Rodger Friedman Rare Book Studio

"We see that the study of literature, which used to bring gain and glory, is now a loss and a disgrace to those who pursue it. It has come to this: that the more a person is steeped in letters, the more ridiculous and wretched a being he becomes."

--Erasmus, Epistle #28

1. Aesop. Fábulas de la vida del sabio y clarísimo fabulador Isopo: con las fábulas, y sentencias de diversos, y graves autores.... Madrid: Imprenta de Lopez y Hermano, 1815.



Small octavo (16 cm); [24], 352 pages. Woodcut vignette on title page and 62 woodcuts vignettes, many of them captioned with proverbs or "dichos," illustrating the fables. Bound in rustic contemporary vellum over boards, in Latin American style (laced to text block with headband cores), titled in ink on spine, worn, peeling at fore-edge of upper board; scorched (?) on lower board. Old sewing on spine. Title page loose. Damp stain in lower margin of first 20 leaves, affecting title page. Sewing is inexpert, yet holding. Protected in clamshell case.

Charming, well-thumbed, American copy of the popular compilation of fables. Stylistically, the book could be three hundred years older than it is. \$300

2. Berni, Francesco (1497-1535). Rime e lettere ... aggiuntovi la Catrina, il Mogliazzo, il Dialogo contro i poeti, e le poesie latine. Florence: G. Barbera, 1863.

"Collezione Diamante". in-48 (11cm); xvii, [1], 461, [3] pages, and steel engraved portrait frontispiece with tissue guard. Bound in original publisher's wraps. Bookplate. Shelf wear, corners bumped, but no frays, tears or stains. References: *Annali bibliografici*, #135; Parenti, Rarità bibliografiche, #52.

The comic poet Francesco Berni is still underappreciated and largely unknown to anglophone readers. According to the Britannica (11th ed), "Berni stands at the head of Italian comic or burlesque poets. For lightness, sparkling wit, variety of form and fluent diction, his verses are unsurpassed." This edition was published in Gaspero Barbera's brilliant "Collezione Diamante"

series of vest-pocket books printed in 7-point diamond type in a font based on Bodoni. 2000 copies were printed, and the edition sold out. The text, edited by Carlo Gargiolli, includes Berni's poems, letters, plays, a literary essay in dialogue form, and Latin verse. \$100

3. Burgess, Gelett (1866-1951). **Theory of Nonsense: typed letter, signed.** New York: December 9, 1939.

28 cm; 1 page on Burgess's monogramed letterhead, to "Hughes," signed with monogram in ink. 43 lines, including salutations and four quatrains of verse. Usual folds, toned at edges. Two closed tears along top edge. Very Good.

Letter discussing the theoretical template for nonsense verse from the author of one of the most enduring nonsense quatrains, "I never saw a purple cow." The letter is to Rupert Hughes (1872-1956), author, director and, incidentally, uncle of Howard Hughes. Burgess writes, "I have discovered a sure-fire formula for Nonsense Verses-especially the double couplet, much superior to the quatrain." Burgess supplies four delightful examples illustrating the secret, including "The public marvels, I suppose / that I paint pictures with my nose. / If there is any mystery to it, / It isn't How, it's Why I do it."

4. Carroll, Lewis [Charles Dodgson]; Henry Holiday. The hunting of the snark. An agony in eight fits. London: Macmillan, 1876.

First edition. 19 cm; xi, 83, [3] pages. Nine full page illustrations by Henry Holiday. Boards illustrated by Henry Holiday, a tenth "illustration" nonsensically (but purposefully) left blank. True first edition, with "Baker" for misprinted for "Butcher" on page 83, black endleaves, and no pagination on page ix. All edges gilt.

This copy has been a source of entertainment, and shows a bit of wear for it: a slight lean in the spine, with a little stain near the head and some fraying at the heel, an owner's stamped mark on the verso of the last page, and some weakness at the hinges. Yet it is a good copy, without scribbles or blemishes in the text or on the illustrations, and it has a great deal of life in it yet! \$800

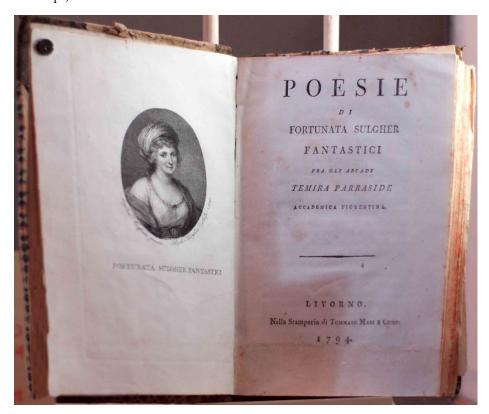




5. Cervantes Saavedra, Miguel de. **El ingenioso hidalgo Don Quixote de la Mancha.** Madrid: Moya y Plaza, 1880.

16mo (12 cm); 2 volumes. xxii, 532, [4]; x, 578, [2] pages. Text in Spanish. Printed in diamond-point (7-pica) type. Uniquely bound in vellum over boards with hand-painted illustrations on upper boards (Quixote in his library on volume 1, Quixote and Sancho on the road on volume 2) signed "G. Losilla." Hand-lettered and decorated spines, and hand-painted floral motif on lower boards. Vellum clasps and straps of binder's twine. Pastepaper endleaves. Bookseller ticket of Casa Maier, Barcelona. Lettering a bit faded on spines, else unblemished. \$1,000

 Fantastici, Fortunata Sulgher (1755-1824). Poesie di Fortunata Sulgher Fantastici fra gli Arcadi Temira Parraside Accademica fiorentina. Livorno: Nella stamperia di Tommaso Masi e comp., 1794.



First edition of some material. 20 cm; xi, [1], 238 pages, engraved portrait frontispiece and one additional engraved plate. Bound in red and blue patterned woodblock paper over boards with leather corners and backstrip. Remains of gilt ornaments on spine. Crown and heel reinforced. Covers a bit stained. Lower margin of title page replaced. Few spots on title page, but contents generally bright and clean. A good copy of a scarce book.

Fortunata Sulgher Fantastici was perhaps the most successful of the "improvvatrici," improvising poets who filled theaters and thrilled audiences at the turn of the 18th century. Sulgher was the peer and rival of Teresa Bandettini, both of them wildly popular during their careers and plunged into obscurity thereafter. Among Sulgher's works here is her translation of *Hero and Leander* from the Greek (see Gamba, 2362), her lines in praise of Galileo, her imitations of Sappho, her letter of acceptance into the Florentine Royal Academy of Fine Arts, and her poem to Angelica Kauffman, whose portrait of Sulgher serves as frontispiece to the volume.

7. Firenzuola, Agnolo (1493-1543). I Lucidi. Comedia. Florence: Giunti, 1552.

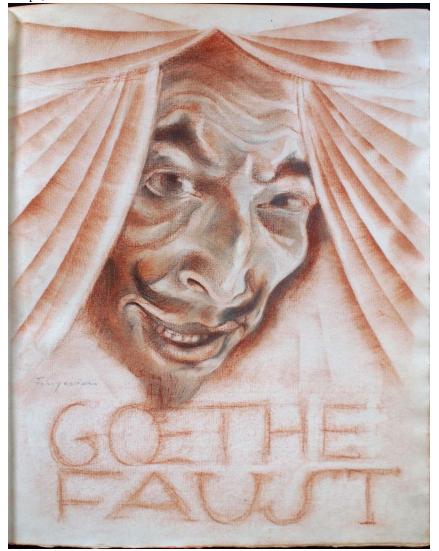


Second (preferred) edition. Octavo (15 cm); 44 leaves. Woodcut printer's device on title-page with variant at the end; woodcut initials. Bound in later plain sky-blue boards, titled in manuscript on spine. References: Gamba, 458 ("Suol tenersi in maggiore stima questa ristampa"); Adams, F-496; Decia & Camerini, *I Giunti di Firenze*, 287; Seroni, *Firenzuola*, #4.

Second edition of this five-act comedy which Gamba notes "is held in greater esteem ... because of the beauty of the typography and the diligence of the redaction." Firenzuola was an important influence in promoting the equality of women in the arts: "Firenzuola's dialogue emphasizes the equality of women, the reciprocity of love, and the value of sexuality independent of its reproductive function. In doing so, he provides us with important insights into contemporary values" (J. Murray, "Agnolo Firenzuola on Female Sexuality and Woman's Equality," in: Sixteenth Century Journal, 22, 1991, pp. 207, 213). \$950

8. Goethe, Johann Wolfgang von. Faust. Der Tragödie erster Teil. N.p.: Mimeograph

typescript, 1934.



27 cm; [2], 169, [1], pages, dedication leaf, and original pencil and chalk title leaf with portrait of a grinning Mephistopheles, by Michel Fingesten (Michl Finkelstein), signed in pencil, protected by glassine leaf. Dedication "für HANS ARNOLD geschreiben, Weihnachten 1934," signed in ink by Grete Scholz. Text mimeographed typescript on Crown Van Gelder. Bound in half vellum over buckram cloth-covered boards, with buckram endleaves. Title stamped in gilt letters on vellum panel of top board. Upper board somewhat bowed, but book is effectively pristine.

The successful German-Jewish banker Hans Arnold made his home in Berlin a salon for artists, musicians, and intellectuals (the structure now houses the American Academy in Berlin). As a patron of the arts, Arnhold merited this hand-made gift, dedicated for Christmas 1934, of a Goethe's Faust, one of an unspecified (but certainly tiny) number of mimeographed copies printed on Crown Van Gelder watermarked paper and accompanied by an original drawing by the notable illustrator Michel Fingesten. The gift dedication is signed by Grete Scholz (d. 1937), wife of the

painter Fritz-Karl Scholz-Wetterhof (d. 1945?). (Fingesten's ex-libris for Grete Scholz is extant.) Michel Fingesten (1884-1943), was a peripatetic artist known primarily for illustrated bookplates, who produced a rich body of work in the course of his agitated life. An Italian Jew, he was held in the concentration camp at Ferramonti for three years until its liberation in 1943. He died soon after a result of wounds sustained in a car accident. This volume is an artifact of the vibrant artistic and intellectual life that flourished in Germany and Mitteleurop at the cusp of Fascist domination in the 1930s.

9. Goethe, Johann Wolfgang; Kurt Steinel. Reineke Fuchs in 12 Gesängen. Offenbach: Kumm Verlag, 1962.



133 pages, and 20 lithograph plates by Kurt Steinel, and signed by him on justification page. Text in German. Bound in rich full ochre crushed goat, with painted pastepaper endleaves, green speckled edges, and custom quarter-leather cloth slipcase by Ruth Stein (unsigned).

Delightful 20th-century interpretation of Goethe's Reynard the Fox in unusual luxury binding and slipcase. Signed. \$350

10. Grazzini, Anton Francesco ("Il Lasca"). La prima e la seconda cena, novelle di Antonfrancesco Grazzini detto Il Lasca, alle quali si aggiunge una novella della terza cena, che unitamente colla prima ora per la prima volta si dà alla luce. London [i.e., Paris]: G. Nourse [i.e. Jean-Claude Molini], 1756.

8vo (18 cm); xxxii, 412, [10] pages. Typographic ornaments. Bound in full contemporary vellum with leather label on spine. Edges dyed red. Mildly soiled, with scattered light foxing. Sound and entire. Reference: Gamba, 538.

First printing of most of the contents of this 16th-century Florentine frame tale (part II appeared separately some 12 years earlier). Anton Francesco Grazzini (1503-84), known in the Florentine academies as "Il Lasca," was a founder of the Accademia della Crusca and the guiding spirit of "serious" comedy and satire in 16th-century Florence. He edited a famous collection of Italian comic verse, "Canti carnascialeschi," and acquired fame in his lifetime for his own contributions to the genre. Meanwhile, he composed an extended set of prose "novelle," set in a Boccaccio-esque framework of ten youths telling stories on three dinner occasions during Carnevale in the 1540s. Publication was suppressed, probably not because of the racy contents so much as the populist, anti-authoritarian strain evident throughout. A counterfeit edition appeared almost immediately after this one, but our copy bears all the points of the original edition. D.H. Lawrence translated part of the contents in 1929.

11. Lando, Ortensio. Paradossi, cioè, sententie fuori del comun parere novellamente venute in luce, opra non men dotta, che piacevole, & in due parti separata. Lyon: "per Gioanni Pullon da Trino" (i.e., Jean Pullon dit de Trin), 1543.



First edition. Octavo (17cm); [112] leaves (signed A-O\8). Printer's device on title page (Ferraris, 1), showing a human-faced moon in the sky reflected on the surface of the land. Bound in later 18th-century or 19th-century dark green leather in neoclassical style with gilt central losenge within gilt borders on both boards; gilt-tooled spine with leather title label. Joints reinforced but tender; light marginal stain along bottom edge; O7 torn and repaired (remains of tape). Early marginalia trimmed close. Later (c19) notes in French on endleaves. Pages not bright. All in all a very good copy of a very rare book. References: Ferraris, "Giovanni Pullone e altri stampatori trinesi a Lione" in *Trino e l'arte tipografica nel XVI secolo...* (2014), #1; USTC 116008, BM Italian, 399; Grendler, *Critics of the Italian World*, #8; Gültlingen, *Bibliographie des livres imprimés à Lyon...* vol. X, p. 7; [Bongi], "Catalogo delle opere di M. Ortensio Lando,"

p. xxxvi ("eseguita in bel carattere rotonde, cui la originalità e la bellezza danno il pregio sopre le ristampe"); not in Adams; not in Baudrier.

Exquisitely rare first printing of Ortensio Lando's most famous book (his first in a modern language), that in later editions and in translations became a 16th-century best seller.

Lando's name does not appear on the title page, or anywhere in the book except in code. (His real name shows up on no edition published in the 16th century.) A dedicatory leaf after the colophon attributes the text to "M.O.L.M," interpreted generally as "Messer Ortensio Landi Milanese." More cryptically, there is a phrase printed after the telos, "SVISNETROH TABEDVL," mirror writing for "ludebat Hortensius," Ortensio has played.

It is serious play. The *Paradossi* undertakes, in the key of popular "world upside down" folklore, to prove black what is commonly accepted as white. For instance, it is better to be poor than rich, better ugly than handsome, better drunk than sober, and so on.

Biographical sketches of Lando are remarkable for how little information about him is available. Peer of Aretino and Doni, friend to Etienne Dolet (later incinerated for heresy), he was a non-believer who nevertheless took Augustinian orders and later deserted them. Member of a prestigious literary club (L'accademia degli elevati), he was above all an outsider. All of his books landed on the Index of Prohibited Books, and "I paradossi" in particular was widely banned and copies of it were confiscated.

Probably the first book printed by the obscure Italian printer working in Lyon, Giovanni Pullone da Trino (later called "Jean Pullon de Trin"). Following Pullon's modest press run, the text was quickly taken up and reprinted, badly, by Bindoni and others in Venice (twice in 1544, 1545, 1563, 1594, etc.), and translated into Latin, into French by Charles Estienne (1553) and into English (1596). If you Google "Jean Pullon," you will get dozens of pages advertising pull-on jeans.

\$5,000

12. Lycophron; Joseph Juste Scaliger; Isaac Tzetzes; Willem Canter; John Potter. Lycophronis Chalcidensis Alexandra, obscurum poema. Oxford: E Theatro Shedoniano, 1702.

Second edition. Folio (32 cm); [16], 183, [1], [28], [6], 174, [18] pages, and full-page engraved frontispiece by Michael Burghers of a laurel-crowned Cassandra, standing before the walls of Troy in flames. Greek and Latin in parallel columns. Collation includes title page in Greek (with engraved vignette of the Sheldonian Theatre) and a second title page in Latin (with vignette of Oxford University's crest). Advertisement leaf at end. Bound in modern library buckram. Pages somewhat toned at edges, but text block is sturdy and without significant blemish. References: ESTC T107442.

The Greek poets of the Hellenistic period (following the death of Alexander the Great in 323 BCE and lasting three hundred years until the establishment of the Roman Empire) have a reputation for indulging in an ornate and sometimes opaque style that we would later associate with Mannerist poets like Gongora or Marino. Lycophron's Alexandra (or Cassandra) may be the epitome of that style. Even Alexandrian scholars of the time referred to it as "the obscure poem." Wikipedia quotes a modern critic who says the Alexandra "may be the most illegible piece of classical literature, one which nobody can read without a proper commentary and which even then makes very difficult reading." That must be why in the opening line the poet says, "I will spell out everything clearly,

whatever you ask, from the very beginning." The Wiki article continues, "The poem is evidently intended to display the writer's

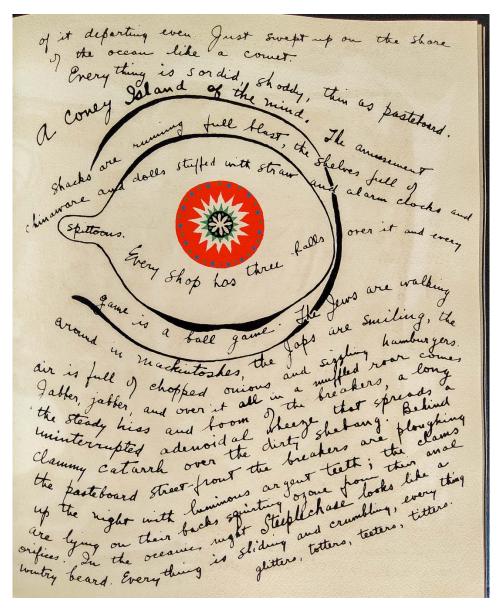


knowledge of obscure names and uncommon myths; it is full of unusual words of doubtful meaning gathered from the older poets, and long-winded compounds coined by the author. ... It was very popular, and was read and commented on very frequently. Two explanatory paraphrases of the poem survive, and the collection of scholia by Isaac and John Tzetzes is very valuable." The Oxford edition by John Potter (later Archbishop of Canterbury) offered here includes the Tzetzes scholia, as well as an exuberant Latin version of the poem by Joseph Scaliger (first published in 1566, when Scaliger was 25 years old) and notes by Scaliger's friend Willem Canter. Potter first published the text in 1697, but only this second edition bears his dedicatory epistle to the German classical scholar (who taught at Utrecht) Johann Georg Graevius.

13. Miller, Henry; Bezalel Schatz. **Into the night life...** [with extra material]. Berkeley: Henry Miller and Bezalel Schatz, 1947. Copy # 168, signed by author and artist.

37 cm; [40] leaves (including two leaves printed on glassine), silkscreened in color throughout. Text written in author's hand and color silkscreened. Bound in blue cloth with Bezalel's screened shapes and a piece of red fabric, by Eda Kairn. LACKS slip case. SIGNED by Miller and Schatz on justification page. Slight wear at extremities. Unblemished text. References: Shifreen & Jackson

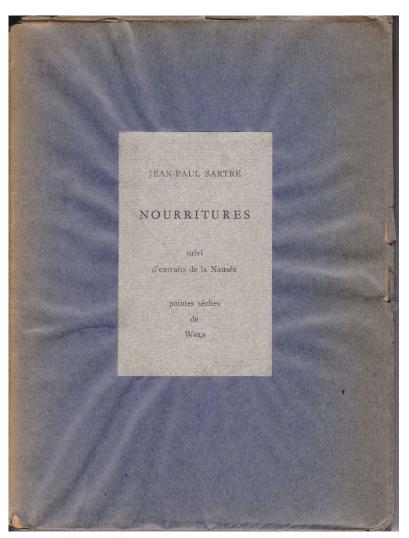
A60a; Hargraves, #30. ADDITIONALLY: a silkscreened bifolium, 315 x 385 mm, heavy white paper, reproducing two pages of the book with text and illustration, signed by Miller and Bezalel; edges a little pinched; AND a three-panel glassine sheet, frayed, printed on one panel with the full text of the title page, which reads: "The one and only life is the night life, the life of the mind, the night of night, the life, the mind, the night life. The is the Coney Island of the mind, the Toboggan Slide, the Into the Into. The is the without which wherefore and however of the night's bright mind, the life and mind of night, the mind and night of night, or, Into the Night Life, with Henry Miller and Bezalel Schatz."



The tortured publication history of this title begins with the sixteen months that Miller and Bezalel took to produce the sheets (with the help of printer Alfred Stoddard) in an edition of 800 copies. A prospectus apparently failed to generate subscribers so, according to Schifreen and Jackson, fewer than 200 copies were bound (Hargrave estimates even fewer). The sheets were then stored in a closet, suffering damage from vermin and deterioration from mold. Salvagable sheets were reissued

in 1971 (some of them in a modified binding, and some of the wormy sheets were then acquired by Coast Gallery in 1976 and bound for sale. Our copy, #168, is surely from the original 1947 issue (with the red fabric patch on the upper board). In the opening text, Miller calls the book "a Coney Island of the mind." (Ferlinghetti's book of the same name appeared eleven years later.) \$1,800

14. Sartre, Jean-Paul. Nourritures suivi d'extraits de la Nausée, pointes sèches de Wols. [Paris]: Jacques Damase, 1949.



20 cm; 57 pages, and three original drypoint etchings by Wols (Alfred Otto Wolfgang Schulze) laid in as issued. Edition limited to 450 copies, of which this is #131. Printed on deckle-edged pure rag paper by Johannot. Bound in blue paper wraps with printed title label on upper wrap. Corners and edges understandably frayed; some light toning to stock; text block shaken in wraps. Preserved in custom-made clamshell case, 1/4 cloth over marbled boards, with paper title label.

A rare work with the three plates by Wols (Wolfgang Schulze, 1913-1951), the Art Informel painter and photographer whose short life was complicated by poverty, illness, and alcoholism. Half of Wols output as a printmaker was commissioned for works by Sartre, Tzara and other philosopher friends before his death in 1951. While an

edition of 450 copies of Sartre's NOURRITURES was planned, the edition was never completed, and many copies were issued without the drypoint etchings inserted. \$2,000

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