

rubus
猪



rubus
河花



魚
Susuki.



魚
Ko I.



QUARITCH

Translation

魚
Ar ra.



Fig 3

魚
Oo Adsi.



Fig 6

魚
Fuka same.



Fig 4

魚
*Su sumo ino.
Sajori.*



2024

BERNARD QUARITCH LTD / SEPTEMBER 2024

Translation

A curated selection of thirty books & manuscripts
for International Translation Day

COVERS FROM NOS. 15 AND 22
RIGHT: NO. 13; CONTENTS: NO. 13
+44 (0) 20 7297 4888
WWW.QUARITCH.COM
RAREBOOKS@QUARITCH.COM



QUARITCH

CONTENTS

Browse by language:

Czech: Shakespeare. *English:* Alfieri / Aristophanes
Bebel / Beckford / González de Mendoza
Guerini / Kaempfer / Roscommon / Stavorinus
Wither. *French:* Alciati / Giusti / Hume
Riccoboni / Thornton / Ugarte. *Hungarian:*
Shakespeare. *Italian:* Sancta Clara / Virgil.
Japanese: Mill. *Latin:* Valerius Flaccus. *Russian:*
Akhmatova / Gumilev / Hemingway. *Spanish:*
Brull / Hernandez / Manfredi / Ovid / Reyes.

Some items may require UK Export Licences for export abroad.
Items marked with an asterisk (*) are subject to VAT in the UK.



Papyrus procumbens lac te...
Papyrus longo lanceato, cortice...
Papyrus...
Cellar
Papyrus le...
Paper Tre...
Kaadsj.

Introduction

This time last year, we published the first Quaritch catalogue on translation. We are pleased to present our second curated selection of thirty books and manuscripts in honour of International Translation Day on 30 September. Among them are translations produced as respite from insanity, in zones of linguistic liminality, and as subversive acts of revolution or counter-revolution.

The multifaceted art of translation is here framed not only as an encounter with the text, but also as the product of interpersonal connection: we see works translated at the instance of Hakluyt, Hume, or James I, deliberately left unfinished to appease a fellow translator, corrected thanks to personal ties to the author's family, or given by author to translator. These books and manuscripts, spanning some four hundred years and nine languages, have been translated by, *inter alia*, physicians, astronomers, librarians, poets, widows, and young ladies, in an act which is, for some, the 'richest [of Jewels]', and for others, 'comparable to devouring one's own brains'.

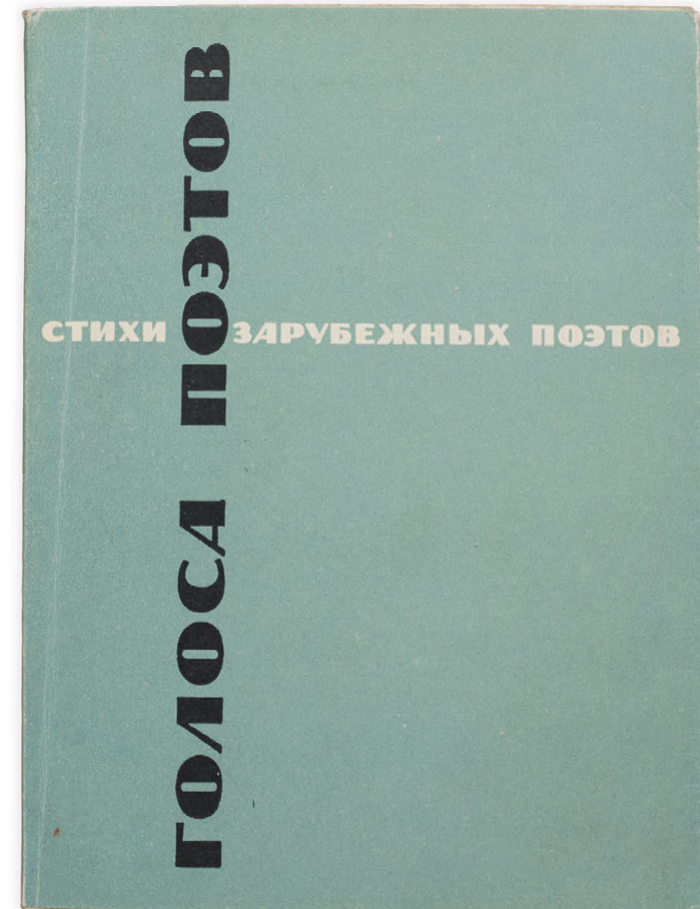
We very much hope you enjoy reading it.

'Comparable to devouring one's own brains'

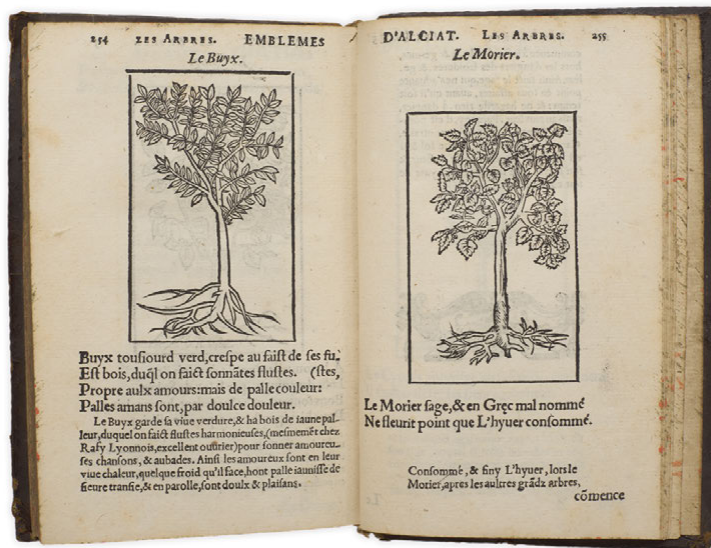
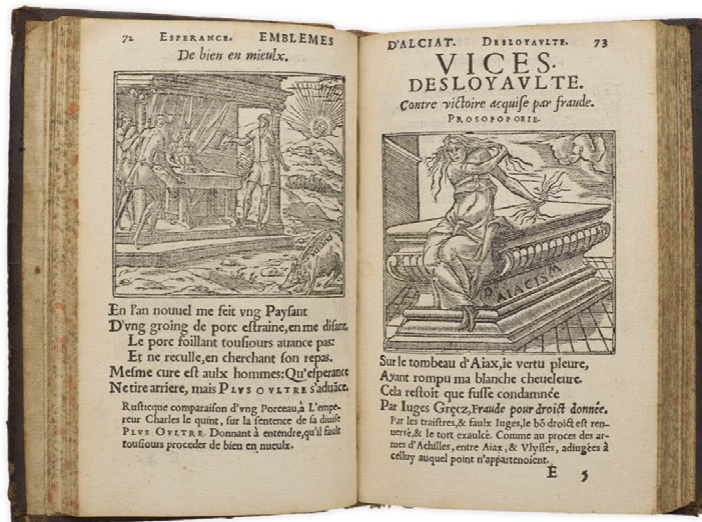
1. **АХМАТОВА, Anna Andreevna, translator.** Голоса поэтов. Стихи зарубежных поэтов в переводе Анны Ахматовой. [Golosa poetov. Stikhi zarubezhnykh poetov v perevode Anny Akhmatovoi; 'Poets' voices. Verses of foreign poets translated by Anna Akhmatova']. Moscow, "Progress", 1965.

Small 8vo, pp. 175; a fine copy in the original printed wrappers; small bookplate ('O. Bisonta') to verso of half-title. **£450**

First edition of Akhmatova's translations of a selection of pieces by Polish, Czech, Slovak, Bulgarian, Yugoslavian, Romanian, Norwegian, and Indian poets. Among them are pieces by the Polish poets Julian Tuwim, Maria Pawlikowska-Jasnorzewska (called 'the Polish Sappho'), the Czech poets Jiří Wolker (who died at the age of twenty-four) and Vítězslav Nezval, and the Bulgarian poets Pencho Petkov Slaveykov and Elisaveta Bagryana. The preface, by Akhmatova's (1889-1966) friend and fellow poet-translator Arseny Tarkovsky (1907-1989), presents a reflection on the poet as translator and praise for Akhmatova's sensitive translation: 'The nature of translated poetry, like any other art, is difficult to define. The poet-translator has been likened to a musician interpreting the composer's work, to an actor playing a role, to a portrait painter ... Having read this collection of translations by Anna Akhmatova, we may not find new definitions for poetry in translation, this literary genre dear to the reader. But it will become clear to us that a true translator of poetry is first and foremost a poet' (p. 11, *trans.*). Akhmatova published six volumes of translations during her lifetime but, despite her success, she complained that for a poet translating was 'comparable to devouring one's own brains'.



Emblems for the 'juvenile eye'



2. **ALCIATI, Andrea, and Barthélemy ANEAU, translator.** Les Emblemes de Seigneur Andre Alciat, de nouveau translatez en françois vers pour vers, iouxte la Dictio[n] latine: & ordonnez en Lieux communs, avec Sommaires, Inscriptio[n]s, Schemes, & briefves Expositions epimythiques, selon l'Allegorie naturelle, morale, ou historiale. Lyons, [(colophon:) Macé Bonhomme for] Guillaume Rouillé, 1549.

8vo, pp. 266, [6 (index)]; 165 emblematic woodcuts in the text, woodcut initials to preface, woodcut Rouillé device to title; occasional spotting, trimmed close at head (not touching text) but very good internally; bound in eighteenth-century French mottled sheep, spine gilt in compartments, spine lettered directly in gilt, turn-ins roll-tooled in gilt, speckled edges; two compartments perished, traces of adhesive at foot, corners and joints worn, hinges cracked; 6 ½ pp. of nineteenth-century bibliographical notes pasted in at start, dated September 1877, signed 'C.R.' (see below). £950

Second edition, published in the same year as the first, of Barthélemy Aneau's French translation of Alciati's emblems, translated and organised thematically for the benefit of the young James Hamilton, third Earl of Arran, and illustrated with 165 woodcuts.

First translated into French by Jean Lefevre in 1536, the present edition was translated by the poet and orator Barthélemy Aneau (c. 1510–1561), professor of rhetoric at Lyons and translator of More's *Utopia* into French in 1549. Aneau's arrangement of Alciati's book of *imprese* was the first to add prose commentary and is perhaps most notable for the complete rearrangement of its contents: Aneau divides the emblems thematically into virtues, vices, and additional categories such as nature, astrology, love, princes, the republic, marriage, and trees.

This radical restructuring is, according to Aneau, for the benefit of the work's young dedicatee, James Hamilton, third Earl of Arran (c. 1537-1607/9), newly arrived in France, in the hopes of instructing him in the 'new and unfamiliar French tongue' and to provide his 'juvenile eye' with examples of virtue and appealing visual aids (pp. 3-4, *trans.*). Henri II of France had 'announced that he could only consider helping the Scots against the English if Arran's eldest son were sent to him as a hostage and the master sailed to France in the summer of 1548, shortly before the arrival there of Mary, queen of Scots' (ODNB).

'This is a completely different setting, without frames, and with some variants, mainly of spelling, from the more common 1549 French edition ... Breakage to the woodcut for "Secours jamais ne defaillant" (D162) in the Italian and Spanish translations indicates that this edition and the other French edition are both earlier than the Italian and Spanish translations' (Adams *et al.*, p. 47).

Provenance:

1. Purchased from the antiquarian Antonin Chossonery in Paris in 1876, with six pages of detailed bibliographical notes on French editions of Alciati and on Aneau, signed 'C.R.' (Toulouse, 1876-77), as well as clippings regarding the present editions from contemporary booksellers' catalogues (Durel, Paris, March 1877, and Chossonery, Paris, October 1876).

Much rarer than the first edition of 1549, which has ornate woodcut borders throughout, the title *Emblemes d'Alciat* (as opposed to *Les Emblemes de Seigneur Andre Alciat*), and the pagination pp. 267, [5]. **We ind two copies of this edition in the US (San Francisco Public Library, Stanford), and one in the UK (Bodley).**

USTC 57089; Adams, Rawles, and Saunders, *A Bibliography of French Emblem Books* F.027, p. 46; Brunet I, col. 149; Green 39; Landwehr, *Romanic* 44; Pettegree & Walsby, *French Vernacular Books* 438. Not in Praz; Adams A-614 records only the first edition. See Drysdall, 'Authorities for Symbolism in the Sixteenth Century', in *Aspects of Renaissance and Baroque Symbol Theory 1500-1700* (1999), pp. 111-124; Mortimer, *French Books* I:15.

Silence.



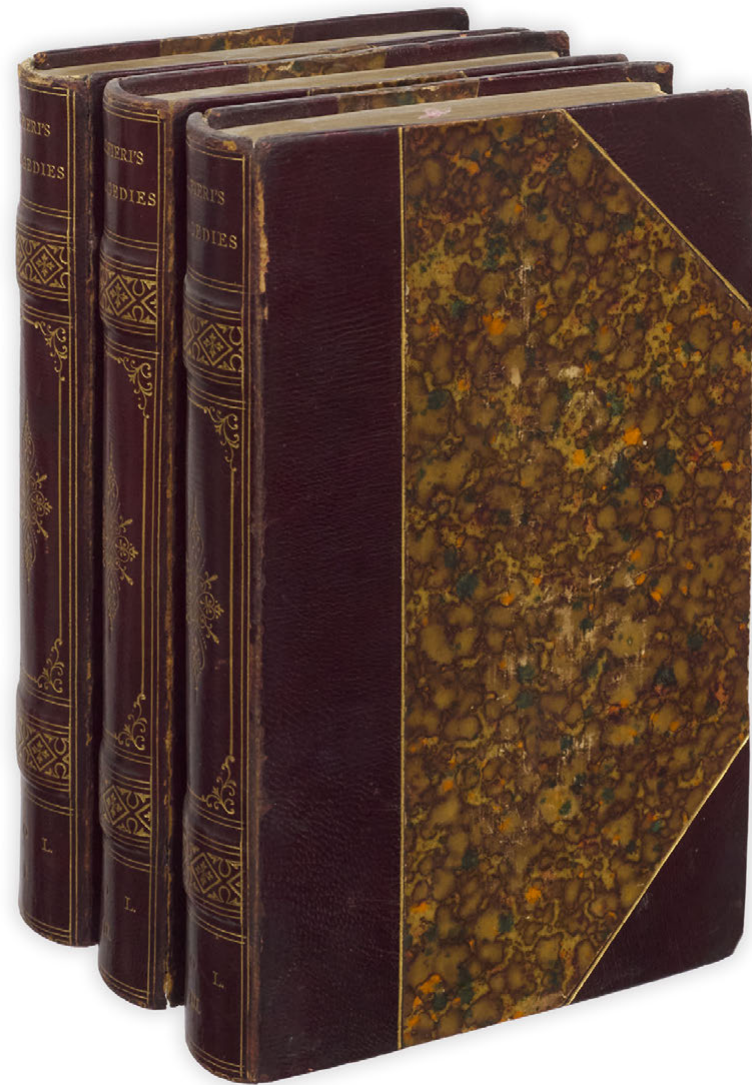
Translation as respite from insanity

3. ALFIERI, Vittorio, and Charles LLOYD, translator. *The Tragedies of Vittorio Alfieri; translated from the Italian ... In three Volumes ... London, Printed for Longman, Hurst, Rees, Orme, and Brown ... 1815.*

Three volumes, 12mo; lightly browned, a few spots; nonetheless a very good set in later nineteenth century half plum morocco with marbled sides, gilt; joints and corners rubbed. **£450**

First edition of this translation of Alfieri's (1749-1803) tragedies into English, undertaken by the poet Charles Lloyd 'on the suggestion of a friend whose judgement I highly respect', likely Robert Southey, whom he addresses as his 'sponsor' in the 'Dedicatory Sonnet'.

Lloyd held Southey in high esteem and benefited from his friendship through testing times. Lloyd's temperament was always difficult, but in 1811 he began to suffer serious auditory delusions which clouded the rest of his life in periodic spells of insanity. De Quincey suggests that he began the Alfieri project to divert his mind from the onset of madness, and held that Lloyd was amongst the most interesting men he had known.



THE
TRAGEDIES
OF
VITTORIO ALFIERI;

TRANSLATED FROM THE ITALIAN,

BY
CHARLES LLOYD.

IN THREE VOLUMES.

VOL. I.

LONDON:

PRINTED FOR LONGMAN, HURST, REES, ORME, AND
BROWN, PATERNOSTER ROW.

1815.

Lloyd himself acknowledges that 'the greater part [of the translation] has been executed when a state of ill health, and much suffering, made it difficult for me to execute anything at all. I do not offer this by way of apology, for it was at my option to print or not; but I mention it as an *explanation*, if at times my language may have fallen beneath that level of correctness and perspicuity, which, doubtless, it would have been my ambition to have attained'. A year later, Lloyd would be removed to The Retreat, a Quaker psychiatric hospital in York.

Here, he explains his aim to 'catch perspicuously the general meaning of Alfieri, without at all binding myself down for a literal word-for-word translation, or to a close imitation of his style'. This is indeed a work of some poetic licence, although he maintains the original's eight dedications to various nobles, including Charles I 'an unfortunate and dead king', and General Washington 'the most illustrious and free citizen'. These, especially the final dedication to 'The future People of Italy', written in Paris in 1789, convey Alfieri's hopes for the rousing lessons of antiquity.

THE BIRDS

OF

ARISTOPHANES.

TRANSLATED BY

THE REV. HENRY FRANCIS CARY, A.M.

WITH

NOTES.

LONDON:

PRINTED FOR TAYLOR AND HESSEY,

93, FLEET-STREET,

AND 13, WATERLOO-PLACE, PALL MALL.

1824.

'Cuckoocloudland'

4. **ARISTOPHANES, and Henry Francis CARY, translator.** *The Birds ... with Notes.* London, Printed for Taylor and Hessey ... 1824.

8vo, pp. xxxvi, 179, [1]; uncut and partly unopened in the original publisher's burgundy cloth blocked in blind, spine lettered gilt; sunned; ticket of the Aberdeen booksellers D. Wyllie & Son to front pastedown. **£350**

First edition of the first metrical translation of Aristophanes' *The Birds* into English by Henry Francis Cary (1722-1844) - perhaps best known for his blank verse translation of Dante's *Divine Comedy*.

Cary vows to remain 'tolerably close to the original, except ... when the grossness of the poet is such as our manners would not admit of ... [or] when there is some play on words, which it would be impossible to preserve exactly in another language' (pp. v-vi). **The most notable instance of the latter is Cary's neologism 'Cuckoocloudland' (p. 76), the utopian city in the sky created by the birds of the world.** 'Given how much there is in Aristophanes to outrage and violate nineteenth-century manners and sensibilities, it may seem surprising how popular he was. The popularity came at the price of bowdlerizing much of the "grossness", but there was admiration and even a certain yearning for his unbuttoned earthiness as well as for his aerial levity' (*The Oxford History of Literary Translation into English* IV, p. 184).

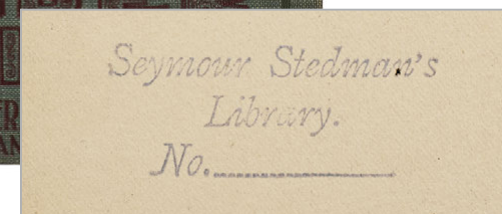
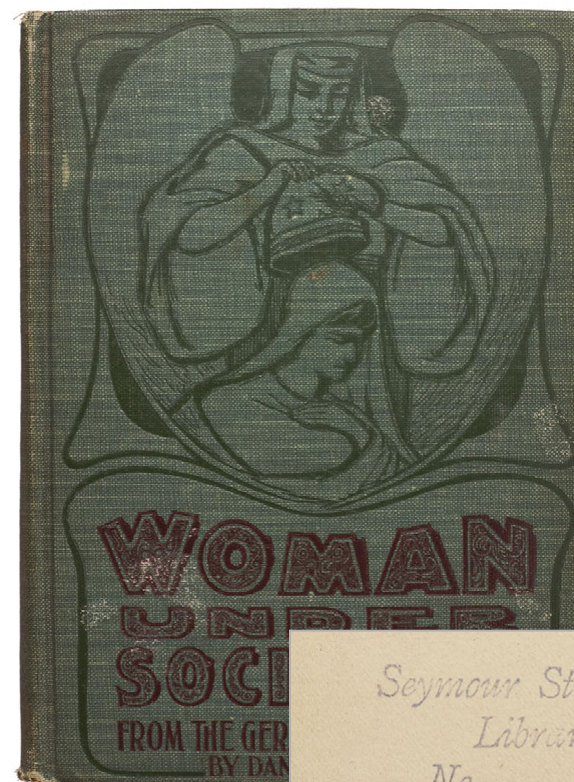
From the library of Eugene V. Debs's running mate

5. **BEBEL, August, and Daniel DE LEON, translator.** *Woman under socialism.* Translated from the original German of the 33rd edition. New York, Labor News Press, 1904.

8vo, pp. vi, [2], 379, [1 (blank)]; with a frontispiece portrait; tissue guard wrinkled, faded red crayon traces to title-page, a few marks; otherwise a very good copy in the publisher's green printed cloth, spine gilt; rubbed at head and foot; ownership stamp of Seymour Stedman's library; one or two marginal marks in red crayon. £125

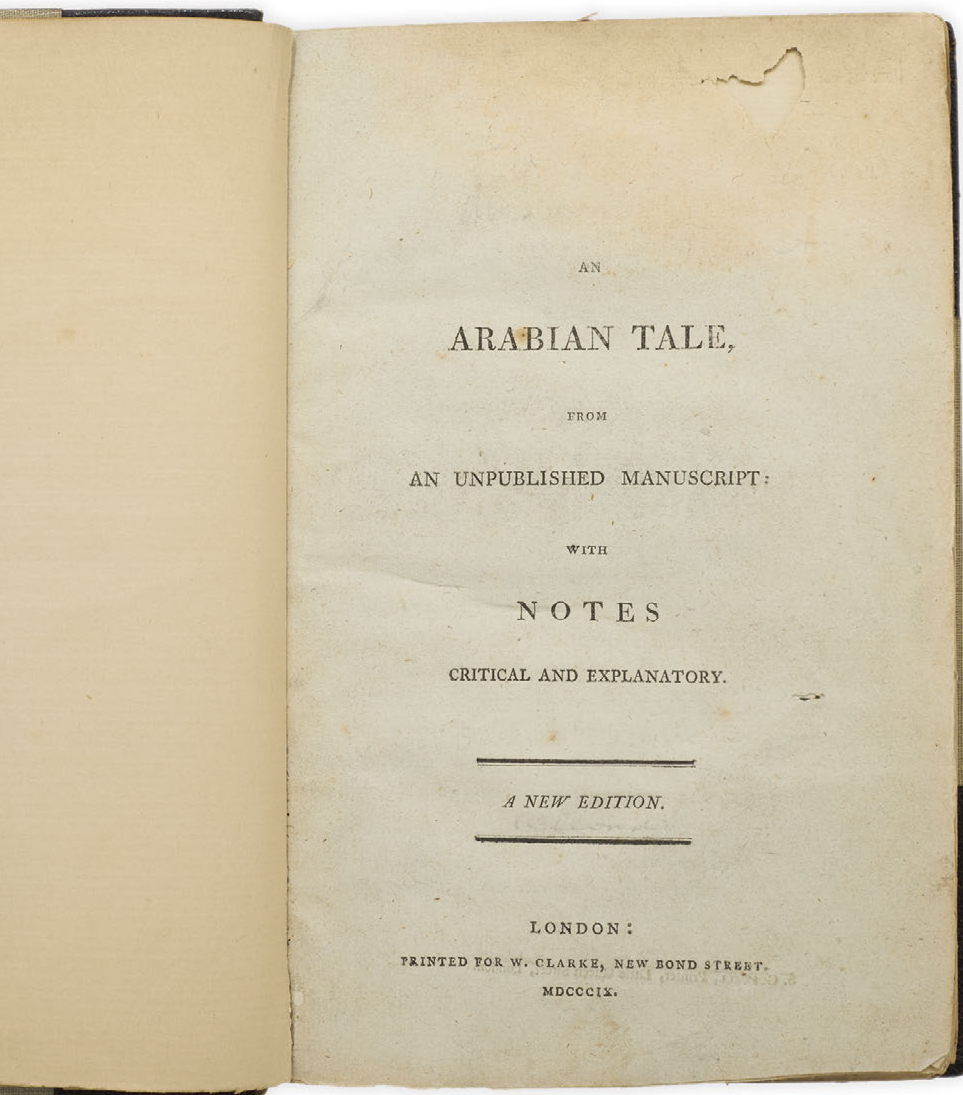
First edition in English, first printing, of Bebel's *Die Frau und der Sozialismus* (1884), the initial cause of a bitter rift between its translator, Daniel de Leon, and James Connolly of the Socialist Labor Party, who thought it would scare off female recruits.

Bebel's work contained a radical denunciation of marriage and traditional gender roles, which De Leon (1852-1914) - leader of the Socialist Labor Party - reinforces in his introduction, calling for wage slavery and, more importantly, sex slavery, to be eradicated (referring to women who are resistant to such change as 'hostile sisters'). Rejecting the self-effacement typical of many translators, who should 'be neither seen nor heard', De Leon considers himself 'duty bound to modify the ethic formula to the extent of marking [his] exception, lest the general accord, implied in the act of translating, be construed into specific approval of objected to passages and views', inserting much of his own commentary on Bebel's work in the form of footnotes (p. iv).



The Scottish-born Irish socialist James Connolly (later executed following the Easter Rising of 1916) vehemently disagreed with Bebel's condemnation of monogamy and with De Leon's preface, calling *Die Frau und der Sozialismus* 'an attempt to seduce the proletariat from the firm ground of political and economic science on to the questionable ground of physiology and sex ... I question if you can find in the whole world one woman who was led to Socialism by it, but you can find hundreds who were repelled from studying Socialism by judicious extracts from its pages'.

Provenance: with the stamp of Seymour Stedman (1855-1926), who was a founding member of the Socialist Party of America in 1901, and in 1920 was the vice-presidential candidate on a ticket with Eugene V. Debs, co-founder of the International Workers of the World (IWW) and five-time presidential candidate.



Scarce reissue of the 1786 sheets

6. [BECKFORD, William, and Samuel HENLEY, translator.] An Arabian Tale, from an unpublished Manuscript. With Notes critical and explanatory. A new Edition. London, Printed for W. Clarke ... 1809.

8vo, pp. vii, [1], 334; the occasional mark, a few leaves slightly spotted, small marginal loss to title-page; but a very good copy, top-edge gilt, fore- and tail-edge uncut, in late nineteenth-century half brown morocco; bookplates of Robert Woods Bliss and Mildred Bliss of Dunbarton Oaks to front pastedown. **£1500**

Scarce second edition - in fact a reissue comprising the remainder sheets of the first edition of 1786 with a cancel title-page (printed by S. Gosnell) - of Henley's English translation of Beckford's Gothic masterpiece, first published against the author's wishes and predating publication of the French original.

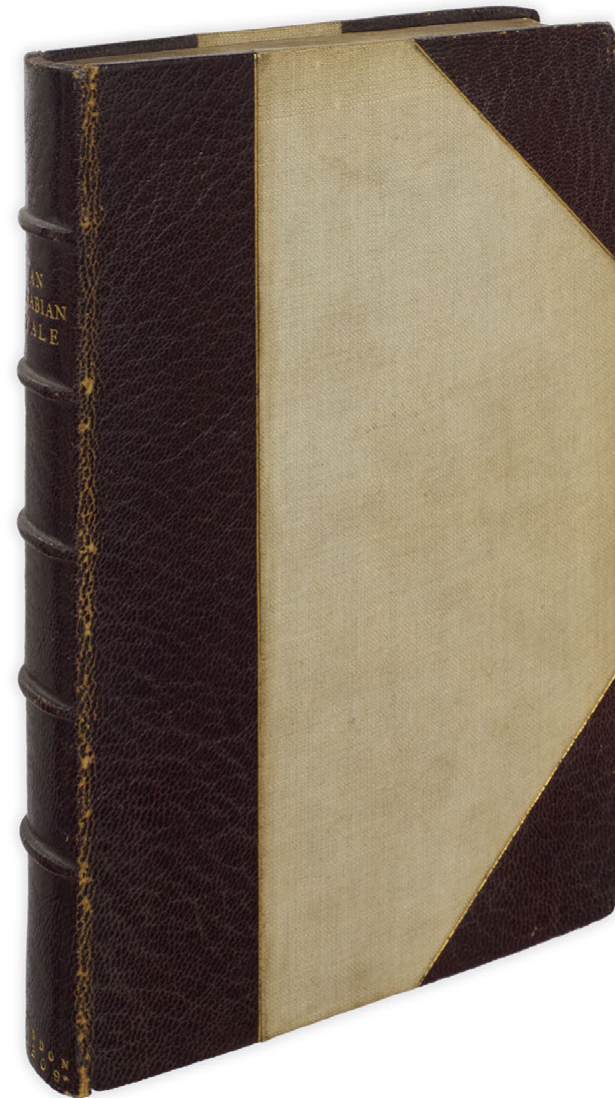
Beckford wrote *Vathek* in French in 1782, completing the first draft in 'three days and two nights' in January, following a 'voluptuous' Christmas house party at Fonthill where the trappings of an Egyptian Hall with its 'infinitely varied apartments' provided inspiration for the Halls of Eblis. By May the novel was finished. Beckford encouraged first his tutor John Lettice and then his friend the Rev. Samuel Henley to prepare a version in English, but expressly forbade publication before the French text appeared. Henley nonetheless sent his translation to the press, and when it appeared in 1786 it was obvious that he had compounded his disobedience by implying that *Vathek* was translated from an Arabic source, with no mention of the author.

Beckford, who was in Lausanne, was furious. He 'retaliated as best he could', hastily publishing the French original 'from a manuscript which he must have had with him, in a slightly earlier state than that translated by Henley' (Roger Lonsdale, citing the textual studies of Professor André Parreaux, who disproved the old theory that the Lausanne edition was retranslated from the English). Despite continuing close attentions to *Vathek* in French, Beckford produced no English version himself, although he finally consented to make some corrections to the third edition of Henley's translation. 'One can only assume that, failing satisfaction from Henley, Thomas Wildman, Beckford's solicitor, attacked Johnson the publisher, and at least secured for his client the balance of the [unsold sheets of the] original edition' (Chapman & Hodgkin).

This explains the relative scarcity of this reissue: OCLC and Library Hub together record fourteen copies, at Yale, Georgetown, Northwestern, Southern Illinois, NYU, Columbia, Kentucky, UCLA, St Louis, McMaster, Toronto, Aberdeen, Cambridge, and the British Library.

Provenance: With the bookplates of Mildred Bliss (*née* Barnes) and her husband, the diplomat, philanthropist, and art collector Robert Woods Bliss (1875-1962); the Blisses resided at Dumbarton Oaks in Washington, D.C., and in 1940 established the Dumbarton Oaks Research Library and Collection, which they gave to Harvard in 1940.

Chapman & Hodgkin 3(A)(ii).



Rose, immortelle

Mais à contre-mort
l'éternelle entraille,
ineffable foud
ut ala qui fut,
le revers du temps
maient à la terre
ies sans nombre. O quel
acement de cieux
deridement d'astres
de - mauvais d'êtres
est sans frontières;
aids de tout de vie,
candes sex brisent;
rama unique
nières sans frein;
aque être s'embrase fu
ris de son instant...
ent, incorruptible,
meurs ni de - meurs,
ortelle présence
du temps éternel!

Presentation copy, with a manuscript translation

7. **BRULL, Mariano, and Mathilde POMÈS, translator.** Solo de Rosa. Poemas. Con dos rosas de Mariano y Portocarrero. [Havana,] 'La Veronica', 1941.

4to, ff. [3], 17, [3], with two line-drawings of roses printed in black and pink by the Cuban artists Mariano Rodríguez and René Portocarrero; title-page printed in red and black; limitation leaf inscribed by the author; printed on thick textured paper (Buckeye Custom Cover); a fine copy, untrimmed, in the original printed paper wrappers; loosely inserted letter from Pomès (cropped at head), dated 6 April ?1946. **£650**

First edition, no. 186 of 300 copies, printed in Cuba and inscribed by the author to his French translator, Mathilde Pomès, with Pomès's manuscript translation of one of Brull's poems from Solo de Rosa loosely inserted.

The Cuban Symbolist poet Mariano Brull (1891-1956) lived in Paris from 1927 to 1934, where he developed a close friendship with Paul Valéry through his French translator, the Hispanist Mathilde Pomès (1886-1977), whose lively salon in Paris formed a bridge between Spanish-speaking expatriates and French creatives. Brull would, as a result of this connection, translate into Spanish several poems by Valéry, including 'La jeune Parque'. Her autograph letter is addressed to 'Mon cher Maître', a title she writes that she had used for her 'dearest teachers', [Joseph?] Bédier and Paul Hazard, and she hopes that the recipient will be remembered by posterity as the 'archivist of literature', mentioning also an 'homage to our dear, great Valéry' (trans.).

Rosa, Inmortal Presencia

Bogaba a contra muerte
hacia el ombligo eterno;
del hondón inefable
de todo lo que ha sido,
por el revés del tiempo
volvían a la tierra
vidas innumerables;
qué mudanzas de cielos,
qué devanar de astros,
qué desmorir de seres
en selva sin fronteras:
de cargazón de vida
se quiebran los segundos;
qué panorama único
de irrefrenables luces:
en cada ser se enciende
la luz de su momento...
Tú, sola, incorruptible,
ni mueres ni desmueres,
¡rosa, inmortal presencia,
hueco del tiempo eterno!

MARIANO BRULL

SOLO DE
ROSA

POEMAS

con dos rosas de Mariano y Portocarrero

ESTE EJEMPLAR N^o 186

está dedicado a

Matilde Pomés

con el afecto invariable de

Mariano Brull

Ottawa, 1946

On the verso is a French translation of one of the poems in Brull's *Solo de Rosa*, 'Rosa, inmortal presencia' ('Rose, immortelle présence'); its inclusion with her copy of the book suggests that it may have been a draft or was never sent. Brull's inscription is dated 'Ottawa, 1946'; after he was stationed in Washington, D.C. during the Second World War, he was sent to Ottawa in 1945 to establish the first Cuban diplomatic mission in Canada.

Solo de Rosa was printed in Cuba by the Spanish poet and publisher Manuel Altolaguirre, who had arrived in the country in 1939 and stayed until 1943. Buying the small press that he christened La Verónica was one of the first things he did in Cuba, publishing from there the work of both Spanish exiles and of his new literary milieu.

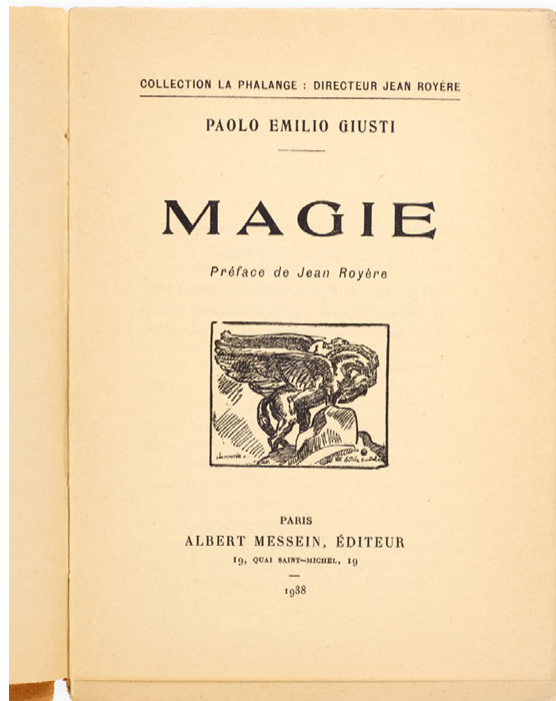
We find a single copy in the UK, at the Hispanic and Luso Brazilian Council (Canning House).

— Paris, ce qui me plaît en toi c'est ta lumière
Qui donne à toute chose un ton particulier,
Par où les plus diverses, les plus étrangères

Mais pour t'aimer, Paris, il faut avoir aimé
La France tout entière, et la grâce effacée
De la noble Province et la haute beauté

Magic at the fringe of language

8. GIUSTI, Paolo Emilio. *Magie*. Preface de Jean Royère. Paris, Albert Messein, 1938.



4to, pp. 127, [1 (blank)]; with half-title; a very good copy, uncut and largely unopened, in the original printed orange paper wrappers, front cover with a Pegasus vignette by Antoine Bourdelle; front cover detached; perforated stamp 'A M' or 'M A' to rear cover; inscribed by the author 'à son Eminence le Cardinal Mercier; hommage humble et respectueux d'un catholique italien; Paolo Giusti / Paris, Janvier 1938'. £350

First edition, a presentation copy, of a rare work of verse and prose poetry composed by the author in his native Italian and self-translated into French.

Giusti worked in strict rhyme schemes, attempting notoriously difficult translations of *terza rima*. His work bears more resemblance to Verlaine, or perhaps Swinburne in English, than to Mallarmé, but is nevertheless presented by Royère as working within the same school. As Royère's preface makes clear, the title is derived from an essay by Mallarmé, in which he deplors those who would relegate poetry to 'une magie à côté' [magic at the fringe of language], where it can be explained away. This preface, a forcefully-argued short work of criticism, argues for the unity of prose and poetry from Symbolist principles; in particular that rhythm should not be imposed upon a poem, but instead emerge from its verbal complexity, which it considers the 'cruce of thought'. The publisher Albert Messein was editor and publisher to Verlaine, Baudelaire, and Mallarmé, and *Magie* formed part of the 'Collection Phalange' in connection with Jean Royère's literary revue of that name. Giusti had translated Keats and Poe into Italian, and published a number of works in Milan (and one in St Louis, Missouri) before the present piece, including Wilde's *An Ideal Husband* (staged in Rome in 1918). The Cardinal Mercier to whom this copy is inscribed is presumably not Désiré-Joseph Mercier, who died in 1926, though we can find no other cardinal by the same name.

We find no copies in the US or the UK; OCLC records only two copies (Bibliothèque nationale de France and University of Ottawa), to which ICCU adds three copies in Italy.

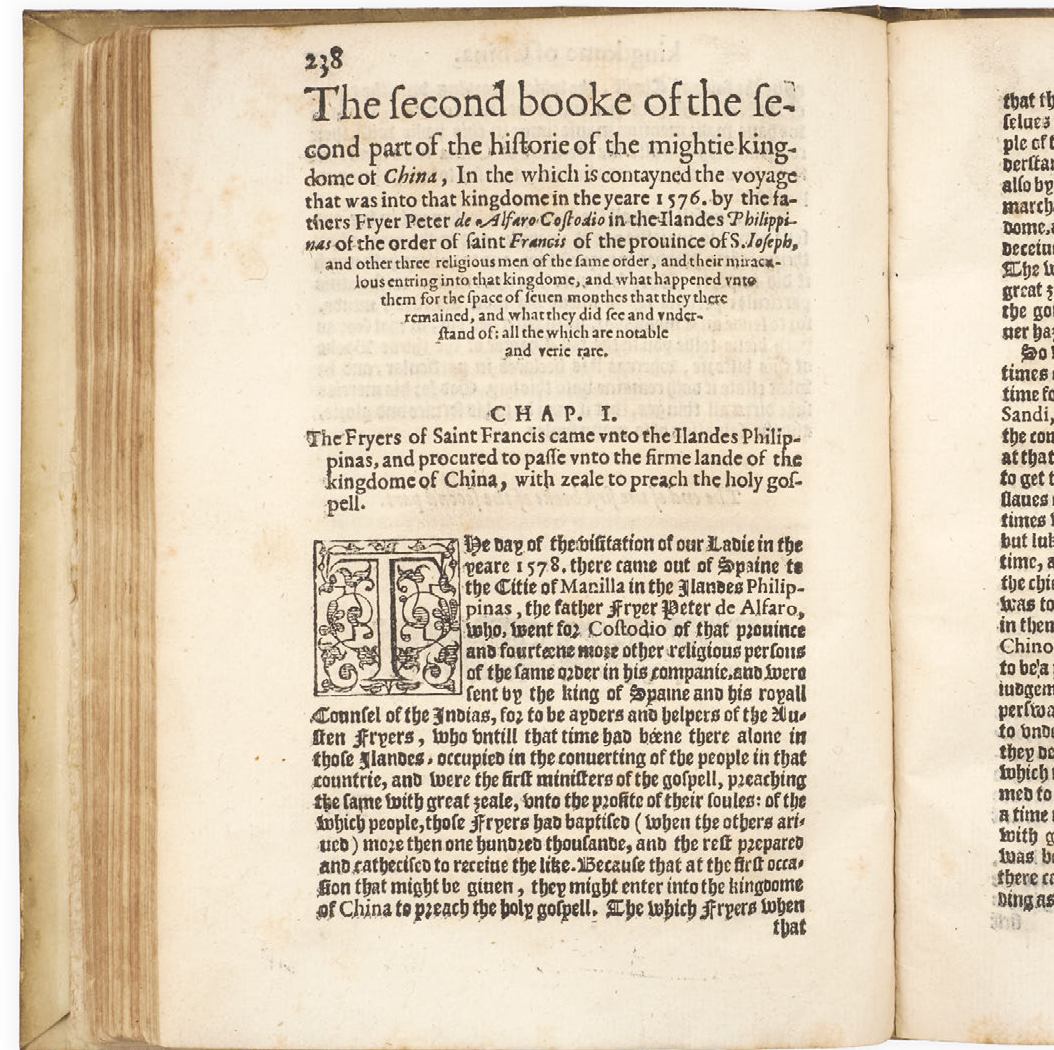
Translated at Hakluyt's request

9. **GONZÁLES DE MENDOZA, Juan, and Robert PARKE, translator.** The Historie of the great and mightie Kingdome of China, and the Situation thereof: together with the great Riches, huge Citties, politike Governement, and rare Inventions in the same. Translated out of Spanish by R. Parke. London, Printed by J. Wolfe for Edward White, 1588 [or 1589].

4to, pp. [8], 410, wanting the terminal blank; with three woodcuts of Chinese characters on pp. 92-3; three small wax stains (and one small hole) to title-page, small puncture to inner margin of first few gatherings, a little spotting and toning, withal an excellent copy in contemporary limp vellum, yapp fore-edges, morocco spine label (chipped); some losses to spine, dusty; early purchase inscription to head of title (cropped), armorial bookplate of William Charles De Meuron Wentworth-Fitzwilliam, seventh Earl Fitzwilliam, numerous earlier shelfmarks; preserved in a twentieth-century quarter morocco slipcase.

£50,000





First edition in English, rare, of the first significant European study of China, 'one of the outstanding "best-sellers" of the sixteenth century' (Boxer). A publication of enormous influence on Elizabethan conceptions of China, it also contained much information on the Spanish Americas. The translation, by Robert Parke, was undertaken at the request and encouragement of Richard Hakluyt, appearing before the latter's *Principal Navigations*, and was dedicated to the explorer Thomas Cavendish. 'In France Hakluyt had obtained Espejo's travels in New Mexico, included in the 1586 Madrid edition of Juan Gonzáles de Mendoza's *Historia ... del gran reyno dela China* and had it printed, in Spanish, at his own expense in Paris in the same year' (Payne, p. 27); it is this edition which is the source of Parke's translation, and Parke explicitly acknowledges Hakluyt's 'earnest request and encouragement' in his preface.



ments, ordained for the same.

CHAP. XIII.

The characters and letters that the Chinos do use in the colleges and scholes that are in this kingdome of other curious things.

is not from our purpose (now after that we haue seen the gouvernement of this mightie kingdome) to give you to stand how that there be great and famous philologists in all naturall as mozall, and other things of great curiosity: to tel you now of their characters, and the way they haue in writing: and then of the colleges and scholes. Now vnto the first: You shall finde verie many in this kingdome but can both write and reade, yet haue not the alphabet of letters as we haue, but all that they do use are figures, and they are long in learning of it, and write in a strange language, for that almost every word hath his character like the heauen, which they do call Quant, by which they knowe alone, which is this : the king whom they knowe by this  and  by consequent the water, and the  rest of the elements. The earth then fire thousande characters different from the other: and they do write them verie swiftly

The publisher John Wolfe had issued an edition in Italian under a false 'Venice' imprint in 1587, but this was the first time the work was accessible to a wider English audience. Mendoza had departed on a mission to China in 1580, but because of political instability in the Philippines he made it no further than Mexico, returning to Spain and then Rome in 1583, where he was commissioned to write this history, drawing upon information provided by missionaries in Mexico. *La Historia de las Cosas más Notables, Ritos y Costumbres del Gran Reyno de China* was first published in Rome in 1585 and then in an expanded edition in Madrid in 1586, which added the report by Antonio de Espejo of his 1583 expedition to New Mexico (pp. 323–40 here). **When the latter was translated here, it was among the earliest accounts of Mexico and New Mexico to appear in English.**

The first part contains an account of the fifteen provinces of China and includes descriptions of printing, fishing, artillery, marriage customs and criminals. The second part is devoted to three expeditions: that of Martin de Rada, or de Harrada, to the Philippines in 1575, Pedro de Alfaro's journey in 1578, and that of Martin Ignacio de Loyola in 1581. The latter, which includes also the section derived from Espejo, describes Mexico, Cuba, Puerto Rica, Jamaica, Santo Domingo and the Canaries, and was a major source for Ortelius in compiling his atlas. The publication of the *Historia* 'may be taken to mark the date from which an adequate knowledge of China and its institutions was available for the learned world of Europe' (Hudson, p. 242). 'Mendoza's clarity, his penetrating insights, and his lively style must also have contributed to its popularity. In fact, the authority of Mendoza's book was so great that it became the point of departure and the basis of comparison for all subsequent European works on China written before the eighteenth century' (Lach I.ii. p. 744). 'It is probably no exaggeration to say that Mendoza's book had been read by the majority of well-educated Europeans at the beginning of the seventeenth century. Its influence was naturally enormous, and it is not surprising to find that men like Francis Bacon and Sir Walter Raleigh derived their notions of China and the Chinese primarily, if not exclusively, from this work. Even travellers who, like Jan Huighen van Linschoten, had themselves been in Asia, relied mainly on Mendoza's *Historia* for their accounts of China ...' (Boxer).

STC 12003; Alden 588/39; Church 134; Palau 105513; Cordier, *Sinica* 13; Sabin 27783 ('It is so rare that we have never seen it'). See Payne, *Richard Hakluyt: A guide to his books and to those associated with him 1580-1625* (2008).

prim
The Historie of the
great and mightie kingdome
of *China*, and the situation
thereof:

Together with the great riches, huge
Citties, politike gouernement, and
rare inuentions in the same.

Translated out of Spanish by *R. Parke.*



LONDON.

Printed by *I. Wolfe* for *Edward White*,
and are to be sold at the *little North*
doore of Pauls, at the *signe*
of the Gun.

1588



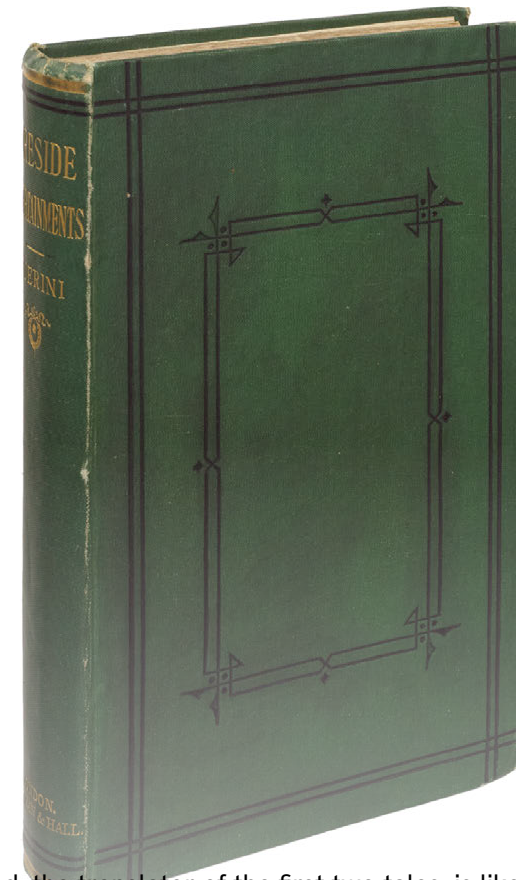
Translated by young women learning Italian

10. GUERINI, Giovanni. Fireside Entertainments; or, a Series of Interesting Tales ... London, Chapman and Hall ... 1874.

8vo, with the half-title and separate fly-titles to identify each translator's contribution; half-title browned; original green cloth blocked in black, spine gilt, minor wear, but a very good, bright copy. **£250**

First edition in English of Guerini's *Trenta Novelle* (1873), a collection of short stories with contemporary or historical Italian settings, translated by his English pupils, most of them young women.

Guerini had translated Bulwer-Lytton's *Lady of Lyons* into Italian in 1852; his own *Trenta novelle* had met with a generous response 'in this noble and hospitable country', and a copy had been presented to the Queen. Now fourteen pupils studying Italian with the author, mainly young women but including Lord Francis Hervey as well as his sister Lady Mary Hervey, offer English translations, each undertaking two or three tales, among them 'Rubens' Studio', 'The Uncle from America', 'Shut up in Church', and 'The Haunted House'. Honoured by their efforts, Guerini himself arranged publication. Despite the imprint of the eminent firm of Chapman and Hall there may have been an element of 'vanity' publishing as the book is oddly rare.



Angelina Acland, the translator of the first two tales, is likely the celebrated portrait photographer Sarah Angelina ['Angie'] Acland, influenced by Julia Margaret Cameron, whom she met at the age of nineteen; she was a pupil of John Ruskin, later one of her subjects. Lady Hervey and another of the translators, Catherine Mary Phillimore, evidently remained close, and both later corresponded with Isabella Stewart Gardner regarding Lady Hervey's *Life of Thomas Howard, Earl of Arundel*; Phillimore, would send Stewart Gardner a copy of the book in Lady Hervey's memory in 1921.

We find four copies in the UK (Bodley, BL, CUL, NLS), and none in the US.

Not in Wolff.

Counter- Revolutionary translations

11. [GUMILEV, Nikolai Stepanovich, Osip MANDELSTAM, et al, translators.]
Поэты французского Возрождения [Poety frantsuzskogo vozrozhdeniia;
'Poets of the French Renaissance']. Leningrad, Goslitizdat, 1938.

8vo, pp. 302, [2], printed errata slip tipped in at the end; printed in red and black; old library stamps and shelfmarks (cancelled) to title-page and a few internal leaves, else a good copy in the original pale cloth, blocked in red and yellow, trace of labels removed from upper inner corner of front board and from front pastedown. £1750

First edition of a rare anthology of Russian translations of fifteenth- and sixteenth-century poems by Villon, Marot, Ronsard, Du Bellay, and others. Two of the Villon translations are attributed in the index to Mandelstam, but are in fact by Nikolai Stepanovich Gumilev (1886–1921), husband of Anna Akhmatova, who had been arrested and executed for his alleged involvement in the Tagantsev conspiracy. Since the beginning of the Great Purge in 1937, Mandelstam himself had been under systematic assault from the authorities. This volume was published in January 1938; in May Mandelstam was arrested, in August he was sentenced to five years' labour, and by the end of December he was dead. The motivations for naming Mandelstam in the roster of translators here are still the subject of debate – the potential risk to the editor and publisher was great. But then so was the very inclusion of the work of a banned author; and apart from Gumilev's translations there were those by the recently arrested Ivan Lukhachev (1902–1972), whose renditions of verses by Du Bellay, Desportes, and d'Aubigny are left anonymous.



Perhaps there is a clue to motives if we recall that Mandelstam had published an essay 'François Villon' in 1910 in which he presented the artist as victim of the state. If Mandelstam was not complicit in the deception, which is itself possible, his name must certainly be a coded attack on the apparatus of oppression.

Not in Library Hub; OCLC four copies only (University of Amsterdam, NYPL, University of Warsaw, and Yale).

To have and have not

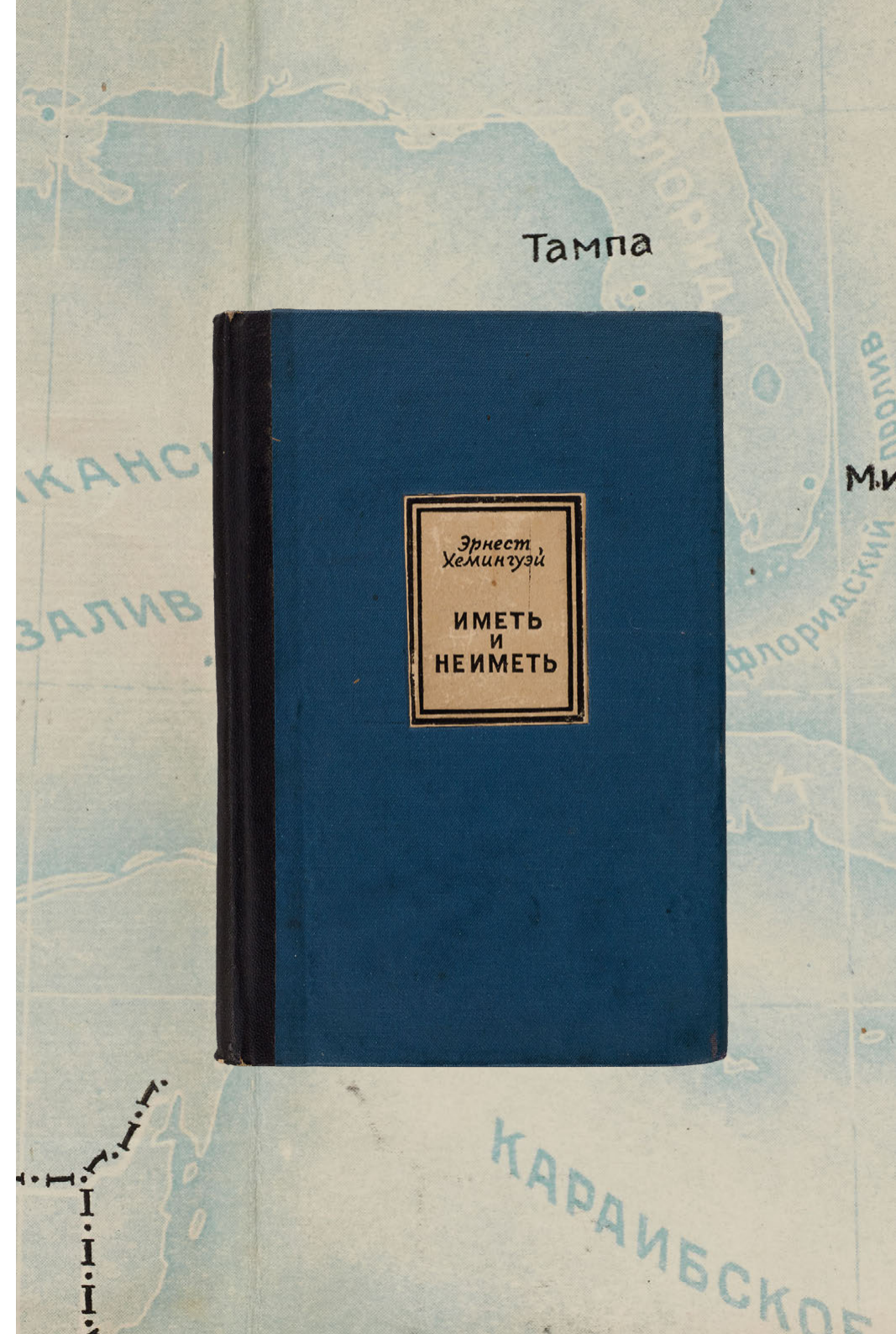
12. **HEMINGWAY, Ernest, and Evgenia KALASHNIKOVA, translator.** *Иметь и не иметь* [*Imet' i ne imet'*; 'To have and have not']. Moscow, Goslitizdat, 1938.

12mo, pp. 237, [3]; light browning, creases to a few pages, but generally a very good copy in the publisher's binding of half cloth, printed paper label to front cover, illustrated endleaves. **£1250**

First edition in Russian of *To have and have not* (1937), with an introduction by the Soviet critic Ivan Anisimov. Hemingway's first appearance in Russian was *Death in the Afternoon* in 1934, when he was praised in the Soviet Union as an active anti-Fascist, and he soon became a favourite foreign author of both the intellectuals and the masses.

The translator Evgenia Kalashnikova had worked with the earliest major Soviet translator of Hemingway's work, Ivan Kashkin (1899–1963), and she translated Hemingway's *Farewell to Arms* in 1936; in 1941 she would begin, with Natalia Volzhina, the first translation of his *For Whom the Bell Tolls* (though not published until 1968). She went on to translate Thackeray, Bernard Shaw, Dickens, Scott Fitzgerald, C.S. Lewis, Theodore Dreiser, John Steinbeck, and many others into Russian. Kalashnikova was acutely aware of the unique cultural context in which Soviet translators operated, and would later describe at length the challenges posed to translators by the linguistic and cultural diversity of the 'huge family of peoples' within the Soviet Union, describing the 'peculiar urgency' regarding questions of translation extant 'from the very foundation of our state' (Kalashnikova, 'Translation in the USSR', in *Babel* 12:1 (1966), p. 9).

OCLC records copies at Princeton, South Carolina, and Virginia only.



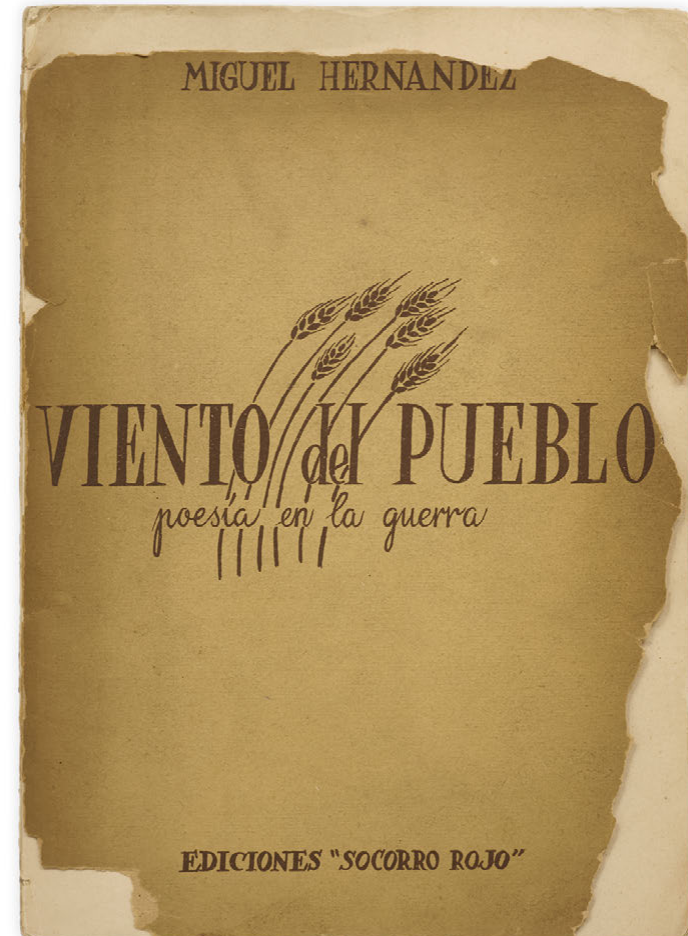
From the library of Stephen Spender

13. **HERNÁNDEZ, Miguel.** *Viento del pueblo. Poesía en la guerra.* Valencia, Ediciones 'Socorro Rojo', 1937.

4to, pp. 154, [4], with a full-page photogravure portrait of Hernández and numerous photogravure illustrations in the text, probably by Tina Modotti; slightly toned, corners bumped, but a good copy, in the original printed wrappers, edges worn and chipped with loss, spine defective; bookplate of Stephen and Natasha Spender. £1750

First edition of a scarce collection of Civil War poems by the 'soldier-poet' Miguel Hernández, our copy from the library of Stephen Spender, who met Hernández in Madrid in the summer of 1937 and would champion and translate his work.

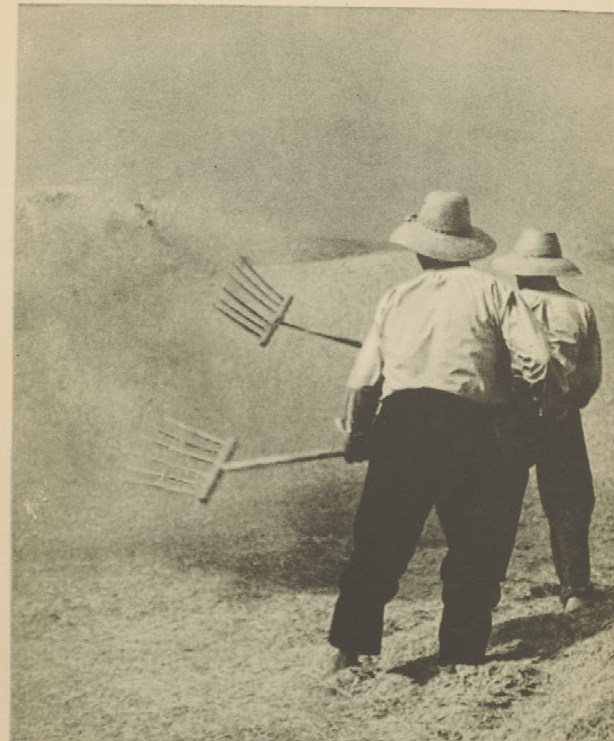
Miguel Hernández (1910–1942) had been appointed 'commissar of culture' within the propaganda unit of the Republican army in 1936 on the basis of two poems published in *El mono azul*. One of them, 'Viento del pueblo', gave its name to the collection he was then planning, of twenty-five rousing, populist poems composed between September 1936 and July 1937. The photographs that accompanied them in print are probably by Tina Modotti, with whom Hernández was then in touch.



In July 1937 Hernández was involved with the Second International Congress of Antifascist Writers, a conference held in Madrid, Barcelona, and Valencia, and attended by, among others, Pablo Neruda, André Malraux, Octavio Paz, and Stephen Spender. Spender became a particular supporter, praising Hernández in a speech delivered there as 'an "international comrade", one who merits fame for being "a soldier of civilization and the moving and profound poet of this war"' (Rogers, *Modernism and the New Spain* (2012), p. 176). Spender would later include his own translation of 'Recoged esta voz' (pp. 61-8 here) in his Spanish Civil War anthology *Poems for Spain* (1939).

After the conclusion of the Civil War, Hernández attempted to flee to Portugal, but was arrested on the border and returned to Spain for imprisonment. His death sentence was commuted to thirty years in prison by Franco, fearful that Hernández would become another martyr like Lorca; but terrible conditions led to his death from tuberculosis in 1942.

We find two copies in the UK (BL, CUL).



En el
y el su
El sud
un vor

Llega d
a ofrec
a suste
a ilum

Hijo de
de la lá
del abri
áureas

Cuando
a favor
se viste
de sud



Traspasada por junio,
por España y la sangre,
se levanta mi lengua
con el amor a llamarte.

Campesino que mueres,
campesino que yaces
en la tierra que siente
no tragar alemanes,
no morder italianos:
español que te abates
con la nuca marcada
por un yugo infamante,
que traicionas al pueblo
defensor de los panes:
campesino, despierta,
español, que no es tarde.

Translated by a penniless Parisian widow

14. HUME, David, [and Octavie BELOT, translator]. *Histoire de la maison de Tudor sur le trône d'Angleterre ... traduit de l'anglois par Madame B****. Amsterdam [i.e. Paris], 1763.

Six volumes, 12mo; a few very slight spots; an excellent set in contemporary French mottled calf, spines richly gilt with gilt red morocco labels, edges stained red, marbled endpapers, red ribbon page-markers; bookplate of Robert J. Hayhurst to upper pastedown of vol. I. £600

A very fine set of the first French edition of Hume's history of Tudor England, translated by the Parisian widow Octavie Belot (1719-1805, née Guichard), who supported herself with income from her translations, and through her work developed a friendship with Hume.

Having set out the objectives of the historian 'to be true & impartial ... next to be interesting' (*The Letters of David Hume* (1932) I, p. 209) and following the success of his history of England under the Stuarts (1754-6), Hume published his *History of England under the House of Tudor* in 1759 for an advance payment of £700, noting that 'it is properly at that Period modern History commences' (*ibid.* I, p. 249). The history was soon after translated by Octavie Belot (1719-1805, née Guichard), a Parisian widow who supported herself on English translations from the death of her first husband until her marriage to Jean-Baptiste-François du Rey de Meynières in 1765. Belot corresponded with Benjamin Franklin, Voltaire, and Buffon, and she translated Sarah Fielding's *Ophelia* and Johnson's *Rasselas* into French.



Hume thought highly of her work, and corresponded with her about his corrected proof sheets for the work, suggesting in an autograph letter of 1763 that they continue their friendship even after the publication of the work (Christie's, 12 July 2023, lot 70).

Accompanied by a two-volume quarto edition of the same year, the present edition came by abbé Prevost's translation *Histoire de la maison de Stuart* (1760) and was followed in turn by Belot's *Histoire de la maison de Plantagenet* (1765); the three were subsequently issued together with cancel titles as *Histoire d'Angleterre*.

Library Hub records sets only at NLS, Leeds, and King's College Cambridge (three volumes only, incomplete, from the Keynes collection).

Quérard IV, p. 165.



Translated from the unpublished manuscript

15. KAEMPFER, Engelbert, and John Gaspar SCHEUCHZER, translator.

The History of Japan, giving an Account of the ancient and present State and Government of that Empire; of its Temples, Palaces, Castles and other Buildings; of its Metals, Minerals, Trees, Plants, Animals, Birds and Fishes; of the Chronology and Succession of the Emperors, ecclesiastical and secular; of the original Descent, Religions, Customs, and Manufactures of the Natives, and of their Trade and Commerce with the Dutch and Chinese, together with a Description of the Kingdom of Siam ... London, for the translator, 1727.

Two volumes, folio, I: pp. [12], lii, 391, [5], with additional engraved title-page in Latin, and 20 copper-engraved plates (numbered I-XX, bound at end, of which 15 double-page or folding, including several maps), II: pp. [4], 393-612, 75, [5], [6 (index)], with 25 plates (numbered XXI-XLV, bound at end, of which 23 double-page or folding, including maps); titles printed in red and black; some creasing and browning to pl. VIII, occasional light marks; a very good, clean, uncut set in contemporary marbled half calf, marbled sides, spines gilt in compartments with red and black morocco lettering-pieces; some splitting to joints and wear to edges; a few contemporary manuscript additions in English to the index. **£7500**

First edition, first issue, of the German naturalist Engelbert Kaempfer's monumental *History of Japan*, translated from an unpublished manuscript in Sir Hans Sloane's library by his librarian, the Swiss naturalist Johann Caspar Scheuchzer, and illustrated with splendid plates from Kaempfer's unfinished originals.

Translated on behalf of a bookseller

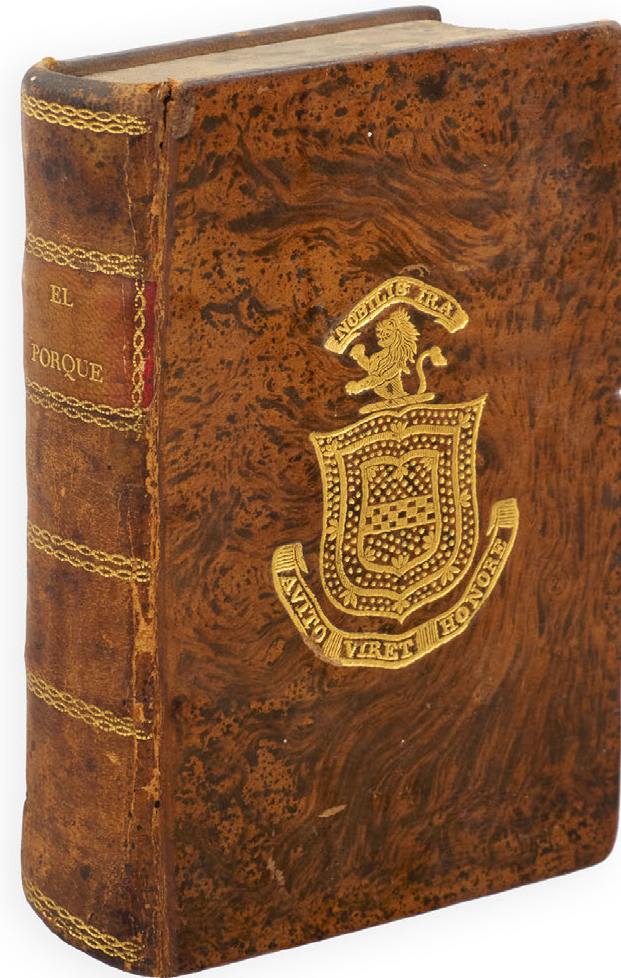
16. **MANFREDI, Girolamo, and Pedro de RIBAS, translator.** Libro llamado El porque provechosissimo para la conservacion de la salud, y para conocer la phisonomia, y las virtudes de las yervas. Traduzido de toscano en lengua castellana. Alcalá de Henares, Juan Iñiguez de Lequerica, 1587 [(colophon:) Hernan Ramirez, 1589].

Small 8vo, ff. [viii], '206' (recte 197), [14], bound without final blank; woodcut IHS monogram on title; paperflaws in two leaves (K3, with loss of catchword only, and P2, a large flaw resulting in the loss of several words across seven lines), small burnhole in one leaf (G6, not affecting legibility), ¶2 shaved at head affecting three words on uppermost line of recto, sporadic light dampstaining; early nineteenth-century Spanish marbled sheep, flat spine simply gilt and with red morocco lettering-piece (faded), later arms of William Stuart blocked in gilt to boards, marbled edges; extremities slightly rubbed, short cracks at head of joints.

£1250

Extremely rare, early Alcalá-printed edition of Pedro de Ribas's Spanish translation of Manfredi's popular *Liber de Homine*, a *regimen sanitatis* in question-and-answer form, in part censored by the translator.

Girolamo Manfredi (c. 1430-1493) was born in Bologna and taught first logic and then medicine, astronomy, and astrology at the university there. His *Liber de homine* or *Il perché*, written in the vernacular and first printed in 1474, is in part based on the Aristotelian *Problemata* and comprises a *regimen sanitatis* together with a treatise on physiognomy, all in question-and-answer form.



Libro llamado El por
que, prouehosissimo para la con-
seruacion de la salud, y para conocer la phiso-
nomia, y las virtudes delas yeruas. Tradu-
zido de Toscano en lengua Ca-
stellana.

Dirigido al Excellentissimo y Reuerendissimo se-
ñor don Hernando de Aragon, Arçobispo de
zaragoça y Visorey de Aragon.



EN ALCALA,
En casa de Iuan Iniguez de Leque-
rica. Año 1587.

A costa de Iuan de Garcia, mercader
de libros.

Owing apparently to prudishness, Pedro de Ribas omits seventy-four of Manfredi's 568 questions and answers in his translation but adds explanatory remarks in simple language at the end of more complex responses. Little is known of de Ribas, but in his preface he humbly acknowledges that he is not a translator by training and 'fearfully' undertook the translation of the present work at the request of his close 'friend and familiar', the bookseller Antonio de Furno of Zaragoza, who had funded the publication of the first translated edition of 1567: 'I understand from those as educated as the author that [this translation] will be useful only to the common people, and of interest to those gentle spirits eager to discover the curiosities therein' (*trans.*).

Provenance: Thomas Gaisford (1779-1855), classical scholar, Dean of Christ Church Oxford, curator of the Bodleian Library, and delegate of the Clarendon Press, with bookplate; William Stuart (1798-1874; see *History of Parliament online*), with his arms on covers (*British Armorial Bindings Stamp 1*).

All early editions are rare. Besides a handful in Spain and Portugal, Abad records copies of our edition at Boston Public Library and the Wellcome Library only. OCLC records two copies of the 1567 edition (Biblioteca Nacional and Dresden), no copies of the subsequent 1579 editions (there were apparently two although Palau had seen only one of them), and two copies of the 1581 edition (Harvard and National Library of Medicine).

Abad, *La imprenta en Alcalá de Henares* 998; Palau 137929n and 266617.

Japanese 'On Liberty'

17. **MILL, John Stuart, and Nakamura MASANAO, translator.** 自由之理. On Liberty. Suruga (i.e. Shizuoka), [Kihira Ken'ichiro,] 1871 [i.e. 1872].

Five parts in six volumes (each 230 x 160 mm); printed in Japanese on double pages, vol. I with three-page English preface and half-title on pink paper; clean and fresh throughout, in the original yellow patterned wrappers, with printed title-label on upper cover of each volume; some light marking, but a lovely set. **£2500**

First Japanese translation of Mill's *On Liberty*, published twelve years after the first English edition, and very popular in Japan as a result of this translation by the philosopher and educator Nakamura Masanao (1832-1891).

Masanao had led a group of students to Britain to study in the 1860s, and it was only a change of government in Japan that led him to return with them in 1868. He returned also with an interest in British philosophy, and soon set to work translating both Samuel Smiles's *Self Help* and the present work into Japanese. The preface, in English, is by the American educator Edward Warren Clark (1849-1907), who had moved to Japan as part of a Japanese government scheme to encourage the country's students to have better knowledge of Western science; Clark was to go on to establish the chemistry department at the University of Tokyo. Clark states that 'the progress and enlightenment of society at large, is but the sum of that of the individual; and so far as the single life fulfils the functions most plainly its own, just so far will the civil and collective life of the people be advanced. The time was when diversity of thought and belief was considered heresy; but the world has now reached a point in which it may discern, that those things which it once attempted to stifle and suppress, have eventually become the very main springs of its advance.'



Chief among these, Clark argues, is Liberty, highly prized and often mistaken.

Outside Japan, OCLC records copies at UCLA, Emory, Texas, Cornell, Berkeley, Yale, and SOAS.

明治辛未初冬新刻 駿河静岡 中村敬太郎譯
木平謙一郎版

ON
LIBERTY

BY
JOHN STUART MILL.

TRANSLATED

BY
K. NAKAMURA.

SURUGA.
1871.

一千八百七十年倫敦出版 英國 彌爾著

ON
LIBERTY.

自由之理

明治壬申二月發兌 駿河静岡 中村敬太郎譯
木平謙一郎版

一千八百七十年倫敦出版 英國 彌爾著

Ovid in the age and language of Cervantes

18. **OVIDIUS Naso, Publius, and 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 ²Q4^v-5^r, 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 ¶3^r, 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**

LIBRO TERCERO De las transformaciones de Ouidio en Romance.



DExada la figura ya engañosa
Del falso Toro, Jupiter amante
Se muestra en Candia a
Europa desdeñosa.
Su padre que del hurto esta ignorante,
Buscarla máda a Cadmo, y no la hallá-
Le còdeno a destierro, é vn infáté. (do
De pio y de cruel señales dando.
Buscado el Mudo en vano a la còtina.
(Quien descubriera el hurto: como o
(quando:)

El hijo de Agenor se determina
Dexar su patria, y padre, y al mométo
Partir do su destino le encamina.
Y conhumilde y manso acatamiento
Al oraculo ruega diga adonde,
Sera mejor hazer de nuevo asiento,
Al qual el sacro Phebo ansí responde:
En vn desierto heruoso, y verde prado
Veras vna bezerra regalada,
Que núca al yugo el cuello vio appli-
Ni del recorro arado sabe nada. (cado,
Sigue

Siguela p
Auras a d
Funda all
La llama

Delà Ca
Apenas C
Singuar
No trae se
En la cer
A Phebo
Al rio Ce
Dexado
Y comég
Los cuern
Al claro
Recofo
El animo
Alaba a
Beso la t
Sacrificar
Mando p
Que para
A vna sel
Antigua
Hallaron
Cubierta
A tal lug
Domana
En medio
En su cue
Las cresta
Dentram
Tres o d
Lenguas



OR quanto por parte de vos el Licenciado Viana, nos fue hecha relación, que auíades traduzido los Metamorphoseos de Ouidio, en verso de romance, con las moralidades, y declaraciones de las fabulas. Lo qual os auia costado mucho trabajo y nos pedistes y suplicastes os diessemos licencia para le poder imprimir: y priuilegio para le poder veder, por el tiempo q̄ fuessemos seruido. Lo q̄l visto por los del nro cōsejo, e como por su mandado se hizieron en el dicho libro las diligencias, que la pragmática por nos sobre ello fecha dispone: Fue acordado que deuiamos mandar dar esta nuestra cedula, para vos en la dicha razón, en os tuuimos lo por bien. Por la qual vos damos licencia y facultad para que por tiempo de diez años primeros siguientes, que corrã y se quenten desde el día de la data della vos, o la persona que vuestro poder obiere, podays imprimir y vender el dicho libro que de suso se haze mención en estos nuestros reynos. E por la presente damos licencia a qualquier impresor dellos, qual vos nombraredes, para que por esta vez pueda imprimir el dicho libro, que de suso se haze mención, por el original que en el nuestro cōsejo se vio, que va rubricado cada plana, e firmado al fin del, de Gonçalo de la Vega nuestro escrivano de camara de los que en el nuestro cōsejo residen, e con que antes q̄ se venda lo traygays ante los del nuestro cōsejo, juntamente con el original, para que se vea si la dicha impresión esta conforme a el, o traygays feen publica forma, como por el corrector nombrado por nuestro mandado, se vio y corrigio la dicha impresión y si esta conforme a el: y quedan así mismo impresas las erratas por el apuntadas por cada vn libro de los que así fueren impresos, y se os tasse el precio que por cada volumen obieredes de auer, sopena de caer y incurrir en las penas contenidas en la dicha pragmática y leyes de nuestros Reynos, e mandamos, durante el dicho tiempo persona alguna sin vuestra licencia no lo pueda imprimir ni vender: sopena que el que lo imprimiere o vendiere, aya perdido y pierda todos e qualesquier libros y moldes que del tuuiere o vendiere en estos nuestros Reynos, e incurra en pena de cinquenta mil maravedis

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), a physician by training, published along with his substantial commentary.

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.


LAS TRANSFORMA

ciones de Ouidio: Traduzidas del

verso Latino, en tercetos, y octauas

rimas, Por el Licéciado Viana.

En légua vulgar Castellana.

~~Libro de~~  ~~Corral de 1608~~

CON EL COMENTO, Y EXPLI-

cacion de las Fabulas: reduziendolas a Philosophia

natural, y moral, y Astrologia

e Historia.

St. J. Viana

DIRIGIDO, LO VNO, Y LO OTRO,

a Hernando de Vega Cotes y Fonseca, Presiden-

te del Consejo de las Indias.

Impresso en Valladolid, por Diego Fernandez de Cordova,

Impressor del Rey nuestro señor. Año:

M. D. LXXXIX.

CON PRIVILEGIO

4 lib. 0. 7
Elbert de Pisa
man de Heredia
orig. Co.

Provenance:

1. 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.

2. Eighteenth-century purchase note to repaired corner of title: '?Felicio Gilbert di Pisa / Fernández de Heredia'.

3. Lawyer and historian of sixteenth-century Spanish humanism Gregorio Mayáns y Siscar (1699-1781).

4. 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.

5. Sold at Sotheby's, 1 May 1834, lot 5194 to Riego.

6. Armorial bookplate of the artist Philip Hermogenes Calderon RA (1833-1898), perhaps best known for his 1856 painting *Broken Vows*, now at the 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).

On puppets and the 'Surprise'

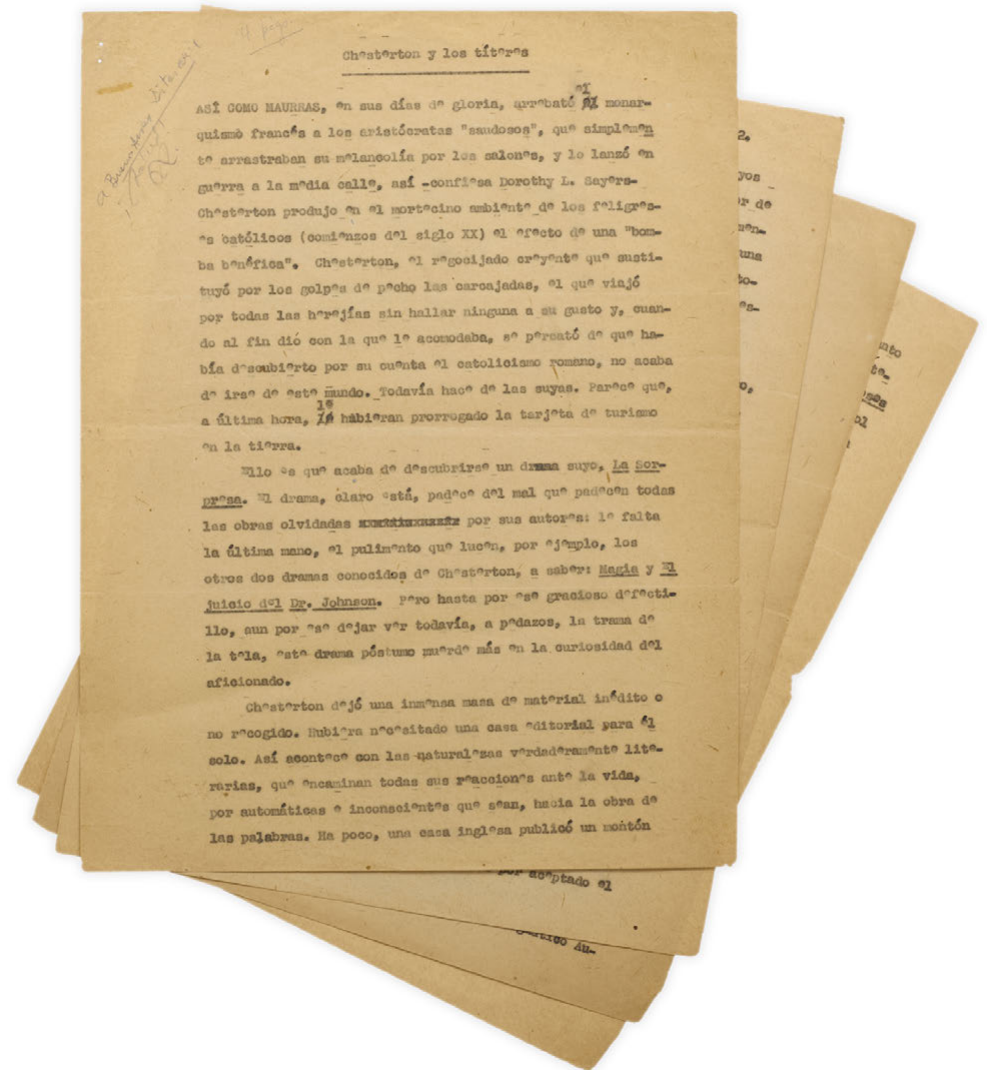
19. REYES, Alfonso. Corrected carbon typescript, signed, of an essay entitled 'Chesterton y los titeres' [Chesterton and the puppets]. [Buenos Aires?, c. 1952-3.]

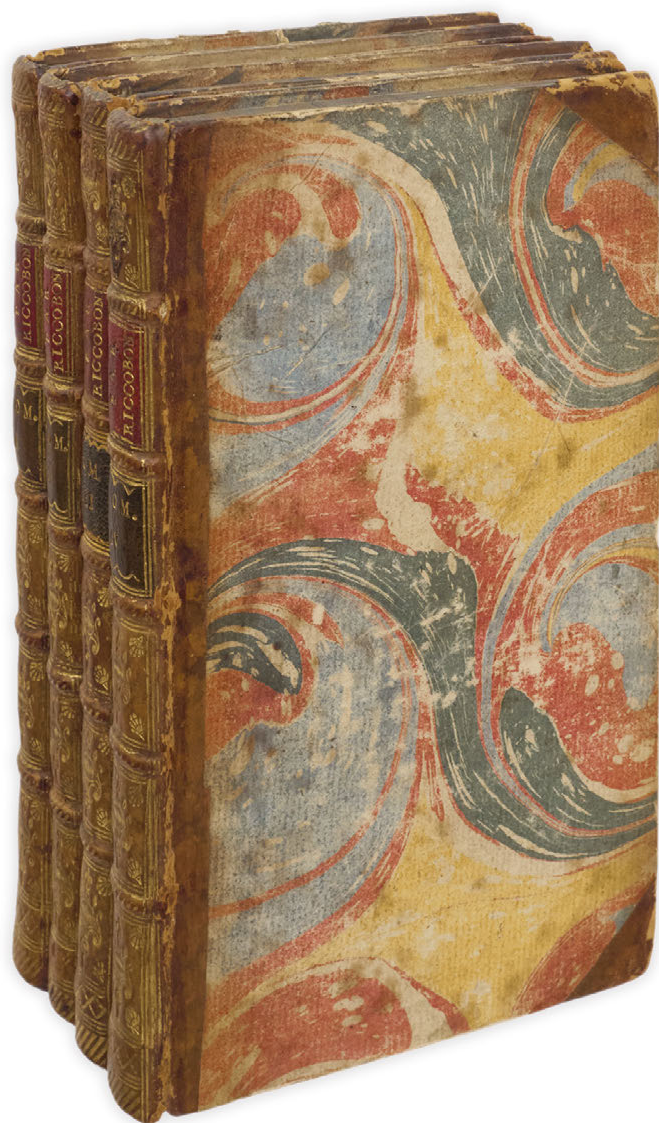
4 leaves, 285 x 216 mm, carbon typescript with autograph corrections, signed by the author; lightly browned, previously stapled at top left-hand corner. **£1000***

Corrected carbon typescript of Alfonso Reyes's essay entitled 'Chesterton y los titeres', concerning G.K. Chesterton's play *The Surprise*, a religious allegory written in 1932 but first published posthumously in 1952.

Reyes (1889–1959) discusses the theological dimensions of Chesterton's play, the use of puppets, Chesterton's philosophy of the miracle, the enigma of the universe, and the significance of the 'surprise'. Reyes has briefly inscribed the essay for the literary review to which he submitted it: 'A Buenos Aires Literaria, Salud! A.R.', and he has signed it in ink at the end. The text is corrected in type in a number of locations and in the author's hand in five. The finished article would appear in the literary journal *Buenos Aires Literaria* 12, edited by the celebrated poets Julio Cortazar and Daniel Devoto, *inter alia* (September 1953).

Like his friend Borges, Reyes finds much to admire in Chesterton's work. Borges was among many admirers of Reyes's translations of Chesterton into Spanish, many of which are still in print today. Reyes's published translations of Chesterton include *Orthodoxy* (1917), *The Man who was Thursday* (1919), *A short History of England* (1920), and *The Innocence of Father Brown* (1921).





Lost in translation – a source for Evelina

20. RICCOBONI, Marie-Jeanne. *Histoire de Miss Jenny, écrite & envoyée par elle à Milady, Comtesse de Roscomond, Ambassadrice d'Angleterre à la Cour de Dannemark ... A Paris, Chez Brocas & Humblot, Libraires ... 1764.*

Four volumes, 8vo, with a half-title and a frontispiece in each volume; a fine set in contemporary half calf and marbled boards, spine gilt, contrasting morocco labels; armorial bookplate of Charles Palmer in each volume, superimposed in volumes II-IV by the bookplate of Hutches Trower. **£950**

First edition of a scarce epistolary novel of English manners by the anglophilic French writer Madame Riccoboni, a friend and correspondent of Garrick, Hume, and Adam Smith, and a publicist for the cause of English literature in France, later translated into English at Hume's request.

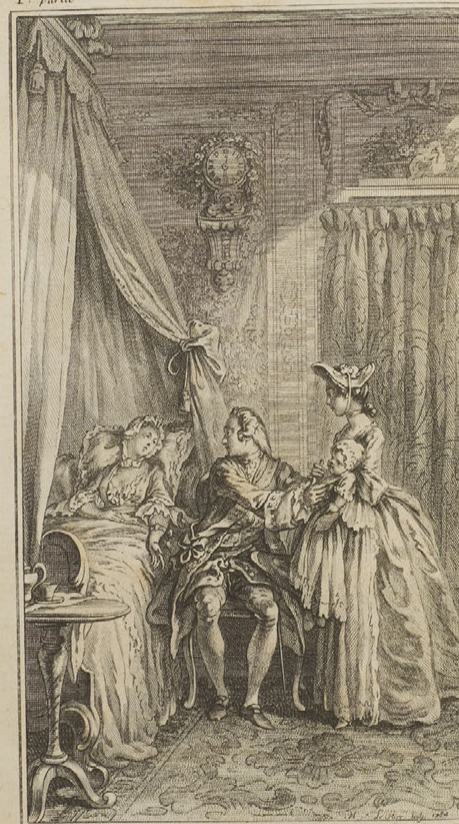
Miss Jenny is a case study in Anglo-French literary influence: the plot was adapted from a popular French translation of Eliza Haywood's *Betsy Thoughtless* (*L'Étourdie, ou Histoire de Miss Betsy Tatless*, 1743), and *Miss Jenny* became itself an important source for Fanny Burney's first novel *Evelina* (1778).

Hume was in Paris at the time of publication, and offered to arrange for *Miss Jenny*'s translation into English, writing to his friend Strahan in March 1764: 'Are you acquainted with the Merit of Madame Riccoboni's novels? ... She has just now in the Press a Novel, wrote upon English Manners, from which great success is expected. Woud you think it worthy of being translated? I could get some Sheets of it, which I woud send you by a Courier, and which woud secure you the property ...'. He did so, and it was duly translated, as *The History of Miss Jenny Salisbury*, 1764, but sold very poorly, and the publisher Becket refused to return any of Riccoboni's correspondence. In turn, she was very dismissive of the translation, writing to Garrick in August 1765 that 'Jenny is pitiful: the translation is loose, cold, and full of misinterpretations, repetition, empty epithets ...' (trans.).

Provenance: with bookplates of Charles Palmer to each volume, superimposed in volumes II-IV by those of his ward and heir, the political economist Hutches Trower (1777-1833), a follower of Ricardo; the extensive correspondence between Trower and Ricardo is held at UCL.

OCLC shows only one copy outside continental Europe, at the British Library.

1^{re} partie



HISTOIRE DE MISS JENNY

*Ecritte & envoyée par elle à M^{lle}
Comtesse DE ROSCOE
Ambassadrice d'Angleterre
de Dannemark.*

Par Madame RICCOBONI
PREMIERE PARTIE



A PARIS,

Chez BROCAS & HUMBLLOT
rue Saint-Jacques, au Chef Saint

M. DCC. LXI

Avec Approbation & Privilège

AN
ESSAY
ON
Translated Verse.

BY THE
EARL of ROSCOMON.

Cape Dona Extrema Tuorum.

LONDON,
Printed for Jacob Tonson at the Judges Head in
Chancery Lane, 1684.

*'Tis True,
Composing is the
Nobler Part / But
Good Translation is
No Easie Art'*

21. **ROSCOMMON, Wentworth Dillon, Earl of.** *An Essay on Translated Verse ... London, Printed for Jacob Tonson ... 1684.*

Small 4to, pp. [16], 24, with the medial blank (a)4; cut a bit close shaving the sidenotes on A3 and C3^v, else a very good copy with the usual mistakes in the first sheet (A2 mis-signed A on the recto and A2 on the verso, p. [7] mispaginated 23); recent quarter morocco and marbled boards. **£450**

First edition of Roscommon's influential *Essay*, in heroic couplets, which owes much to Boileau and to the author's own education in France after the attainder of his kinsman the Earl of Strafford, with an introductory poem by John Dryden.

Dryden, an intimate friend and himself the translator of Boileau's *Art of Poetry* in the preceding year, contributes a long commendatory poem. Johnson was a later admirer and praised Roscommon as a critic who 'improved taste' and was 'the only correct writer of verse before Addison'.

ESTC R7257; Macdonald 18a; Wing R 1930.

Vice and virtue

22. 'SANCTA CLARA, Abraham a', i.e. Johann Ulrich MEGERLE. Coraggio e viltà, l'uno nella virtù, l'altra nel vizio. Estratto di diversi concetti, storie, e profittevoli favole... Tradotta dal Tedesco nell'Italiano, adornata con cento Figure ... Trento, Giovanni Parone, 1717.

4to, pp. [12], 400, with full-page woodcut frontispiece (see below) and a further 100 half-page woodcut illustrations in the text, printer's woodcut monogram to title, text in Italian and Latin; sporadic light foxing and toning; contemporary half sheep with speckled paper sides, spine in compartments, raised bands, title gilt, page edges speckled red; minor resotations to extremities, lettering-piece chipped, corners bumped, spine rubbed, wear to hinges and joints, small chip to lower joint at head. £2250

Scarce first and only Italian edition of Abraham a Sancta Clara's emblematic moral treatise *Huy! und Pfuy! der Welt*, printed in Trento with one hundred striking – albeit somewhat provincial – woodcuts after the engravings in the first German edition of 1707.

Abraham of Sancta Clara (1644-1709) of the order of the Discalced Augustinians was imperial court preacher of Vienna from 1669. The Latin explanations accompanying each woodcut illustration are the work of Viennese Jesuit Paul Hansiz, each corresponding to natural and astronomical phenomena (the sun, snow, comets, etc.) geographical features (hills, valleys, caves), animals (nightingales, wolves, camels, bees), natural disasters (here illustrating people rescued from earthquakes, icy lakes, and flooding, sheltering from tornadoes, or dying of plague or famine), and elements of human life (old age, wealth, illness). Each entry is followed by a cryptic fable (here translated from German to Italian) only tenuously connected to the phenomenon it claims to represent; the text cloaks moral or spiritual guidance in humour, positioning 'the function of amusement at the very core of the work' (Eybl, p. 335, *trans.*): the emblematic function of Abraham a Sancta Clara's work is thus ingrained in the fables – the only portion of each section for which he is responsible – rather than the images themselves.



EXUNDATIO AQUARUM.

Nocuus sic plectitur ignis ab undis.



VEI fracta fluvios effudit Aquarius urna,
 Abrupit tumidum vel sua fræna mare.
 Vasta repentinis tumulantur fluctibus arva,
 Jamquæ tumente latet collis & arbor aqua.
 Jamquæ rapit validus suffossa mapalia torrens.
 Innocuas pastor mergitur inter oves.
 Oppida, quin totas aufert cum civibus urbes,
 Collectis subitò quod ruit æquor aquis.
 Scilicet Idalias toties quibus æstuat orbis,
 Sic benè diluvii temperat unda faces.

INON-

The striking frontispiece appears to be a woodcut imitation of the emblematic engraved title of the first edition of *Huy! Und Pfuy! der Welt* (1707), and the one hundred woodcut illustrations in the text are likewise renderings of the engravings of the first edition, which are themselves copies of those of Christoph Weigel's *Ethica naturalis, seu, documenta moralia* (Nuremberg, c. 1700), by Jan and Caspar Luyken.

Published in Trento, Abraham a Sancta Clara's text is preceded by a note to the reader in which the translator apologises for any faults in the Italian, having been born in an area 'where one speaks both languages mixed together' (*trans.*), a nod to the zone of cultural liminality between present-day Italy and its Germanic neighbours. This is seemingly the first appearance of any of Abraham a Sancta Clara's works in Italian; the only other known translation, printed by Parone two years later (and presumably the work of the same apologetic translator), is the *Miscuglio salutare* (*Heilsames Gemisch-Gemasch*).

We find four copies in the US (Emory, Georgetown, Harry Ransom, Michigan), and none in the UK.

Bertsche 48b; not in Praz (see pp. 241-2); not in Landwehr (see *German*, . See Eybl, *Abraham a Sancta Clara: Vom Prediger zum Schriftsteller* (1992).

FRà le altre
 vagliare n
 gono addotte de
 vede provenire
 gliano, che l'abb
 nelle cime de' m
 la violenza delle
 l'onde del Mare
 e l'una onda sp
 che ricevono in
 ti, e perdendo n
 no dolci, oppur
 loro passeggiato
 congregati, fiur
 perfine nel Ma
 minente in non
 la terra, mentr
 eccessiva piogg
 re le loro grotte
 notoria frà tut
 Diluvio univer
 che alla Famig
 ch'esso per ord
 se, secondo l'o
 creazione del l
 anni dopo il l
 spensierati vo
 mente; ma cid
 rat viam suam

44
NIVES.
Est hostis candoris Amor.



Quis capit, aut dicet, quæ nubila carminet arte,
Et natura suas extrahat inde Nives?
Rarum opus; in tenui formantur fidera flocco,
Comtaque sex radiis albaque lana cadit.
Mollis at ut res est, & sindone purior omni:
Sic perit a minima Nix resoluta face.
Talia virginei vos estis fidera mores,
Candidior vestro est nullus in orbe color.
At blandis cum parvus amor volet undiq; flam-

Non habet hic multas vita pudica Nives. (mis.)

F LA

COMETA.
Proles timeat: Patris ignea virga minatur.



EN novus insolita noctem face dissipat ignis,
Extendit rutilas nempe Cometa comas.
Conveniunt, trepidique attollunt lumina Cœlo,
Et sibi mortales omnia mœsta canunt.
Iste faces belli, Magnorum hic funera Regum,
Excidium populi, sed timet ille luem.
Res certa est, rarò fulgent impunè Cometæ:
Sunt, reor, irati flammea virga DEI.
Vestra rei sed cur lacrymas non lumina fundunt?
Hic alia extingui nam nequit ignis aqua.

L A

Ecco nuovo
Da spl
Atterra
Face n
Cbi im
De' gr
De' P
Funest

Non viè cosa
tematici,
trepitano disput
anni dicono, che p
che sij una unione
voglio scansare l'
pure gli Astrologi
per qualche futur
ale; essendo ben
avuto necessar
ono veduti pres
comparse. Io pe
Sant' Agostino: *L*
tervendo converter
futura. Della Co
md bensì il Profet
parimente scrive
Espositori voglio
dere senza dubb
Eusebio, con altri
per un' anno int
potrebbe addurr
intendere al Pop
Idolatri: si rispon
Stelle, e però se q
poli infedeli, che l
pio loro, ma per
me prognostiche
deve ascrivere all

Subversive Shakespeare

23. SHAKESPEARE, William, and Bolemir IZBORSKÝ, pseud. [i.e. Antonín MAREK], translator. Omylowé dle Shakespeara vzdělaná weselohra Bolemjrem Izborským. Prague, Jozefa Fetterlowá, 'in the Archbishop's Printing House at the Seminary', 1823.

8vo, pp. 82, [2 (advertisements)]; a very good copy, cut flush in early cloth-backed marbled boards with patterned paper sides; nineteenth-century ink stamp of Jan Šťastný to title. £1100

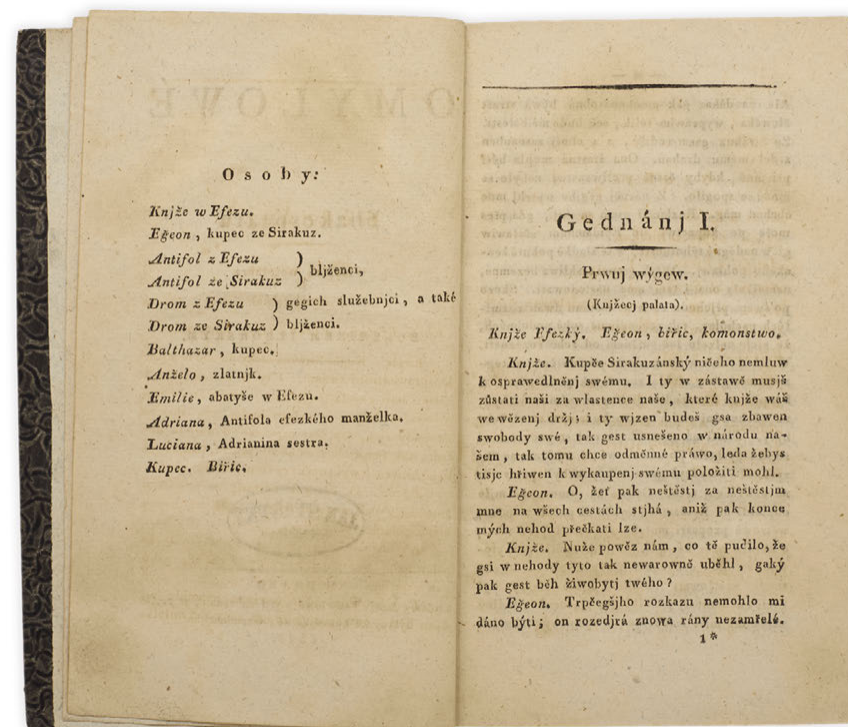
First edition in Czech, very rare, of *A Comedy of Errors*, freely translated by Antonín Marek (1785–1877), one of the earliest appearances of Shakespeare in the language, preceded only by a very rare translation of *Macbeth* by Karel Ignác Thám (*Makbet*, 1786), which was staged in the Bouda or 'shed', a wooden theatre constructed in Wenceslas Square, and two synopses in prose of *The Merchant of Venice* and *Romeo and Juliet* (1822).

'The Napoleonic wars in the early years of the [nineteenth] century brought a relapse in cultural activities (especially after 1815 when the anti-Napoleonic and profoundly anti-modern Holy Alliance was signed between Prussia, Russia, and Austria) affecting all of Austria's dominions, including the Czech lands ... Shakespeare ironically became a dangerous representative of a degenerate Western culture - one that destroyed the old order and brought about Liberty, Equality, and Fraternity' (Drábek, in *Shakespeare in Prague: Imagining the Bard in the Heart of Europe* (2017), p. 15).

It is likely for this reason that the present edition was written under the pseudonym of Bolemir Izborský (Marek's works on logic, conversely, were published under his own name); the clergyman, lexicographer, poet, educator, pan-Slavic philosopher, and proponent of the Czech National Revival Antonín Marek (1785–1877) translated Ovid, Schiller, and several Russian ethnographic works into Czech.

Provenance: with the stamp of Czech composer and cellist Jan Šťastný (c 1764–1830); he was a member of the Prague theatre orchestra and was music director at Nuremberg and Mannheim.

Not in Library Hub; OCLC records copies at Czech National Library and Folger only.



Shakespeare as symbol of Hungarian nationalism

24. SHAKESPEARE, William, and Mihály VÖRÖSMARTY, translator. *Lear Király ... Pest, Landerer & Heckenastn, 1856.*

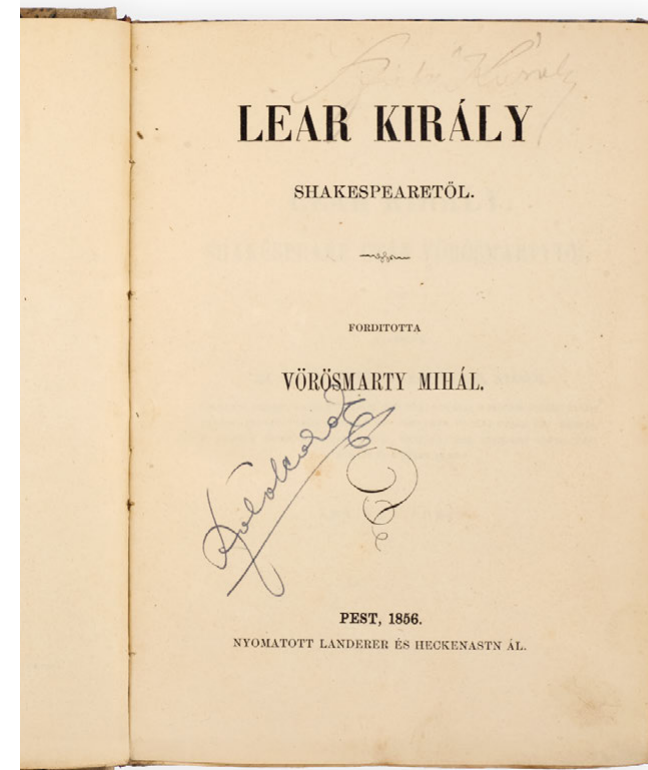
12mo, pp. [2], 214, with half-title; a very good copy bound in contemporary marbled boards preserving the original wrappers; front wrapper slightly worn, foxing to endpapers; contemporary ownership inscription to front wrapper. **£950**

First edition of the first translation of *King Lear* into Hungarian by Mihály Vörösmarty, commissioned by the Hungarian Academy of Sciences and carried out as part of a joint effort between three of Hungary's most renowned poets.

Shakespeare was first made available to a Hungarian audience in the late eighteenth century in the form of loose adaptations or translations based on German versions of the plays. A very loose adaptation of *King Lear* which transferred the action of the play into pre-Christian Hungary appeared in the late eighteenth century as *Szabolcs vezér*, but Vörösmarty's *Lear Király* was the first direct translation of the play. In 1831, the Hungarian Academy of Sciences established a theatrical committee which called for the translation of foreign plays into Hungarian, twenty-two of which were by Shakespeare;

the Hungarian nationalist and Romantic poet Mihály Vörösmarty (1800–1855), a member of the committee and author of 'The Szózat', Hungary's second national anthem, assisted in drafting the list. He was at the forefront of the effort to translate Shakespeare into Hungarian, having produced translations of *Julius Caesar* in 1840 and *Romeo and Juliet* in 1855. Had it not been for Sándor Petőfi, Hungary's national poet and Vörösmarty's friend, 'Vörösmarty's renderings of Shakespeare would have remained isolated masterpieces, instead of becoming organic parts of a historical movement'; Petőfi discovered that his fellow poet János Arany had translated *King John* and *The Merry Wives of Windsor* into Hungarian, and proposed that the three poets should translate all of Shakespeare's plays systematically (Mark, 'The First Hungarian Translation of Shakespeare's Complete Works', in *Shakespeare Quarterly* 16:1 (1965), p. 111).

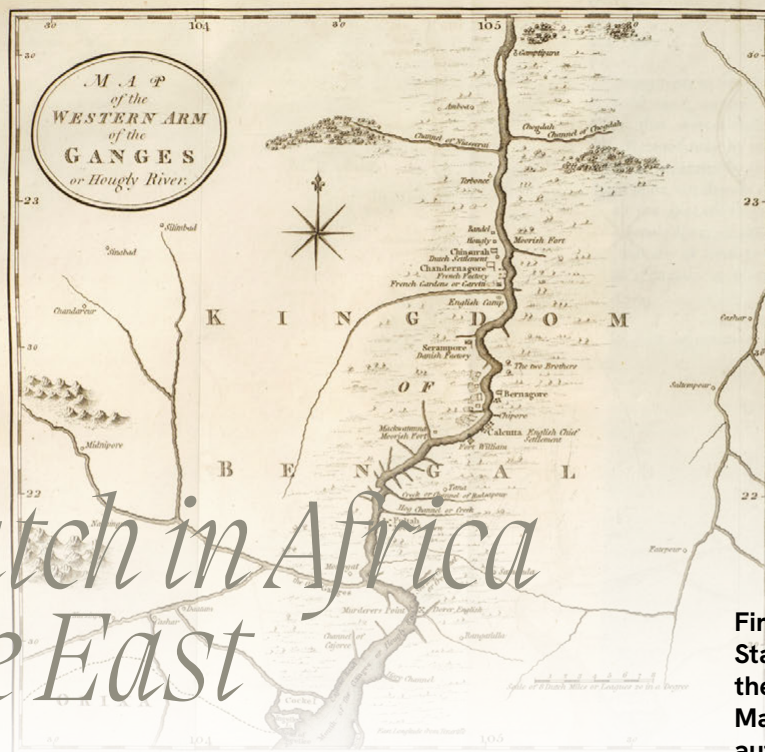
OCLC finds two copies in the US (University of Chicago, NYU), and one in the UK (BL).



The Dutch in Africa and the East

25. STAVORINUS, Johan Splinter, and Samuel Hull WILCOCKE, translator. Voyages to the East-Indies ... Translated from the original Dutch, by Samuel Hull Wilcocke. With notes and additions by the translator. The whole comprising a full and accurate account of the present and late possessions of the Dutch in India, and at the Cape of Good Hope ... London, for G.G. and J. Robinson, 1798.

Three volumes, 8vo, pp. vi, 572, with 2 folding maps, without 'Directions to the binder' leaf; [2], 512, with 1 folding chart; [2], 598, with 1 folding map; some worming to endpapers touching the margins of the first and last few leaves of each vol., occasional light marks; overall very good in contemporary half calf, paste paper sides, spines filleted, lettered and numbered in gilt; joints split but holding, worming and small losses to spine ends, some wear to corners and edges; marginal ink stamps 'Bibliothecae Coll. Nov. Edinensis' (New College, Edinburgh) and 'Sale duplicate' to titles and foot of p. 41 of each volume. **£850**



[385]

BOOK III.

OBSERVATIONS RESPECTING BENGAL.

CHAPTER I.

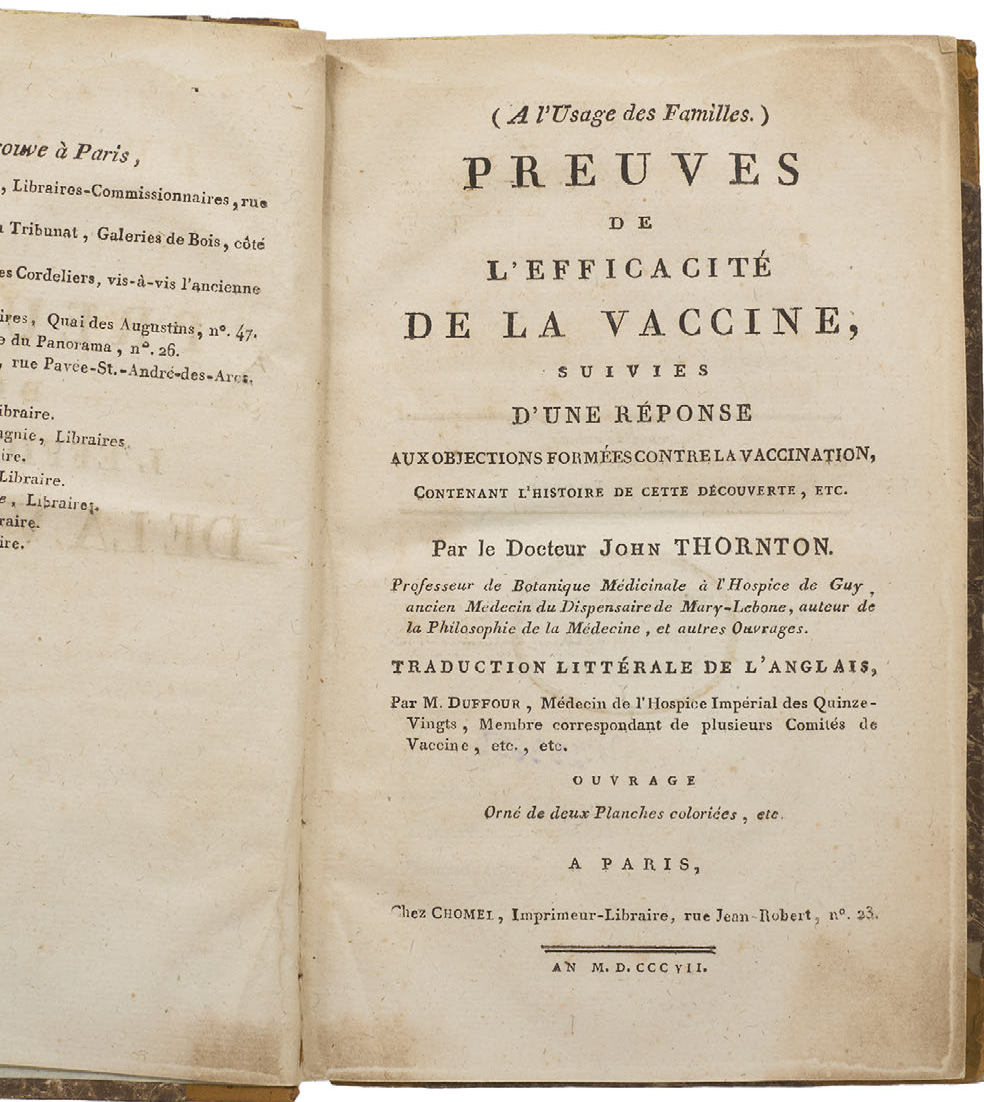
Situation and Extent of BENGAL.—Seasons.—Weather.—Observations respecting the Degrees of Heat.—Monsoons.—Nature of the Country.—Productions.—Soil.—Trees.—Uses of the Cocoanut-tree.—Fruit-trees.—Vegetables.—Tanks.—The River GANGES.—Channels communicating with it.—Sandbanks at the Entrance of HOOGLY River.—Currents.—Rise and Fall of the River.—The Water of it muddy.—How clarified for drinking.—Reputed Sanctity of the GANGES.—Pilgrimages to it from all Parts of India.

THE kingdom of Bengal, which is the most eastern province of the empire of Indostan, is bounded, on the south-west, by the kingdom of Orissa, on the west, by the province of Malwa, on the north, by Mongbeir,

First edition in English of a first-hand account of two VOC voyages by Stavorinus (1739–1788): the first, 1768–71, to Batavia, Bantam and Bengal; the second, 1774–78, to Samarang, Macassar, Amboyna, Surat, and the Malabar Coast, corrected thanks to the translator's connection to the author's family.

First posthumously published in Dutch at Leiden in 1793, this English edition was translated and prepared by Wilcocke, who was 'acquainted with the family, though not with the person, of the author' (vol. I, p. iv). 'Through this connection and other resources, he was able to correct many mistakes that were due to the negligence of the original editor. Wilcocke also added a large and informative appendix, comprised of regulations and orders in the colonies, tables of imports, lists of ships, stockholdings, an abstract of an herbal by Henry Oldeland, and a biographical sketch of Reinier de Klerk, governor-general for the Dutch East India Company' (Hill). 'This work affords an accurate and valuable account of the Cape in the last quarter of the eighteenth century, with an interesting description of Cape Town and its inhabitants' (Mendelssohn). The attractive maps depict the Ganges, bays near the Cape of Good Hope, and Java.

ESTC T100434; Hill 1632; Landwehr 300; Mendelssohn II, p. 426.



With an eyewitness account of early inoculation

26. THORNTON, Robert John, and Joseph DUFFOUR, translator. (A l'Usage des Familles). Preuves de l'efficacité de la vaccine, suivies d'une réponse aux objections formées contre la vaccination, contenant l'histoire de cette découverte, etc ... Traduction littérale de l'anglais ... Paris, Chomel, 1807.

8vo, pp. [4], iii, [1 (blank)], xl, 6, 2, 214, [2 (errata)]; with 2 folding coloured engraved plates; a few light marks; a very good copy in contemporary half calf with marbled paper sides, spine gilt in compartments, nineteenth-century manuscript shelflabel at head of spine; some splitting to joints and wear to extremities; small ink stamp in Russian to title verso. £200

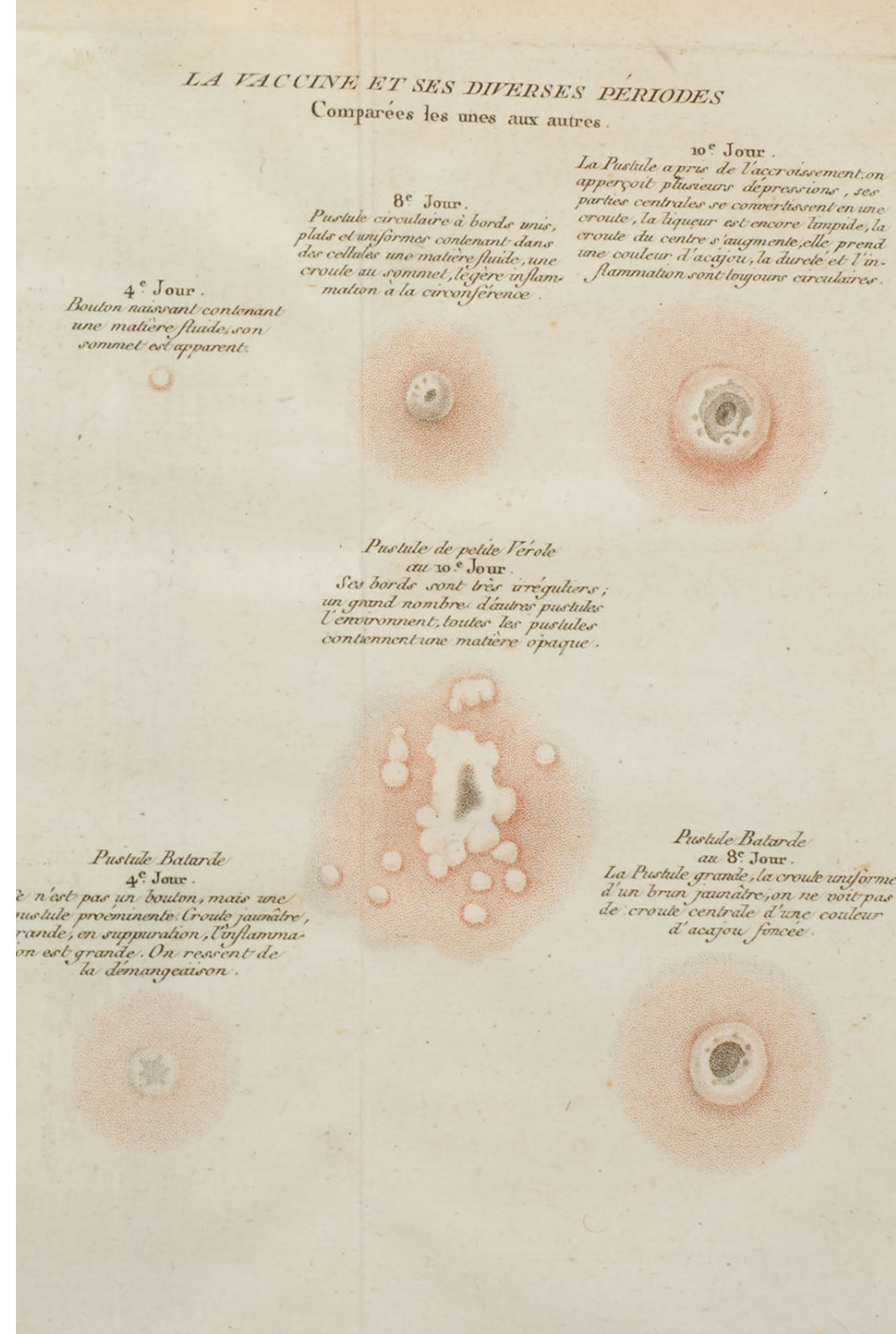
First French translation of Thornton's *Facts decisive in Favour of the Cow-Pock*, which first appeared in 1802 and swiftly ran through numerous editions, translated by Louis XVIII's physician.

Thornton (1768-1837) attended Trinity College, Cambridge, and the University of St Andrews, before lecturing on medical botany at Guy's and St Thomas's hospitals. Famous for *The Temple of Flora*, which almost ruined him, Thornton also wrote *Vaccinae Vindiciae, or a Vindication of the Cow Pock* (1806).

In the present work, Thornton discusses, *inter alia*, the worldwide devastation caused by smallpox, symptoms of the disease, the history of inoculation, and the discoveries of Edward Jenner, adding numerous case studies of his own. The translator, Joseph Duffour (1761-1821), who served as physician to Paul Barras, Joséphine de Beauharnais, and Louis XVIII, here provides a lengthy preface, **including a first-hand account of the first successful vaccination in France**, conducted in August 1800 by François Colon and William Woodville, and his own experience administering early vaccines. The edition ends with a supplementary 'Éloge d'Édouard Jenner par le docteur Lettsom'.

We find two copies in the UK (BL, Wellcome) and six in the US (American Philosophical Society, Harvard, Johns Hopkins, NLM, UCLA, Yale)

Wellcome V, p. 267.



Unpublished tales in translation



27. **UGARTE, Manuel, and Georges FOUcart, translator.** 'Contes de la Pampa': a manuscript translation of Ugarte's *Cuentos de la Pampa* (1903). Paris, [c. 1923-5].

4to, in total c. 448 pages in a neat clear hand (written on rectos only) in 14 fascicules, each with a blue paper wrapper, plus a general contents page with Foucart's stamp at the head; held together between stiff marbled card covers secured with cloth ties, manuscript label to front cover. **£1750***

A fine, largely unpublished manuscript, with translations of all fourteen stories from Miguel Ugarte's *Cuentos de la Pampa* (1903, here translated from the 1920 edition).

The Argentinian writer and socialist activist Manuel Ugarte (1875-1951) was a proponent of South American unity, and a friend of Miguel de Unamuno and Rubén Darío. From 1897 to 1903 he was living in Paris, where he wrote these stories of contemporary Argentine life - literary responses to the tempestuous politics of the time and the onset of modernity. A selection was translated by Pauline Garnier and published as *Contes de la Pampa* (Garnier frères, 1907) - recently republished. He was later ambassador to Mexico, Nicaragua, and Cuba. Foucart's contents list here notes that five of the stories (indicated with an asterisk) are translated here for the first time into French, while one more had only appeared in *La Revue Blanche* in 1923 'Le tigre de Macuzá' (as 'Le sergent Linch'). At least two of these translations would later be published by Foucart in the *Revue de l'Amérique latine* - 'Les chevaux sauvages' (1926) and 'Le tigre de Macuzá' (1931).

Georges Foucart is likely not the coeval Egyptologist of that name, but rather his uncle, the Valenciennes-born artist, explorer, and engineer (1853-1928), who in 1889 travelled with Louis Catat and Casimir Maistre to Madagascar.

Georges FOUCART, 11, rue Lebon Paris XVII



CONTES DE LA PAMPA

A	La chouette	40 pages
B ⁺	La légende du gaucho	85
C	L'attaque du village	37
D	Les chevaux sauvages	13
E ⁺	Le tigre de Macuzá	20
F	"Costura"	19
G	Rosita Gutierrez	18
H ⁺	La vengeance du contre maître	12
I	Le guérisseur	20
J ⁺	Totota	37
K	La mort de Toto	16
L	Giovanni	10
M ⁺	Les pauvres vieux	13
N ⁺	L'ombre de la mère	108

448 pages

NOTA. Les contes dont le titre est précédé d'un astérisque sont traduits pour la première fois en français, sauf "Le tigre de Macuzá" qui a été publié dans la Revue Bleue en 1923 sous le titre "Le serpent finché". Les autres ont été traduits par M^{lle} P. Garnier et publiés par la librairie Garnier pour en 1902.

LA CHOUETTE

Originnaire d'Espagne et possesseur d'une grande fortune, la famille Jiménez avait beaucoup de prestige parmi ceux qui vivaient aux environs de la ville insignifiante qu'était alors Bahía Blanca. L'"estancia" des Jiménez était une des plus belles de la région; leur maison la mieux construite, leurs vestitures les plus élégantes. C'est lorsqu'ils commencèrent à régner dans le royaume du sud ce goût du luxe qui plus tard, a causé tant de mal. Les familles riches dont, au début, l'existence avait été modeste et laborieuse devenaient depuis quelque temps dépensières et s'éprennaient de toutes les sortes de splendeur; elles étaient gagnées par les habitudes mesdames que les voyageurs rapportaient du pays européen et surtout entièrement de France. Pour figurer convenablement

¹ Bahía Blanca compte maintenant 7000 habitants; cette ville située à 680 kil. de Buenos Aires et desservie par plusieurs lignes de chemin de fer dispose d'un grand port, embouche militaire à l'embouchure du Naposta Grand.
² Osmani est un fait de la culture et de l'élevage. Haciaire est presque synonyme



With corrections by the teenaged translator

28. VALERIUS FLACCUS, Gaius, and Louis CARRIO, translator. Argonauticon ... libri VIII, a Ludouico Carrione Brugensi locis prope innumerabilibus emendati, ejusdem Carrionis scholia ... una cum variis lectionibus. Antwerp, Christopher Plantin, [15 July] 1565.

8vo, pp. 303, [1]; title printed within woodcut border with woodcut Plantin device; single wormhole throughout (not affecting legibility), small ink stain to upper outer corner of final leaves; an excellent copy in contemporary (Dutch?) calf over couchboard, endguards of manuscript waste (see below), sewn on 4 split tawed thongs laced in, with kettlebands; a little rubbed, short cracks to foot of each joint; seventeenth-century ink inscription 'Ex Libris Mesnard' to title. **£1250**

First edition, a very attractive copy, of Louis Carrio's precocious - and perhaps overconfident - recension of the first-century Argonautica of Valerius Flaccus.

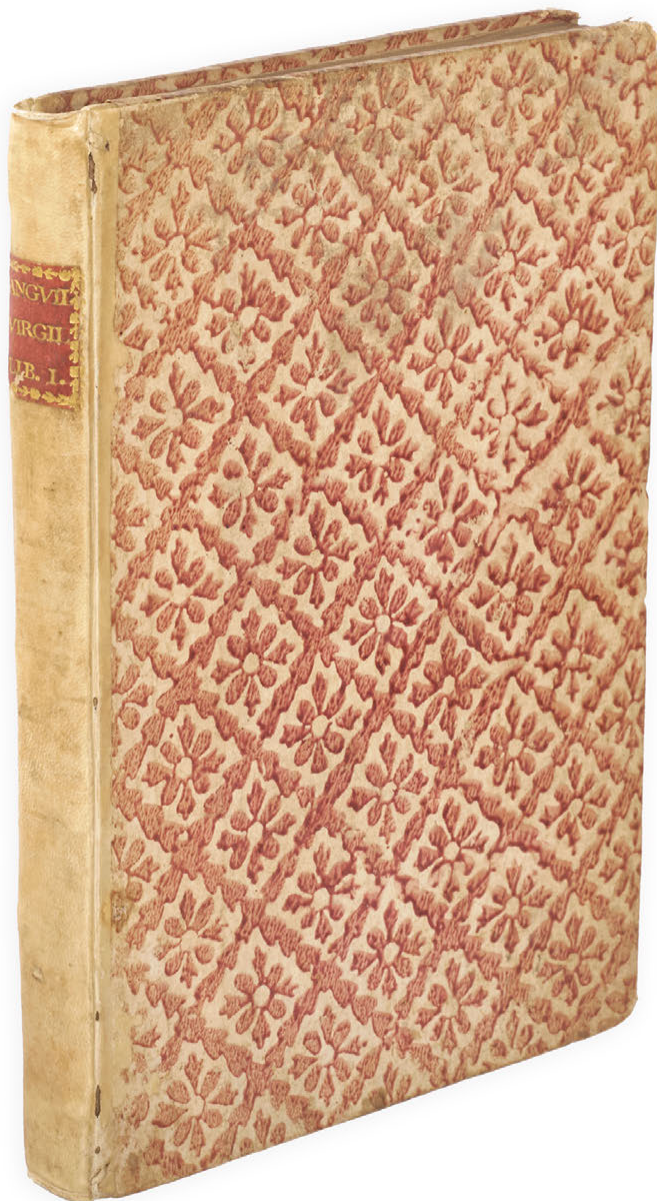
Valerius Flaccus's *Argonautica*, a Latin imitation of Apollonius of Rhodes's telling of the quest for the Golden Fleece dedicated to Vespasian on his departure to conquer Britain, was unknown until the discovery of a partial manuscript at St Gall in 1417; it was first printed in Bologna in 1474, but despite editions by Giunta (1503), Badius Ascensius (1517), Jean Petit (1519), and the heirs of Aldus (1523) remained in an incomplete and incorrect state.

quum mei. Cui
tentor in duo
tante p. res et inq
tam ut no sint. bndic
na mea duo p. m.
Duceunt d
C. I. m. m. 10

item et terra possessio
de tua. Et mare inq
mi et spatio mibus.
ille r. h. a. quoz no et
numerus. H. i. a. l. u. a. p. u. l. i.
la tu magus. ille na

duo mius. C. h. u. a. n. i.
duigantur. vic. uce. ad
autodidicis n. d. i. c. i. t. o.
ues tuas. il. no. con.
fundat. cu. p. g. e. r. e. r. o. n. e.
oibus mandatis tuis

cul
ar i ca
u me fac
ante; te
tant in
ademe



Deliberately unfinished – inscribed by the translator

29. VIRGIL Maro, Publius, and Giovanni Andrea dell'ANGUILLARA, translator. Il primo libro della Eneida di Vergilio, ridotto da Giovanni Andrea dell'Anguillara in ottava rima ... *Padua, Gratosio Perchacino, 1564.*

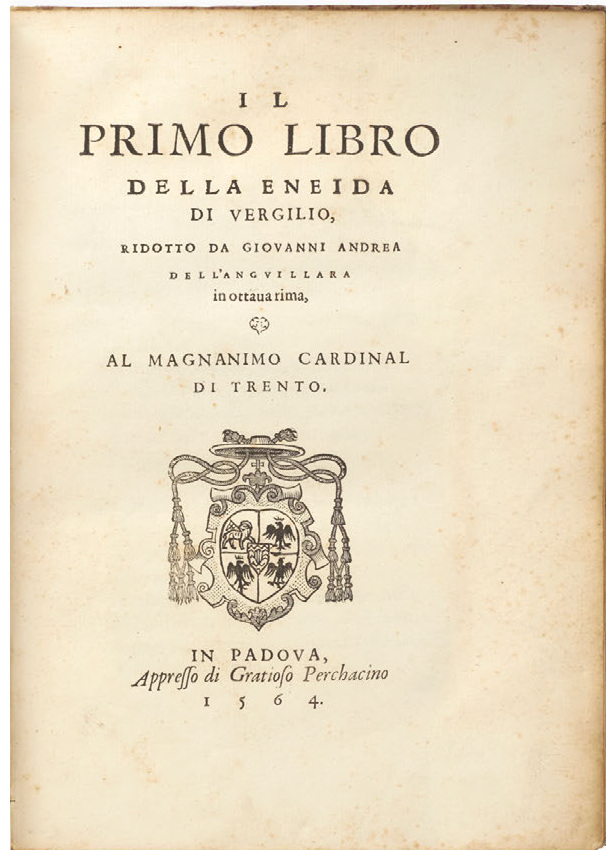
4to, ff. 47, [1]; italic letter, woodcut arms of dedicatee (Cristoforo Madruzzo, Cardinal of Trento) to title, large woodcut historiated initial to f. 2; light foxing to early leaves, a few spots elsewhere, but a very good copy; in eighteenth-century Italian vellum-backed boards with patterned paper sides, gilt red morocco lettering-piece to spine; author's ink inscription to title verso 'Giovanni Andrea dell'Anguillara dono di propria mano'. **£2500**

First edition of the first book of Anguillara's verse translation of the *Aeneid*, a copy printed on strong paper and inscribed by the translator.

The humanist, poet, and successful translator of Ovid Giovanni Andrea dell'Anguillara (1517-1572) undertook to translate into Italian *ottava rima* the first four books of Virgil's *Aeneid*, but only printed two. According to Argelati, Anguillara left his *Aeneid* unfinished on purpose in order not to stand in competition with his friend, the translator Annibal Caro; 'Had he finished it, it would have been more pleasing to read than any of the above named [Caro and Domenichi as well as others] if we can judge by this specimen' (Baretti, *The Italian Library* (1757), p. 132).

A number of copies are known to have been printed on strong paper and to bear the same authorial inscription – further evidence of this being intended as a special, non-trade issue is to be found in the last leaf, which bears the somewhat threatening printed valediction ‘All those who thank the author for this gift, with words or letters, will be met by Aeneas in the Elysian Fields and praised by Anchises; the others might find themselves in Hell, and not without guilt. Let replies be addressed to Venice, to the Siren Bookshop’ (trans.).

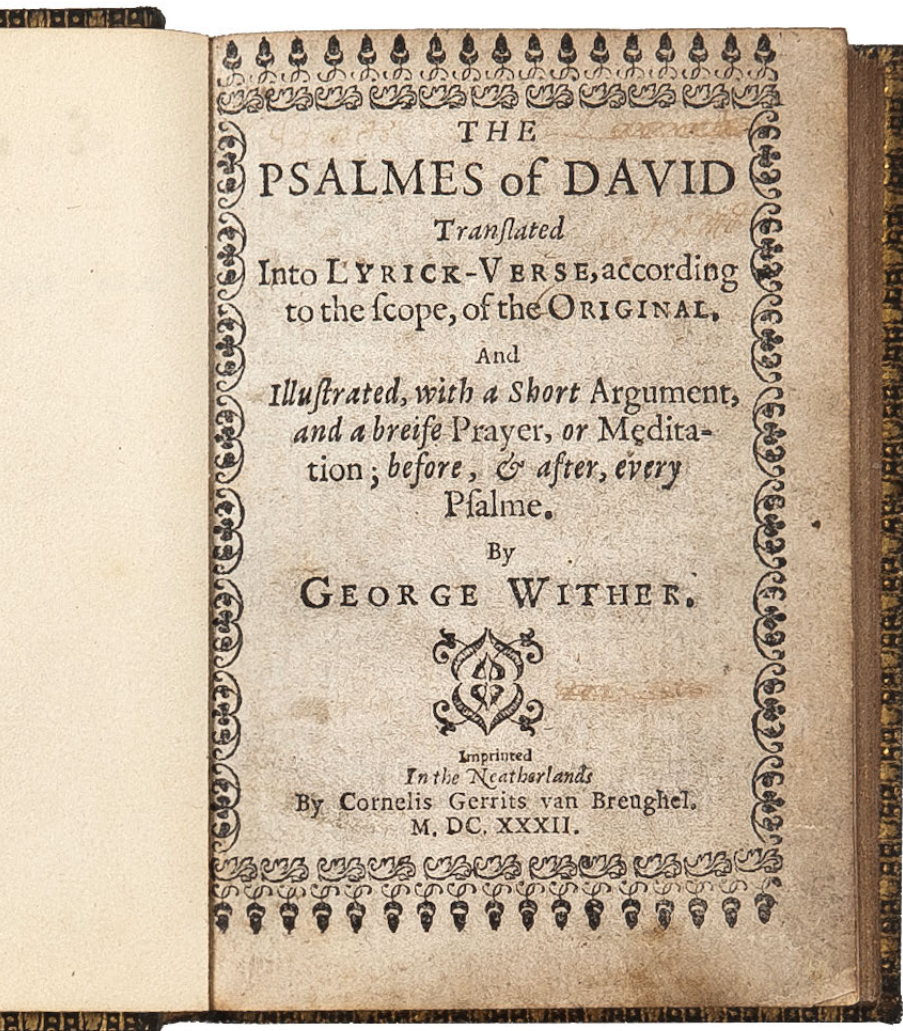
EDIT16 33755; USTC 862814; Argelati, *Biblioteca dei volgarizzatori* IV, p. 149; Haym, *Biblioteca italiana* II, 206; Schweiger II, 1232.



O, che già il gra
hebbi Secondo
Che fù del Fra
Imperatore,
Mentre la prim
mondo

Cantai nel Regno suo, col suo p
E con stile hor pietoso, hora ira
Fei trasformar Hiacinto, e Aia
Fin che tutte da me furon cant
Le forme in noui corpi trasform

Chiedo hor Secondo al mio nouo arg
Che fia, spero, maggior di rima
Te Signor mio, Te CARDINAL
Moderno Augusto à le modern
Mentre con più coraggio ardisc



Printed in Amsterdam to defy the Stationers

30. WITHER, George, translator. The Psalmes of David translated into Lyrick-Verse, according to the Scope, of the Original, and illustrated, with a short Argument, and a breife Prayer, or Meditation; before, & after, every Psalme. [Amsterdam:] Imprinted in the Netherlands by Cornelis Gerrits van Breughel, 1632.

16mo in 8s, pp. [16], 299, [1]; title within a type-ornament border (slightly soiled, old inscription faded), very lightly browned and dust-soiled throughout; top line of the verso of the second leaf closely shaved, just touching a few letters; a few headlines just shaved; bound c. 1830 in diced black morocco by C. Murton, marbled endpapers, gilt edges (extremities slightly rubbed).

£3200

First edition of Wither's translation of the Psalms, designed to be sung and dedicated to Princess Elizabeth, the 'Winter Queen', daughter of James I, written at the request of the king himself.

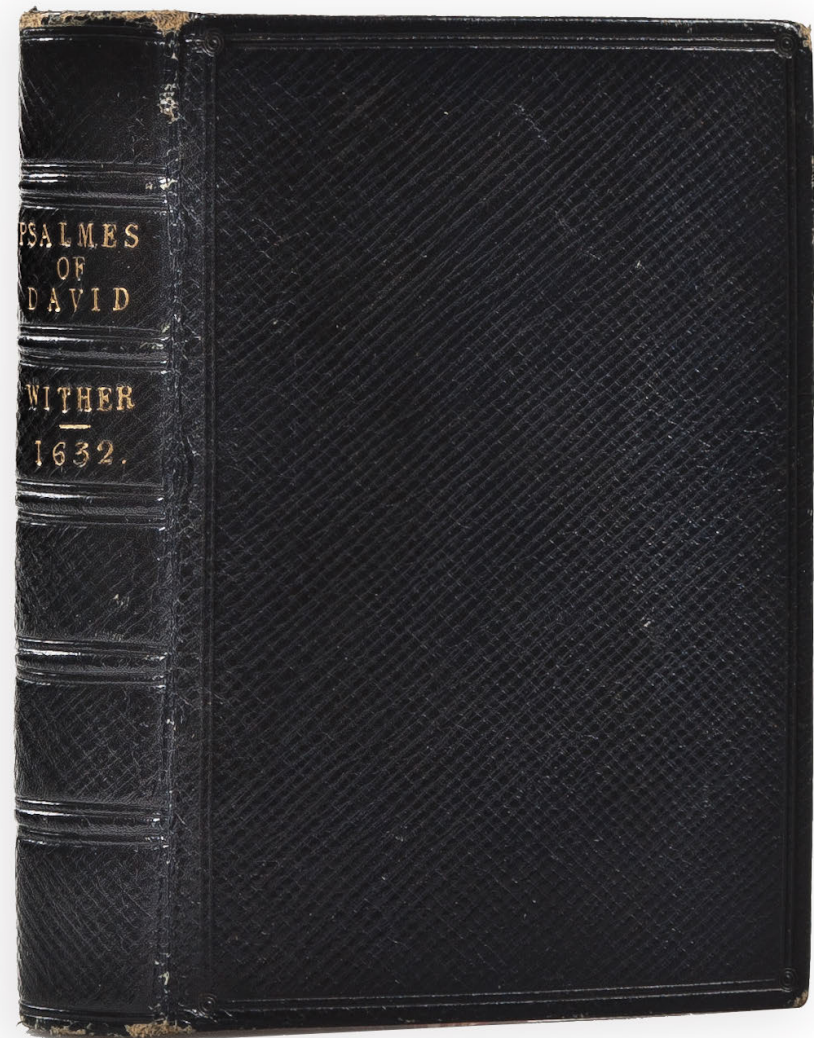
George Wither (1588-1667) finished his translation of the Psalms just before James I's death in 1625: 'I was commanded to perfect a Translation of the Psalmes, which [James] understood I had begun; & by his encouragement, I finished the same about the tyme of his Translation to a better Kingdome'. Wither was obviously pleased with his translation - 'It is, in my owne esteeme, the best leuel, that I have: and, if it were answerable to my humble Affections, it would be the richest that ever was presented to a Princesse'.

In the preface he explains that his version is specially designed to be sung: 'I have used some varietie of Verse; Because, Prayers, Praises, Lamentations, Triumphs, and subiects which are Pastoral, Heroical, Elegicall, and mixt (all which are found in the Psalmes) are not properly exprest in one sort of Measure. Yet, respecting the[m] who cannot attaine to many Tunes, I confined my selfe to such kinds of Verse as I found in the old Psalmebook; fitting them in such manner, that every Psalme in this Booke, may sung to some Tune formerly in use, either in the single, or in one of the double Translations'. At the end he prints a 'Table directing to what Tunes, heretofore in use; every Psalme in this Translation, may be sung'.

The translation was a companion to *Wither's Hymnes and Songs of the Church*, for which James had granted Wither a copyright for fifty-one years in 1623, as well as the right to have it bound up with every new copy of the metrical Psalms. The massive annual sales were to the extreme annoyance of the Stationers' Company, who held the rights to print the Psalms and attempted but failed to have Wither's copyright overturned by the Privy Council and Parliament (it was eventually and grudgingly relinquished in 1634). They were, needless to say, not keen to allow his version of the Psalms to infringe on their market as well. Wither attempted to have it printed in 1625 in Cambridge as a way of circumventing the monopoly, before turning to the Netherlands. The printer Gerrits van Breughel is recorded as working in Amsterdam between 1631 and 1636. This is his only English printing.

Provenance: Likely from the library of Sir R. Leicester Harmsworth, first Baronet (1870-1937), with his characteristic pencil classification 'Psalms' diagonally across the top corner of the front flyleaf, but not in the 1946 Sotheby's sale of his Bibles and prayer books.

ESTC S102335; STC 2735; STCN 850882745; USTC 1437247.





Recent catalogues

The Far East / York 2024 / Annotated Books /
Summer Miscellany / Education. *Upcoming book
fairs:* Chelsea / Boston / Hong Kong

Click here to subscribe to our mailing list for exclusive lists and early access to our latest catalogues.

Left: no. 6 (detail)
+44 (0) 20 7297 4888
www.quaritch.com
rarebooks@quaritch.com

Instagram: quaritch1847
Facebook: quaritch1847
Twitter/X: quaritch
LinkedIn: Bernard Quaritch Ltd

