block trimmed close with a few headlines shaved, large ink stain on 2Q4v–5r, quire 2V misbound, upper corner of 2H1 torn with slight loss, large old repair on verso of dedication of second work affecting final few words, wormhole in gutter in the second part; contemporary Spanish limp vellum preserving two string loops, spine lettered in ink; edges soiled and a little worn, spine partially coming away from text block; seventeenth-century ownership inscription of Gabriel del Corral to title (struck through in ink) and to ¶13r, with c. 15 pp. of annotations to the commentary in the same hand, eighteenth-century purchase note to repaired corner of title, inscription (probably in Heber's hand) on inside front cover 'Bibl. Mayans, March 1829, Wheatley 579', Bibliotheca Heberiana stamp, nineteenth-century armorial bookplate of Philip H. Calderon to front pastedown. **£6000**

First edition, a copy of notable provenance, of perhaps the most successful early Spanish translation of Ovid's *Metamorphoses*, by Pedro Sánchez de Viana (c. 1545–1619), published along with his substantial commentary.

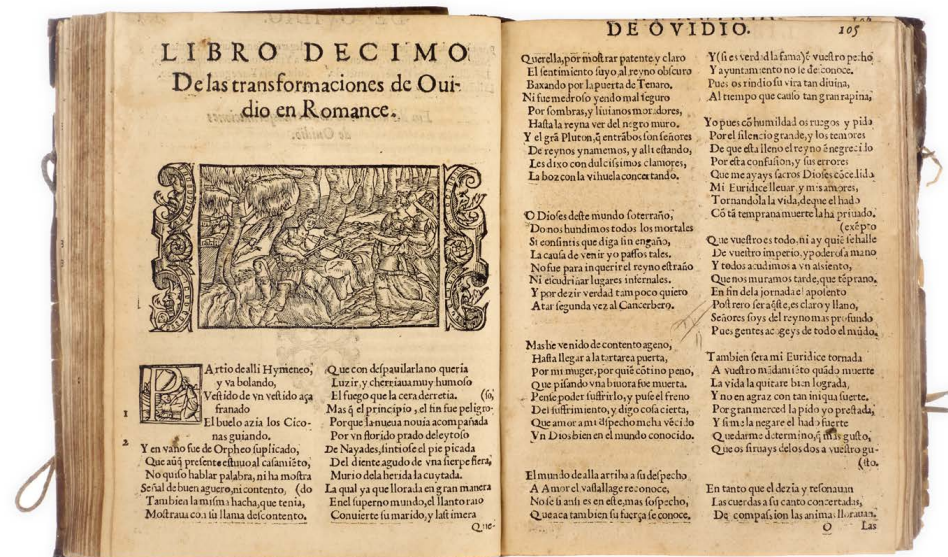
The *Metamorphoses* 'is essentially a collection of stories from Greek and Roman myth and legend, but includes the Near Eastern tale of the Babylonian lovers Pyramus and Thisbe ... After a succession of stories about gods and heroes drawn from Greek mythology the subject matter passes to what was thought of as history, Aeneas and Dido, Numa and Egeria, the doctrines of Pythagoras, and to Ovid's own times ... The brilliance of the poet's imagination and power of expression put the final stamp on many myths' (OCCL).



In the age of Cervantes (another master of literary transformations), Ovid exerted wide and lasting influence on Spanish literature; uniquely able, among the Latin poets, to echo and clothe in myth and beauty the ambitions and anxieties of a generation of poets caught in a world of deep change. The re-elaboration of themes such as madness, desire, doubt, and self-knowledge in Cervantes and his contemporaries rely on Ovid's imagery and language, and de Viana's translation proved an important cultural transposition. Set out in hendecasyllables in alternate rhyme, the text itself is vivid and memorable. It is the commentary, however, which especially commands attention: sources for interpretation range from classical writers to medieval scholastics, to more recent philologists including Hebrew and Spanish thinkers; but this already considerable feat is crowned by de Viana's attention to literary emulation over mere exegesis, and by his wholly humanistic rejection of moralising interpretations (which had been ubiquitous up until his generation) in favour of providing readers with the tools to develop their own views. Much of what is known of Sánchez de Viana is derived from the dedications to the translation and the commentary, both addressed to Hernando de Vega y Fonseca, president of the Council of the Indies, in whose house Viana had lived and worked in his youth.

Provenance: the Spanish writer and priest Gabriel de Corral (1588–1652), with inscription on title-page dated 1608 and a few marginalia in ink in the commentary. Eighteenth-century purchase note to repaired corner of title: 'Felicio Gilbert di Pisa / Fernández de Heredia'. Lawyer and historian of sixteenth-century Spanish humanism Gregorio Mayáns y Siscar (1699–1781). Sold at the Wheatley and Adlard auction of 10–13 March 1829 to Richard Heber (1773–1833), with Bibliotheca Heberiana stamp and inscription (likely in his hand) 'Bibl. Mayans, March 1829, Wheatley 579' on inside front cover. Sold at Sotheby's, 1 May 1834, lot 5194 to Riego. Armorial bookplate of the artist Philip Hermogenes Calderon RA (1833–1898), perhaps best known for his 1856 painting 'Broken Vows', now at Tate Britain.

Palau 207496 and 207497; USTC 340434; see Parrack, 'Mythography and the Artifice of Annotation: Sánchez de Viana's *Metamorphoses* (and Ovid)' in De Armas ed., *Ovid in the Age of Cervantes* (2010), pp. 20–36.



SUPERNATURAL INTERFERENCE IN EARTHLY LOVE

30. PEACOCK, Thomas Love. *Rhododaphne: or the Thessalian Spell.* A Poem. London, T. Hookham, Jun., and Baldwin, Cradock, and Joy, 1818.

12mo, pp xi, [1], 181, [1]; with half-title and the separate fly-titles to *Rhododaphne*, each of the seven cantos, and the notes; a particularly fine copy, in contemporary speckled calf, spine gilt, black gilt morocco title-piece; with the bookplate and ownership inscription of Frances Anne Vane Tempest, Lady Londonderry. £750

First edition of Peacock's last and most ambitious poem, inspired by his enthusiasm for Greek poetry in the company of Shelley. A mythological narrative set in ancient Thessaly, *Rhododaphne* tells the story of the shepherd boy Anthemion, in love with the mortal girl Calliroë, and of the nymph Rhododaphne, who carries him off to her enchanted palace. When Rhododaphne is destroyed by Heavenly or Uranian love – pure passion for the good and the beautiful – the mortal lovers are reunited.

As a poet Peacock had anti-Romantic neoclassical leanings, most clearly expressed in his 1820 essay 'The Four Ages of Poetry', with its attacks on the regressive primitivism of the first-wave Romantics Scott, Byron, and Wordsworth. Nevertheless, *Rhododaphne* was a notable influence on Keats, especially his *Lamia*. Mary Shelley transcribed the poem for Peacock in December 1817 (when they were all living at Marlow), and Keats is likely to have read it in manuscript at that time, but it was also in print well before the writing of *Lamia*. Shelley, too, shared this appreciation for *Rhododaphne*, and in an enthusiastic review written for *The Examiner* just before his final departure for Italy but never published, described it as 'the transfused essence of Lucian, Petronius and Apuleius'.

Provenance: with the ownership inscription of Anglo-Irish heiress Frances Anne Vane, Marchioness of Londonderry (1800–1865), patron of Benjamin Disraeli and great-grandmother of Sir Winston Churchill.

Ashley Library, III, 202; Harrold, 'Keats's *Lamia* and Peacock's *Rhododaphne*', *Modern Language Review*, LXI (1966), pp. 579-84.

RHODODAPHNE:

OR

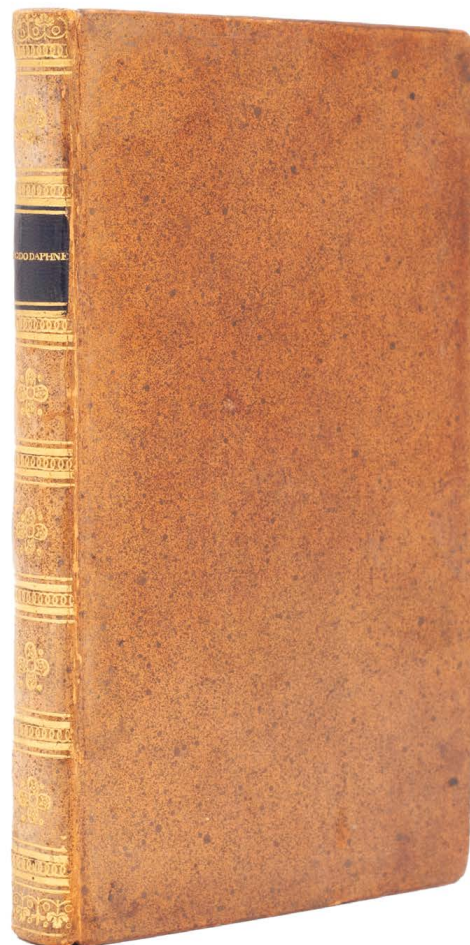
THE THESSALIAN SPELL.

A POEM.

LONDON:

TED FOR T. HOOKHAM, JUN. OLD BOND-STREET;
ALDWIN, CRADOCK, AND JOY, PATERNOSTER-ROW

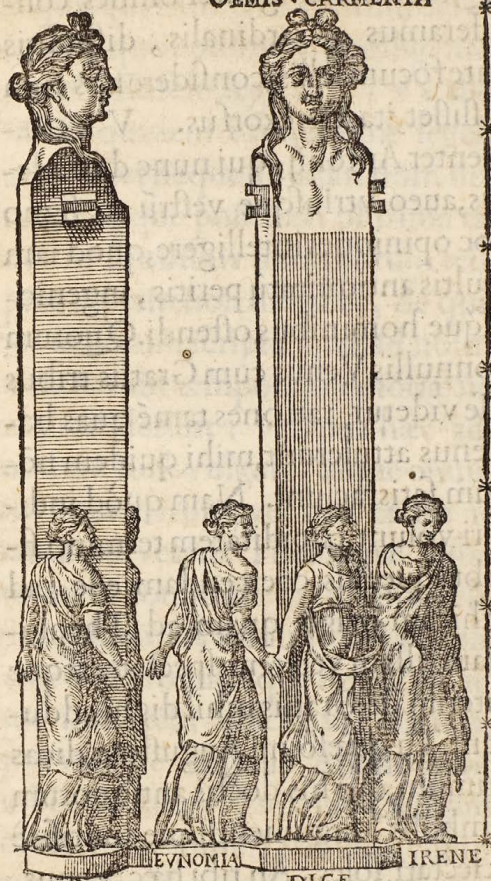
1818.



S DE A,
romat. Adfertur,
uitur, vt commo-
Accedimus, dili-
plamur. Erat au-
quipedali ferè alti-
narmore artifice
s caput muliebri
ta facie, crinibus
o vitta in nodum
vt duo longiores
humeros deflue-
pus iusta propor-
æquilateram, vt
umnam paribus
n tres semiplanæ
ares eiufdē habi-
o coronāt, ita vt
egat, altera me-
tertia finiftrum.
erāt forma, quali
neatum pofui.
Quod

SEV DE LEGE DIVINA. 23

THEMIS • CARMENTA



EVNOMIA DICE IRENE

B 4

PIONEERING RESEARCH INTO MYTHS

31. PIGHIUS, Stephanus Vinandus. Themis dea, seu de lege divina ... Mythologia ... in quatuor anni partes, ab auctore recognita. Antwerp, Christopher Plantin, 1568.

8vo, pp. 207, [13]; woodcut Plantin device to title, woodcut initials, with full-page woodcut illustration to p. 23, without the folding plate (see below); some foxing to first and final leaves, but a very good copy; bound in late eighteenth-century calf-backed boards with speckled sides and vellum tips, spine gilt in compartments with gilt red morocco lettering-piece, marbled endpapers; rebacked with spinepiece relaid. £450

First edition of Pighius's two treatises on Roman archaeology, one of the founding texts of scientific research into myths.

Stephanus Vinandus Pighius (or Steven Winand Pigge, 1520–1604) was a humanist philologist and antiquarian from Kampen in the Netherlands. Following his studies in Leuven, he moved to Rome, where he became the secretary to Cardinal Marcello Cervini, later Pope Marcellus II. In 1555, he was in Brussels, where he became the librarian to Antoine Perrenot de Granvelle (1517–1586), later cardinal and the dedicatee of the present work. The first treatise, *Themis dea*, contains a description of a marble herm acquired by the cardinal and humanist Rodolfo Pio da Carpi (1500–1564), which is identified as Themis, the Greek goddess and personification of justice and divine order, and a discussion of the problem of Themis and Roman mythology. The second, *Mythologia*, contains a description of a silver Roman vase with relief, found in Arras and acquired by Cardinal Granvelle (the second treatise was illustrated with the missing folding plate). The book ends with a letter to Pighius by Nicolaus Florentius (Rome, 4 December 1567) regarding the Themis problem and Pighius's reply.

The two woodcut illustrations were designed by Pieter van der Borcht and cut by Antoon van Leest. The costs of the illustration – a total of 2 gulden and 15 stuyvers to van der Borcht and 10 gulden to van Leest – appear to have been charged to the author, and delays with the woodcuts held up publication of the book. At least some copies, however, were issued in advance, before the second woodblock was ready: Voet notes one sent by Plantin to de Çayas on 24 December 1567 and twelve copies to Pighius on 12 January 1568, which are recorded as lacking the folding plate.

Adams P1199; Pettegree and Walsby, *Netherlandish Books* 25568; STCV 12928284; USTC 404582; Voet 2053.



THE LIFE OF THESEUS

32. PLUTARCH; John Moyr SMITH, *illustrator*. An Argive Hero ... with Illustrations designed after the Manner of early Greek Paintings. London, Arthur H. Moxon, 1877.

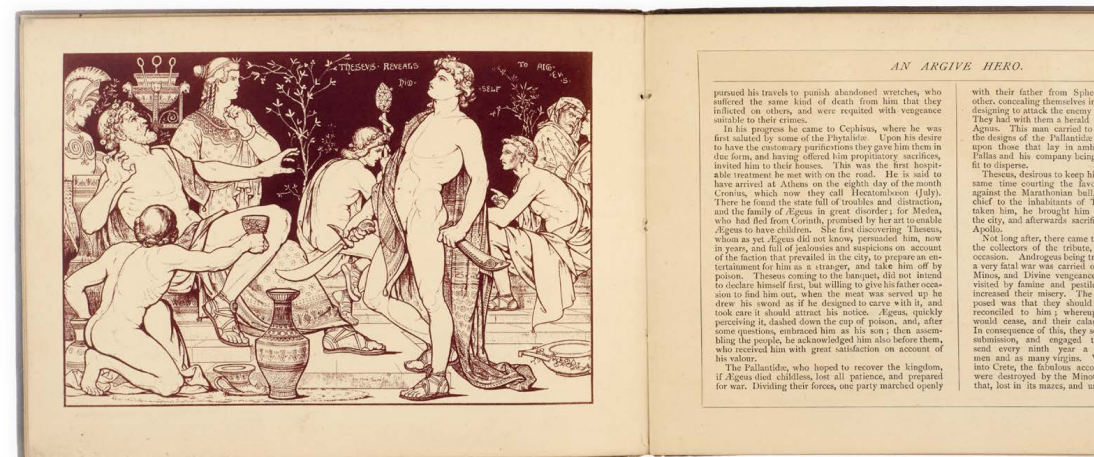
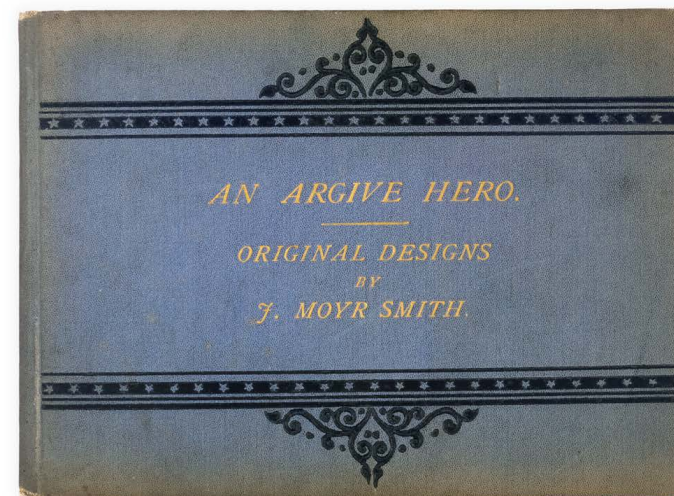
Oblong 8vo, pp. 10, [2 (blank)], with 5 sanguine lithographic plates (of which one double-page); two woodcut illustrations printed in-text; very slightly dusty at edges, but a good copy; bound in publisher's blue pebble-grained cloth, front board blocked in black and lettered in gilt, rear board blocked in blind, black endpapers; slightly faded and frayed at extremities, sewing a little loose; ink inscription 'Elsa Forman | from Haha | Novr. 82 | 24' to front free endpaper verso. **£950**

Scarce first and only edition of John Moyr Smith's illustrations of the life of Theseus, accompanying the text of Plutarch's *Life*.

Though purporting to be 'after the manner of early Greek paintings', the plates – the work of the Scottish architect, designer, and art historian John Moyr Smith (1839–1912) – are not dissimilar in style to his celebrated literary tiles, which illustrate scenes from Aesop and the Bible to Shakespeare and Tennyson. His work owes much, however, to Alexander 'Greek' Thompson and his circle in Glasgow, whom he had known after training at the Glasgow School of Art; soon after he moved to Manchester as assistant to Alfred Derbyshire, and in 1866 to London as assistant to George Gilbert Scott. He made few forays into book illustration, although in 1869 he was sent to Paris to meet Gustave Doré on behalf of their mutual publisher Moxon.

Provenance: Elsa Forman (d. 1962), Honorary Secretary of the Keats-Shelley Memorial Association and niece of the bibliographer and forger Harry Buxton Forman.

No copies traced in the US; Library Hub finds copies at the British Library, Bodleian, Cambridge University Library, NLS, and NLA only. See Stapleton, 'John Moyr Smith 1839–1912' in *The Journal of the Decorative Arts Society* 20 (1996), pp. 18–28.



SEA MONSTERS, MERMAIDS, AND THE KRAKEN

33. PONTOPPIDAN, Erich. The Natural History of Norway containing a particular and accurate Account of the Temperature of the Air, the different Soils, Waters, Vegetables, Metals, Minerals, Stones, Beasts, Birds, and Fishes; together with the Dispositions, Customs, and Manner of Living of the Inhabitants ... In two Parts ... Illustrated with Copper Plates, and a general Map of Norway. *London, for A. Linde, 1755.*

Two parts in one vol., folio, pp. xxiii, [1], 206, with large folding map of Norway hand-coloured in outline and 12 engraved plates, wanting 2 original plates (depicting corals and minerals) which are supplied in smaller format from another edition mounted on a single leaf facing p. 168; vii, [1], 291, [13], with 14 engraved plates; very occasional light foxing, a little cockling; very good in near contemporary dark yellow paper-covered boards, vellum lettering-piece to spine, red edges; likely bound by Linde; some wear to corners, edges and spine ends; with ALS from Bill Macy of the Nantucket Historical Association (17 May 1932), his pencil inscription to Vilhjalmur Stefansson (May 1932), and book label of the Stefansson collection Dartmouth College Library to front endpapers, cancelled duplicate stamp to title verso. **£1250**

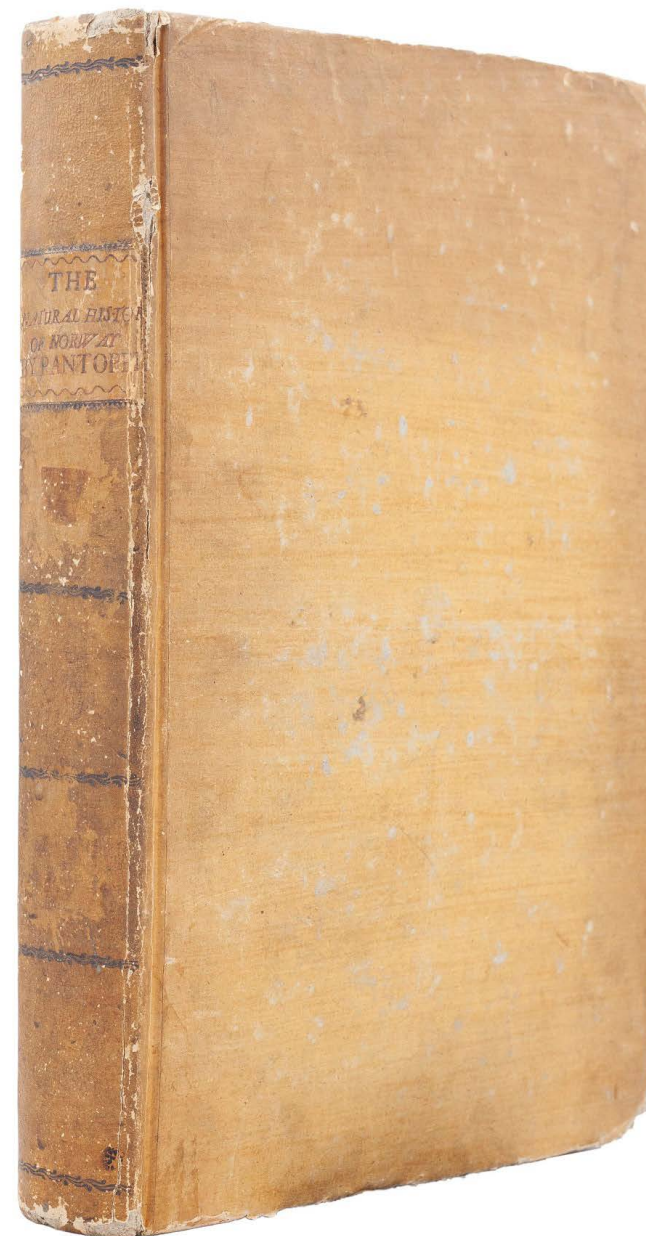
First English edition, a nice copy likely bound by the publisher Andreas Linde, of this remarkable account of Norway's natural history by the Danish theologian and antiquary Pontoppidan (1698–1764), whose accounts of sea monsters influenced both Herman Melville's *Moby-Dick* and Jules Verne's *Twenty thousand Leagues under the Seas*.

First published as *Det første Forsøg paa Norges naturlige Historie* at Copenhagen in 1752–53, the work is divided into two parts. The first covers Norway's 'air' (i.e. climate), 'soils and mountains', 'waters', 'vegetables', 'sea-vegetables', 'gems and curious stones', and 'metals and minerals', while the second describes its quadrupeds, serpents, insects, birds, fish, and sea monsters, ending with an 'account of the Norwegian nation'.

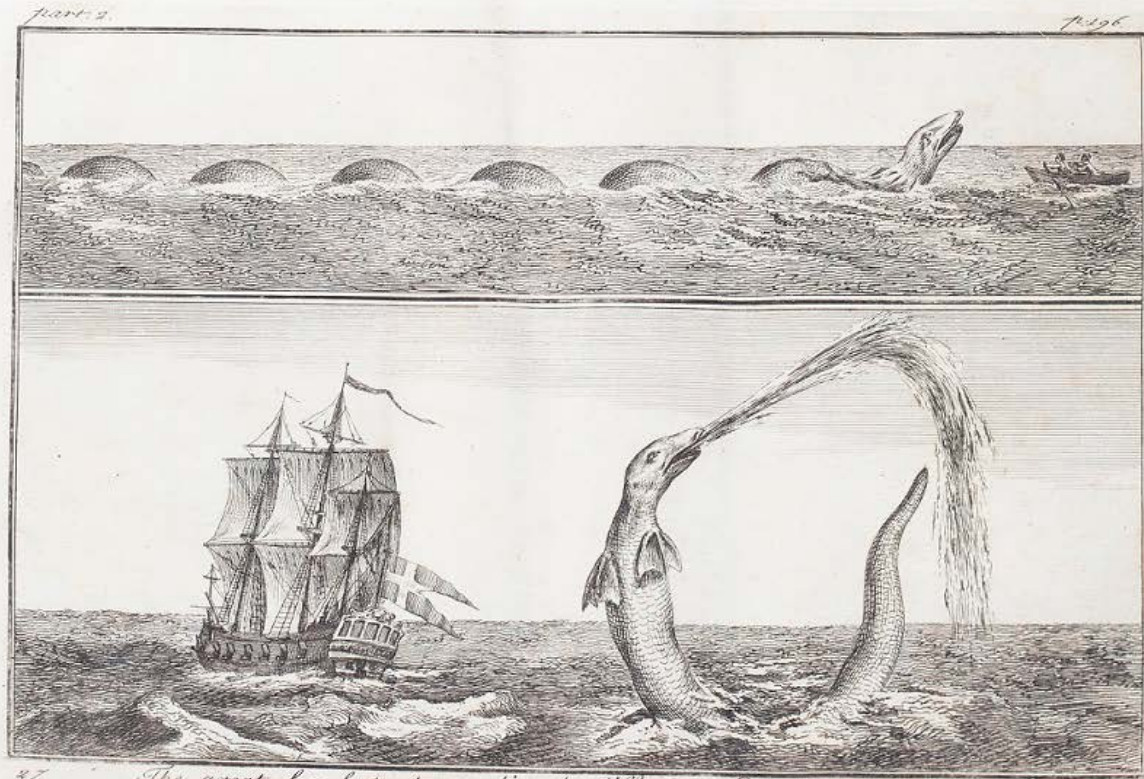
Pontoppidan argues for the existence of sea serpents ('the great sea-snakes I once held only for chimera, but am now fully convinced that they are found in the North sea, as sure as any other fish' (II, p. 38)), of mermen and mermaids ('as to the existence of the creature, we may safely give our assent to it' (II, p. 187)), and of the kraken ('the largest sea-monster in the world' (II, p. 210)).

Provenance: presented by William F. Macy, President of the Nantucket Historical Association, to the Arctic explorer and ethnologist Vilhjalmur Stefansson (1879–1962), passing from him in 1952 to Dartmouth College Library.

ESTC 89156.



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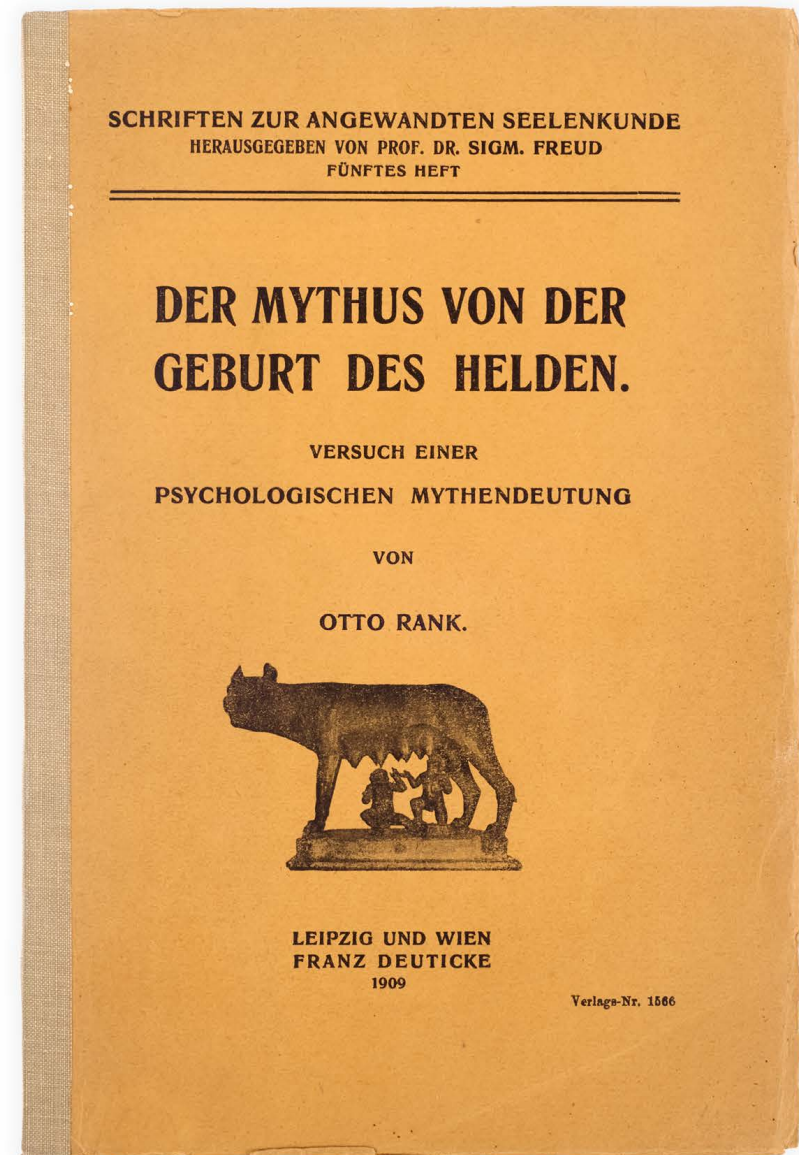
MYTH PSYCHOANALYSED

34. RANK, Otto. Der Mythos von der Geburt des Helden. Versuch einer psychologischen Mythendeutung. *Leipzig and Vienna, Franz Deuticke, 1909.*

8vo, pp. [4], 93, [1 (blank)]; numerous underlinings in pencil, but otherwise clean; uncut in the original printed wrappers, with cloth backstrip; a good copy. **£100**

First edition of this psychoanalytical investigation of mythological heroism, and the role of birth legends in the stories of heroes, by the German psychoanalyst Otto Rank (1884–1939), published as part of the series *Schriften zur angewandten Seelenkunde* under the editorship of Freud. Rank discusses, among others, Moses, Oedipus, Paris, Perseus, and Hercules. A second, expanded edition appeared in 1922.

Grinstein 26474.





BASILISK This is another name of renown. The worthy Aldrovandus has favored us with a veritable engraving of the royal reptile, with eight feet, a long and hooked beak, and a *crown* upon its head! It was said to have the power of striking its victim dead at a glance, and to chase all other animals from its regal residence, by the terrific tones of its voice. To add to its marvellous reputation, it proceeded from the egg, forsooth, of a *cock*! Of course there is no more connexion between this fabled animal and the Saurian we are about to describe, than between the Dragon of ancient fable and the little winged reptile of Java. Naturalists have, however, as in the former case, chosen to avail themselves of a well-known name, and to apply it to a real animal, which had been previously unknown.

The Basilisk, then, is an Iguana with a tail flattened sideways, a fin-like crest running down the middle of the back, and a sort of elevated hood at the back of the head. The single species known (*B. Mitratus*) is of a bluish tint, attains a large size, inhabits South America, and feeds on fruits. Little is known of its habits, but, from its form, it is probably more or less aquatic.

An Introduction to Zoology, 1844
Philip Henry Gosse

B IS FOR BASILISK

35. ROBINSON, Alan James, *artist*; Laurie BLOCK, *editor*. An Odd Bestiary, or, a Compendium of instructive and entertaining Descriptions of Animals, culled from five Centuries of Travelers' Accounts, Natural Histories, Zoologies, &c. by Authors famous and obscure, arranged as an Abecedary. [*Easthampton (MA)*,] *Cheloniidae Press, 1982*.

Folio, ff. [78], [2 (blank)]; printed in red and black throughout, with 52 large woodcut illustrations, embossed Cheloniidae device to title, limitation, and final blank; an excellent copy in red morocco-backed boards by Gray Parrot, beige sides, spine lettered in gilt, edges trimmed retaining deckle-edges. **£500**

First edition, numbered 69 of 200 copies from a limited edition of 300, and signed by the artist.

This attractive work presents an alphabetical selection of twenty-six animals – extant, extinct, and mythical – pairing sensitive and at times striking woodcuts by Robinson with ancient and modern texts selected by the poet Laurie Block, from Heliodorus and Pliny to Darwin and Melville via Mandeville and Marco Polo.

B is for Basilisk, G is for Griffin, and U is for Unicorn.



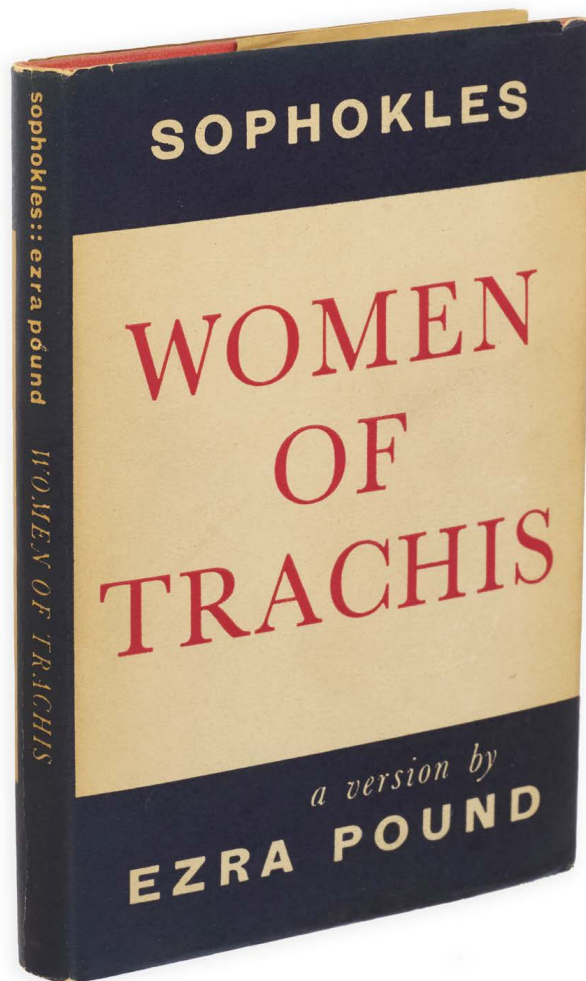
GRIFFIN From this Land Men shall go to the Land of *Bactrie*, where are many wicked and cruel Men: In this Land are Trees that bear Wool, as it were Sheep, of which they make Cloth. In this Land are Ypotains [*Hippopotami*] that dwell sometimes on Land, and sometime on Water, and are half Man half Horse, and feed on men when they can get them. In this Land are many Griffins more than in other Places, and some say they have the Body before as an Eagle, and behind as a Lyon; and it is true, for they are made so; but the Griffin hath a Body bigger than eight Lions, and stronger than 100 Eagles, for certainly he will bear to his Nest flying, a Horse and a Man upon his Back, or two Oxen yoked together as they go to Plow, for he hath long Nails on his Feet as great as Horns of Oxen, and of those they make Cups there to drink with, and of his Ribs they do make Bows to shoot with.

The Voyages and Travels, 1722
John Mandeville



... his body resembles a horse, his head a stag, his feet an Elephant, his taile a bore; he loweth after in a bidous manner, one black borne he bath in the mids of his forehead . . . this wild beast cannot possibly be caught alive.

Pliny



INSCRIBED BY THE LEAD ACTOR AND EDITOR TO THE PRODUCER

36. SOPHOCLES; Ezra POUND, *translator*. *Women of Trachis*. A Version by Ezra Pound. London, Neville Spearman, [1956].

8vo, pp. xxiii, [1], 66, with a frontispiece; tipped-on slip with publisher's details on p. iv; a fine copy in the publisher's red cloth, grey dust-jacket (toned), printed in red and dark blue; presentation inscription to front free endpaper 'For Geoffrey [Bridson]: Nov. '56 / This milestone / Just missed witnessing / The total collapse of / D. G.', bookplate of D. G. Bridson. **£1000**

First edition of Pound's version of Sophocles' *Trachiniae*, inscribed by the editor Denis Goacher to Geoffrey Bridson (1910–1980), who had co-produced the play for BBC radio in April 1954.

Sophocles' tragedy narrates how Deianeira unwittingly poisoned her husband Heracles with the shirt of Nessus, believing it to carry a love charm that would win him back from the young and beautiful Iole.

The actor Denis Goacher, who had become Pound's secretary in 1956, had played Heracles' son Hyllus in the radio production – 'I am so glad to have got Goacher for it' wrote Pound in anticipation. Goacher afterwards arranged for the play's publication, providing a foreword (pp. vii–xi) describing Pound during his confinement at St Elizabeth's hospital, and an Editorial Declaration at the end, both attempting to redeem Pound from charges of fascist sympathies.

Pound and D.G. Bridson first crossed paths in the 1930s when Pound included a poem by Bridson in his *Active Anthology* (1933) – they corresponded at that time but they did not meet until 1951 when Bridson, now a force to be reckoned with in BBC radio, came to Washington DC to visit Pound in his detention in St Elizabeth's. 'To me, Pound ... was the greatest living poet', Bridson later wrote in *Prospero and Ariel*. Bridson visited Pound again in 1956 to make some recordings, including 'Four Steps', Pound's famous justification for his support of Mussolini; and then shot a television profile on Pound in Rapallo in 1959. They continued to meet and talk until 1963 as Pound lapsed slowly into silence.

Gallup A72a.

ALLACCI'S SOPHOCLES

37. SOPHOCLES; Adrien TURNÈBE, editor. Τραγωδίαι. Αιαξ μαστιγοφορος. Ηλεκτρα. Οιδίπους τυραννος. Αντιγονη. Οιδίπους επι Κολωνω. Τραχινιαί. Φιλοκτητης. Paris, Adrien Turnèbe, 1553 [(colophon:)] 24 December 1552].

[issued with:]

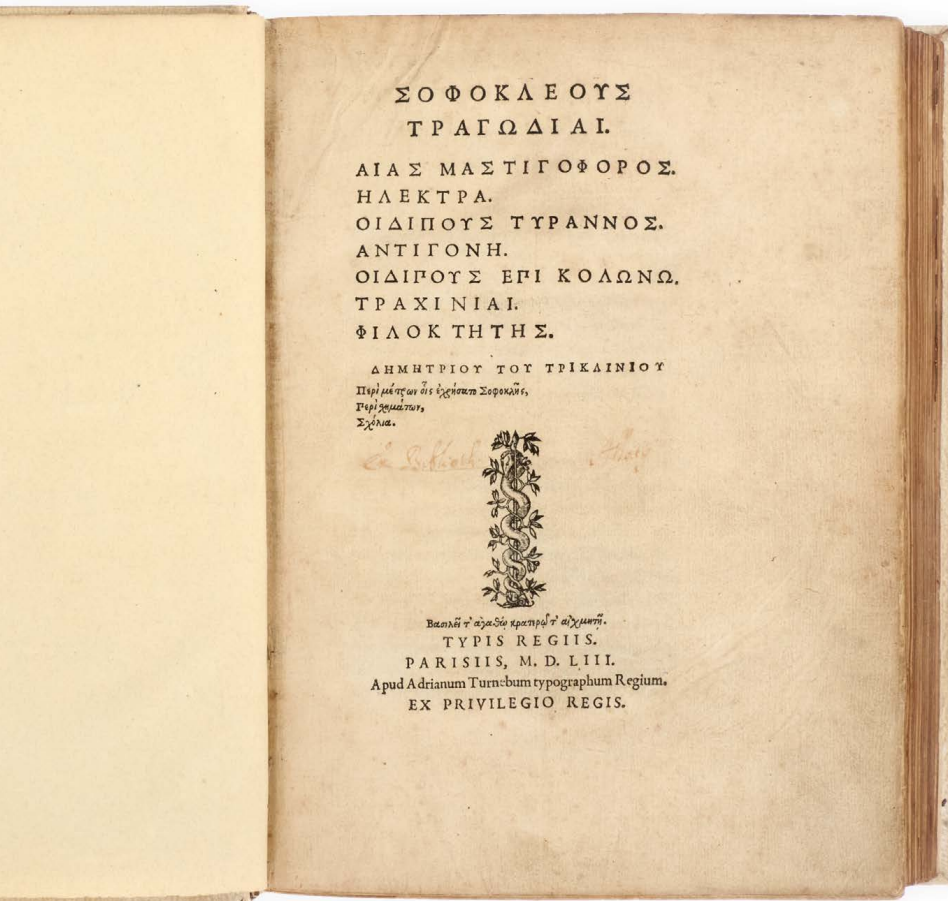
TRICLINIUS, Demetrius. Εις τα του σοφοκλεους επτα δραματα ... Paris, Adrien Turnèbe, 1553.

Two parts in one vol., 4to, *Sophocles*: pp. [8], 400; *Triclinius*: pp. [4], 147, [16] [1 (blank)]; O4 blank, woodcut devices to titles, woodcut initials and headpieces; occasional spotting, but a very good, wide-margined copy; bound in modern vellum over boards, retaining old gilt edges; faded ownership inscription 'Ex Biblioth. Allatii' to title-page (see below). **£1850**

A wide-margined copy of Sophocles in Greek owned by the Vatican librarian and Greek scholar Leone Allacci, with his name on the title-page. Sophocles' seven tragedies narrate the stories of the Greek heroes and heroines Ajax, Heracles and Deianeira, Oedipus and Jocasta, Philoctetes, Antigone, and Electra.

Leone Allacci (or Allatius, 1586–1669), from Corfu, converted to Catholicism and attended the Pontifical Greek College in Rome, where he also taught, before being appointed as *scriptor* at the Vatican Library; he was involved in the transport of the Palatine Library from Heidelberg to Rome. He wrote *Apes Urbanae sive de viris illustribus* (1633), a compilation of the lives and works of significant men designed to reflect glory on the Barberini family, following the election of Pope Urban VIII, which eventually led to his appointment as librarian to Cardinal Francesco Barberini; in 1661 he became librarian at the Vatican. Allacci owned a substantial library, rich in manuscripts, much of which is now in the Biblioteca Vallicelliana in Rome; his copy of the Aldine *Epistolae diversorum philosophorum* of 1499, containing an identical inscription, is at Winchester College.

BP16 114347 and 115203; USTC 154217.



ὅν ἴδ' ἰπποδαμίας, ὅς τ' αὖτ' ἐπὶ σπυγνῶν ὁ γ' ἄλλος ἔωθε
 σηκὸν ἐξ ἀδύνατον δὴ δρῶν, ἄρ' ἔστιν οἰδίπους.

ΤΑ ΤΟΥ ΔΡΑΜΑΤ. ΠΡΟΣΩΠΑ.

Οἰδίπους,	ἀπὸ κλῆν,	Πολυεΐκης,
Ἀντιγόνη,	Ἰσμήνη,	Ἀγέλαος.
Ξένος ἀλκήτης,	Θησέας,	
Χορὸς γερώντων,	Κρέων,	

ΣΟΦΟΚΛΕΟΥΣ ΟΙΔΙ-
ΠΟΥΣ ΕΠΙΚΟΛΩΝΩ.

Εἰς τοὺς ἀκ-
 μωτοὺς οἰκῶν
 τῶν οἰδίων
 γ' ἰσμήνη.

Εκ μὲν τυφλὸν γέροντος Ἀντι-
 γόνου, ἵνας
 χορὸς ἀφ' ἡμεῶν, ἡ Ἰσμήνη αὖ-
 δρῶν πολλῶν.
 ὡς τ' ἐπὶ πλοῦντι οἰδίπῳ

καὶ ἡμέραν
 πῶν νῦν ἀπομνησθεὶς δέξεται δαρήματα,
 μικρὸν μὲν ἐξαπαιτῶνται, πῶς μικρὸν δ' ἔτι
 μείον φέρονται καὶ ὅδ' ἐξαρκούντες ἐμοί.
 τέρψαντο γὰρ αἱ πάσαι με, καὶ ὁ γέροντος * ξυνοῶν
 μακρὸς διδάσκει, καὶ ὁ γῆρας οὐδέ τι.
 ἀλλ' ὡς τέκνον, ἴσχεισιν, εἴ τινα βλέπεις,
 ἢ πατρὸς βεβήλους, ἢ πατρὸς ἀλλοσιγῶντος,
 σῆσόν με, καὶ ἔξιδρυσον, ὥς πυθόμεθα
 ὅπου ποτ' ἐσμέν. μὲν γὰρ γὰρ ἡ κοίτη

* παρὰ

ξένοι πατρὸς ἀγνοῦν, καὶ ἂν ἀκούσωμαι, τελέειν. —
 Ἀντ. Πάτερ ἑλπίστω οἰδίπῳ, πύργῳ μὲν οἰ- 14
 κῶντι γέροντι, ὡς αὖτ' ὁ μὲν αὖτ' ἔστω.
 χορὸς δ' ὅδ' ἔστι, ὡς * ἀπαικίστα, βρύων
 δάφνης, ἐλάσης, ἀμπελῶν * πυκνοσπέρῳ
 δ' εἶσω καὶ αὐτὸν ὁδοῦντος ἀπὸ δόνης.
 οὐκ ἔστι καὶ μὲν τῶν δ' ἔστω αὐτὸν πέτρῳ.
 μακρὸν γὰρ ὡς γέροντι πατρὸς ἀλλοσιγῶντος. —
 Οἰ. Καὶ τίς ἐνέμε, καὶ φέρεισθε τὸν τυφλόν.
 Ἀντ. Χρόνου μὲν οὐκ ἐστίν, οὐ μὲν γὰρ με δεῖ βῆναι.
 Οἰ. Ἐχθρὸς διδάσκει δὲ μὲν, ὅπου καὶ γέροντος.
 Ἀντ. Τὰς γὰρ Ἀθηνᾶς οἰδίων τὸν δὲ γέροντα, οὐ.
 Οἰ. Πᾶς γὰρ πῶς νῦν δα τῶν ἡμῶν ἐμπόρων.
 Ἀντ. Ἀλλ' ὅς τις ὁ γέροντος, ἢ μὲν αὖτ' ἔστω.
 Οἰ. Νὰς τέκνον, εἴπερ ὅδ' ἔστι οἰκιστοῦ.
 Ἀντ. Ἀλλ' ἔστι μὲν γὰρ οἰκιστὴς οἰκιστῶν δὲ δεῖν
 ὁδοῦν. πέτρῳ γὰρ ἀπὸ δα τῶν ἡμῶν ὁδοῦν.
 Οἰ. Ἡ δὲ πατρὸς πατρὸς, καὶ γέροντος μὲν.
 Ἀντ. Καὶ δὲ μὲν οὖν πατρὸς. καὶ πῶς τοι λέγει
 δι' ἡμεῶν ὅδ' ἐστίν, ὡς ἀπὸ δόνης.
 Οἰ. Ὡς γὰρ, ἀπὸ δόνης τῶν δὲ τῶν ἡμῶν τ' ἐμὲν
 αὐτὸς ὁδοῦντος, οὐκ ἐστίν ἡμῶν αἰσῶντος
 σκῆπτρὸς πατρὸς καὶ, τῶν * ἀπὸ δόνης μὲν φέρεισθε. * ἀπὸ δόνης μὲν
 ἔστι Γεωργίου πατρὸς ἡμῶν, ὅπου τῶν δὲ ὁδοῦντος
 ἐξελθόντες γὰρ γέροντα οὐκ ἔστιν πατρὸς.
 Οἰ. Τίς δ' ἔστι ὁ γέροντος τῶν ἡμῶν νομίζονται.
 ἔστι Ἀθηναῖος, οὐδ' οἰκιστὴς. ἀπὸ γὰρ ἐμφοδοῖ



THE LEGEND OF KING ARTHUR

38. TENNYSON, Alfred; Eleanor FORTESCUE-BRICKDALE, *illustrator*. The Idylls of the King ... Illustrated in Colour by Eleanor Fortescue Brickdale. London, Hodder & Stoughton, [1911].

Large 4to, pp. [14], 173, [1], with half-title, limitation leaf, frontispiece, and 20 further plates, each tipped in and printed in colour within printed borders, tissue guards with printed captions; endpapers browned; a very good copy in the original stiff vellum, front cover and spine decorated in gilt and blue with hearts, crowns and sword, the gilt sword also printed on the endpapers, rear hinge cracked, covers a little bowed and stained, ties wanting (as in all copies we have seen); printed advertisement for the simultaneous exhibition of Brickdale's drawings laid in loose; front free endpaper inscribed 'With cordial congratulations and best wishes from D MacKenzie Wallace, Dec. 1911'. **£600**

Deluxe edition of Tennyson's *Idylls of the King* illustrated by Eleanor Fortescue-Brickdale (1872–1945), no. 124 of 250 copies signed by the artist.

Tennyson's poems 'present the story of Arthur, from his first meeting with Guinevere to the ruin of his kingdom and his death in the "last, dim, weird battle of the west". The protagonists are Arthur and Guinevere, Launcelot and Elaine, but the design embraces the fates of various minor characters' (OCEL).

'Eleanor Fortescue-Brickdale ... travelled often to the continent and was clearly influenced by the fifteenth- and early sixteenth-century art which she saw on visits to Italy. There were ... exhibitions of her works at Leighton House in 1904, with a catalogue containing appreciative remarks by George Frederic Watts, and at Dowdeswell's in 1905 and 1909. She continued her illustrative work, which from about 1905 consisted of both line drawings and watercolours made for reproduction as half-tone colour plates. In 1911 two editions of Tennyson's *Idylls of the King* (deluxe and popular) were published with illustrations from her watercolours while the originals were on show in another of her one-woman exhibitions, this time at the Leicester Galleries' (ODNB) – for which a leaflet is found laid in here.

MYTH IN OPERA

39. [VOGEL, Johann Christoph.] *Démophon*. [*France (probably Paris), c. 1787.*]

Manuscript on paper, oblong 4to (225 x 310 mm), ff. [180], comprising 24 numbered gatherings, on paper ruled with ten staves, vocal score notated in brown ink on mostly three three-stave systems per page and comprising most of the recitatives and all the arias and choruses, beginning with Narbal's song 'N'ai je pas comme lui des entrailles' (Act I, Scene 1) and ending with the final chorus 'Le plaisir qui suit la tristesse' (Act III, Scene 8); watermarks of three crescent moons and the initials 'B V A'; dampstain at gutter of most leaves (sometimes rendering text and music a little faint), a few marginal tears and some dustsoiling; unbound, some gatherings stitched together but the majority loose.

£5250

A contemporary scribal manuscript of Johann Christoph Vogel's opera *Démophon*, from the library of Christoph Willibald Gluck, based on the story of the legendary king Demophon of Thrace recounted in the *De astronomia* of Hyginus.

The opera was first performed posthumously at the Paris Opéra on 15 September 1789, Vogel having died on 15 June 1788. The libretto, by Philippe Desrieux, was published by de Lormel in 1789, while Sieber printed the full score in 1790. 'Among the musical qualities of this dramatically powerful work are the variety of recitative forms, the treatment of the woodwind as solo instruments and the harmonic colour of the choruses. The overture [not present in our manuscript], composed in monothematic sonata form, remained popular into the early nineteenth century, and was incorporated into Gardel's ballet-pantomime *Psyché* (1790), which had more than 1000 performances at the Opéra between its première and 1829' (*New Grove*).



Johann Christoph Vogel (1756–1788) studied with Georg Wilhelm Gruber in Nuremberg and with Joseph Riepel in Regensburg. He moved to Paris in 1776 and became one of Gluck's most devoted followers. The first of his two operas, *Le toison d'or*, was dedicated to Gluck as 'législateur de la musique'. Gluck responded in a letter dated Vienna, 3 August 1787: 'I have received through M. Salieri a copy of your first opera, the Golden Fleece, which you wished to do me the honour of dedicating to me. My eyes no longer permit me to read; M. Salieri gave me the pleasure of listening on the harpsichord to this music, which I find worthy of the praises it has evoked in Paris. It is the dramatic talent which shines above all other qualities and it is on this that I congratulate you with all my heart. It is a talent that is all the more rare because it derives not from experience but from nature. The same M. Salieri has also told me all that he had heard in praise of your second work [*Démophon*], may it add to your reputation as much as I would wish and make you the most famous of artists' (H. and E.H. Mueller von Asow, eds., *The Collected Correspondence and Papers of Christoph Willibald Gluck* (1962), pp. 208–9).

Provenance: from Gluck's library, with his blind-stamped paper seal (a lyre and, below it, 'Gluck' in gothic letters) attached with red wax to the upper outer corner of the recto of the second leaf and again to the verso of the penultimate leaf. As Vogel did not begin writing the work until c. 1786, and since the manuscript presumably came into Gluck's possession before his death on 15 November 1787, the manuscript can be dated to within (and probably towards the end of) this relatively narrow period. Like the manuscript of *Le toison d'or*, the present manuscript may conceivably have reached Gluck through the agency of Salieri, who returned to Vienna from Paris after the production of his *Tarare* (first performed at the Opéra on 8 June 1787).

See A. Ringer, 'A German Gluckist in Pre-Revolutionary France', in *Music in the classic Period: Essays in Honor of Barry S. Brook* (1985), pp. 221–31.

The image shows a two-page spread of a handwritten musical manuscript. The left page is headed 'Narbal.' and 'Allegro molto.' The music is written in a single system with a treble clef and a key signature of one flat. The lyrics are in French: 'N'ai je pas comme lui des en-trailles de pè-re croit-il que sur le trô-ne as-sis dans son pa-lais il'. The right page continues the musical notation and lyrics: 'doit con-dem-ner la pu-blique mi-sère la pu-blique mi-sère sans l'éprou-ver ja-mais croit-il que sur le trô-ne as-sis dans son pa-lais il'. A blind-stamped paper seal is visible on the right page, attached with red wax to the upper outer corner.

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quia nō est simile be his spec
is creatura significat domi
nū significat ipsum esse per
aliter instituta nūc fiat ille
ter hāc sunt vt in eis pfect
nienter spiritus sanctus
linguis ignis. P
us est tanto nobiliores prop
rietatibus creatura nobilitas
Ergo cum missio visibilis si
nas videtur q̄ semper per cr
per stellam xl aliquid huius
bam. Secūdo sic Spiritus
sed spūs sanctus est spūs v
debet q̄ per aliquas species
rare debuit. & ita videtur q̄
ignis fuerit. q̄s nō est v
clo. & itē arguit de colib
animal fuerit & tamen non
sanctus vnus est sed figur
bet q̄ in vno fin signo spūs
specie columbe fiat p̄m
ficiunt dī epistola p̄sentis d
pauerunt illis dispartite li
gules eorum. Nūo dicendū
his missus est super aposto
tamū fin Cto in primo
bilis sit ad significandū ple
propter q̄ manifestatio ta
tia dupliciter. scilicet per in
q̄ se habet aliquo modo il
enter ad gratiam vterq̄ au
Ille em̄ per doctrinam suam
etiam gratiam dedit inq̄tū

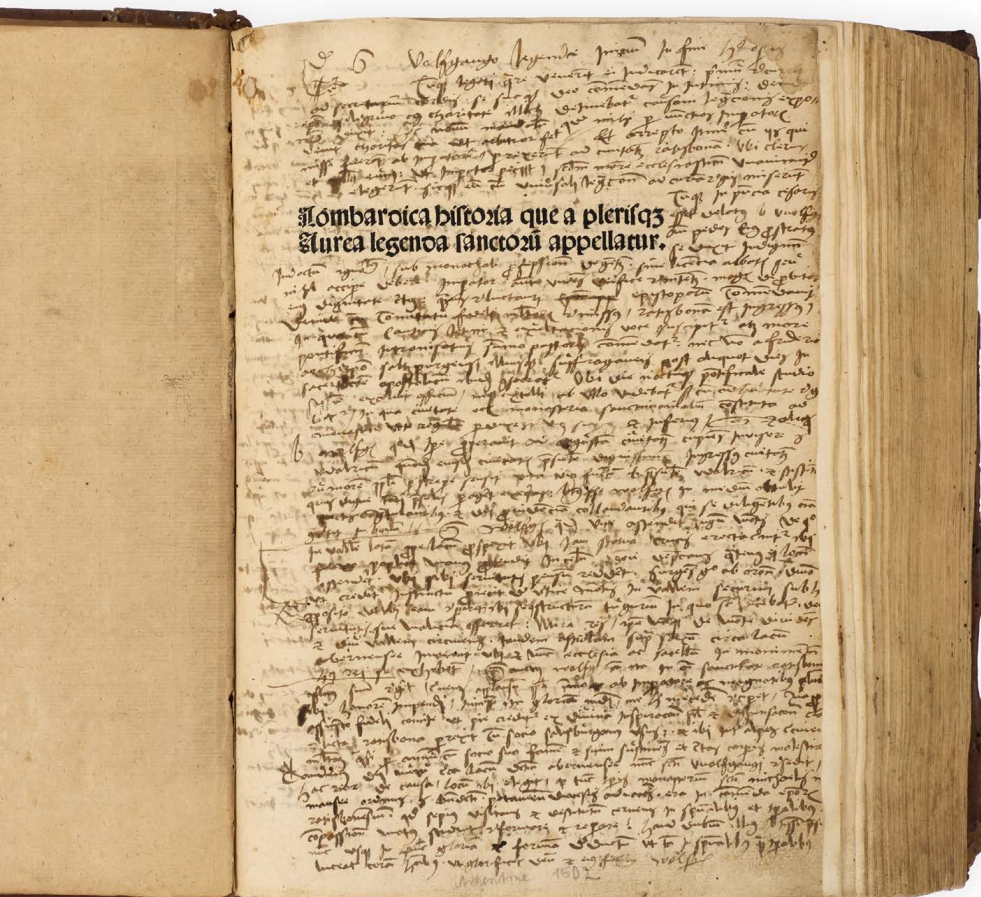
SAINTS' LEGENDS

40. VORAGINE, Jacobus de. *Lombardica historia que a plerisque aurea legenda sanctorum appellatur.* *Strasbourg, [Georg Husner,] 1502.*

Folio (290 x 210 mm), ff. 258 (all blanks present); gothic letter in double columns, spaces for initials with guide letters; some light browning, occasional staining, short wormtrack in outer blank margin of c. 23 leaves, single wormholes mainly towards beginning and end affecting the odd single letter, neat repairs to tears in D6 and D7 affecting two letters on each verso, small burn on p2 obscuring a two-letter word on the recto, but generally in good condition; scattered marginalia in various different hands throughout; contemporary (probably Nuremberg) blind-stamped calf over wooden boards, top compartment of upper cover stamped 'Lambardica' in gilt in large gothic letters, fragment from an incunable used as the rear pastedown (*see below*), front pastedown and free endpaper apparently renewed at an early date; some rubbing and wear, loss to head of spine, tears and loosening to tailcap, old worming to boards, lacking clasps. **£8000**

Jacobus de Voragine's influential *Legenda Aurea* in a contemporary gilt-lettered binding with an incunable fragment used as the rear pastedown. This copy is also notable for its extensive sixteenth century manuscript additions relating to Saint Wolfgang of Regensburg and former ownership by Christoph Pühler (c. 1500–1583), a mathematician, writer, and pupil of Peter Apian (1495–1552). Printed in Strasbourg but bound in Nuremberg, it found its way to a Hungarian mathematician who may have used it while in Siklos, Vienna, and/or Passau. The volume also appears to have been connected in some way with the monastery of St Florian in Austria.

This edition of the *Legenda Aurea* includes 215 legends, which a sixteenth-century hand has here supplemented with additional hagiographic material relating to Saint Wolfgang of Regensburg (covered in Legend CCVIII) – perhaps a saint of local and/or personal significance to the user. Some of the annotations, along with an ownership inscription, indicate an interest in, and indeed connections with, Pannonia, a historical region that now includes western Hungary and parts of eastern Austria: the aforementioned hagiographic material refers to Saint Wolfgang's Christian mission to Pannonia (sig. N8v, lines 28-29), while a marginal note on D3r flags 'pannonia' next to the portion of the text in which Saint Martin's birth place is identified as Sabaria in Pannonia (now Szombathely, Hungary).



The Pannonian ownership inscription names the owner of the book as Christopher Collatinus, alias Christoph Pühler (c. 1500–1583), born in Siklos, Hungary. Pühler was the author of *Ein kurtze vnd grundliche Anlaytung zu dem rechten Verstand Geometriae*, printed in Dillingen in 1563. In this work, Pühler claims to have been taught in Vienna by Peter Apian (1495–1552), the influential mathematician and astronomer perhaps best known for his visually impressive *Astronomicum Caesareum*. As Pühler is known to have spent time in Siklos, Vienna, and Passau, the present copy could theoretically have moved with him between any of these places.

Binding: The decoration was almost certainly completed in Nuremberg, possibly by the ‘Madonna, Nuremberg’ workshop (active around 1473–1503). Four of the blind-tooled stamps used are nearly identical to ones used at the ‘Madonna, Nuremberg’ workshop (*Einbanddatenbank* workshop 500380w, stamps s014146, s028433, s031049, s014120); compare also the stamps used by three other roughly contemporary Nuremberg workshops (500205w, 501439s, 501448s). The rear pastedown comes from a copy of the 1478 edition of Juan de Torquemada’s *Quaestiones Evangeliorum de tempore et de sanctis* printed by Friedrich Creussner of Nuremberg.

Provenance:

1. Handwritten additions of hagiographic material relating to Saint Wolfgang on sigs. 1-1r, 1-1v, 2-6r, N8r, and N8v, written in a sixteenth-century cursive script, 40-51 lines to the page, unruled. N8r, N8v, and 1-1r seem to contain a version of the beginning of Othlo’s life of St Wolfgang (*Bibliotheca hagiographica Latina* 8990); cf. *Legenda Sancti Wolfgangi* (Burgdorf, 1475) ff. 1r-5v (ISTC iw00068000). There is also material from a separate hagiography relating to Saint Wolfgang on sigs. 1-1v and 2-6r; cf. *Acta sanctorum Novembris II* (ed. Carolo de Smedt *et al.*, 1894), pp. 549-50. The same hand also appears to be responsible for some of the marginalia.

2. Christoph Pühler (c. 1500–1583), with his ownership inscription on N7v: ‘Iste liber est Christophori Collatinus Siclas opido pannoniorum inferiorum’.

3. There are later indications of monastic provenance, or at least a monastic connection. A note on F5r records the death of a canon regular named Francis Schwab in 1671: ‘Franciscus schwab can. Reg. ad s florianum professus duobus et medis Anno in monasterio sancti Nicolai hospes fuit Anno 1671 discessit 12 January deus benedicat’ (the text after ‘discessit’ is in a darker ink, and possibly another hand). St Florian was an Augustinian foundation in Upper Austria famed for its library. In the outer margin of the same leaf, in yet another hand, there is a series of majuscule letters (<G>ADAAGAP). These were perhaps intended to be trimmed, and indeed almost have been.

USTC 673583, VD16 J 142. Not in Adams. This copy has the variant that includes a point after ‘appellatur’ on the title page (contrast Staatsbibliothek zu Berlin copy). USTC and OCLC record five copies in the US (Bryn Mawr, Columbia, Newberry, Princeton, and Stanford).



MARIAN DEVOTION AND A DRAGON

41. [WASMES.] Histoire admirable de Notre-Dame de Wasmes, écrite en faveur de la confrairie canoniquement érigée sous ce titre en l'église paroissiale de Wasmes, avec la bulle des indulgences accordées à ladite confrairie. Nouvelle édition, augmentée d'un abrégé des grandeurs & prérogatives de la Sainte Vierge, des litanies, & des prières pour l'invoquer, avec l'exercice durant la Ste. Messe, & la bulle du jubilé de 600. ans & plus de l'érection de ladite confrairie, accordée par N. S. Pere le pape Clement XIV ... Mons, J.B. Varret, 1771.

8vo, pp. [2], 76, with copper-engraved frontispiece; woodcut and factotum initials, woodcut and typographic headpieces and ornaments, woodcut Virgin and Child to p. 73, letterpress slip with imprimatur (A. Pepin, Mons, 18 June 1771) to p. 76; first and last leaves a little dusty, corners creased and chipped, but a very good copy; stab-stitched. £650

Second edition, substantially expanded, of this curious provincially printed account of the Marian cult arising from the legend of Gilles de Chin and the slain dragon at Wasmes.

The text recounts the legend of Gilles de Chin and describes the ensuing cult at Wasmes, an unusual combination of history, chivalry novel, and Marian devotion. A companion of Baldwin IV of Hainault, the knight Gilles de Chin (d. 1137) decided, having slain a lion while Crusading, to fight a dragon which had been ravaging the land around Mons; on his way he stopped to pray before a statue of the Virgin at Wasmes who, in the heat of the battle, appeared to him and gave him the strength to kill the dragon. On his return he left his lance at Wasmes and brought the body of the dragon to Mons, where it remained until 1697. His cult is celebrated at Wasmes by two annual processions, one with figures of a dragon and of Gilles de Chin on Trinity Sunday and the other processing from Wasmes to neighbouring villages with the Marian statue on Whit Tuesday.

The text is followed by extensive Marian prayers and hymns, with the few Latin prayers accompanied by parallel French translations. The engraved frontispiece, showing Gilles de Chin attacking the dragon beneath the apparition of the Virgin and Child, is signed 'P. J. Dutillœul, Graveur à Mons 1771'.

OCLC finds only three copies: two in Belgium (Bibliothèque royale and Antwerp) and one in the US (Dayton).

HISTOIRE ADMIRABLE DE NOTRE-DAME DE WASMES,

ECRITE en faveur de la Confrairie Canoniquement érigée sous ce Titre en l'Eglise Paroissiale de Wasmes, avec la Bulle des Indulgences accordées à ladite Confrairie.

NOUVELLE EDITION

Augmentée d'un Abrégé des Grandeurs & Prérrogatives de la Sainte Vierge, des Litanies, & des Prières pour l'invoquer.

A V E C

L'Exercice durant la Ste. Messe, & la Bulle du Jubilé de 600. ans & plus de l'Erection de ladite Confrairie, accordée par N. S. Pere le Pape CLEMENT XIV.

Dédiée à Monsieur le Révérendissime Prélat de Saint Ghislain.



A MONS, Chez J. B. VARRET, Imprimeur, Rue de la Clef. 1771.

Avec Approbations.



NOTRE-DAME DE WASMES,
PRIEZ POUR NOUS.

Vous marcherez sur l'Aspic & le Basilic:
& vous foulerez aux pieds le Lion & le
Dragon. Ps. 90. V. 13.

P. J. Dutillœul, Graveur à Mons 1771.

FROM ABELLA TO ZODIACUS

42. ZANCHI, Basilio. Dictionarium poeticum, et epitheta veterum poetarum ... nunc secundo trans Alpes editum. *Mons, Luca Rivius, 1612.*

8vo, pp. [4], 347, [49 (index)]; typographic ornament to title; light dust-soiling at head of first few leaves, light toning and occasional foxing, rust-hole to pp. 269–270 affecting two words, small marginal loss at head of B2 affecting pagination of p. 19; a good copy in contemporary vellum over pasteboard sewn on three cords sewn in; spine later lettered in ink; ties perished, endpapers renewed.

£375

Scarce Mons-printed edition of Zanchi's onomasticon, including numerous gods, heroes, and heroines from classical myth and legend, drawn from the works of Virgil, Horace, Tibullus, Ovid, and Propertius.

Zanchi (1501–1558) compiled this dictionary of Latin epithets at the age of seventeen, first published in 1542 as *Basilii Zanchi bergomatis epithetorum commentarii*. His own Latin verse was much admired by Leo X; he entered the Canons Regular of the Lateran in 1524 and subsequently wandered throughout Italy until he was arrested in 1558 for violation of Paul IV's edict preventing monks from straying from their monasteries; he died in prison in the same year.

A second edition appeared in 1601 in Leuven under the present title, and another at Antwerp, printed by Bellère in 1612, although no precedence is established (the title-pages of both the Antwerp and Mons editions describe the work as 'nunc secundo trans Alpes editum'). Luca Rivius, who later published another edition of the work in 1622, had been employed at the printing house of Jean Bellère in Antwerp and was active as a printer in Mons from 1603 to 1618. He is a relative – perhaps a brother – of Gerard Rivius, printer of the first edition at Leuven (Rousselle, p. 199).

USTC 1120563; Rousselle, *Bibliographie montoise* 149; not in Brunet or STCV (recording the 1612 Antwerp edition only). OCLC finds copies of this edition at the BnF and Cologne only; we find one other, at the municipal library at Mons.



