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## PLANNING A UTOPIAN 'WORLD CITY'

1. **ANDERSEN, Hendrik Christian.** Création d'un centre mondial de communication. *Paris, 1913.*

Two parts in one vol., folio, pp. [vi], xv, [1 (blank)], 102; title-page printed in red and black, half-titles and part-titles; 25 lithographed plates (14 of which double-page and/or folding), including plate 'A World Centre' to Part I not mentioned in list of illustrations, numerous heliogravure illustrations in the text; foxed as usual, browning to first and final leaves; uncut, bound in the publisher's green gilt cloth; head of spine lightly bumped; presentation inscription to half-title verso 'For S.E. il Ministro di Olanda with high esteem Hendrik Christian Andersen. Rome 1919'.

[with:]

**ANDERSEN, Hendrik Christian; Olivia CUSHING ANDERSEN.** Création d'un centre mondial de communication. *Rome, [Riccardo Garroni], 1918.*

Folio, pp. [8], xii, '26' (recte 126); 67, [1 (blank)], [1 (contents)], [3 (blank)], 57, [1 (blank)], with dedication plate and a further 7 lithographed plates (of which 2 double-page), pp. 317-24 present in duplicate; title-page printed in red and black with lithographed vignette; a very good, clean copy; bound in publisher's half roan; a few abrasions, peeling in places; presentation inscription 'For S.E. il Ministro di Olanda with the sincere compliments of Hendrik Christian Andersen. Rome 1919'.

£2250

**First French editions of both parts of this ambitious urban planning project envisioning a utopian world capital, in which art and architecture would function as vehicles of world peace.**

The Norwegian-American painter, sculptor, and urban planner Hendrik Christian Andersen was raised in Rhode Island and worked as Gertrude Vanderbilt Whitney's art teacher before travelling to Europe and settling in Rome, where he developed a network of expatriate patrons.

### CRÉATION DE UN **CENTRE MONDIAL** DE COMMUNICATION

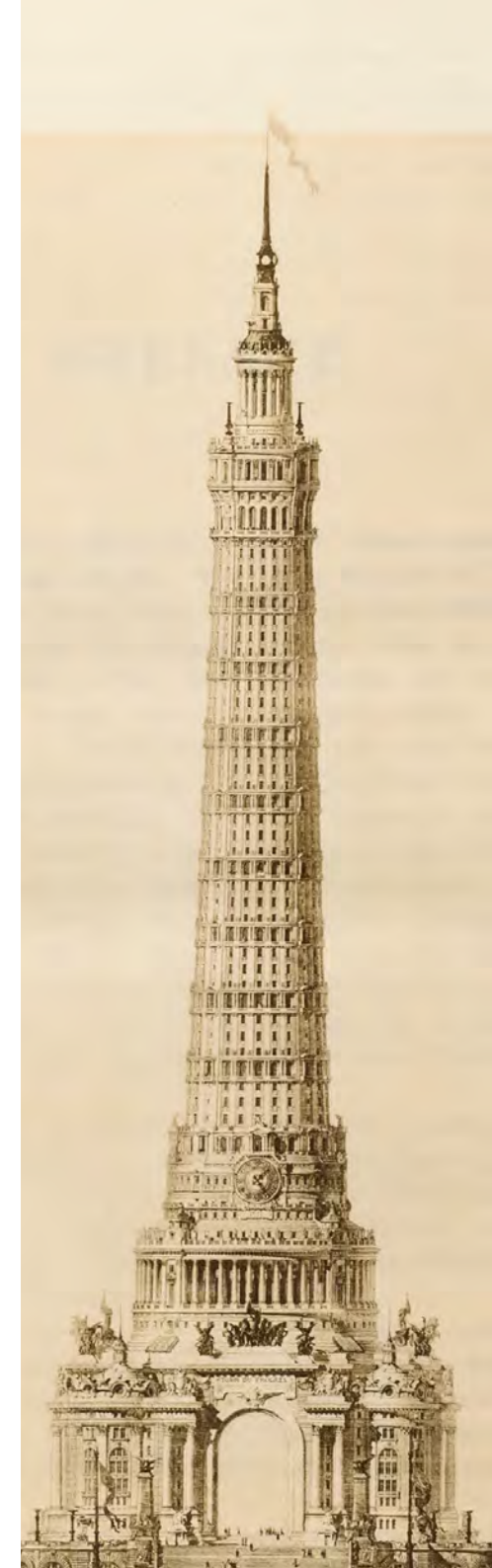
PAR  
**OLIVIA CUSHING ANDERSEN**  
ET  
**HENDRIK CHRISTIAN ANDERSEN**

SCIENCE POSITIVE DU GOUVERNEMENT  
PAR  
UMANO

LES AVANTAGES ECONOMIQUES  
PAR  
Prof. JEREMIAH W. JENKS



ROME  
ANNO MDCCCXVIII







The first part of his plan for a World City, *Création d'un centre mondial de communication par Hendrik Christian Andersen*, was co-authored by the architect Ernest Hébrard, and sets out Anderson's vision for his utopia, featuring an Olympic stadium, temples of the arts and sciences, an underground transport system, an International Court of Justice (a proto-UN of sorts), a monumental skyscraper known as the Tower of Progress, and seats of government.

Andersen's *Création* was published in a limited number of copies at his own expense, to be sent to heads of state around the world (Mussolini had promised him land to realise his vision before later changing his mind) in the hopes of finding backing for his plan, but was interrupted by the advent of the First World War. After the war, Andersen produced a continuation of his vision, aided by his brother's widow, Olivia Cushing Andersen; it was published in Rome in simultaneous English and French editions available for general sale. Andersen's utopia resulted in ongoing disagreements with Henry James, thought to have been his lover, who wrote of his loathing for 'words like "World" anything - they are to me mere monstrous sound without sense'.

*Provenance:*

Both the 1913 and 1918 editions were inscribed in Rome in 1919 to 'S[ua] E[ccellenza] il Ministro di Olanda', seemingly as part of Andersen's continued efforts to gain support from world leaders and diplomats; the recipient may have been the Dutch ambassador to Rome at the time, Jan Herman van Roijen.

S.E. Il Ministro di Olanda.  
 With the sincere Compliments of  
 Hendrik Christian Andersen







# THE HANDMAID'S TALE

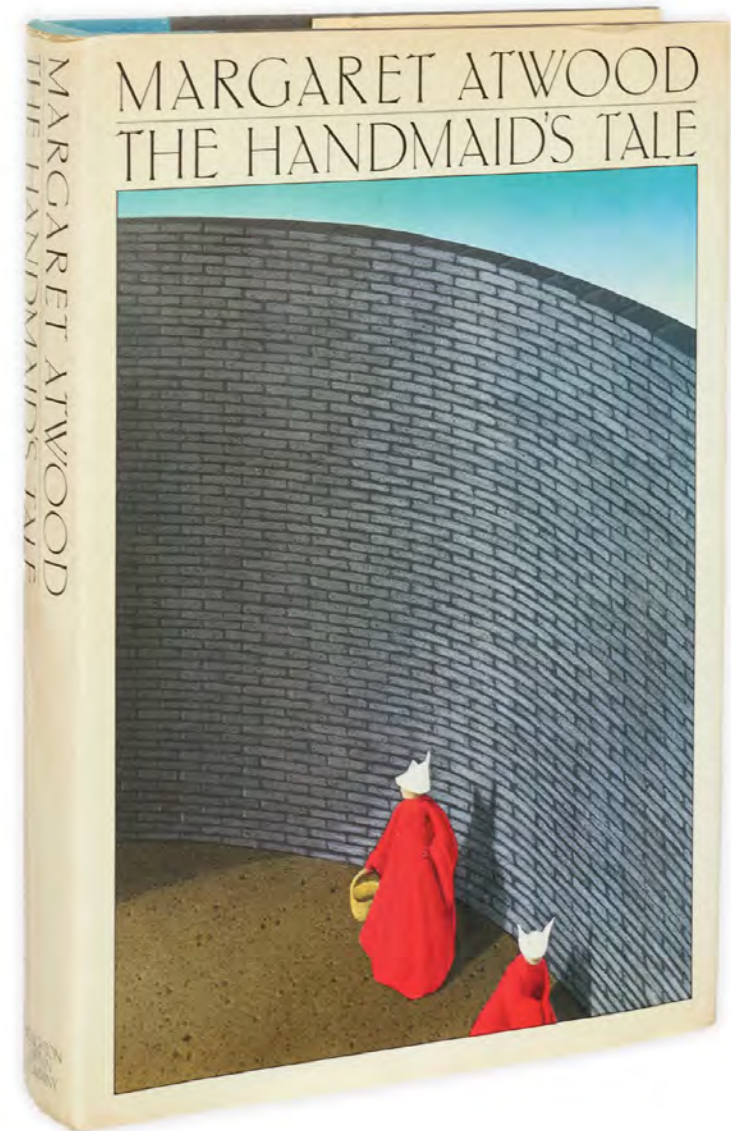
2. **ATWOOD, Margaret.** *The Handmaid's Tale.* Boston, Houghton Mifflin, 1986.

8vo, pp. [8], 311, [1]; a fine copy in a fine, un-priceclipped jacket (some very light toning), with the original publisher's postcard (reproducing the jacket) laid in; small Doubleday sticker to rear cover. **£300**

**First American edition of Atwood's award-winning theocratic dystopia, preceded only by the Canadian edition.**

'Set in the near future, [*The Handmaid's Tale*] describes life in what was once the United States, now called the Republic of Gilead, a monotheocracy that has reacted to social unrest and a sharply declining birthrate by reverting to, and going beyond, the repressive intolerance of the original Puritans. The regime takes the book of Genesis absolutely at its word, with bizarre consequences for the women and men of its population. The story is told through the eyes of Offred, one of the unfortunate Handmaids under the new social order. In condensed but eloquent prose, by turns cool-eyed, tender, despairing, passionate, and wry, she reveals to us the dark corners behind the establishment's calm façade, as certain tendencies now in existence are carried to their logical conclusions' (*blurb*).

Sargent, p. 426.





Engraved by H.W. Smith

Adin Ballou

## CREATING A CHRISTIAN SOCIALIST UTOPIAN COMMUNITY

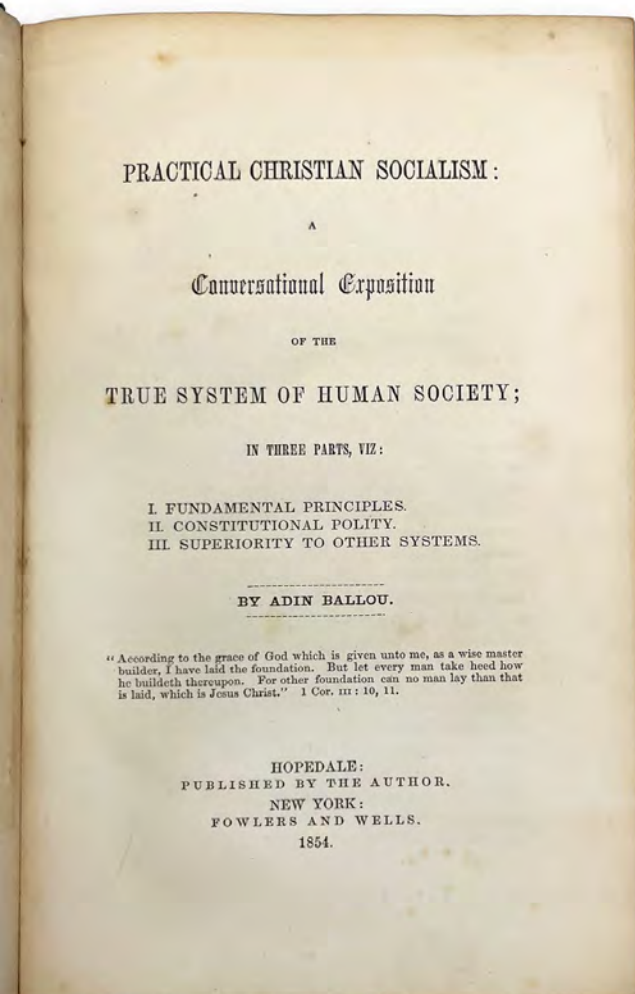
3. **BALLOU, Adin.** *Practical Christian Socialism: a conversational Exposition of the true System of human Society; in three Parts, viz: I. Fundamental Principles. II. Constitutional Polity. III. Superiority to other Systems. Hopedale and New York, by the author and Fowlers and Wells, 1854.*

8vo, pp. xxi, [22]-655, [1 (blank)], with a stipple-engraved portrait frontispiece of Ballou; some foxing to endpapers and frontispiece, a few small stains to fore-edge; else a very good copy in contemporary green pebble-grained cloth, spine and covers blocked in blind, spine lettered directly in gilt; slight wear to extremities, endcaps chipped, scrape to lower cover. **£450**

**First exposition of Ballou's most important work, an explication of the principles behind his utopian Hopedale Community, established in Milford, Massachusetts in 1841.**

The socialist, abolitionist, leading American Christian social reformer, and Universalist clergyman Adin Ballou (1803-1890) founded the Hopedale Community (1841-1856) during the heyday of such communal experiments. He surrendered his presidency of Hopedale in 1852 in order to devote himself to expanding his movement and elucidating its principles. Two years after the publication of the present work, the Hopedale Community would go bankrupt, and its assets would be purchased by the (aptly named) loom manufacturers Ebenezer and George Draper.



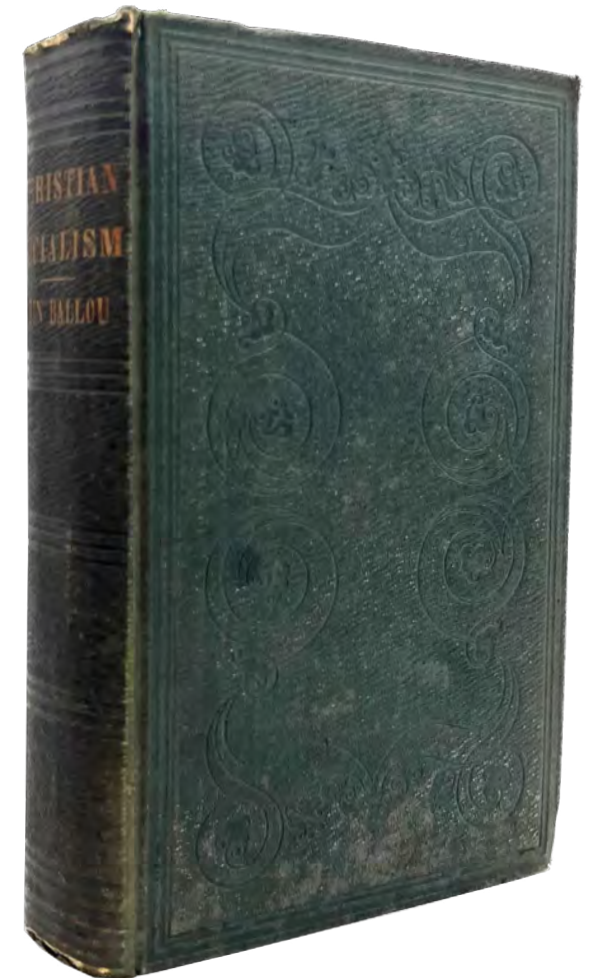


Here, Ballou sets out – in the form of a catechistic discourse between an inquirer and an expositor – *inter alia*, a definition of socialism, the theological principles informing Hopedale, property and mutual banking, physical exercise, sex education ('This should be done long before puberty. It should be done by parents and educators whom the young reverence and love'), and the importance of the natural sciences, arts, and modern languages (Greek and Latin are dismissed as 'worse than useless in nineteen out of every twenty cases. Possibly five students in a hundred might be encouraged to master the dead languages, and plod through the so called classics ... Let living knowledge be accumulated and perfected, not the learning of dead pagans'), and proposes the adoption of libraries and reading rooms in utopian communities.

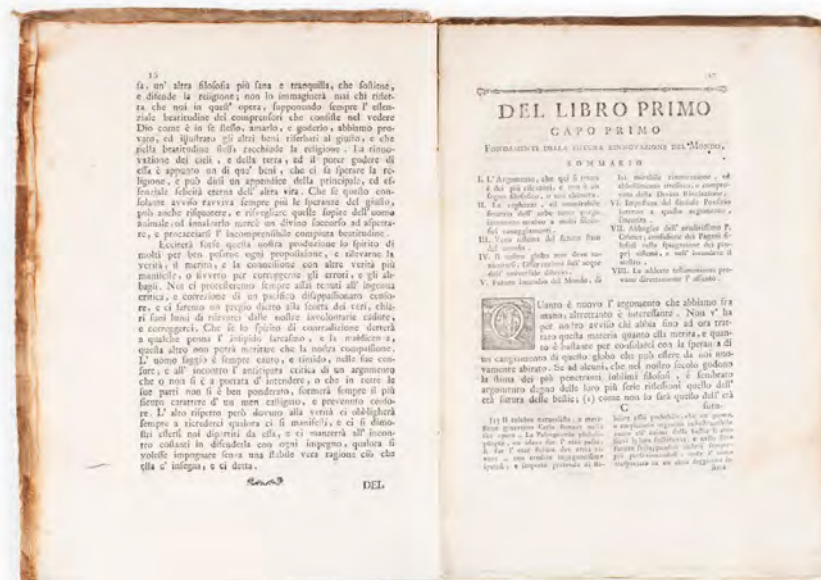
His early use of the phrase 'Christian socialism' in the work is highly significant, since no definite movement under that banner existed in the United States until, in the 1870s and 1880s, firm links were forged between progressive clergymen and leaders of the fast-growing ranks of organised labour. Ballou's ideas had a significant influence on socialist and libertarian thought in the United States and Europe. He particularly influenced Tolstoy, and their correspondence was published in *Arena* in the year of Ballou's death.

Library Hub records a single copy in the UK, at the British Library.

Not in Goldsmiths'. See Netlau, *Bibliographie de l'anarchie*, p. 229.







## AN UN-ENLIGHTENED UTOPIA

4. [BARSANTI, Pier Vincenzo.] Della futura rinnovazione de' cieli e della terra e de' suoi abitatori libri tre. [Florence,] Stamperia Bonducciana, 1780.

4to, pp. viii, '160' (recte 260); title copper-engraved with decorative border and large armorial cartouche, copper-engraved initial E (showing St Peter's Basilica), woodcut ornaments and initials; some spotting and browning in places, minimal marginal worming to final few leaves (not affecting text); a very good, clean copy, uncut in contemporary *carta rustica*; binding somewhat browned and worn, and slightly loose. £675

**First edition of this polemical utopia by the Tuscan Dominican Pier Vincenzo Barsanti, which provoked the ire of Jansenists and led to accusations of Molinism and millenarism.** Barsanti (fl. before 1784), professor of theology at the episcopal seminary of Cortona and then prior of the convent of Santa Caterina in Livorno, bases his book on work he had presented previously to the Accademia Etrusca of Cortona, the vast scope of which made it ripe for expansion.

Over the course of three books, he speculates about matters ranging from the fate of unbaptised infants – 'Children who died without baptism would enjoy eternal happiness, even though they would be excluded from the beatific vision of God' (DBI, trans.) – to human reason, the tendency of philosophers and poets to plagiarise sacred texts, the art of navigation, and the possibility of the plurality of worlds.

It was called by the Jansenist *Annali ecclesiastici* a 'New World of bizarre ideas and nonsense' (DBI, trans.), and a contemporary reviewer, in the *Göttingische Anzeigen von gelehrten Sachen* of 1781, was similarly unimpressed by Barsanti's efforts: he 'may have meant well with his book; for us, on the other hand, he has rewarded us so little for the trouble of reading it, that we have not even found in it so much as a new, pleasant, plausible dream, let alone a tenable, newly thought or articulated idea ... What we have learnt from this book is that the sun of scientific culture, even in enlightened lands, generally will only illuminate a narrow strip, and that many monasteries have yet to receive a ray of it' (p. 1208, trans.).

**OCLC and Library Hub find two copies in the UK (Bodley, BL), and seven in the US (Chicago, Dominican House of Studies, Harvard, Oklahoma, Penn State, Stanford, Wisconsin-Madison).**



# FROM TEMPTATION TO SALVATION

5. **BEAUMONT, Joseph.** *Psyche: or Loves Myserie* in XX. Canto's: displaying the Intercourse betwixt Christ and the Soule ... London, Printed by John Dawson for George Boddington, 1648.

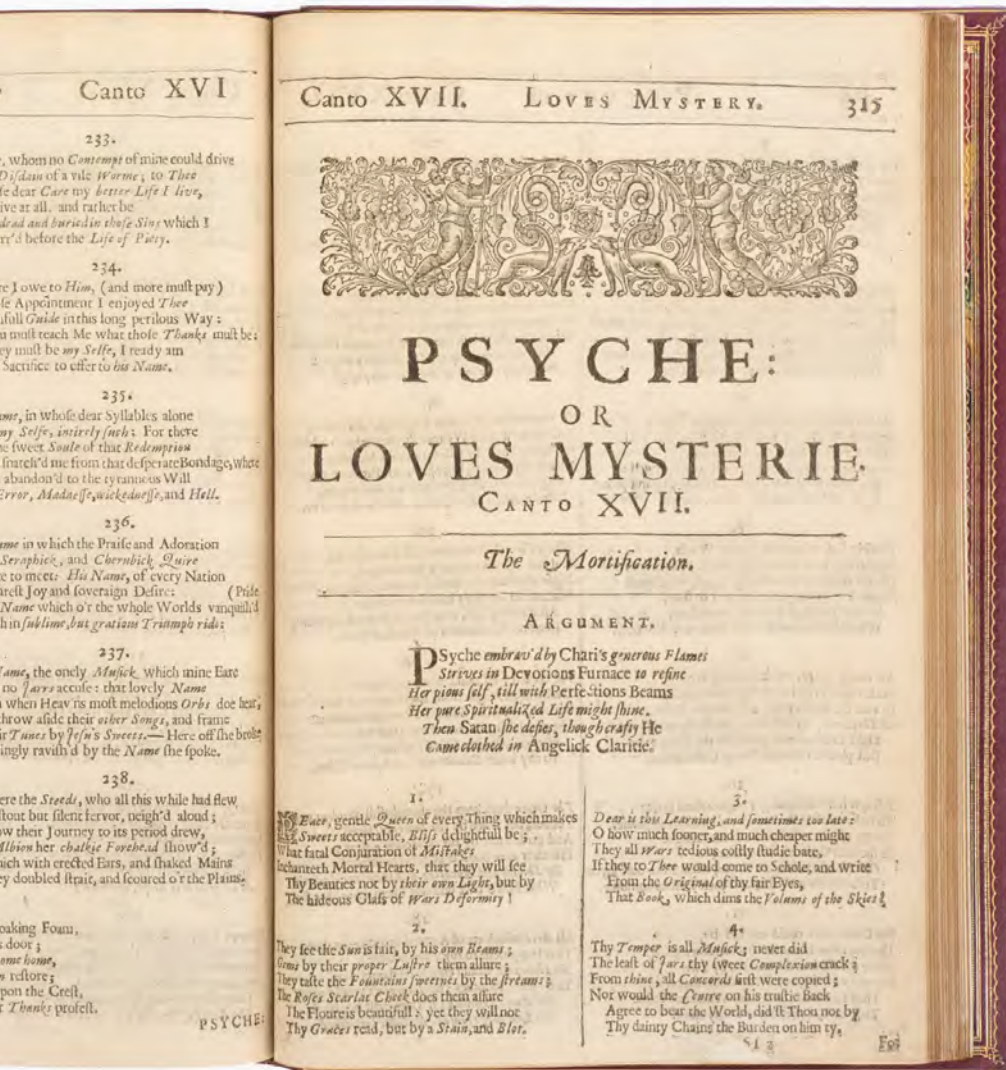
Small folio, pp. [6], 399, [1]; text in two columns; bound without the preliminary blank, small hole to M4 affecting three letters, a few marginal repairs without loss; a very good copy in full red morocco, gilt, by Zaehnsdorf; joints slightly rubbed, slight wear to corners. **£1250**

First edition of this lengthy religious epic representing the journey of the personified Soul from England to the Holy Land and back, written by Beaumont, one of the Royalist fellows ejected from Cambridge in 1644.

Joseph Beaumont (1616–1699), who had been made a fellow of Peterhouse in 1636, devoted his enforced retirement to the composition of this poem, following 'a Soule led by divine Grace, and her Guardian Angel ... through the difficult Temptations and Assaults of Lust, of Pride, of Heresie, of Persecution, and of Spiritual Dereliction ... to heavenly Felicitie.' The result, some thirty thousand lines in six-line stanzas, is by far the longest work of the 'English Spenserians' of the seventeenth century (Drayton, Wither, Henry More, and Giles and Phineas Fletcher), although Beaumont's stylistic affinities lie more with Donne and with his fellow student at Peterhouse, Richard Crashaw.

*Psyche* was reissued in 1651, and a second edition was published in 1702, 'much enlarged in every canto by the late Reverend Author'.

ESTC R12099; Wing B 1625; Hayward 96.





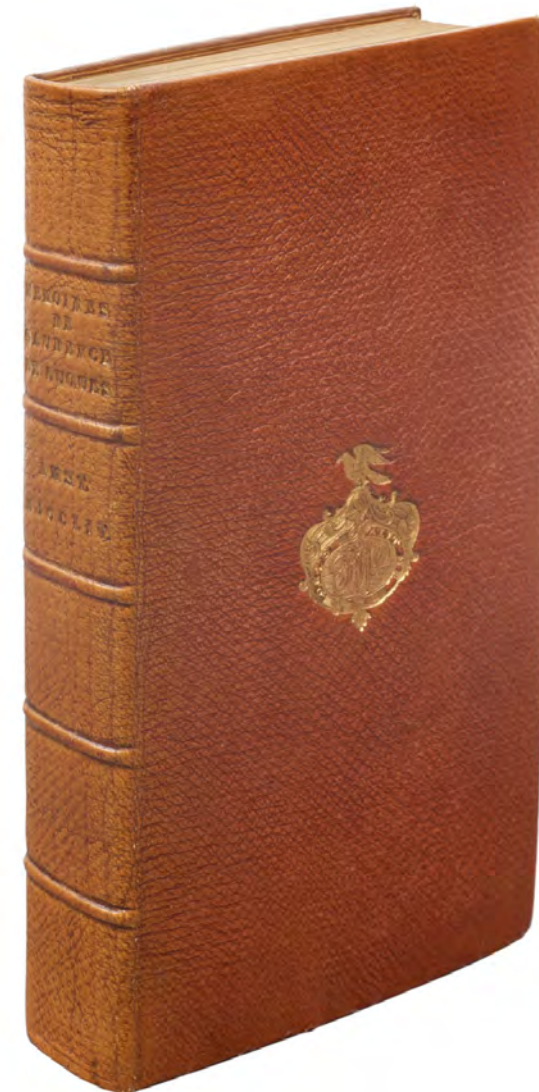
## EARLY 'LOST WORLD' NOVEL

6. [BERINGTON, Simon; *adapted by* Jean-Baptiste DUPUY-DEMPORTES.] *Memoires de Gaudence de Luques, prisonnier de l'Inquisition ... Première [- quatrième] partie. Amsterdam and Leipzig, Arkstée & Merkus, 1754.*

Four parts in one vol., 12mo, pp. [2], lxiv, 98; [2], 154; [2], 148; [2], 166, [2 (errata)]; with an engraved frontispiece to each part; title-pages printed in red and black; some scattered foxing, else a very good copy from the library of the Rev. Theodore Williams, in a characteristic binding of full crushed orange morocco with his gilt crest and arms to the covers, spine lettered direct; later bookplate of Lord Northwick, modern bookplate of Robert J. Hayhurst to front free endpaper verso. £500

**Second edition of this much expanded and altered translation of Berington's celebrated utopian novel, *Memoirs of Sigr Gaudentio di Lucca* (1737), presented as an Italian man's confession before the Inquisition in Bologna in which he describes his discovery of the fictional society of Mezzorania in an African oasis.**

The *Memoirs* enjoyed immense popularity, undergoing at least twelve eighteenth-century editions in English and contemporary translations into French, German, and Dutch. With the author thought to be George Berkeley, the great Christian idealist, 'it attained to a rank and dignity comparable to that of the *Republic* of Plato, the *Utopia* of Sir Thomas More, and the *New Atlantis* of Lord Bacon' (Ellison, 'Gaudentio Di Lucca: a Forgotten Utopia', in *PMLA* 50 (1935), pp. 494-509). 'The earlier utopias lacked concreteness. In fact, they can hardly be said to exist in an objective sense, but only as abstractions. Berington's Mezzorania [or Mezzoramia], on the other hand, is as real as Mexico and Peru; and integrated with his philosophy and social theory is a narrative that runs the whole gamut from idyllic romance to luscious intrigue and bloody adventure' (*ibid.*).





The (anonymous) first French translation of the *Memoirs* appeared in a two-volume edition of 1746. Dupuy-Demportes's version (first published in Paris in 1753) included a number of new episodes, and was so liberally and successfully adapted to its new context that it became a firm part of the French utopian tradition.

*Provenance:*

From the library of Theodore Williams, 'mainly consisting of biblical texts, books printed on vellum and volumes on large or largest paper' (De Ricci), many in similar bindings of brightly coloured morocco, which was sold in 1827 (Stewart, Wheatley, and Adlard, *Catalogue of the Splendid and Valuable Library of the Rev. Theodore Williams*, 23 April 1827, lot 172).

STCN 307939324; Esdaile, p. 163; Gove, pp. 295-300; McBurney 323.



MEMOIRES  
DE  
GAUDENCE  
DE LUQUES,

PRISONNIER DE L'INQUISITION:

Augmentés de plusieurs Cahiers qui  
avoient été perdus à la Douane  
de Marseille:

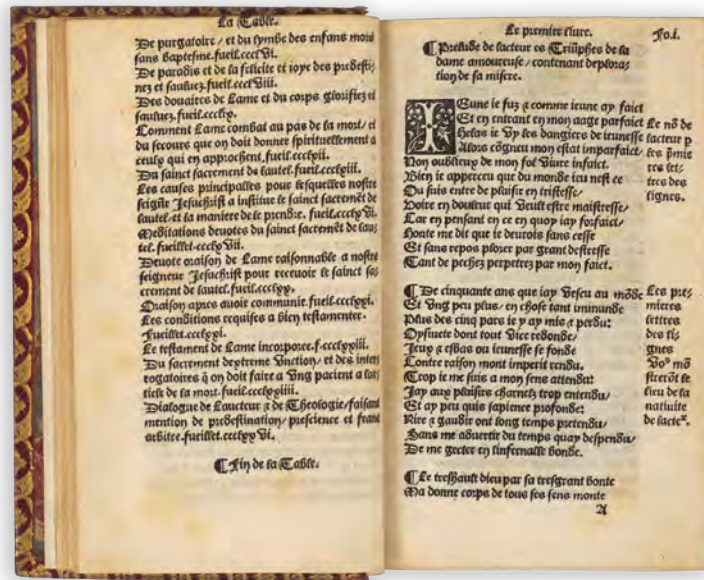
Enrichis des savantes Remarques de  
Mr. RHEDI,

PREMIERE PARTIE.



A AMSTERDAM ET A LEIPZIG,  
Chez ARKSTEE & MERKUS.  
MDCCLIV.





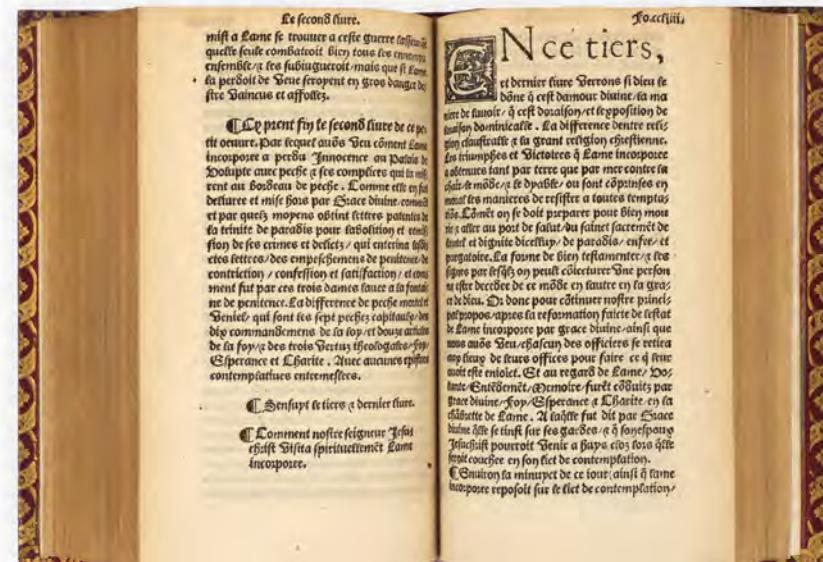
## SPIRITUAL JOURNEY FOR FEMALE READERS

7. [BOUCHET, Jean.] Les triu[m]phes de la noble et amoureuse dame, et l'art de honnestement aymer, compose par le Traverseur des voyes perilleuses. Nouvellement imprime a Paris. Paris, Estienne Caveiller for Pierre Sergent, 6 June 1539.

8vo, ff. [12], 'CCCXC' (recte 392); printed in bâtarde type, title-page printed in red and black, *criblé* woodcut initials throughout; trimmed closely at head in places but with no loss of text; a handsome copy in nineteenth-century French red morocco, spine gilt-ruled in compartments and lettered directly in gilt, turn-ins roll-tooled in gilt, edges stained yellow and speckled red, marbled endpapers; a few scuffs to boards, light wear to joints; armorial bookplate of Arthur Brölemann, numbered '318' in manuscript to front pastedown; eighteenth-century inscription to front flyleaf 'Vendu 16-19s en 1757, Girardot de Préfond, no. 723'. £4500

Unrecorded issue of Jean Bouchet's contemplative vernacular work of moral theology in prose and verse explicitly intended for a female readership, following the personified Soul in dialogue with several virtues as she attempts to combat the forces of earthly temptation with the power of divine grace, the Girardot de Préfond-Brölemann copy.

Bouchet's dedication to Eleanor of Austria (1498-1558), Queen of France and wife of Francis I, addresses the work to female readers and emphasises the necessity of producing such a work in the vernacular: his primary objective is to distract women from reading the Old and New Testaments in potentially 'dangerous' translations, as well as 'certain short treatises by some German heretics translated from Latin into French, which under the sweetness of the evangelical doctrine there are interposed several errors too scandalous and pernicious to Christianity' (a5<sup>v</sup>, trans. Kem, *Pathologies of Love* (2019), p. 44).



# Les triūphes

de la Noble et amoureuse Dame  
me/ & l'art de honnestement  
armer/ Compose par  
le Trauerseur des  
Doyes peril/  
leuses.

Nouuellement imprime  
a paris.

M. D. xxxix.

On les vend en la rue neufue nostre  
Dame a l'enseigne S. Nicolas par  
Pierre sergent.

Much inspired by the works of Jean Gerson and St Antoninus of Florence, *Les triumphes de la noble et amoureuse dame* traces the Soul's journey, beginning with her entry into the world (when she is betrothed to Christ at baptism). Accompanied by Understanding, Will, Memory, Reason (her governess) and Sensuality (her chambermaid), the Soul receives a moral and physical education at the hands of Theology and the four cardinal virtues before encountering challenges in the form of the 'Prince of Pleasure' and the 'Brothel of Obstinacy' in the realm of Youth, and Flesh and the Devil in the land of Old Age. 'The very final section is a discussion between the author and Theology after the Soul has disappeared into the straits of death; it is not revealed to us whether or not the Soul is saved, instead we must be content with the hope and the positive signs that she has probably been saved, and Theology explains predestination, God's prescience, and free will' (Britnell, 'Religious instruction in the work of Jean Bouchet' in Pettegree, *The Sixteenth-Century French Religious Book* (2017)). The discourses between the Soul and various virtues touch upon such topics as anatomy, hygiene, dietetics, raising children, chastity, and the relationship between husband and wife.

A friend of Rabelais and Louis de Ronsard, Jean Bouchet (1476–c. 1558) was a solicitor's clerk who obtained the position of *procureur* for the important La Trémouille family in 1510, and in January 1520 arranged the entry of Francis I into Poitiers. The present edition was printed by Etienne Caveiller and distributed by several Parisian booksellers, among them Jean Longis, Denis Janot, Oudin Petit, and Simon Colinet. In all such copies, the colophon (mentioning only Caveiller) remains the same.

We have found only one other copy of the 1539 edition distributed by Pierre Sergent at auction. The *imprimeur-libraire* Pierre Sergent, based at the Sign of St Nicholas, appears to have specialised largely in chivalric romances and published editions of *Les triumphes de la noble et amoureuse dame* in 1536 and 1545.



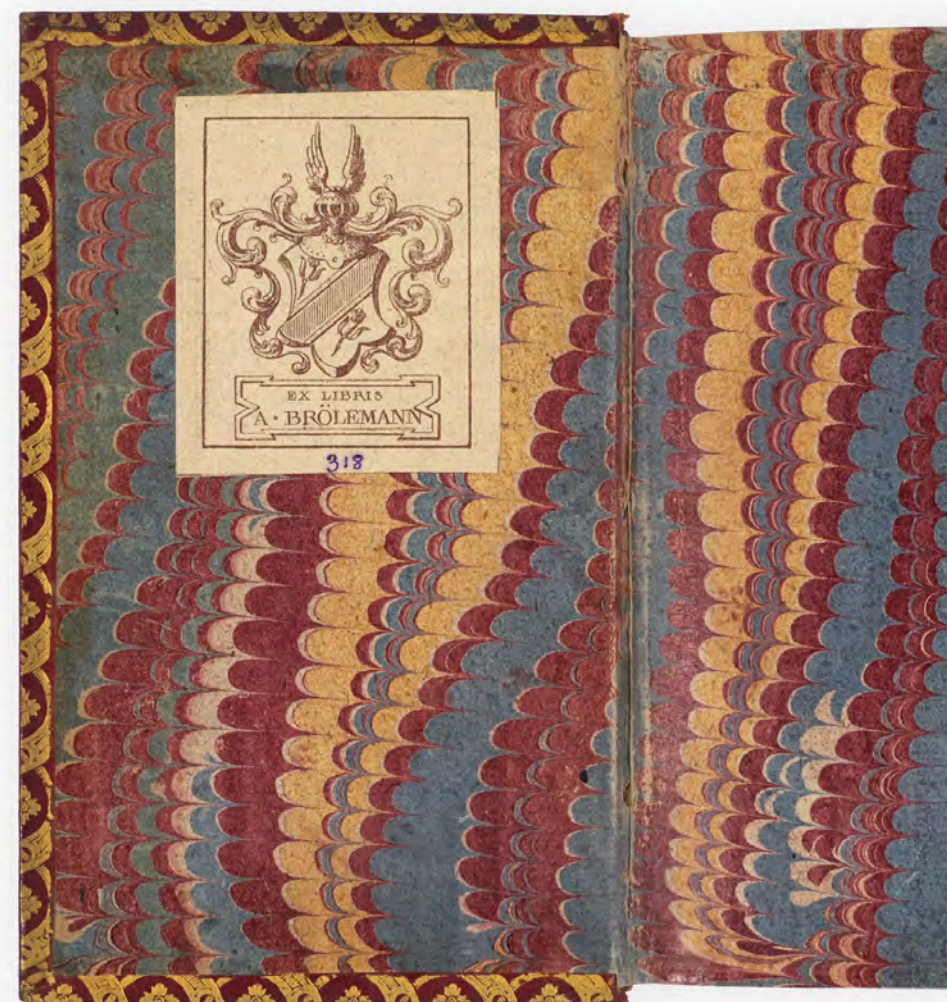
*Provenance:*

1. Sold at the Girardot de Préfond sale (De Bure, *Catalogue des Livres du Cabinet de Monsieur Girardot de Prefond* (1757), lot 723). 'Paul Girardot de Préfond was a timber-merchant who fell into an apathetic state on retiring from active business. His physician, Hyacinthe Baron, was an eminent book-collector, and he advised the patient to take up the task of forming a library. So successful was the prescription that the merchant became renowned during the next half century for his superb bindings, his specimens from Grolier's stores, and the Delphin and Variorum classics which he procured from the library of Gascq de la Lande ... Some of his rarest books were sold in 1757' (Elton and Elton, *The Great Book-Collectors* (1893), pp. 198-99).

2. With the bookplate of Arthur Brölemann (1826-1924), grandson and heir to the library of the prolific manuscript collector Henri-Auguste Brölemann (1775-1854), who amassed a collection of over four thousand volumes.

**Neither OCLC nor CCfr finds copies printed by Caveiller for Sergent.**

On the 1539 Caveiller edition distributed by other booksellers, see BM STC French, p. 77; USTC 14858. Adams B-2583; Brunet I, col. 1162; Gay II, p. 47; *Index Aureliensis* V, p. 45; Pettegree & Walsby, *French Vernacular Books I*: 6759; Renouard, *Bibliographie des éditions de Simon de Colines*, pp. 303-4 (citing Petit, Janot, Sertenas, and Longis but not Sergent); Tchemerzine II, p. 70.



# MATRIARCHY ENFORCED BY EXTRA-TERRESTRIALS

8. [BOUDIER DE VILLEMERT, Pierre-Joseph.] *L'Andrometrie, ou examen philosophique de l'homme.* Par Monsieur l'Abbé de Villemaire. Paris, chez Brunet, 1753.

[bound with:]

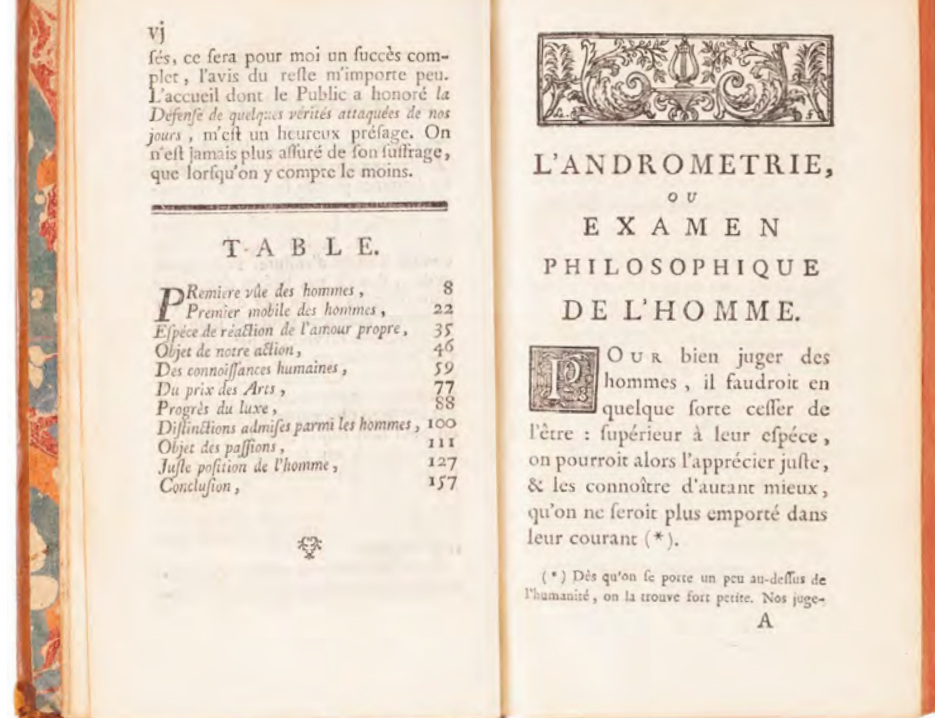
['POLYTHALASSE, Abel', pseud. Pierre-Joseph BOUDIER DE VILLEMERT.] *Le Monde joué, ou memoires pour servir a l'histoire du genre humain.* 'A Berlin' [i.e. Paris, Bernard Brunet], 1753.

Two works in one vol., 12mo, pp. vi, 162; [2], vi, 108; woodcut initials, woodcut and typographic head- and tailpieces; a few small chips to fore-edge of first title, occasional very light marginal dampstaining, some loss to fore-edge of last leaf of second work (not touching text); overall very good copies bound together in contemporary calf, triple fillet border to covers, flat spine gilt in compartments with lettering-piece, red edges, marbled endpapers; upper joint split but holding firm, some wear to extremities and marks to boards; arms of the marquis d'Attilly stamped in gilt to covers, remains of bookplate to front pastedown.

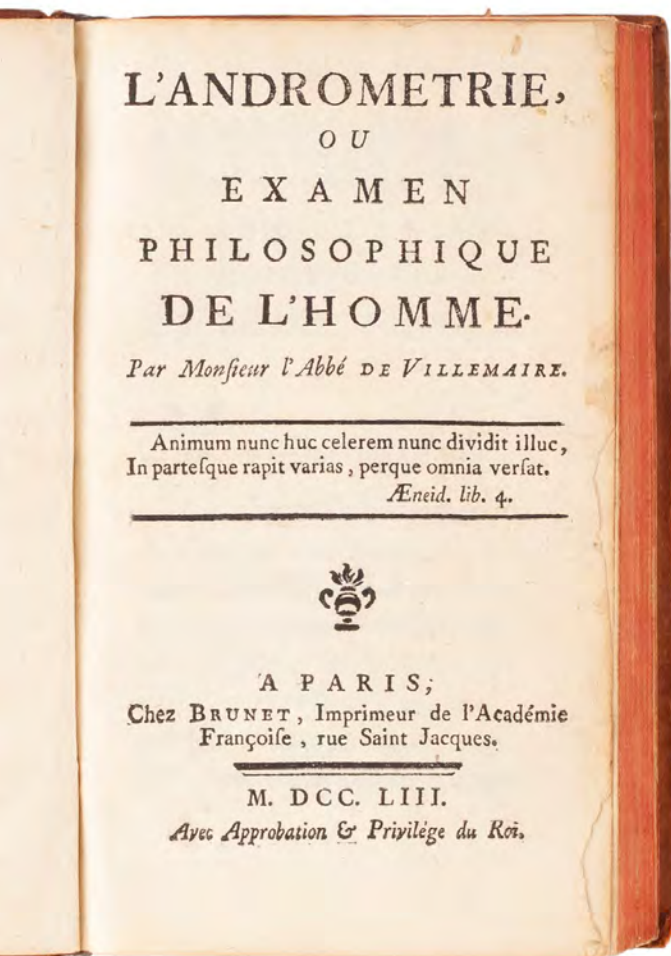
£2500

First editions of two scarce works by the philosopher, moralist, and Parisian *avocat* Boudier de Villemert (1716-1801), best known as the author of *L'Ami des Femmes*, *Le monde joué* involving visits from extra-terrestrials both in ancient times and in the eighteenth century.

Inspired by Rousseau, *L'Andrometrie* provides a most interesting 'philosophical examination of mankind'. Boudier de Villemert's portrait is far from pretty: man is driven by self-interest and worthless passion, is blind to his faults, arrogant, vain and lazy, is more prone to dreaming than reasoning, is forever seeking happiness in the wrong places (in riches, greatness, or pleasure), and his enormous published output only proves his mediocrity and ignorance. 'Science, talent, riches, honours - grand words which signify little', the author writes, 'and by little I mean everything that by its nature makes man neither better nor happier' (pp. 57-58, *trans.*).







There is an interesting chapter on arts and manufactures, considering products which are useful and those that merely please, criticising man's taste for luxury, and another on the rationalism-versus-empiricism debate, the author advocating a union of reason and the senses as the best means to acquiring knowledge. A footnote on bibliomania (p. 59) points to its existence long before the invention of printing. A second edition of *L'Andrometrie* appeared in 1757, likewise scarce.

The second work, *Le Monde joué*, is a satire on human society and fashions. In the first part an extra-terrestrial called Zouzou visits Earth in ancient times and witnesses the development of trade, the arts, and literature, becoming bored, however, when mankind begins philosophising. In the second part he revisits our planet in the eighteenth century accompanied by his friend Zinzin, the pair of aliens amusing themselves in subjugating men to women and making men adopt female dress and fashion.

*Provenance:* with the arms of Claude-Louis de Bullion, marquis d'Attilly (1692-1755) (OHR 641).

*L'Andrometrie:* No copies traced in the UK or US. *Le Monde joué:* OCLC finds three copies in the US (Harvard, Maine, University of Pennsylvania), and two in the UK (Bodley, CUL).

VD18 10314407 (second work); Querard I, p. 443 (both works).

## A 'DAY OF PUBLIC MURDERS'

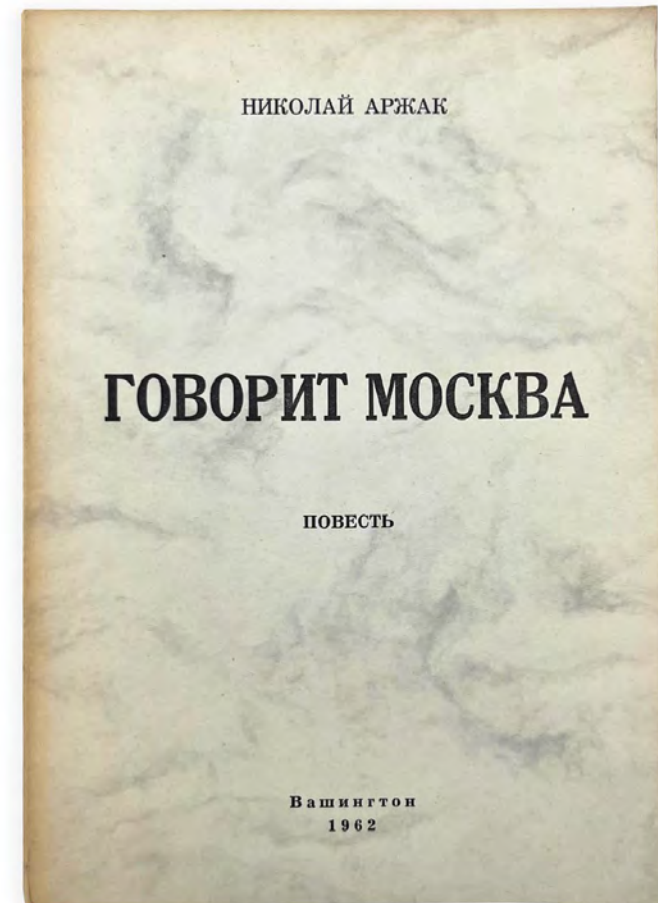
9. [DANIEL, Yuli Markovich,] pseud. 'Nikolai ARZHAK'. Говорит Москва. Повесть [Govorit Moskva. Povest'. *This is Moscow Speaking. A Story*]. Munich, I. Baschkirzew for Washington, D.C., B[oris] Filippoff, 1962.

8vo, pp. 61, [1 (blank)], [2 (publisher's advertisements)]; a very good copy in the original printed wrappers; small bookseller's ticket of Parkers of Oxford to inner front cover. £150

**First edition, smuggled out of the Soviet Union and published pseudonymously, of this dystopian work in which the government 'declares a "Day of Public Murders" and permits random murder' (Terras), one of the books which led directly to Daniel's arrest and show trial in 1966 for 'anti-Soviet activity'.**

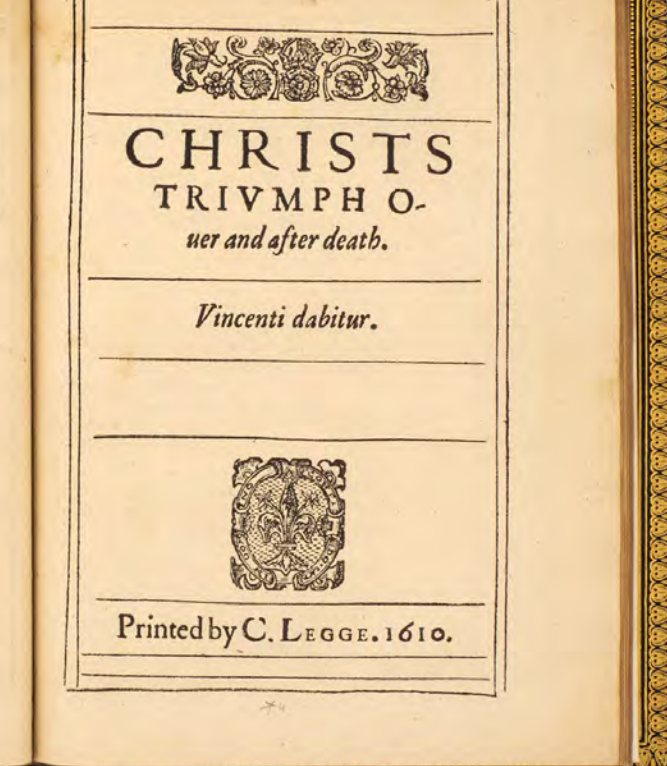
'Daniel first attracted attention to himself in the 1960s when he used the pseudonym of Nikolai Arzhak to publish four satirical stories abroad without the permission of the authorities: "Hands", "This is Moscow Speaking", "The Man from MINAP", and "The Atonement"' (Terras). Daniel and his fellow writer Andrey Sinyavsky smuggled their writing out of the Soviet Union as *samizdat* and published their work in the West under pseudonyms, as here. The people of *This is Moscow Speaking* view the 'Day of Public Murders' as 'nothing special. There's "Artillery Day", "Soviet Press Day", "Day of Public Murders" - the police cannot be touched. Transport is working, so there will be order. The following day, a long editorial article appeared in *Izvestia*. It said very little about the event, but repeated the usual: "prosperity - by leaps and bounds - genuine democracy only in our country - all thoughts are made visible for the first time in history - the bourgeois press"' (p. 4, *trans.*).

The preface by the Washington publisher Boris Filippoff (1905-1991), critiquing the actions of Communist leaders and of the injustice of Soviet show trials, eerily anticipates the Daniel-Sinyavsky trial four years later, in which both defendants pleaded not guilty but were sentenced to five and seven years in labour camps: 'The premise of the story ... is only an artistic device that allows one to imagine the behaviour and psychology of the people, its reaction to a new decree of the Soviet party elite. And is [the decree of] a 'Day of Public Murders' really so unrealistic?'



The trial would garner international attention and outspoken criticism from Auden, Arendt, Grass, Boll, Mailer, Greene, and others.



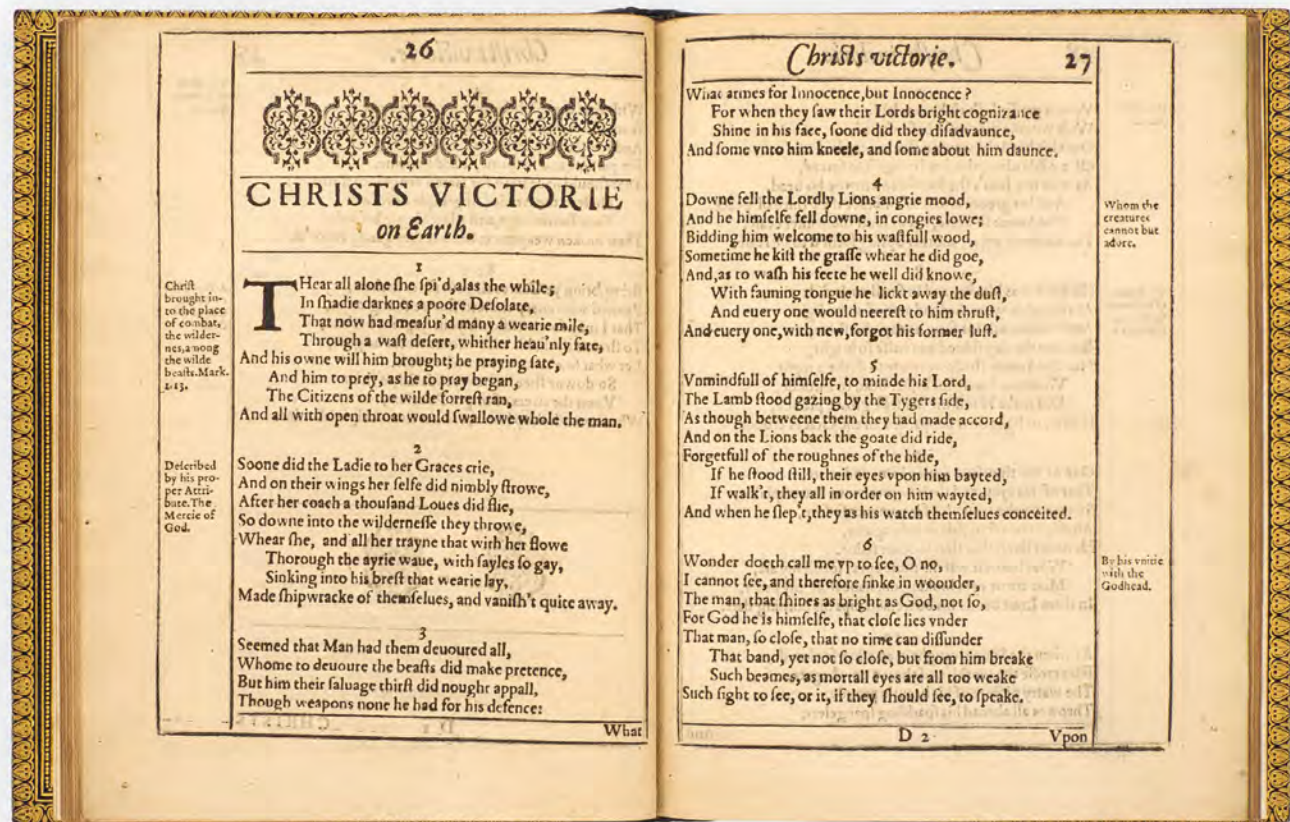


## FORERUNNER OF PARADISE LOST

**10. FLETCHER, Giles, the younger.** *Christs Victorie, and Triumph in Heaven, and Earth, over, and after Death ...* Cambridge, Printed by C. Legge, 1610.

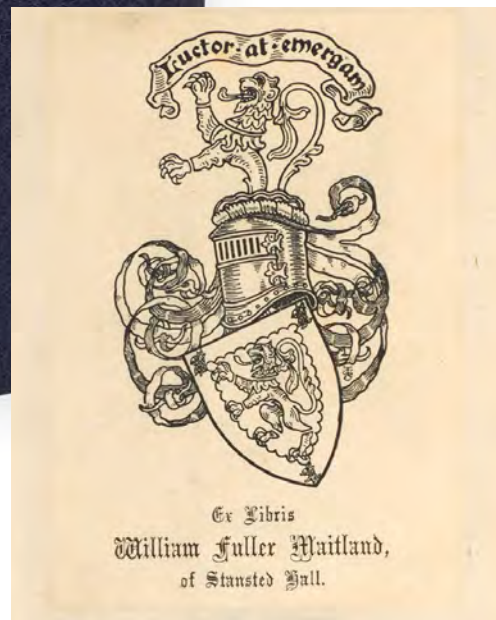
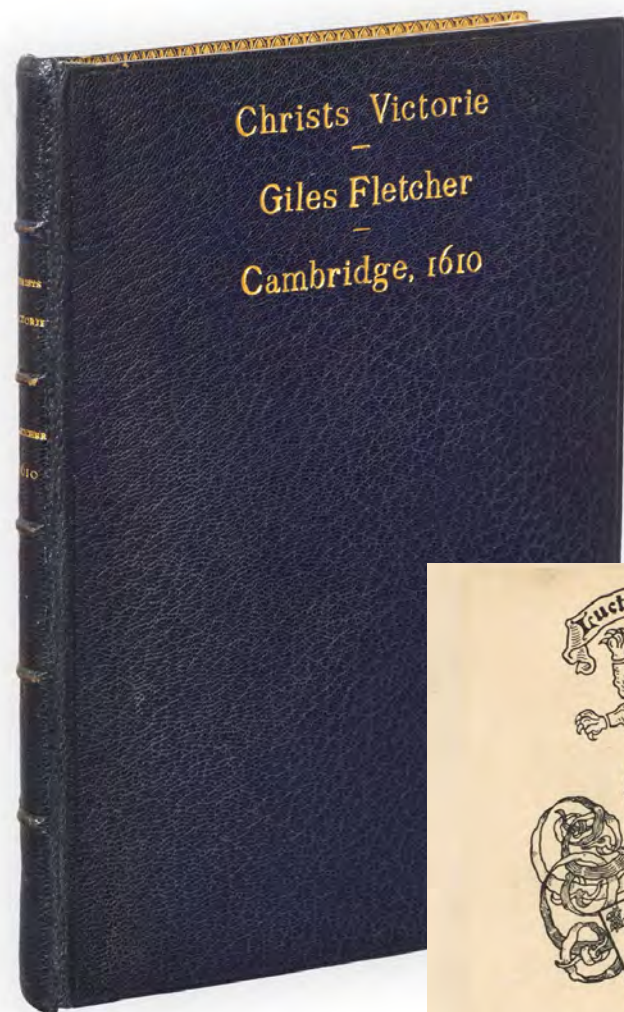
4to, pp. [16], 45, [3], 47-78, 81-83, [1], complete despite gaps in pagination, with divisional title-page to *Christs Triumph*; title-pages and text box-ruled, minor restoration to first and last leaf, lightly washed; but a very good copy bound in full blue morocco, gilt, by Rivière & Son; very neatly rebound; the Fuller Maitland-Bradley Martin-J.O. Edwards copy. **£3500**

**First edition of an important poem, a 'worthy link' in the chain which connects Fletcher's great master, Spenser, with his great successor, Milton (Cambridge History of English Literature).**



This is the first state, with a fleur-de-lis device on the title-pages - three copies are known with the title-pages reset and the device replaced with an emblematic engraving. Giles Fletcher (1585/6-1623), the cousin of the playwright John Fletcher and brother of the poet Phineas Fletcher, was educated at Westminster School and Cambridge, where he contributed an elegiac poem to one of the commemorative volumes on the death of Elizabeth. He published this, his only long poem, at the age of twenty-four.

*Christs Victorie* actually comprises four separate poems, each a vision of one of the scenes in Christ's history - 'Christs Victorie in Heaven', 'Christs Victorie on Earth', 'Christs Triumph over Death', and 'Christs Triumph after Death'. Each takes the style of a different literary genre.



The first, a debate between Mercy and Justice before the throne in heaven, is similar to a mediaeval *psychomachia* (and is one of the subjects that Milton noted in the Trinity College manuscript as a possible scene in a projected dramatic poem of 'Paradise Lost'); the second, the temptation in the wilderness, modelled on a Spenserian allegory, may have provided some hints for *Paradise Regained*; the third is a mediation on the Passion that Grundy describes as in the manner of the literature of 'Tears'; the fourth is a 'Christian-Platonic beatific vision' of the resurrection (Masson, I, 461, revised edition; Joan Grundy, *The Spenserian Poets*).

Virtually every stanza has something in it to arrest our attention and to attract our esteem. The poem bristles with fine passages quite independent of theme, and with individual constructions unmistakably of the new metaphysical tradition. Epithets and conceits 'eccentric' to earlier commentators now seem to urge comparison with Donne's or Chapman's equally prickly language. Whether or not the whole poem is a success (for its ambition is declared, and enormous), it is quite unfair to consign it to the respectable oblivion enjoyed by his brother's laborious epic, *The Purple Island*.

ESTC S117620; STC 11058; Hayward 50; Pforzheimer 366; *Wither to Prior* 376.



# SKETCHING THE IDEAL REPUBLIC



The book deals with physics and natural philosophy, psychology and moral philosophy, political theory, legislation and the constitution of the ideal state, and the nature of happiness, and it is largely composed of a dialogue between Laspidi, a native of the Gujarati city of Surat, but well versed in European science and philosophy, and a Buddhist monk from Formosa (now Taiwan), who agree that the job of the philosopher is to identify what is true and to go no further (a task completed successfully, according to the preface, only by Locke). The preface reminds us that the sciences no more belong to Christians than they do to Muslims or anyone else: 'in this work, we want only to speak the naked truth, such as appears to the eyes of the enlightened person; something that only the wise can pretend ever to have seen' (*trans.*). In the course of their journey, Laspidi and his interlocutors range from duels to freedom and equality, by way of the nature of reason, the ethics of suicide, and more. Book seven, however, focuses on the Republic of Formosa, home of the monk, and it is here that the author sketches an ideal republic: he presents a constitution, and describes the rights of the citizen, the functioning of the justice system, property rights, the system governing inheritance and marriage, the educational system, penal laws, taxation, and the relation of religion and the state.

OCLC records three copies in Continental Europe, and a single copy in the UK, at the British Library; no copies traced in the US.

Not in Barbier.

11. 'FLORENT DE SALES', *pseud.* Vrai système du monde physique et moral. [Switzerland,] 1797.

8vo, pp. [4], [6], 5-351, [1 (blank)]; *table des matières* of six pages bound after first two leaves; some foxing in places, but largely clean and crisp throughout; in contemporary Swiss marbled boards, paper label lettered in ink at head of spine; very light wear to corners, but a good copy. £1500

Only edition, rare, of this utopia, the identity of whose author, and even of whose printer, remains unknown.

Subtitled 'Voyage de Laspidi écrit par lui-même. Traduit de l'Indien', little of the book is as it seems. To start with, it is divided into six books, but starts with book three.



# ANTI-CAPITALISM IN OUTER SPACE

12. **GALIER, W.H.** *A Visit to Blestland.* Melbourne, George Robertson & Co., 1896.

8vo, pp. [6], 310; an excellent, clean copy, in the publisher's original gilt green cloth, green patterned endpapers; a few light marks to front board, minimal wear to corners and endcaps; prize inscription front free endpaper dated 7 April 1920 (see below). **£275**

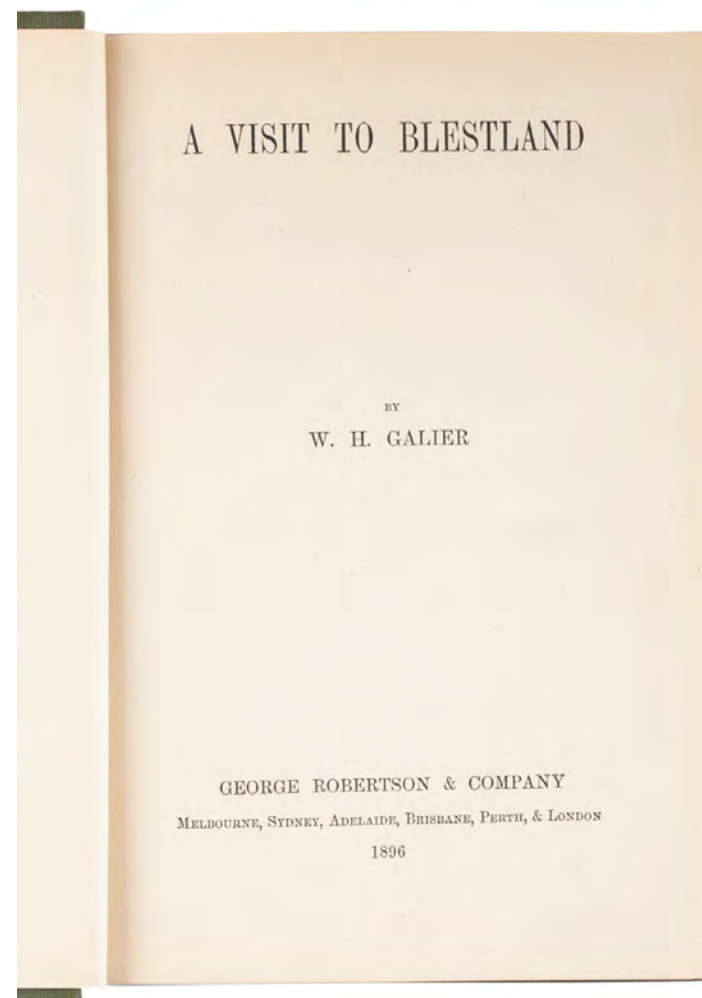
**First edition of this Australian novel of utopian socialism, dedicated to the workers of the world, which lambasts capitalism and views organised religion as an obstacle to social progress, curiously given as a prize book to a pupil at a Melbourne Presbyterian school in 1920.**

Blestland is a republican workers' paradise located on a different planet which reveals how the divisions of earth can be abolished: by limiting 'the enormous power for evil which capital can wield'. Monopolist powers are forbidden, resulting in a society in which 'you will look in vain for class or religious hatreds, abject poverty and general discontents'.

Published six years after William Morris's *News from Nowhere*, the novel fits securely into the contemporary corpus of utopian socialist fiction. Here organised religion is especially singled out as an evil: 'fanaticism ... accounts for the deplorable want of unity among the masses', as monopolists stay in power by exploiting workers' religious differences. Indeed, a missionary provides the plot's nemesis. The plot manifests Blestland as a dream, which vanishes upon waking. Little is known of the book's Australian author, W.H. Galier. Another issue was published by Gay and Bird in London in the same year.

## *Provenance:*

Prize inscription to front free endpaper 'Presbyterian S School, Moonee Ponds [a suburb of Melbourne]. To Evelyn Stirling for winning six books through General Proficiency in Class Work', dated 7 April 1920.



**Outside Australia, OCLC finds two copies of the Melbourne issue in the US (Duke and Missouri-St Louis), and two in the UK (Bodley, NLS).**

Sargent, *Australian Utopian Literature: An Annotated, Chronological Bibliography 1667-1999* (1999), p. 145.





## INTRODUZIONE.

**S** Eguitemi, o Voi seguaci del mondo, che sentirete cose non disgradevoli. Unirò il dolce all'utile. Sarò piacevole, men laconico, di quello lo fui in altr' opera. Tirerò alcuni tratti, che son più da pennello, che da penna. Pingerò in somma in quasi non avvertiti quadri il mondo materiale, e formale lampeggiato dalle sue conseguenze.

Non credete intanto, che il titolo di *Conoscitore del Mondo*, che porta in fronte quest' Opera abbia ad importare quello, di cui per lo spesso talun uomo si vanta, con dire: Eh io son uomo di mondo!

A

Mol-

## FLIGHTS OF FANCY AND THE IDEAL SOCIETY

13. **GIORDANO, Vito.** Il giudice di se stesso ... *Naples, Gaetano Tardano, 1793.*

[bound with:]

—. Il conoscitore del mondo ... *Naples, Gioacchino Milo, 1796.*

Two works in one volume, 8vo, pp. x, 80; iii-xvi, 160; second work bound without initial blank; both works with woodcut headpieces and printers' devices; some foxing and dust-soiling throughout, especially to second work; bound in contemporary vellum, spine lettered in gilt, blue speckled edges; headcap gnawed with small loss, but otherwise good. £450

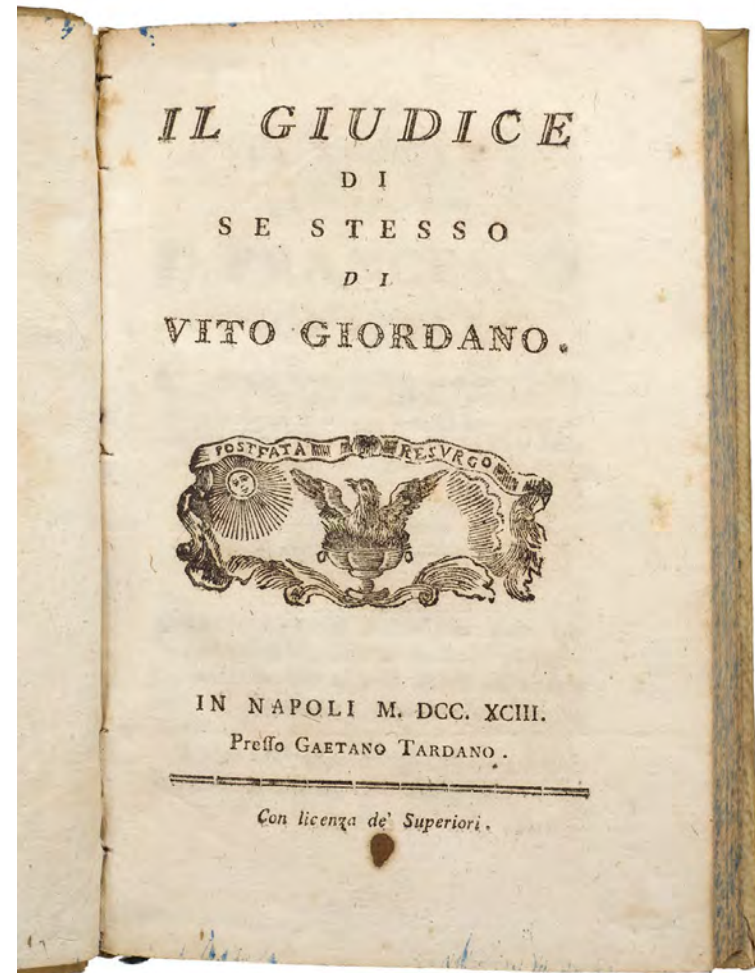
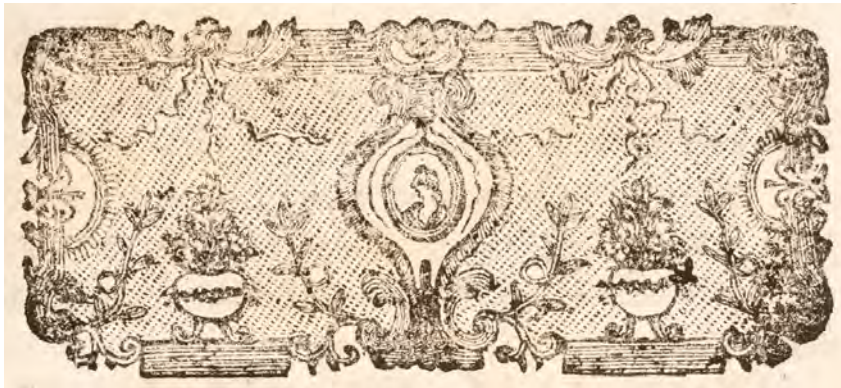
**Second edition of the first work (first 1792) and first edition of the second, both very rare, containing philosophical, theological, and legal meditations by the Neapolitan lawyer and judge Vito Giordano, featuring abstract, dreamlike 'flights of fancy' set both on earth and in heaven.**

The first work offers a series of reflections on the qualities required of a judge, inspired by the recently imposed *Codice leuciano* of 1789, which established a legal code for the workers' village established around the new silk factory at San Leucio in Caserta. Giordano divides his work into sections on self-knowledge, knowledge of God, and the knowledge of individuals, and then the judge's duties to these three, and how these duties should be acted upon. After each section, Giordano offers a short 'flight of fancy' to illustrate his arguments and to act as a transition between one portion and the next, the last line of each *volo di fantasia* unusually cut off mid-sentence and continued in the following section.

In the first *volo*, the author situates the soul in the Garden of Eden as a spectator of the creation of Man, and it subsequently travels to Paradise and to Mount Sinai, as well as through time, cycling rapidly through childhood and adolescence to adulthood and to the discovery of divine love. Giordano's flight following the knowledge of individuals is set abstractly in the mortal realm, in which he envisions true love as two points generated by the soul, which orbit and dance around each other, sharing days, nights, senses, and sorrows, forming one heart from two.

In the second work, Giordano expands on the themes of the first in more general terms, reflecting on the nature of political progress, the role of monarchy and government, theories of education, and the place of education, religion, and philosophy in a properly functioning society and state. Both works are dedicated to Francesco Pignatelli, prince of Strongoli.

*Giudice*: OPAC SBN finds a single copy of the present edition in Italy (Montecassino). OCLC records a single copy of the first edition in the US (Library of Congress), and no copies of the present edition. *Conoscitore*: we find only two copies, both in Italy (BNC Roma, Trani).





# MÉNAGE

## SOCIÉTAIRE

OU

## MOYEN D'AUGMENTER SON BIEN-ÊTRE

EN DIMINUANT SA DÉPENSE,

avec indication de quelques nouvelles combinaisons  
pour améliorer et assurer son avenir.

PAR

**CHARLES HAREL,**

Ancien membre des Sociétés d'encouragement pour l'industrie  
nationale, pour l'enseignement élémentaire, pour  
l'économie domestique, membre et fondateur  
des Sociétés phrénologiques de Paris  
et des Côtes-du-Nord.

L'association est gage de toute  
économie.

CH. FOURIER.

A PARIS

AU BUREAU DE LA PHALANGE, RUE JACOB, 54.

A LA LIBRAIRIE SOCIALE, RUE DE L'ÉCOLE DE MÉDECINE, 4.

ET CHEZ L'AUTEUR, RUE BOUCHERAT, 26.

1839

## SAMMELBAND ON PEACE WITH A RARE URBAN UTOPIA BY A FRIEND OF FOURIER

**14. HAREL, Charles.** *Ménage sociétaire ou Moyen d'augmenter son bien-être en diminuant sa dépense, avec indication de quelques nouvelles combinaisons pour améliorer et assurer son avenir.* Paris, Bureau de la Phalange, à la librairie Sociale, 1839.

8vo, pp. x, [2 (part-title, blank)], 212, with one lithographed plate after p. 194 (facsimile ALS from Fourier to Harel); a few very light oilstains; else a very good copy, partially uncut; **bound in a sammelband with eight other works (see below)** in contemporary polished tree sheep, flat spine gilt in compartments, plum morocco lettering-piece, pseudo-marbled endpapers; a few minor abrasions to sides; contemporary underlining and marking to c. 10 pp. **£975**

**First edition of this work by the entrepreneur and inventor Charles Harel (1771-1852), a friend and disciple of Charles Fourier's, describing Harel's project for the founding of an utopian community of two hundred people housed in a single building, bound with eight other works in a sammelband on peace also including rare works on William Penn and William Wilberforce.**

The *Ménage sociétaire* envisions a building which could house single people and widowers, as well as married people without children, aged thirty-five to seventy; Harel's plan details location and structure (the building should be near the Étoile in Paris, to avoid congestion, and there should be both communal spaces and dwellings for families and individuals), practical advice (the influence of specific foods, magnetism, exercise), and rules ('love', 'the library', etc.). A plate containing a facsimile of an 1837 autograph letter from Fourier to Harel ('Monsieur & ami') is bound after p. 194. A contemporary reader has marked numerous passages in our copy, namely Harel's complaints about merchants' deception regarding the nature and quality of their goods, a particular 'obsession' of his (see *Iacub*, p. 63), e.g. using molasses to colour broth, weakening brandy with water, and supplementing cocoa with starch and sugar in chocolate.

It is for this reason, Harel argues, that the number of Parisians in hospitals and hospices is so high, as well as mortality rates, particularly amongst children who consume low-quality milk; in the *Ménage*, therefore, meals were eaten communally, with an emphasis on healthy foods.

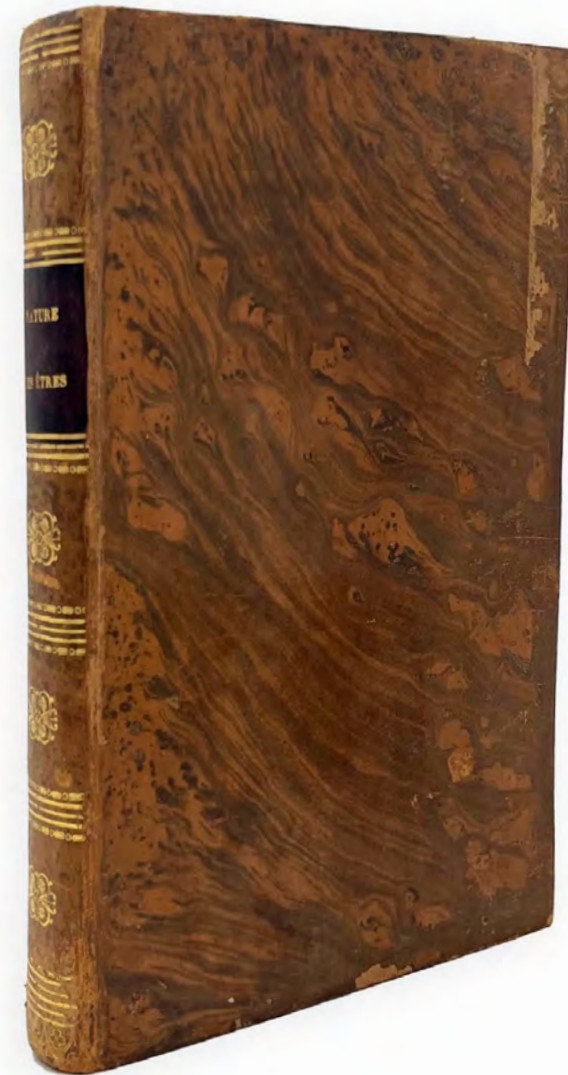
*The sammelband also comprises:*

ii. **GIROU DE BUZAREINGUES, Charles.** De la nature des êtres, essai ontologique. Rodez, N. Rater, 1840. Pp. 91, [5]. Light oilstaining to final (blank) verso, else an excellent, clean copy. **First edition of these scientific remarks on space, void, the barometer, electricity and other phenomena of physics by a distinguished agronomist and physicist, the inventor of a micrometer. OCLC finds no copies outside continental Europe; not in Library Hub.**

iii. **[PEACE SOCIETY.]** Société de la Paix fondée à Londres en 1816. [Paris, H. Fournier et Compagnie, s.a. (c. 1846)]. Pp. 4; browned. **Scarce third edition (first 1844), a presentation of the Sociétés de la Paix founded at the end of the Napoleonic wars, first established in New York in 1815 and expanded to London in 1816, detailing the society's history, branches, notable past prizes and events, and committee members and honorary members, including the social reformer Frédéric Gaëtan, Marquis de La Rochefoucauld-Liancourt (see item ix).**

iv. **[PACIFISM.]** La Guerre est antichrétienne. [Paris, Claye, Taillefer et Compagnie, s.a. (c. 1850).] Pp. 4; a very good copy. **First edition of this scarce pacifist pamphlet. Not on OCLC or Library Hub; CCfr records two copies only.**

v. **[PACIFISM.]** L'Olivier ou Résumé historique des travaux des Sociétés de Paix jusqu'à la fin de l'année 1846. N° 3. [Paris, s.n., s.a. (c. 1847).] Pp. 16; somewhat browned, sporadic light foxing. **First edition of this rare pamphlet on the Peace Society, containing extracts of correspondence between women's branches of the society in Philadelphia and in Exeter (signed by 1623 and 3525 members, respectively), petitions from the secretary of the London branch to Sir Robert Peel, and from the secretary of the American branch to President James K. Polk. OCLC finds copies at the BnF only.**





# NOTICE HISTORIQUE

SUR LA VIE

DE

WILLIAMS WILBERFORCE,

MEMBRE DU PARLEMENT.

PAR LE M<sup>re</sup> DE LA ROCHEFOUCAULD-LIANCOURT,

DÉPUTÉ DU CHER.

PARIS,

DE L'IMPRIMERIE DE A. HENRY,

AUX CLT-LE-COEUR, N° 8.

1833.

vi. [NECKER, Jacques.] *Réflexions sur la guerre ... extraites de son ouvrage sur "l'Administration des finances de la France".* [Paris, H. Fournier et Compagnie, s.a.] Pp. 19, [1 blank]; first page lightly toned; else a very good, clean copy. **Rare tiré-à-part, a pacifist pamphlet containing an extract from Necker's *Administration des Finances de la France*, with a demonstration of the deadly economic consequences of war. OCLC finds one copy in the US (Yale), and none in the UK; not in Library Hub.**

vii. [PENN, William.] *Entrevue de Guillaume Penn et Charles II. (1681).* [Paris, Claye, Taillefer et Ce, s.a. (c. 1840)]. Pp. 4; a very good copy. **First edition of this imaginary dialogue featuring William Penn. Quakers played a pivotal role in the formation of the Sociétés de la Paix and in the establishment of the pacifist movement in the nineteenth century. OCLC finds two copies in the US (NYPL, Yale), and none in the UK; not in Library Hub.**

viii. [PACIFISM.] *Société de la morale Chrétienne. Comité de la paix.* [Paris, A. Henry, s.a.] Pp. 20; slightly toned, light foxing to first page; else good. **First edition, rare, of a report for the year 1843 of the first pacifist association in France, founded in 1821 as 'Société de la Morale Chrétienne'.**

ix. [WILBERFORCE, William.] [Frédéric Gaëtan], Marquis de LA ROCHEFOUCAULD-LIANCOURT. *Notice historique sur la vie de Williams Wilberforce ...* Paris, A. Henry, 1833. Pp. 23, [1 (blank)], with half-title; a very good copy, partially unopened. **First edition of this note on William Wilberforce by the son of François Alexandre Frédéric de La Rochefoucauld, founder of the Société de la morale chrétienne.**

See Iacub, *Les architectures du bonheur. De Charles Fourier aux Grands Voisins* (2019), pp. 61-4.

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# CARAMELLA

A Story of the Lotus Eaters  
Up to Date

BY  
GEORGE PROCTER HAWTREY



BRISTOL  
J. W. ARROWSMITH, 11 QUAY STREET  
LONDON  
SIMPIN, MARSHALL, HAMILTON, KENT AND CO. LIMITED

## LOTUS-EATING AND PAPER MONEY

**15. HAWTREY, George Procter.** *Caramella. A Story of the Lotus Eaters up to date.* Bristol, J. W. Arrowsmith; London, Simpkin, Marshall, Hamilton, Kent and Co., [1899].

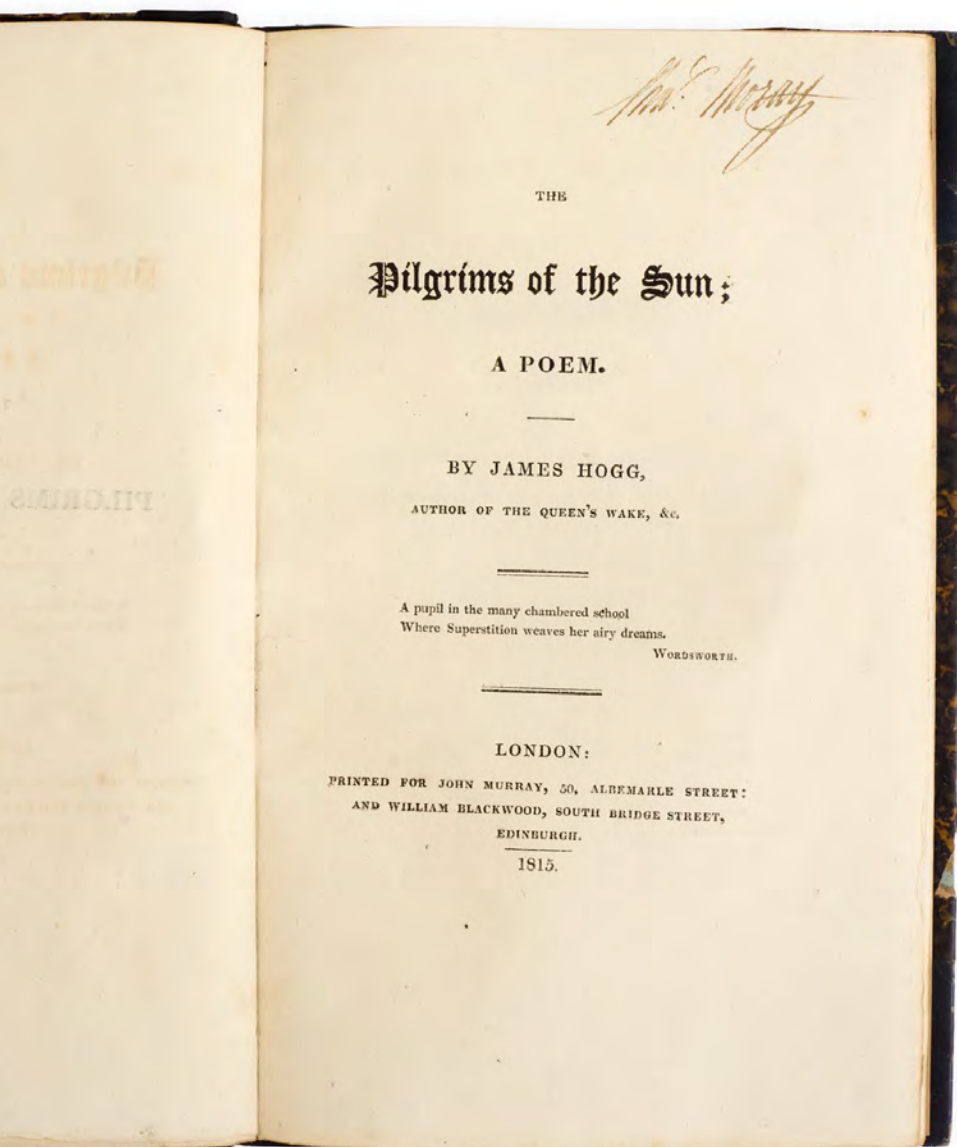
8vo, pp. 426, [2 (advertisements)]; occasional light marking but otherwise a very good, clean copy; in the publisher's original green cloth, lettered in gilt; corners and head and foot of spine slightly worn. **£250**

**First edition of this utopian novel exploring the bliss of Caramella, inspired by the land visited by Odysseus in book nine of the *Odyssey*, where the crew members he sent ashore consumed the lotus fruit and became addicted, forgetting all thoughts of return.**

In Hawtrey's novel, this fruit makes Caramella an island of utopian bliss, in which little work is required: 'the fruit-gatherers struck for a three hours' day, and of course claimed an hour for dinner in the middle'. This utopian world is used as a contrast to European society. Caramella thrives under a system of paper money separated from gold reserves, which removes the need for national debt or taxation, as money is simply printed as required. Inflation is apparently unknown. Additionally, Hawtrey uses the island to attack militarism. The locals disdain soldiers, who are not received in polite society, as 'the very idea of strife was utterly repugnant to the national character'. The army provides the antagonist and is opposed by Jack Fanshawe, an able but indolent young man who journeys to Caramella after being cast out by his family. Jack is viewed as a workaholic in the blissful ease of Caramella, and rapidly rises to become the President's secretary. He discovers plans for a coup, and foils them, securing the island and annexing it to the British Empire. The writing style is continually funny and colloquial: when Jack queries that 'the Caramese army is divided into two portions, - the real and the imaginary', he is told 'Efficient and non-efficient are the usual terms'.

**OCLC finds one copy in the US (Penn State), and four in the UK (BL, CUL, Newcastle, NLS), to which Library Hub adds one other (Bodley).**





## ‘TO SEE WHAT MAID HATH NEVER SEEN | AND DO WHAT MAID HATH NEVER DONE’

**16. HOGG, James.** *The Pilgrims of the Sun; a Poem ... London, Printed for John Murray ... and William Blackwood ... Edinburgh, 1815.*

8vo, pp. [10], 148, [2 (advertisement, blank)], with half-title; a fine copy, uncut in later half calf and marbled boards, rebaced, covers bowed; contemporary ownership inscription to title-page of Charles Moray, later armorial bookplate of the House of Abercairny (the Moray family seat).

£200

**First edition, first issue, of a long poem by the Scottish shepherd and poet James Hogg, dedicated to Byron and detailing the journey of a local young woman, Mary Lee, to a heavenly world and back to earth, escorted by the spirit Cela.**

The work is dedicated to Byron ‘Not for thy crabbed state-creed, wayward wight, | Thy noble lineage, nor they virtues high’, but for ‘thy bold and native energy’. Hogg (c. 1770–1835) is perhaps best known for *The Queen’s Wake*, a lengthy narrative poem on the return of Mary, Queen of Scots to Scotland from France (first 1813); by this time his reputation as ‘one of the leading poets of his generation was now established. As a rival of Scott and Byron among the fashionable poets of the 1810s he produced a formidable output in the years following the publication of *The Queen’s Wake*. The third edition of that poem (1814) contains important revisions and was followed in 1815 by *Pilgrims of the Sun*, dedicated to Byron’ (ODNB).

Here, the gentle maiden Mary Lee is granted magnificent visions of the sun, sea, earth, and heavens with her companion, Cela, a ‘wight ... with face like angel’s, mild and sweet; | his robe was like the lilly’s bloom, | and graceful flowed upon his feet’. Cela returns her to her home in Carterhaugh, and she – invisible – witnesses her widowed mother mourning her death.

TO THE  
RIGHT HON. LORD BYRON.

---

*Not for thy crabbed state-creed, wayward wight,  
Thy noble lineage, nor thy virtues high,  
(God bless the mark!) do I this homage plight;  
No—'tis thy bold and native energy;  
Thy soul that dares each bound to overfly,  
Ranging thro' Nature on erratic wing—  
These do I honour—and would fondly try  
With thee a wild ærial strain to sing:  
Then, O! round Shepherd's head thy charmed mantle fling.*

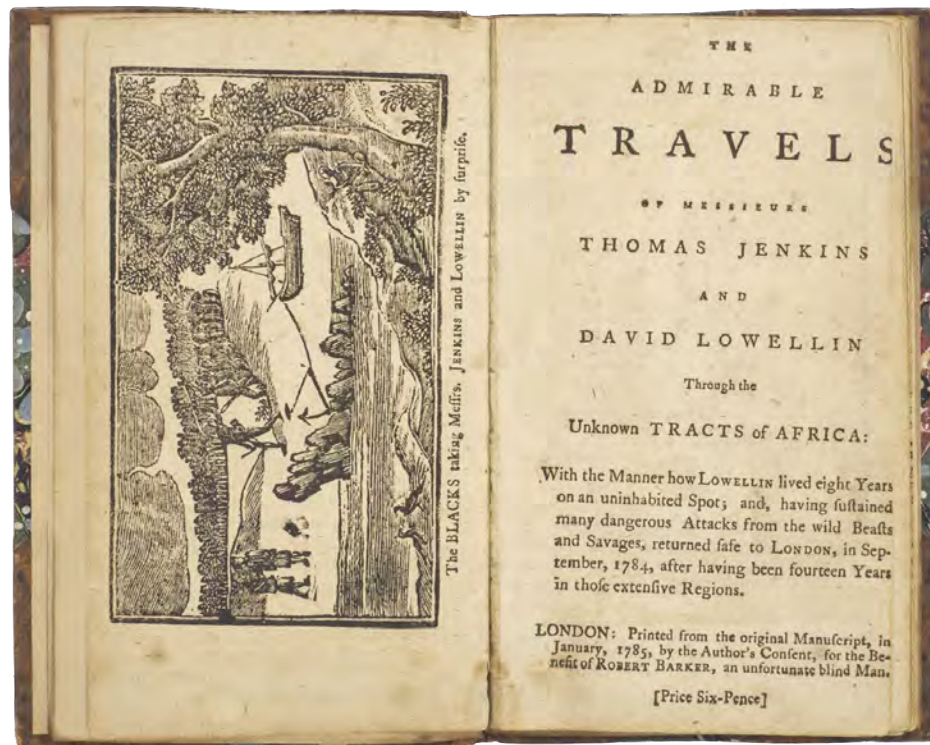
Mary Lee awakens in the tomb, moments before a corrupt monk attempts to cut off her fingers to steal the rings with which she has been buried, and returns to her home and marries a gentle harpist, to her mind Cela reincarnated.

At the end is a shorter piece, 'Superstition'; both poems had been intended for a projected volume entitled 'Midsummer Night's Dreams'.

The first issue, published in Edinburgh in December 1814, has Murray named first in the imprint. But after reading the poem in full Murray was disappointed, and issued it in London with a cancel title demoting himself from publisher to distributor only.



# SHIPWRECK, SLAVERY, DIAMONDS, AND A CITY OF GOLD



17. [IMAGINARY VOYAGE.] Admirable Travels of Messieurs Thomas Jenkins and David Lowelin through the unknown Tracts of Africa: with the Manner how Lowelin lived eight Years on an uninhabited Spot; and, having sustained Attacks from the wild Beasts and Savages, returned safe to London, in September, 1784, after having been fourteen years in those extensive Regions. *London, 'for the Benefit of Robert Barker, an unfortunate blind man', 1785.*

8vo, pp. 48, including a woodcut frontispiece; fore-edges of title-page, C3, and E2 shaved with minor loss (but sense easily recoverable), else a good copy in later half marbled calf; bookplate of George Harwood to front pastedown. £1500

**Rare, a lively chapbook novella of adventures and tribulations in Africa, fusing elements of a Robinsonade with a brief utopia.**

The narrator is David Lowelin (b. 1726), who at the age of eighteen absconds with his father's money to Virginia, where he becomes a shoemaker's apprentice at West Point. Returning to Wales in 1749 to find his parents dead, he gambles the rest of a large estate away in London then heads to sea as a merchant and in the navy until 1770, when he lies his way into Dutch service bound for the East Indies (along with Thomas Jenkins). Wrecked in a storm, they run aground on the coast of Africa and are taken by a party of 'some hundreds of Blacks, or Negroes', who feed them plantain, yams. and monkey (both raw and cooked), then deliver them to an 'Indian' leader, who is 'mild, humane, and gentle ... using us more like companions than slaves'.



Their new master takes them to the capital city, where they trade their European goods for gold and slaves (which they then lose in the chaos that ensues after they demonstrate the use of firearms). Setting off north, they encounter elephants, monkeys, and buffalo; 'We once thought we saw a lion at a distance, but were not certain; however, a leopard came full in view'. They barter with the inhabitants, but as they go further north are set upon by a large group (see the frontispiece), killing some and losing several horses.

Finally they hit the Sahara, where Jenkins dies, but not before asking forgiveness for his role in Lowellin's downfall (it was he who led him into gambling debt). Heading east Lowellin settles in an isolated spot, taming birds, cultivating crops, and collecting gold and diamonds, remaining there seven years without human contact. In 1782 he is discovered by soldiers who speak some broken French, and taken blindfolded to the elegant city of the 'Five Tribes', its grand octagonal buildings decorated with gold and other metals. Its topography, industry and egalitarian society are described, as are its laws, on which Lowellin comes a cropper when the 'innocent freedom' he employed 'in making love to a female', sees him imprisoned for life. Luckily for him, this is commuted to banishment, and he is educated on the proper mode of courtship, then escorted out of the kingdom, and makes his way home.

The first edition of the *Admirable Travels* was published in 1782 (ESTC records three printings, in a total of four copies), followed by an edition of October 1783, and the present edition (**NLW, Wisconsin, and a copy wanting the frontispiece at the British Library**). As Gove notes, the titles are inflationary - with each edition the length of Lowellin's sojourn increases, and the dates in the text changed. All are printed 'for the benefit of Robert Barker, an unfortunate blind man', who is also mentioned at the end of the text; Barker appears in the imprint of a number of chapbooks from 1777 to 1792, but he may not have existed.

ESTC T112182; Gove, p. 377.





# 'THE DREAMS OF A FRIEND OF MANKIND'

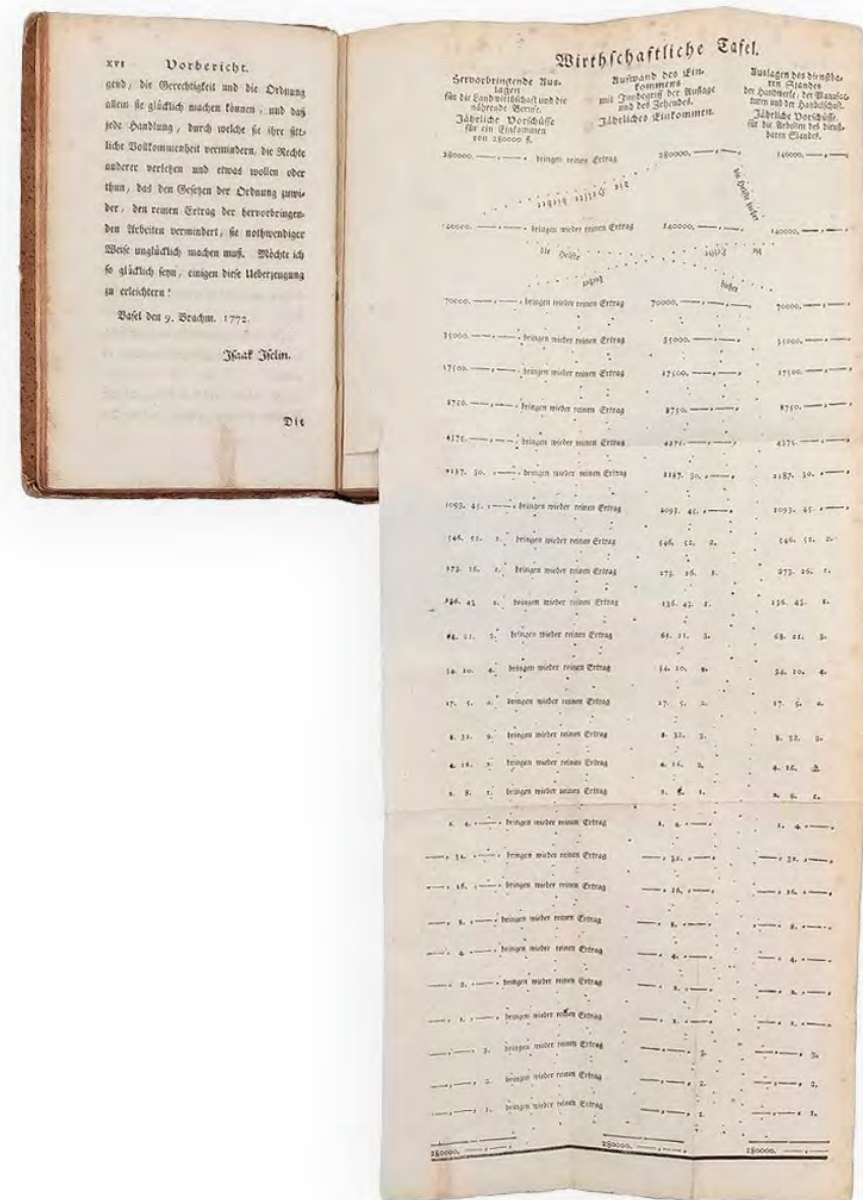
18. [ISELIN, Isaak]. Träume eines Menschenfreundes. Erster Theil. Basel, Johannes Schweighauser, 1776.

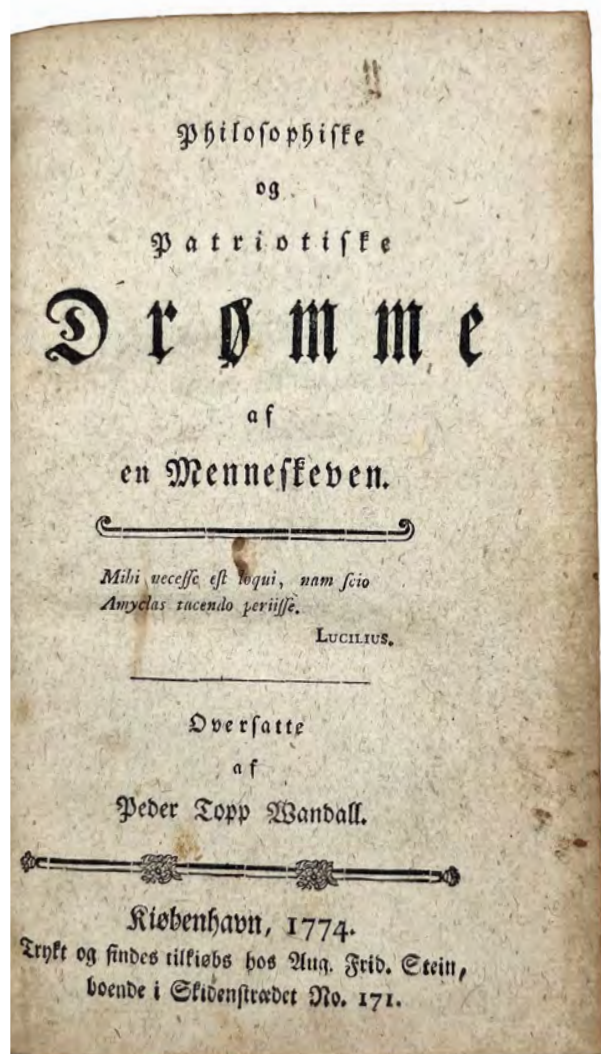
8vo, pp. xvi, 288; with typographical folding plate bound after prelims; woodcut device on the title, woodcut tailpieces; title lightly soiled at foot, occasional very light spotting; withal a good copy in contemporary boards, title label gilt to spine; rubbed; library stamps of the Bibliothek des Handwerkervereins to a few leaves. £150

Uncommon first edition, part one only (very rarely to be found complete with both parts), of the most mature expression of Iselin's anti-Rousseau republicanism, a social 'dream' of great articulation and - arguably - applicability, residing confidently on the borderline between utopia and reformism, and the author's principal work on physiocracy. The most 'persistent and sympathetic' Swiss Enlightened opponent of Rousseau (*Cambridge History of eighteenth-century Philosophy*), one of the main voices in contemporary central Europe, Iselin was the first to formulate a philosophy of history based on the notions of an innate human perfecting drive and of continuous progress of the mind, resulting in an ever-increasing predominance of reason and social happiness over impulses. Iselin's increasing belief in the civilizing function of society led to growing opposition to Rousseau's ideas on the natural origins of morality and his glorification of the state of nature. While Iselin's 1764 *History of Mankind* had marked a first step towards an explicitly anti-Rousseau concept of history, it was not until he encountered French physiocratic thought in the early 1770s that his theory of republican reform matured fully, in the articulation of this two-part *Träume eines Menschenfreundes* as well as in the initiation of the physiocratic-inspired periodical *Ephemeriden der Menschheit*.

Outside continental Europe, OCLC finds a mixed copy Columbia University, the 1776 ed. of the first part bound with the 1784 ed. of the second part. Library Hub finds four copies in the UK (BL, CUL, LSE, Senate House).

Goedeke IV,1, 478, 14; Goldsmiths' 11382; not in Kress.





## FIRST DANISH EDITION

**19.** [ISELIN, Isaak; Peder Topp WANDALL, *translator*]. Philosophiske og Patriotiske Drømme af en Menneskeven. Oversatte af Peder Topp Wandall. Copenhagen, Aug. Frid. Stein, 1774.

8vo, pp. [vi], 254; one or two spots, pp. 9-12 with short fore-edge tear not affecting text; a very good copy bound in contemporary sheep, spine decorated with a gilt floral motif in compartments and a gilt morocco lettering-piece; a little worn, joints rubbed, head of spine chipped to expose headband; contemporary ink ownership inscription to front flyleaf, contemporary table of contents in ink to rear flyleaf recto and verso, later bookplate to front pastedown, occasional marginal underlining in pencil.

£250

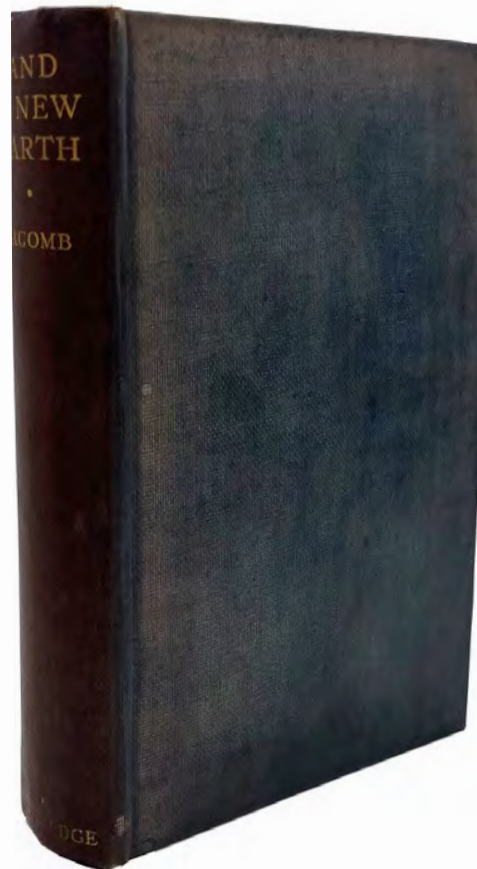
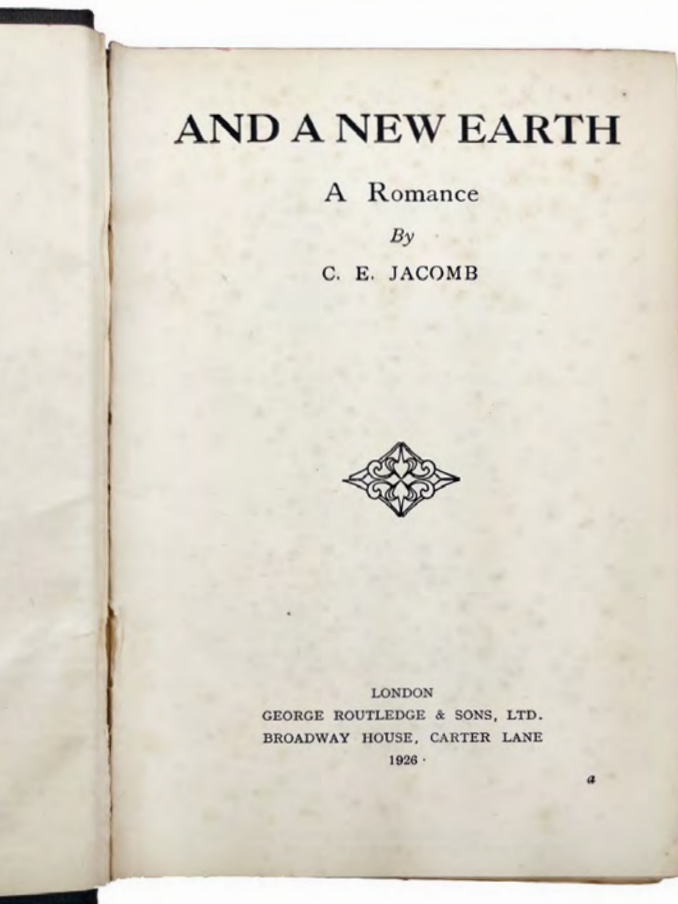
**Very rare first Danish edition of Iselin's earliest work, the very successful *Filosofische und patriotische Träume*, translated by the librarian, writer, and dramatist Peder Topp Wandall (1737-1794).**

The work was first published in 1755, a couple of years after Iselin's deeply affecting journey to France, where he met amongst others Rousseau, Fontenelle and Buffon. His reformist version of utopia, a response to Rousseau's ideal state of nature, aimed at sketching the traits of the optimum government in concrete terms of public administration, social structure, education and legality, and at tracing the history of human progress from barbarism to higher states of civility, which was to be the basis of the organic notion of state, as opposed to Rousseau's theory of social contract. Iselin's subsequent articles were infused with natural law arguments, with Leibniz' and Wolff's 'enlightened' logical tools, and with a practical view of religion as active and beneficial participation in the community.

These early reform-utopian works prepared the ground for Iselin's encounter with Quesnay's physiocratic theories: 'Afterwards [i.e. after the *Filosofische und patriotische Träume*], by good fortune, the *Ephémérides du Citoyen* came into his hands, after reading which, Quesnay became in his eyes "what Newton is in the eyes of a mathematician"' (*Palgrave* II, p. 459). Iselin became one of the foremost promoters of physiocracy in Switzerland and Germany.

**OCLC finds two copies only, both of which in Denmark; not in Library Hub.**





## AFTER THE FLOOD

**20. JACOMB, Charles Ernest.** *And a New Earth. A Romance. London, George Routledge & Sons, 1926.*

8vo, pp. [2], 239, [1 (blank)]; a good copy in the publisher's original cloth, spine lettered gilt, top-edge red; rubbed and sunned, upper joint a little loose. **£75**

**First edition of this post-apocalyptic fantasy novel relating the history of a utopian island that survived a 'second flood' in 1958, which destroyed the world's civilization and reduced the human population to just ten thousand.**

The island was re-discovered by the New World Fleet in 2832, 872 years after the near-extinction of the human race, and was found to have survived the catastrophe relatively untouched. Following an introduction by the commander of the New World Fleet that re-discovered the island, the novel follows the story of George Smith and his foundation and leadership of the utopia later dubbed 'Easter Island'.

Negley, 614; Sargent, p. 92.

## PATRIARCHAL POLYGAMY

21. **JEPSON, Edgar.** *The Keepers of the People.* London, C. Arthur Pearson Limited, 1898.

8vo, pp. [2 (advertisements)], 358, [2 (advertisements)]; tear to pp. 41-44, and occasional light marking, otherwise a very good copy; bound in original teal cloth, gilt, design on front board, minor wear to head and foot of spine and corners, stain to back board; a prize copy, with label pasted to front free endpaper. £175

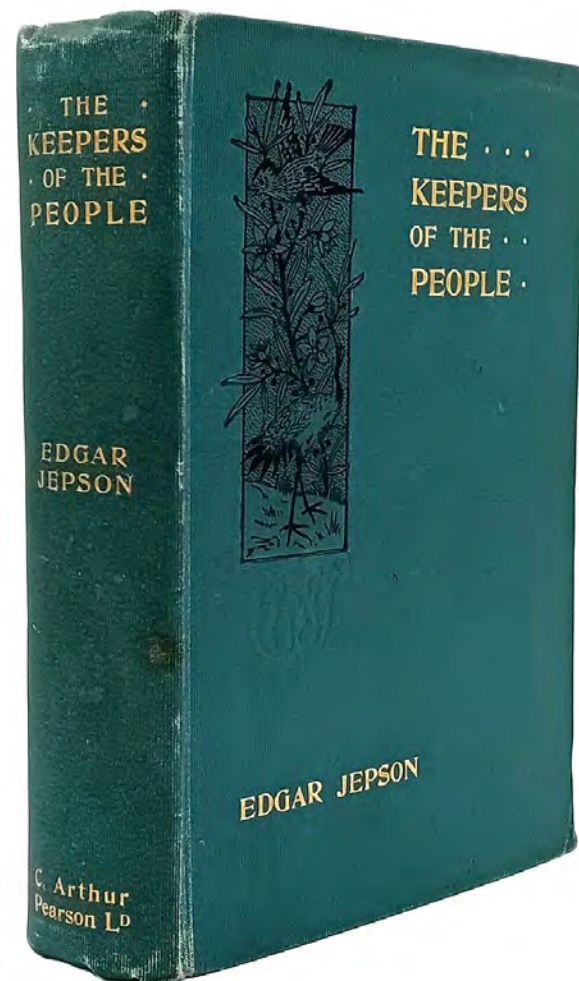
**First edition of an idiosyncratic fantasy novel which, in unabashed reactionary tones, expresses unease at modernity and particularly at the emancipation of women, to the point of spurning religious morality in order to endorse male-dominated polygamy.**

Jepson's work creates a fantasy paradise in central Asia called Varandaleel which reflects the late nineteenth-century fascination with medievalism and chivalric values. The state is traditionalist and paternalistic in the extreme: Prince Ralph, the hero, summarises this in a complaint that 'the Varandals are growing gentle... they will be inventing an alphabet soon.'

Varandaleel is a criticism of 'the infection of the West'. Princess Agnes, Ralph's first wife, personifies this contamination in her enthusiastic promotion of women's emancipation, in stark contrast to the traditionalism of Varandaleel. Agnes is mocked at every turn: Varandal women have no interest in her attempts to win them a political voice, whilst she is unnatural for not wanting children, and only rejoices in her eventual pregnancy as 'a new weapon'.

### *Provenance:*

Label to front free endpaper "'Short Stories" Prize. Presented with the Compliments and Congratulations of the Editor'.





THE  
KEEPERS OF THE PEOPLE

BY  
EDGAR JEPSON

AUTHOR OF "SEVYL FALCON," "A PASSION FOR ROMANCE," &c



LONDON  
C. ARTHUR PEARSON LIMITED  
HENRIETTA STREET, W.C.  
—  
1898

The antidote to Agnes comes in two other English women, Althea and Ruth, who come to Varandaleel and fit in seamlessly. Althea endorses the patriarchal structure by stating 'it would be no use in the world trying to train a woman to [rule]. She would break down, or alter things.'

The book climaxes with the dissolution of Ruth's marriage because of a mutual lack of love, a critique of English law which 'only allows divorce when the wife is unfaithful, or the husband cruel'. Jepson himself would divorce in 1933. This enables a final endorsement of polygamy, in stark contrast to contemporary English religious mores, as Ralph marries Ruth, and undertakes to marry Althea later.

OCLC finds only two copies in North America (Fisher, UC Riverside), and five in the UK (Bodley, BL, CUL, NLS, NLW), and another copy at New South Wales.

22. **KERKHERDERE, Jan Gerard.** De situ Paradisi Terrestris ... Praecedit ... conatus novus de Cepha reprehensio ex Galatarum secundo capite. *Leuven, Martin van Overbeke, 1729.*

**£550**

The perusal of various sources, geographical studies and toponymic considerations lead the author, an Imperial historian, to placing Eden in the area of Mesopotamia directly South of the river Euphrates, not far from Babylon. The treatise is preceded by another tract addressing a passage in St. Paul's letter to the Galatians, seemingly evidence of conflict between Peter and Paul. While some of the Fathers and early doctors (Origen, Chrysostom, and Jerome) saw the episode as a 'staged' conflict, a rhetorical device meant to illustrate the issues at stake, Augustine read the disagreement as genuine, and saw in it Paul's claim of the superiority of the Word over Peter's office and authority.

Two or more variants are known, with varying pagination; this issue not in STCV 12912997.





## ‘PIOUS FICTION’ BY AND FOR WOMEN

**23. [LOQUET, Marie-Françoise].** *Voyage de Sophie et d'Eulalie, au Palais du vrai bonheur; ouvrage pour servir de guide dans les voies du salut: par une jeune demoiselle.* Paris, Charles-Pierre Berton, 1781.

12mo, pp. x, [2 (advertisement)], 451, [3 (*privilege du Roi*)]; a very good, clean copy in contemporary French mottled sheep, upper joint starting, the very tips of the spine worn off, corners worn; 1797 ownership inscription 'Marie Anne Michel Adelaide Condray demeurant ... chez Madame Paris' to front free endpaper. **£1500**

**First edition of this rare utopian voyage to the Palace of True Happiness, written by a fifteen-year-old girl for a readership of women, our copy with the eighteenth-century ownership inscription of a female reader.**

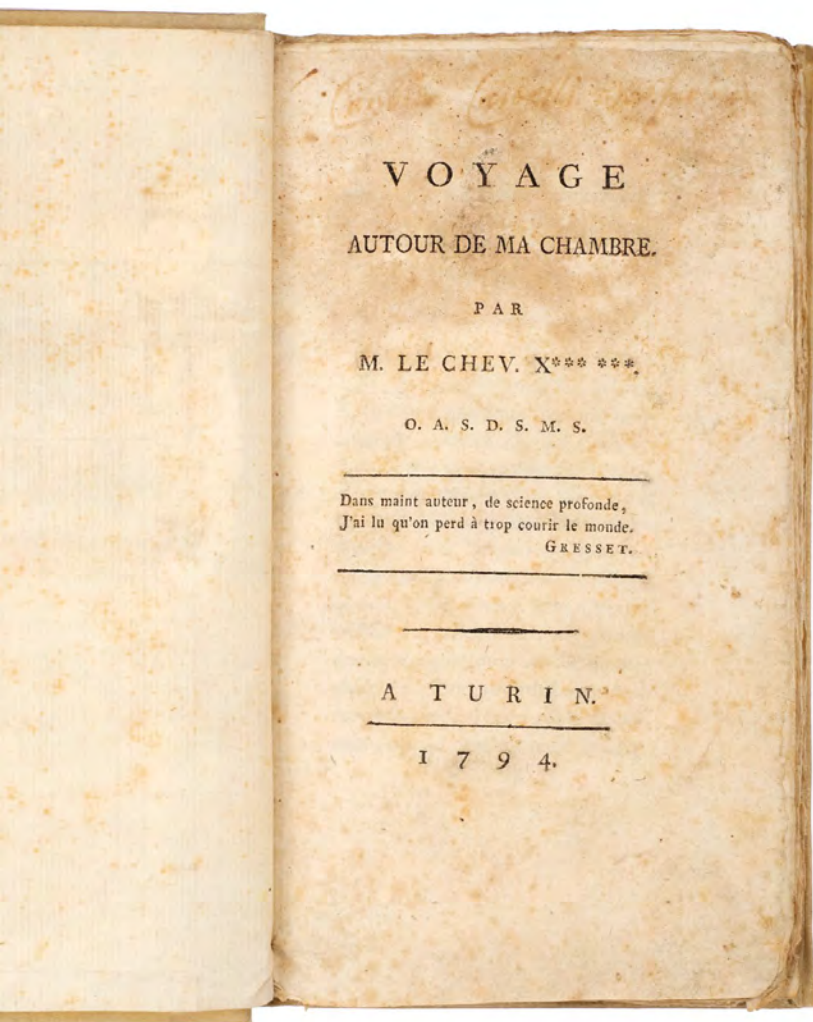
In the author's note, Loquet (b. 1750) states that she wrote 'this pious fiction' at the age of fifteen, and hopes that the reader will excuse 'her sex and her age', though the novel went through some mature reworking before publication. The peculiarity of it being a work written by a very young woman explicitly for ladies is remarked upon by the publisher, who describes it as 'a completely new work, not in terms of doctrine but in terms of its method of treating it' (*trans.*). He sees in the book the multifarious appeals of the best novels: interesting turns of events, moral instruction and inspirational characters; and he prepares the reader to enjoy an imaginative style rich with 'ingenious emblems, allegorical figures, poetical descriptions, and simple and pathetic discourses' (*trans.*).

The book enjoyed enduring success and repeated editions for three decades; it was later translated into English as *The Journey of Sophia and Eulalie to the Palace of True Happiness* (1873). This was Loquet's first published novel; in the same year, she also published *Entretiens d'Angélique, pour exciter les jeunes personnes du sexe à l'amour et à la pratique de la vertu*, likewise published by Berton, who hopes in the preface to the present work that it may be even more useful.



Loquet went on to write a number of anti-Enlightenment works, including *Cruzamante ou la sainte Amante de la Croix* (1786).

**OCLC finds only four copies, of which two in the US (Berkeley, Chicago); Library Hub adds a single copy in the UK, at the British Library.**



## A TRAVEL OF THE MIND DURING FORCED ISOLATION IN A ROOM

**24. [MAISTRE, Xavier de.]** Voyage autour de ma chambre par M. le Chev. X\*\*\* O. A. S. D. S. M. S. [Officier au service de Sa Majesté Sarde]. Turin, 1794 [Lausanne, Isaac Hignou, 1795].

12mo, pp. 188, [2 (errata)]; sporadic light foxing, but overall a very good, clean copy, uncut; bound in c. 1900 full vellum, gilt lettering-piece to spine; contemporary ownership inscription to title, washed, resulting in light browning of the upper portion of title page; bookplate of Luigi Cora (1873-1947), industrialist and celebrated collector of books and art from Turin, to front pastedown. **£2800**

**First edition, rare, of the celebrated fantasy novel *Voyage Around My Room*, a parody of the grand travel narrative tradition, written by Xavier de Maistre (1763-1852), a Savoyard officer in the army of the Kingdom of Piedmont-Sardinia, during the forty-two days he spent in solitary confinement in his room in the fortress of Turin, to which he was sentenced for engaging in a duel.**

In the forty-two chapters of the book (one for each day of confinement), de Maistre recounts the sedentary journeys through his square room, of a perimeter of thirty-six paces, which he explores thoroughly, by walking in straight lines, diagonally, or in zig-zag, often balancing on the rear legs of his beloved armchair. In his travels, de Maistre carefully describes all the items he encounters, starting from his bed and other pieces of furniture, to the paintings and engravings on the wall, including the portrait usually most appreciated by his guests: the mirror. Each object presents the author with the opportunity for elegant digressions, witty anecdotes, and philosophical observations, often based on current morality.



pure distraction; lorsque l'heure du dîner est encore éloignée, et que je ne pense nullement à prendre l'étape, toutefois Rosine, présente à ce mouvement, trahit le plaisir qu'elle éprouve en remuant légèrement la queue; la discrétion la retient à sa place, et l'autre qui s'en aperçoit, lui en sait gré: quoique incapable de raisonner sur la cause qui le produit, il s'établit ainsi entr'elles un dialogue muet, un rapport de sensations très-agréable, et qui ne saurait absolument être attribué au hazard.

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## CHAPITRE XVII.

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Qu'on ne me reproche point d'être prolix dans les détails; c'est la manière des voyageurs. Lorsqu'on part pour monter sur le mont Blanc; lorsqu'on va visiter la large ouverture du tombeau d'Empédocle, on ne manque jamais de décrire exactement les moindres circonstances: le nombre des personnes, celui des mulets, la qualité des provisions, l'excellent appétit des voyageurs, tout enfin jusqu'aux faux pas des montures est soigneusement enregistré dans le journal pour l'instruction de l'univers sédentaire.

Sur ce principe, j'ai résolu de

The finding of a dried rose in a drawer, for example, develops into a disquisition on unrequited love, where a woman refuses the gift of a flower because she is too busy combing her hair to take her eyes off the mirror. The author's monologue often turns into a dialogue between his soul and his body, which engage in constant arguments, though always with the utmost courtesy. The novel, written in the midst of revolutionary turmoil, expresses both the temptation of an escape from everything, albeit imaginary, and the utopia of a studious retirement.

Both place of printing and date are false; the novel was in fact published, unbeknownst to the author, in Lausanne in 1795 at the expense of his elder brother Joseph, the renowned philosopher and a key figure of the Counter-Enlightenment, who was then a refugee in Switzerland. Like his brother, Xavier de Maistre was a convinced counter-revolutionary and fierce opponent of Napoleon and therefore, after the French invasion of Savoy, refused to swear allegiance to Bonaparte and chose instead to join the Russian army, eventually attaining the rank of major-general, and taking residence in Saint Petersburg, where he lived until his death. Hamburg and Paris editions quickly followed; in the nineteenth century the work was translated into English, and in the twentieth into Esperanto.

**OCLC finds six copies in the US (Columbia, Indiana, Morgan, NYPL, UVA, Yale), and none in the UK.**

Barbier, IV, 1060; Cioranescu, II, 41876; Cohen de Ricci 148; Le Petit, p. 573; Lewine 62; Monglond, *La France révolutionnaire et impériale*, III, 229; Quérard, I, 335; Rahir, *Bibliothèque de l'amateur*, (1907) p. 276; Sander 159.



## ‘EUTOPIA’ RARE FIRST COMPLETE TRANSLATION INTO ANY VERNACULAR

**25. MORE, Thomas; Ortensio LANDO, translator; Anton Francesco DONI, editor.** *La Republica nuovamente ritrovata, del governo dell'isola Eutopia ... Venice, [Aurelio Pincio], 1548.*

8vo, ff. 60; A-G<sup>8</sup> H<sup>4</sup>; woodcut Doni device to title depicting a woman seated on a tree stump holding a mask, historiated woodcut initials; slight marginal foxing (particularly to title and first few leaves); but a very good copy, recased in its original contemporary vellum, spine lettered in ink; small loss to centre of spine; early inscription to title, erased and crossed over in ink at an early stage, further early inscription ‘Pisa’, in brown ink at foot of title, erased ownership inscription to final verso; preserved in a custom bookform vellum drop-backed box. **£20,000**

**Scarce first edition in Italian of Thomas More's *Utopia*, extremely rare on the market, the first complete translation into any vernacular language, including English.**

First published in Latin in Louvain in 1516, More's *Utopia* was only partly translated into German in 1524 (book 2). The work had circulated in Italy through a Florentine printing of the Latin since 1519,

but it is this Italian translation, published soon after Thomas More's death, that has offered perhaps the most effective key to the interpretation of a work which remains enigmatic in intent. Greek and Roman thinkers had offered two fundamentally different accounts of the nature of republican government, to which Renaissance intellectuals referred as models for their own time: the Greek tradition identifying human flourishing with living according to rational nature and achieving happiness through contemplation; and advocating property regulations to prevent extremes of wealth and poverty, and the Roman tradition valuing personal liberty, endorsing private property, and promoting civic virtue through active engagement in public life, which earns glory for the individual and benefits for society.

Eric Nelson has argued that More's *Utopia*, concerned as it is with a criticism of the obsession with glory and wealth, epitomises the author's engagement in this culture war, aligning with the Greek tradition (whose champion was Erasmus) and condemning the Roman values which were prevalent in Italian civic humanism. Nelson points out that it is this Italian translation that illustrates this aspect most clearly: in Italy, *Utopia* was not embraced by humanists but rather by their critics, who recognized it as a repudiation of the civic humanist, Roman values upheld by most 'establishment' thinkers.

The editor, Anton Francesco Doni, was also the author of a utopian/dystopian melancholy commentary on courtly society, and the translator, Ortensio Lando (or Landi), was a disenfranchised intellectual whose translations and own satirical works embraced paradox as a tool for social critique.



THOMAS<sup>6</sup>  
MORO, A PIETRO EGI-  
DIO SALUTE.



**M**I ARROSSISCO Di uergo-  
gna Pietro carissimo à mādarti qua-  
si un' anno dopo questo libretto de-  
l'Isola Vtopia, il quale mi rendo cer-  
to che tu aspettavi in un mese e mezo-  
zo: come quello, che saperei molto  
bene, che non haueua d' affaticarmi nel renouare la ma-  
teria, ne anco ad ordinarla, hauendola io con esso te co-  
munita narrare da Rafacello, per il che non mi occorreua  
di affannarmi ne lo strimeria cō parlar equisti, quā-  
do che non puote il suo parlare esser molto eloquente,  
per esser stato à l' improvviso, e di huomo non così dotto  
ne la lingua latina come ne la greca: che tanto più s' a-  
uicinerebbe il mio parlare à la uerità, quanto più à la  
trascurata simplicità di quello si rassomigliasse. Confes-  
soti ò Pietro mio essermi scemata assai la fatica, per  
che altramente una tale consideratione hauerebbe ricer-  
cato alquanto di tempo e di studio da ingegno dico an-  
cora non ignorante ne stupido. Se però mi fusse richie-  
sto che tal materia fusse scritta con stilo eloquente, son-  
za scostarsi dal uero, diro ueramente che io con minus-  
longhezza di tempo ò di studio l' harei potuto fare.  
Hora leuati uia tai pensieri, ne i quai faceua mestier  
indare d'auantaggio, agendolmente poteuasi scrivere, si

LIBRO

quintotiale, se non che già mille e dugento anni, una Na-  
ue che si ruppe apò l' Vtopia, iui portata per fortuna,  
hebbe sopra alquanti Romani, et Egitij, i quai cōdo-  
ti al lito non più si partirono di quel paese. Vedi come  
fu loro tale occasione cōmoda per loro industria. Non  
era arte apò l' Roma Imperio, che fusse acconcia à fat-  
ti loro, la quale cili non imparassero da questi forastie-  
ri, e con acute interrogazioni ne ritruouarono molte.  
Eccoti quanto bene riasci loro da questi portati à loro  
da questo nostro mondo. E se per simile fortuna alcuno  
di loro è stato spinto à noi, questo si è così scordato, co-  
me anchora si scorderanno i descendentì loro, ch'io hab-  
bia habitato in quel luoco, E si come cili con uio incon-  
trar si con noi hanno fatto sua ogni nostra industria  
inuentione, così penso che andara lungo tempo, prima  
che pigliamo il migliore loro istituto. E penso che una  
sola cosa sia cagione di questo, che nō essendo noi ne per  
ingegno, ne per forze inferiori, tuttauia le cose loro so-  
no più felicemente amministrate, e con maggior felici-  
tà fioriscono. Pregoti di gratta diss' io ò Rafacello, che  
ci uogli desciruerè quest' Isola, non già in breuità, mà  
che ci dimostri con ordine i campi, i fiumi, le città, gli  
huomini, i costumi, gli istituti, le leggi, et ogni cosa che  
ti parra noi uoler conoscere: cioe tutto quello, che cer-  
ca quest' Isola nō sappiamo. Lo furo disse Rafacello mol-  
to uolentieri, specialmente che tengo il tutto in memo-  
ria: mà bisogna bauer tempo. Andiamo adunque à desin-  
nare, e poi piglieremo il tempo à tua uoglia. Così fac-  
etiamo rispose egli. Et entrati desinamo, e poi tornas-  
mo nel

LIB. SECONDO. 25

mo nel medesimo luoco, e commandando à i famigliari  
che non ci turbassero, io e Pietro Egidio, confortassi-  
mo Rafacello che ci attenesse la promessa. Egli adunque  
nedendoci attenti e bramosi di uider, stato alquanto tacito  
à sedere pensando, cominciò a parlare in questa guisa.

IL FINE DEL. I. LIB.

SECONDO LIBRO DI  
quel parlamento, che fece Rafacello  
hythlodeo de l'ottimo stato de la rez-  
pub. Vtopienfe, per Tomaso Moro  
cittadino, e' Visconte di Londra.



**L**A ISOLA degli Vtopij, larghif-  
sima, nel suo mezzo si stende dugen-  
tomila passi, e per lungo tratto non  
si stringe molto, mà uer la fine d' an-  
due i capi si uari stringendosi quai pie-  
gati in cerchio di cinquecentomila  
passi, fanno l' Isola in forma de la nuova luna. Questi  
suoi corni dal mare cobattuti, sono distanti uno da l' al-  
tro circa undeci miglia, et il mare tra queste braccia  
da i uenti difeso, fa come un piaceuol lago e cōmodo  
D

EVTOPIA

'The first Italian translation, by Ortensio Landi in 1548, was probably encouraged by the Buonvisi family whose banking activities provided a link between More's own circle, where Antonio Buonvisi was his intimate friend, and the family base in Lucca.

No fewer than four of Landi's books appeared under a Utopian pseudonym, and he may well have been attracted by the book's implicit criticism of the established order, as he had been with the works of Erasmus which he also translated' (Baker-Smith, 'On translating More's Utopia', in *Canadian Review of Comparative Literature / Revue Canadienne de Littérature Comparée* (2014), p. 493).

The choice of 'eutopia' in the rendition of the title is a bold resolution of the deliberate ambiguity or open-ended interpretation of More's own coinage 'utopia' (no place): 'the good place' reveals the translator's and editor's hand, and their intent in the use of More's 'little book' to promote a radical agenda of critique to contemporary wealth and power structures.

Italy was perhaps ideally suited to the reception of the underlying contention of a text such as *Utopia*: Leon Battista Alberti and Leonardo da Vinci, among others, had produced blueprints of ideal cities, and the utopian genre would, after this publication, be taken up to remarkable results by Agostini and Campanella.

**Very rare on the market. RBH lists a single copy sold at auction beside ours, in 1944.** OCLC finds six copies in the US (Harvard, Huntington, Newberry, Notre Dame, San Francisco, Yale), and five in the UK (Birmingham, CUL, Magdalen College Oxford, Trinity College Cambridge, Rylands), to which Library Hub adds the British Library.

BM STC Italian, p. 671; EDIT16 CNCE 49218; USTC 858992; Gibson 37; Shaaber M226; Cave pp. 55-59, 171-75, 283. See Bonghi, p. 267n; Nelson, 'Utopia through Italian Eyes: Thomas More and the Critics of Civic Humanism', in *Renaissance Quarterly* 59(4) (2006), pp. 1029-1057.

# UTOPIA WITH MOBILE PHONES – ‘ONE WOULD HAVE TO TAKE A LOT OF COCAINE TO RENDER THIS CONDITION BEARABLE’

**26. MOSZKOWSKI, Alexander. [H.J. STENNING, *translator*.]** *The Isles of Wisdom*. London, George Routledge & sons, 1924.

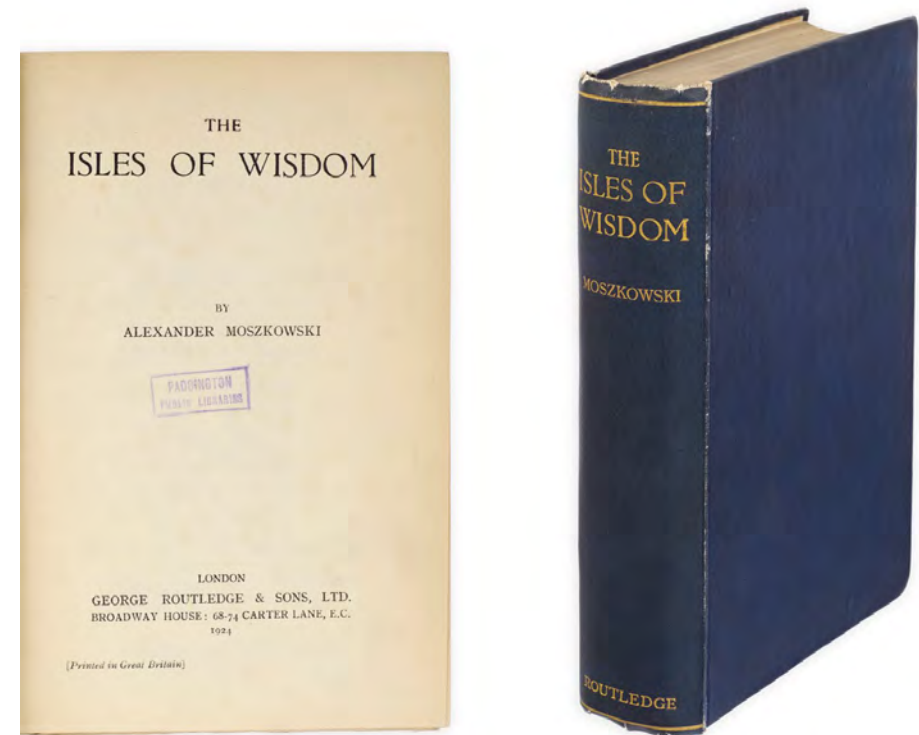
8vo, pp. vi, 322; edges of some leaves lightly damaged, otherwise in an excellent condition; in original blue publishers' cloth, gilt lettering, corners bumped, head and foot of spine worn; Paddington public libraries stamps to centre of title page recto and verso. **£250**

**First English edition of Alexander Moszkowski's dystopian satire, an imagined visit to a series of southeast Asian islands which each subscribe unreservedly to a different philosophical school of thought.**

These utopias are absurd: people's notions of philosophical purity prevent them from appreciating life's variety, and even emotions, like love, which are non-philosophically useful. Contradictions ensue: on the Platonic island the young read Homer and Hesiod to learn classical languages whilst being 'taught to despise the deeds of which the poets tell' as unproductive. Utopias therefore eliminate the inefficiencies and experiences which make life enjoyable, thus, 'nine-tenths of all philosophy whatsoever is sheer nonsense'. On the Island of Perversions, the narrator encounters girls 'in a hybrid dress, half Frisian peasant and half Indian, half nurse and half cocotte. The young man at their side wears a leathern apron, pointed frills, and a shiny top-hat'. Overwhelmed by this sartorial 'pot pourri', he pronounces that 'one would have to take a lot of cocaine to render this condition bearable'.

The work reflects the intellectual climate of the 1920s. Moszkowski was crucial in popularising the *Theory of General Relativity* through a 1920 biography of his friend Albert Einstein. Here he introduces an island of relativity, in which registers of births and deaths are not kept because these 'presuppose time determinations, which had been recognized as insubstantial'.

The climate of invention also finds mobile phones on the 'mechanized island' of Sarragalla.



Moszkowski explicitly attacks contemporary Europe through his satire: the Allied blockade of Germany during the war, which caused malnourishment and suffering, is directly compared to the state-enforced abortion of children conceived by elderly parents on the Platonic island.





Fig. 254.

ARCH. SÛE E MARE (FRANCIA): PIANOFORTE PLEYEL

la bontà delle linee generali sia stata introdotta la stonata, frivola, anac-  
cassa armonica.



Fig. 255.

ARCH. RUHLMANN (FRANCIA): PIANOFORTE PLEYEL

è ripreso il motivo della fig. 214 a scanalature fra una lodevole semplicità

## THE MODERNIST REVOLUTION

**27. PAPINI, Roberto.** *Le Arti d'Oggi: Architettura e Arti Decorative in Europa.* Milan and Rome, Bestetti and Tumminelli, 1930.

4to, pp. 22, [2], [10], with 435 pp. of plates with a total of 808 photographic illustrations, of which 8 printed in colour; an exceptionally well-preserved copy, bound in the original pictorial cloth illustrated by G. Rosso. **£300**

**First edition of a thorough and extensively illustrated survey of architectural and artistic styles and artworks from across Europe at the beginning of the twentieth century, preceded by the idea of a utopian town, 'Universa', where the futuristic ideal for a new society can be achieved and craftsmanship and architecture can flourish through the combination of technology with art and the fusion of modernism and tradition.**

*Le arte d'Oggi* was compiled by the Italian art historian Roberto Papini (1883–1957), who studied with Adolfo Venturi before becoming director of the Pinacoteca di Brera in Milan and later of the Galleria Nazionale d'Arte Moderna e Contemporanea in Rome. Dedicated to Mussolini (an 'honorary citizen of Universa'), Papini's manifesto proposes a Futurist metropolis divided into an industrial zone filled with factories and a 'zone of serene thought' for the arts and sciences, filled with laboratories, museums, theatres, and libraries. The old artistic order should be relegated to museums, making room for a 'new Classicism' involving a return to structure, composition, and style, in which the nymphs, satyrs, dryads, and sirens of the past are replaced by the nymph of the future, one who 'corresponds by radiogram and travels by aeroplane, with bright red lips, who comes ashore in a motorboat of ten 'steam-centaurs', looks at humankind, and laughs in the faces of those who do not believe in this vision of the future' (p. 22, *trans.*).



Fig. 256.

J. LELEU (FRANCIA): PIANOFORTE RÉGY



Fig. 257.

ARCH. MAURICE DUFRÈNE (FRANCIA): PIANOFORTE PLEYEL

sono lodevoli sforzi per togliere al pianoforte la linea consueta dell'ottocento  
sono felicemente riusciti perchè non tengono sufficiente conto della strut-



The introduction is followed by an extensive photographic record illustrating various fields of art, from architecture and landscape design, to interiors and furniture, decorative metalwork (including lamps, tea sets, vases and jewels), ceramics (including crockery and statues), glassware, laces, fabrics (including dolls and rugs), printed paper and leatherwork – this last section being dedicated almost exclusively to artistic bindings. Each illustration is captioned with the name of the architect or artist, his nationality, a description of the artwork and a brief critical remark by Papini. Amongst the various artists and architects whose works are illustrated and examined in *Le Arti d'Oggi* are Le Corbusier, Gio Ponti, Edgar Brandt, Josef Hoffmann, Emilie-Jacques Ruhlmann, Brenno del Giudice, Kay Fisker, Fortunato Depero, and René Lalique, as well as major firms such as Baccarat, Cartier, Royal Copenhagen, Venini, and the Wiener Werkstätte.

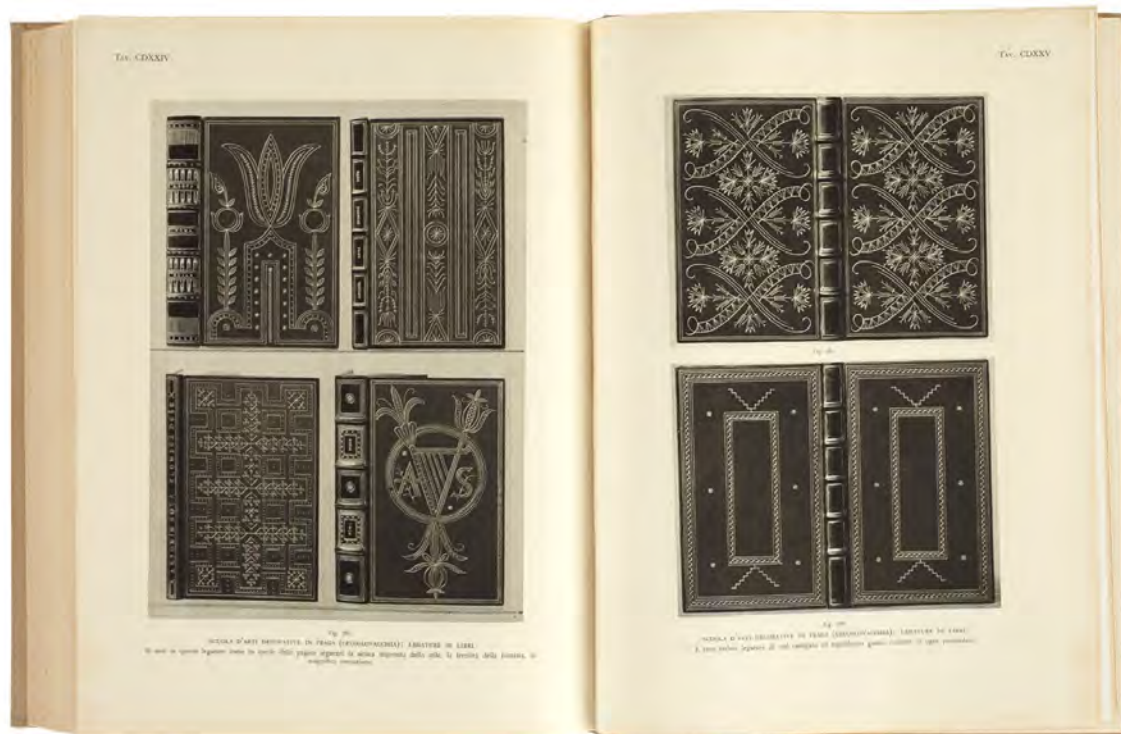
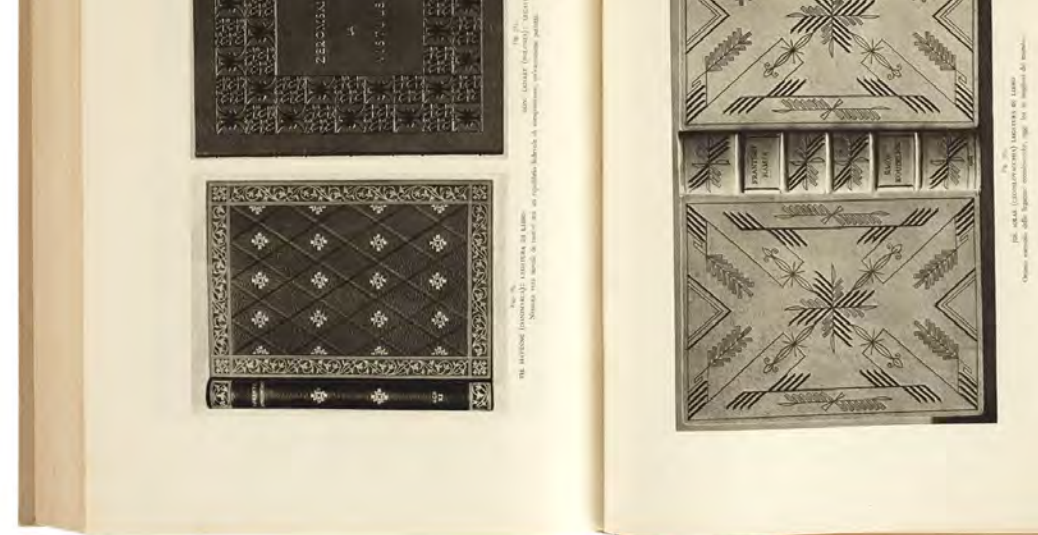






Fig. 540.  
E. HIEGERMANN-LINDENCRONE (DANIMARCA): VASO IN  
MAIOLICA A RILIEVO



Fig. 541.  
E. HIEGERMANN-LINDENCRONE (DANIMARCA): TECA IN  
MAIOLICA IN RILIEVO



Fig. 542.  
WALDEMAR JORGENSEN (DANIMARCA): VASO  
IN PORCELLANA



Fig. 543.  
F. HAHN LOCHNER (DANIMARCA): VASO IN PORCELLANA  
CON SMALTO OPACO

Sono i più variati saggi delle fornaci Bing e Grøndahl; specialmente belli e rari quelli in porcellana a smalto opaco con decorazioni in bruno caldo.



Fig. 544.  
JENS THIRSLUND (DANIMARCA): VASSOJO IN MAIOLICA  
EDITA DA KÄHLER



Fig. 545.  
C. OLSEN (DANIMARCA): CIOTOLA IN MAIOLICA



Fig. 546.  
P. NORDSTRÖM (DANIMARCA): VASO IN GRÈS



Fig. 547.  
KAI NIELSEN (DANIMARCA): STATUETTA IN PORCELLANA  
EDITA DA KÄHLER

Altri saggi di tipica ceramica danese, sempre perfetta di tecnica e misurata di stile.

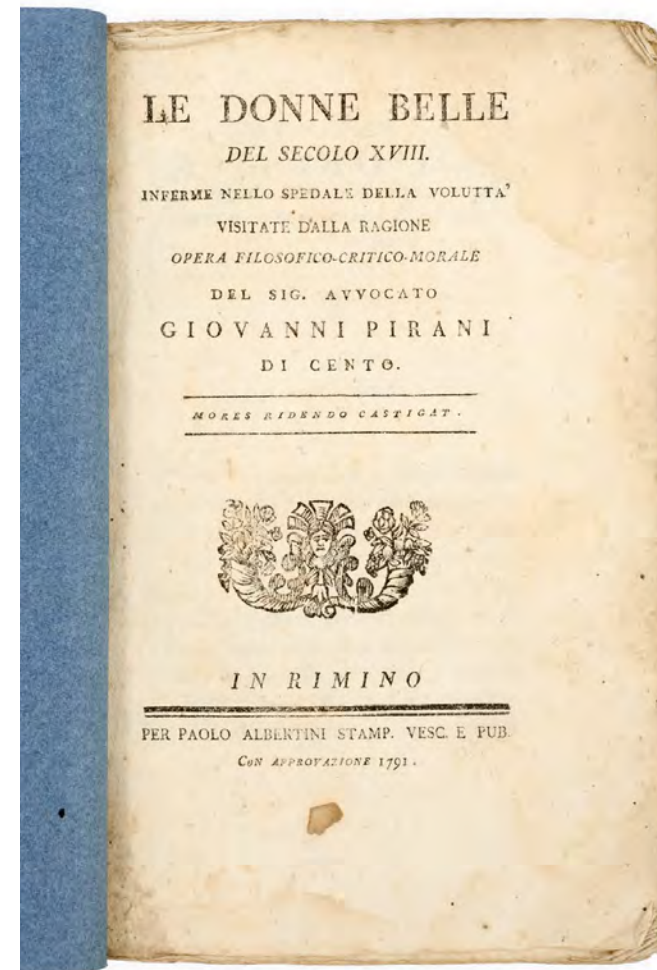
## ‘MEN ARE LIARS’ – REASON AS HEALER AT HOSPITAL FOR CORRUPT WOMEN

**28. PIRANI, Giovanni.** *Le donne belle del secolo XVIII. Inferme nello spedale della voluttà visitate dalla ragione. Opera filosofico-critico-morale ... Rimini, Paolo Albertini, 1791.*

8vo, pp. 140; woodcut ornament to title; sporadic light foxing, slight dampstaining to upper corners throughout and to last few leaves at head and foot, small inkstain to title, a few marks; otherwise a good copy, uncut, in later blue wrappers; spine soiled. **£950**

Scarce first edition of this ‘libro bizzarro’ printed in Rimini, in which the personification of Reason takes the narrator on an imaginary journey to a ‘hospital’ in order to heal young women corrupted by the decadence of the eighteenth century.

Whilst walking down the streets of Rimini in October 1790, the narrator is approached by Reason (in the guise of a haggard woman), who takes him along whilst she cures a host of *belle inferme* of their vanity and corruption, leaving behind only hazy memories of their former excesses. The hospital – suffused with the sickening aroma of perfumes and pomades – is guarded by Deception and operated by the sumptuously dressed handmaidens of Luxury (Vanity, Immodesty, and Fashion). Reason and the narrator engage in a series of quasi-Dantesque interviews with the women: one has filled her head with dancing lessons and comedies instead of arithmetic and astronomy, one devoted to the latest fashions, one overly preoccupied with earthly passions, etc.





88  
que' Premj, che alla *Virtù* son dovuti,  
e la lode di tutti i Saggi.  
Esultarono elleno allora, e gongolarono d' allegrezza.

Prima però di partire, soggiunse loro RAGIONE, io vi manifesterò cose, che totalmente illustreranno i vostri intelletti, e i vostri Cuori rassoderanno per seguir sempre il bene, ed isfuggire il male. E ciò detto, cominciò loro così a parlare.

=====

CAPITOLO XIII.

**C**onviene, o Donne, che conosciate prima di tutto la grandezza dell' Anima vostra, e la sua nobiltà.

Voi siete immortali, e questo pensiero tutte riempie le potenze dell' Anima. Abbracciando il Vizio, ponete l'anima stessa

89  
sa in uno stato alla sua natura contrario.  
Il vostro Cuore non dev' essere suddito che della sola *Virtù*.

La Vanità, che vi ha occupato cotanto, non è proceduta che dalla vostra ignoranza; che chi è ignorante è cieco, e non può conoscer se stesso.

Le lodi, che si vi sono piaciute, tutte erano false, che l'Uomo, come superbo ch'egli è, non loda che per forza, o per facilitarsi quel fine che si è proposto; e quando lodava Voi stesse, il suo fine tendeva solo al vostro rossore, ed alla vostra vergogna.

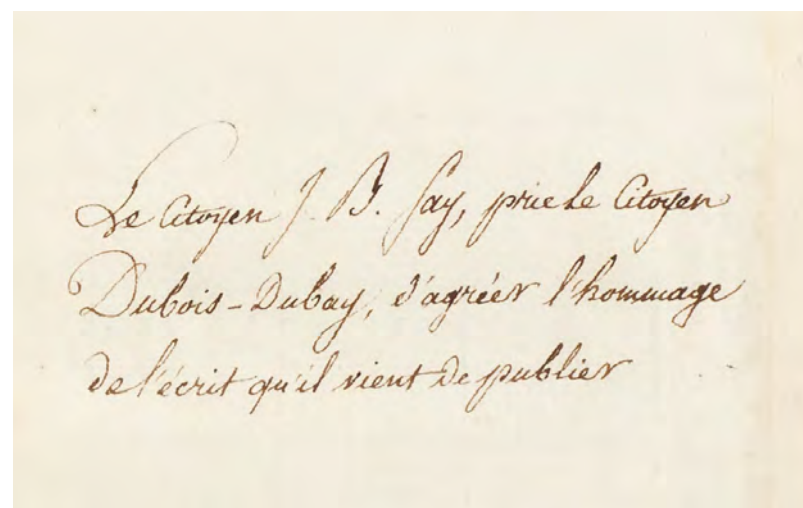
Voi siete state sempre circondate da questi malvaggi di sangue freddo.

La materia che il vostro corpo compone, la quale è sì bene accavigliata allo spirito, ma in un modo ignoto pure a me stessa, lo agita, lo commove, lo urta. Ma l'esame, la riflessione, che può farne lo spirito istesso sopra queste agi-

The exchanges frequently turn heated: Reason is called 'a hollow log, devoid of passion' and in turn calls one group of women 'slaves fond of your own prison, satisfied with the chains that bind you', and others 'simulacra of vanity and the ruin of republics' (*trans.*).

Notably, Pirani states explicitly that whilst he condemns the corruption of the heart and mind rife amongst the *belle inferme*, his work is not a condemnation of women. Men are here identified as a significant cause of this corruption: Reason exclaims to an obstinate patient that 'men are liars; they will deceive you only to betray you; and they then rejoice in their betrayal and laugh at your weakness' (p. 72, *trans.*). Upon leaving the hospital, Reason and Prudence read aloud love letters written by men to the *belle inferme* before they had been cured (accompanied by numerous exclamations of 'che pazzo!', violent invectives, and, on one occasion, Reason tearing a letter in half).

We find four copies in Italy and two in the US, at UCLA and Kansas (Gerritsen Collection of Women's History 2218); no copies traced in the UK.



## PRESENTATION COPY OF A RARE UTOPIA

**29. SAY, Jean-Baptiste.** *Olbie, ou Essai sur les moyens de réformer les mœurs d'une nation.* Paris, Deterville and Treuttel & Wurtz, 'an VIII de la République' [1799–1800].

[bound with:]

[ANON.] *Principes politiques*, par F. M. S\*\*\*. Paris, Demonville for Magimel, Anselin, and Pochard, December 1818.

Two works in one vol., 8vo, pp. xi, [1], 132; [2 (blank)]; [2], 28; *Olbie*: with an extra leaf inserted after the half-title, bearing an engraved vignette showing a trial scene with a caption; fine copies, clean and crisp, uncut in the original orange boards, flat spine filleted in gilt with a contrasting gilt lettering-piece; some loss to orange paper at upper joint and foot of spine, label slightly chipped, some rubbing to covers and extremities; authorial dedication inscription to Mr Dubois Du Bais tipped in after first title-page (see below), later inscription by one of Dubois Du Bais's descendants in red ink to front free endpaper.

£2500

**Rare first edition of Say's utopia, our copy presented to a politician from Calvados**, written in response to a competition organised by the Académie des Sciences Morales et Politiques on the question: 'Which institutions are capable of establishing morality among a people?'. Say treats the question from an economic viewpoint, and this work can, in some ways, be seen as a preface to his *Traité d'économie politique* of 1803.

With *Olbie*, 'Say built a new order from the ruins of absolute monarchy, an order based on reason: "Thus the first book of morality was, for the Olbians, a good treatise on political economy." In *Olbie*, women had jobs suited to their abilities, while workers had pensions. Finally, idleness was stigmatised, as was vice: "It costs more to feed a vice than it does to raise two children ..."' (Versins, *Encyclopédie de l'utopie et de la science fiction*, p. 798, trans.).

**The work bound after Say's is an exceedingly rare item, of which one copy only is recorded in OCLC (BnF): a work of political philosophy which places the notion of force/strength at the centre of its examination of governments.** The unidentified author sees the dynamics between government and oppositions in terms of physics: if the two opposing forces are equal, inertia is the result.



PRINCIPES  
POLITIQUES,

PAR F. M. S\*\*\*\*\*.

---

A PARIS,  
CHEZ MAGIMEL, ANSELIN ET POCHARD,  
LIBRAIRES POUR L'ART MILITAIRE, RUE DAUPHINE N° 9.

Décembre 1818.

This inertia is what blights many European governments, he claims. Public opinion is the resulting figure of the sum of individual minds. Any governing body ought to – first and foremost – count its heads. The author goes on advising states on how to deal with public opposition to taxation when seen as too high. Their definition of a working and modern state, which he sees as a democracy, consists of ‘citizens all equal before the law; a monarch or head who is elected and temporary; a chamber of representatives re-nominated at regular intervals’ (pp. 18-19, *trans.*).

*Provenance:*

Tipped-in dedication leaf inscribed ‘Le citoyen J.B. Say, prie le citoyen Dubois-Dubay, d’agréer l’hommage de l’écrit qu’il vient de publier’. The recipient of this copy, Louis-Thibault Dubois Du Bais (1743-1834), was a politician from Calvados. In 1799 he was elected as a member of the Sénat conservateur, remaining in post through to 1814.

*Principes politiques*: OCLC records only one copy, at the BnF.

*Olbie*: Einaudi 5117; INED 4109; Kress B.4266; Negley 1002; not in Goldsmiths’.

## THE FOUNDING PRINCIPLES OF THE INSTITUTE FOR ADVANCED STUDY

**30. VEBLEN, Thorstein.** *The Higher Learning in America. A Memorandum on the Conduct of Universities by Business Men.* New York, B.W. Huebsch, 1918.

8vo, pp. viii, [2 (contents, blank)], 286; with half-title; a very good copy in the publisher's green embossed cloth, spine gilt; hinges cracked; ownership inscription to front free endpaper of 'O. Veblen', with later pencil notes concerning this inscription; newspaper cutout with depiction of a relief portraying Veblen laid in, offset to half-title and front free endpaper, May 1875 pencilled inscription 'Gift of the Princeton BM Book Sale' to p. v. £300

**First edition of Veblen's vision of the ideal university as an 'academic house of refuge', our copy most likely from the library of his nephew, Oswald Thorstein, founding professor of the Institute for Advanced Study in Princeton, modelled on Thorstein's principles.**

The Norwegian-American economist, sociologist, and critic of capitalism Thorstein Veblen (1857-1929) had finished *The Higher Learning* in 1916 but was unable to publish it until after the war. He describes the dominance of American universities by business interests, making academic communities subservient to concerns of accountancy and conformity, all elements within these communities working towards financial gain. Here Veblen sketches the 'pecuniary interest' characteristic of all aspects of American life, an idea he would use to more caustic effect in *Absentee ownership* (1923). His antidote to the American university as a vehicle of profitability is 'a freely endowed central establishment where teachers and students of all nationalities, including Americans ... may pursue their chosen work as guests of the American academic community at large' (p. 53).

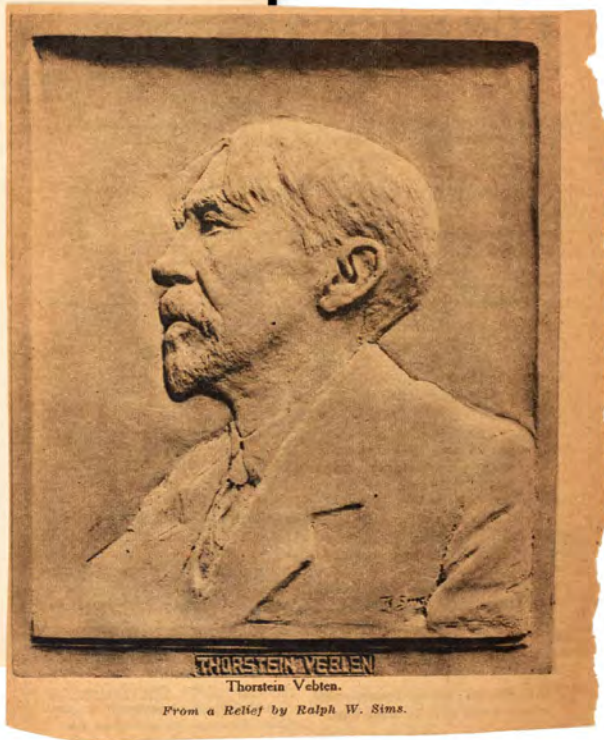
### THE HIGHER LEARNING IN AMERICA

A MEMORANDUM ON THE CONDUCT  
OF UNIVERSITIES BY BUSINESS MEN

BY  
THORSTEIN VEBLEN



NEW YORK  
B. W. HUEBSCH  
MCMXVIII





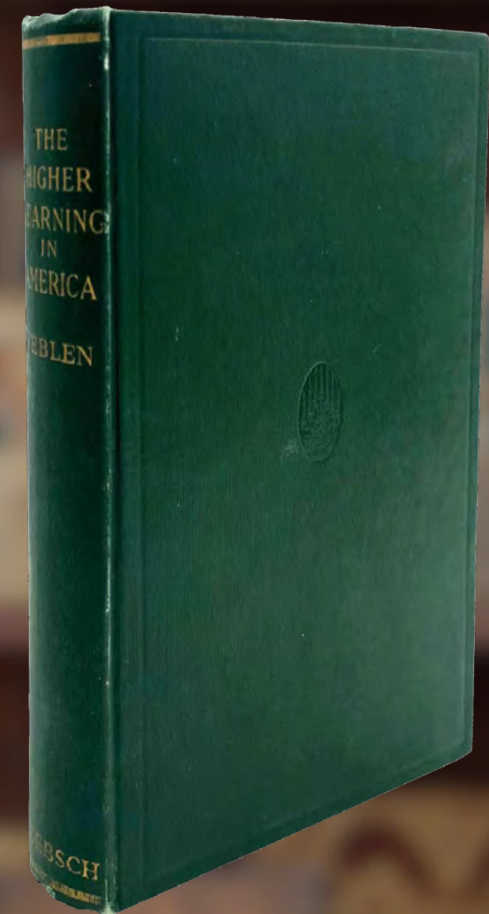
Thorstein's ideas were pushed forward by his nephew Oswald (1880-1960), who proposed plans to Simon Flexner, Director of the Rockefeller Foundation, and subsequently to Abraham Flexner, the eventual founder of the Institute for Advanced Study. The Institute, established in 1930, welcomed the likes of Einstein, Weyl, Oppenheimer, and Pauli, and quickly became an internationally renowned centre for scientific and mathematical research, Oswald Veblen resigning from his post at Princeton to become the first professor of the IAS in 1932.

The sculpture relief portrait of Veblen by Ralph W. Sims, a newspaper clipping of which is loosely inserted in our copy, would later be used as a frontispiece for *Essays in our changing order* (1934).

*Provenance:*

1. Inscribed 'O. Veblen', either Otto Veblen - Thorstein's brother, who according to the manuscript notes in this copy 'became trustee of St. Olaf College [in Minnesota] and tried to get [Veblen] hired', or more likely by Thorstein's nephew Oswald (by his brother Andrew), with whom the author was particularly close. Oswald was, according to Thorstein, 'the only intellectually capable member of the Veblen family'.

2. 1975 inscription 'Gift of the Princeton BM Book Sale', likely the annual Bryn Mawr book sale designed to raise money for the college's students.



# QUARITCH

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