



Catalogue 1  
**DANTE ALIGHIERI**

Book Hunter's Holiday

*2010*

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New customers are asked to prepay. Libraries, institutions, and established customers and dealers may be invoiced. Reciprocal trade courtesies extended. Search and want services are available, as well as collection development. Please inquire. Offers of books for sale are actively solicited, from single titles to entire collections.

Chris Lowenstein

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**C**ontrary to what some of my former high school English students used to assume prior to reading his work, Dante Alighieri (1265-1321) is not some long-dead, inaccessible author whose ancient work gathers dust on bookshelves and whose message is only for the privileged few who can decipher *terze rime*. The items featured in this catalogue, my first, were assembled to highlight Dante's work in permutations other than the traditional high spots. Dante experts won't find the revered Aldine or Velutello editions or the well-known Cristoforo Landino commentary in this catalogue. Instead, this catalogue gathers together fresh, previously overlooked examples of Dante's work that have appealed to both scholar and average reader over the centuries. The books in this catalogue will enhance the shelves of the astute Dante collector or create a core collection for the novice. Like Dante's work itself, the collection offered here also demonstrates that book collecting is not necessarily limited to the scholarly and wealthy among us.

Dante has always been an author for the common man. Writing in the vernacular rather than the traditional Latin, Dante ensured that his book could be read by any literate Italian. While the admiration of Dante's work by his contemporaries may be easy to understand in light of his use of the vernacular, his appeal to modern readers might seem puzzling. His writing is rife with Aristotelian philosophy, religious minutiae, and the political battles of 13th-century Italy -- hardly the makings of a popular bestseller.

However, Dante's gift for describing in words the violent images of Hell and the ethereal qualities of Heaven has long appealed to many readers' sense of the visual. His work has been illustrated over and over by dozens of artists since 1481. Popular high-spot editions of Dante's work include amazing illustrations by great artists such as Botticelli, and poets with artistic visions, such as William Blake.

But some of the most interesting and accessible artistic interpretations of Dante's works, all of which appear in this catalogue, include editions of his books published as Victorian advertising trade cards for beef bouillon, as chromolithograph postcards, as cigar advertisements, and

even as that American classic, a Mickey Mouse comic book. Additionally, several of the books from this collection are featured in a short documentary film ("Dante in History") that will appear in that ultimate expression of current popular culture, the video game. Electronic Arts plans to release its *Dante's Inferno* video game sometime in early 2010 and used several of the books offered for sale in this catalogue as examples of the way popular culture has understood Dante.

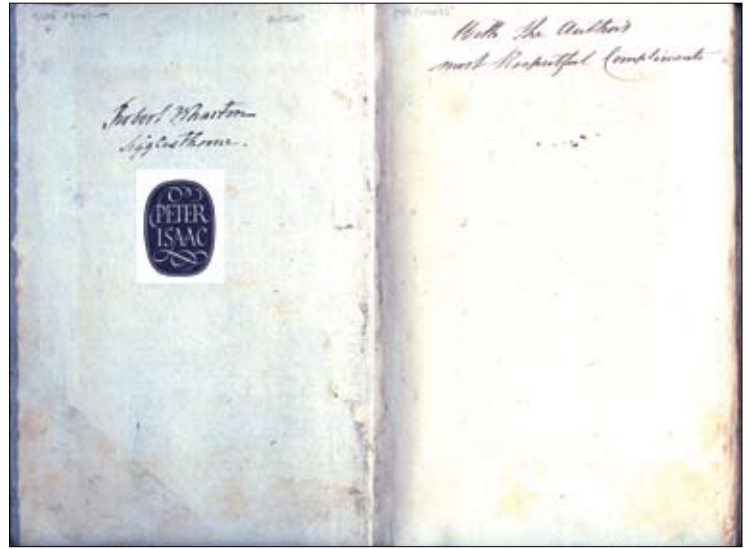
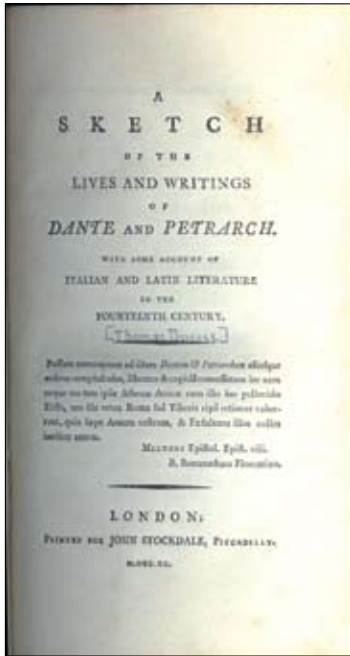
Dante's appeal also extends beyond popular culture to other seemingly unlikely audiences. Some editions of Dante were published specifically for children. Plays have been written about characters from Dante. There is even a Hebrew adaptation of Dante's decidedly Christian imagining of the afterlife. John Flaxman, the pre-eminent sculptor for Wedgwood Pottery, produced line drawings of Dante's famous work. Some of the editions offered here are inscribed with personal messages from their translators.

All of these different editions, translations, and illustrations have helped Dante's work to endure in the 700 years since it was initially published, and help shake the dust off Dante's image as a stately, ancient author only accessible to scholars and only affordable to those who can purchase incunabula.

Recognizing that the assembly of a complete collection of all of the editions of Dante in one bookseller's first catalogue is a task that could never be completed (Dante's works have not been out of print in almost 700 years), the items in this catalogue provide perspective on the popular reception of Dante's work. The catalogue is organized by date of publication so that the reader can see the change in the way Dante's work has been presented, specifically from the 18th until the 21st centuries. Turn the pages and enjoy!

Chris Lowenstein , Owner  
Book Hunter's Holiday

*Cover illustration: Item 23, back cover illustration: Item 56.*



1790

1804

1. [ALIGHIERI, DANTE]. Penrose, Thomas. A SKETCH OF THE LIVES AND WRITINGS OF DANTE AND PETRARCH WITH SOME ACCOUNT OF ITALIAN AND LATIN LITERATURE IN THE FOURTEENTH CENTURY. London: John Stockdale, 1790.

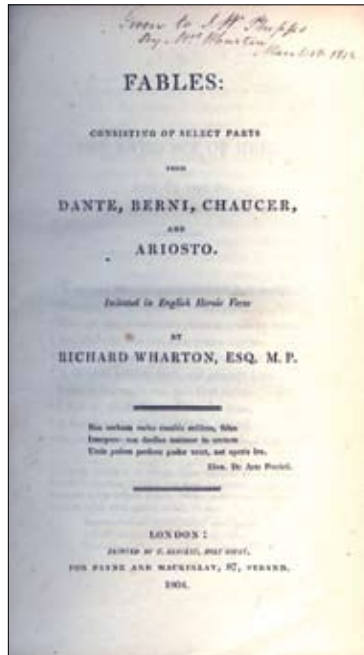
12mo. 4 1/2"x 7". [4] 114 + [2] pp. publisher's ads. Facsimile of Petrarch's handwriting on p. 105. Recent quarter sheep over marbled boards, gilt spine with burgundy morocco label. A little very light foxing, a couple of pencil marks. A very good, uncut copy. First edition. ESTC lists only six copies in North American libraries. Thomas Penrose (1769-1851) was the son of Thomas Penrose, the poet (1742-1779). The younger Penrose was admitted on the foundation of Winchester College, became fellow of New College, Oxford, and vicar of Writtle-cum-Roxwell. (See Oxford DNB.) **\$750.00**

An Early partial Translation signed by the Author

2. Wharton, Richard, Esq. M.P. FABLES: CONSISTING OF SELECT PARTS FROM DANTE, BERNI, CHAUCER, AND ARIOSTO. IMITATED IN ENGLISH HEROIC VERSE. London: Printed by T. Bensley . . . for Payne and Mackinlay, 1804.

8vo. 5 3/4"x 9". 199 pp. Inscribed by the author. With the bookplate of Peter Isaac. Gray paper-covered boards with parchment spine. Corners bumped, gray paper worn away at bottom corners. Else very good.

Though Henry Francis Cary was the first to translate the entire *Divine Comedy* into English, several English authors prior to him translated various cantos of the work into their native tongue. According to ESTC, the first such partial translation of Dante's



1804

poetry into English appeared in 1773. Wharton's 1804 translation of cantos 3 (the description of the entrance to Hell), 32 and 33 (the story of Ugolino, a traitor at the lowest depth of Hell) into English Heroic Verse is one of several early appearances of Dante in English. The three cantos translated in this work are among the best known scenes in *Inferno*. *Fables* renders select parts of Dante's well-known *terze rime* in English Heroic verse, imitating the style of English poet, dramatist, and critic, John Dryden. This book, offering selections from several major literary works, is an interesting example of the "skimmed milk" that was served up to the eighteenth-century reader as an example of Dante's poetry. It is best appreciated when compared with the later, complete, and (arguably) more competent translations such as Cary's and Longfellow's. Scarce. ABPC locates no copy offered at auction in the past 30 years. OCLC locates but 2 copies. **\$750.00**

### ... And by his Wife

**3. Wharton, Richard, Esq. M.P. FABLES: CONSISTING OF SELECT PARTS FROM DANTE, BERNI, CHAUCER, AND ARIOSTO. IMITATED IN ENGLISH HEROIC VERSE. London: Printed by T. Bensley . . . for Payne and Mackinlay, 1804.**

8vo. 5 1/2" x 8 1/2". 199 pp. Inscribed by the author's wife, "Given to Mr. J.W. Phipps by Mrs. Wharton, March 13, 1812." In navy blue embossed leather with gilt decorative devices and gilt letters on spine. A.e.g. Joints and corners heavily rubbed. Corners lightly bumped. Else very good. A second copy of item #2 and, as it is signed by the author's wife, a suitable companion to item #2, which is signed by the author himself. **\$600.00**





1807

*John Flaxman was the leading Neo-Classical Sculptor in late eighteenth-century Britain and a well-known designer for Wedgwood Pottery.*

## A Sculptor's View of Divine Comedy

4. [FLAXMAN, JOHN (1755-1826)]. Alighieri, Dante. COMPOSITIONS FROM THE HELL, PURGATORY, AND PARADISE OF DANTE ALIGHIERI. FLAXMAN'S DESIGNS FROM DANTE. Engraved by Thomas Piroli from the drawings in the possession of Thomas Hope, Esq. 1793. London: Longman, Hurst, Rees, and Orne, 1807.

Oblong folio. 11" x 17". 110 leaves of plates; 38 plates to the *Inferno*, 38 to *Purgatorio*, and 33 to *Paradiso*. One plate, between *Purgatorio* and *Paradiso* is not numbered and is entitled, "Faith, Hope, and Charity." In rich, chocolate-colored boards with vellum spine. Spine soiled. Vellum cracked on lower joint. Boards rubbed, edges have small chips, and corners fraying. Age toning to edges of pages. Foxing, though generally affecting only the margins. Still, a very good copy.

This collection of plates illustrated by John Flaxman was commissioned by the art collector Thomas Hope (1769-1831), and was probably begun in April or May 1792, at the same time as Flaxman's work on drawings for Homer's *Iliad* and *Odyssey*.

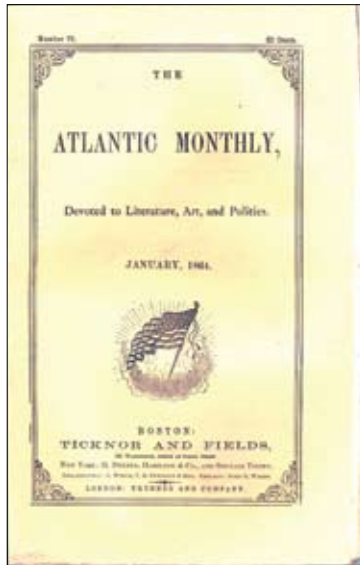
Flaxman was the leading Neo-classical sculptor in late eighteenth-century Britain and a well-known designer for Wedgwood pottery. After working as a designer for Josiah Wedgwood,

Flaxman spent seven years studying in Rome. Britain's National Portrait Gallery describes this time as one that "transformed him from an obscure British designer and sculptor into a major international figure with a proven track record in monumental sculpture and decorative design. His outline engravings of 1793-5 illustrating Homer and Dante won him an international reputation unmatched by any contemporary British artist. He was also appointed the Royal Academy's first Professor of Sculpture in 1810."

Though over two hundred years old, Flaxman's stark line drawings are eerily modern in their interpretation of Dante's classic poem. **\$800.00**

5. [FLAXMAN, JOHN (1755-1826)]. Alighieri, Dante. "THE CARNAL", AN ENGRAVING FROM "COMPOSITIONS BY JOHN FLAXMAN FROM THE DIVINE POEM OF DANTE ALIGHIERI" *Purgatory, Canto 25, The Carnal*. London: Longman, Hurst, Rees, and Orne, 1807.

11" x 17". Printed on heavy paper. A single engraving from a portfolio published in 1807. The engravings were designed by John Flaxman and engraved by Thomas Piroli. This particular engraving is from Canto 25 of Dante's *Divine Comedy* and is entitled "The Carnal." It depicts the souls of those who in mortal life were slaves to their carnal appetites. Single sheet. A few



The Atlantic Monthly first published three cantos of Longfellow's translation of *Paradiso* in January, 1864, three years before his groundbreaking translation was published in its entirety in book form.

1864

areas of foxing. Three small closed tears around the edges and two pinpoint size holes on the left and right edge. Suitable for framing. About very good. **\$100.00**

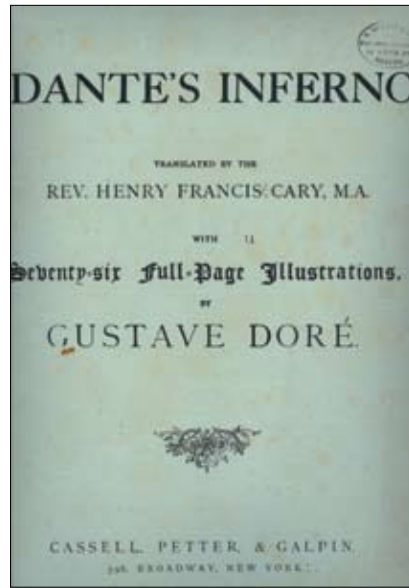
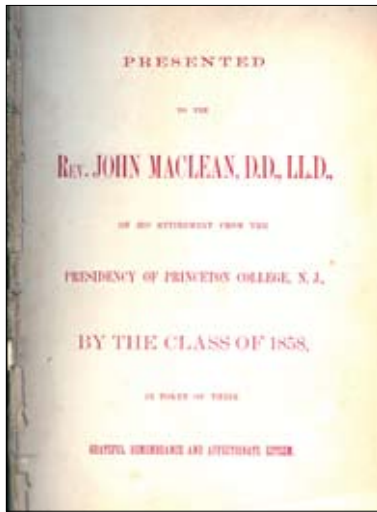
## “Hardly likely to be Superseded or Surpassed...”

**6. Longfellow, Henry Wadsworth (1807-1882). “THREE CANTOS OF DANTE’S PARADISO” in THE ATLANTIC MONTHLY: DEVOTED TO ART, LITERATURE, AND POLITICS. NUMBER 75, JANUARY 1864. Boston: Ticknor and Fields, January, 1864.**

Clean, tightly bound wrappers with dampstaining to top, bottom, and side margins of pages inside. Text not affected by dampstains. Pages 47-55 feature Longfellow’s translation of Cantos XXIII-XXV of *Paradiso*. About very good.

Henry Wadsworth Longfellow, a co-founder of *The Atlantic Monthly*, first published three cantos of his translation of the *Paradiso* (the third and final part of the *Commedia*) in *The Atlantic Monthly* in January, 1864, three years before his groundbreaking translation of *The Divine Comedy* was published in its entirety in book form. Though Longfellow’s earliest attempts to translate Dante’s

work were in his volume of poems *Voices of the Night* (Cambridge, 1839), *The Atlantic Monthly* was the first to publish his attempt to translate *Paradiso*. Longfellow was the first American to translate the entire *Comedy* into English and was instrumental in the creation of an American culture at a time when most books, music, and art came from Europe. His translation of Dante, along with works such as *The Courtship of Miles Standish* and *Evangeline*, helped to establish America as a place that had a distinct culture and a place that was capable of creating highly regarded literary work. A group of prominent poets and writers supported Longfellow in this endeavor and christened themselves “The Dante Club.” Longfellow’s much anticipated translation made Dante’s visionary poem of traveling through the afterlife available to the American reading public for the very first time. Charles Eliot Norton wrote that Longfellow’s translation was not only “the best that has ever been made of the *Divine Comedy* into English, but also...hardly likely to be superseded or surpassed.” (La Piana, 98). **\$150.00**



**1867**

## Grateful Remembrance

7. [LONGFELLOW, HENRY WADSWORTH (1807-1882)]. Alighieri, Dante. **THE DIVINE COMEDY OF DANTE ALIGHIERI, VOL. I, INFERNO.** Boston: Ticknor and Fields, 1867.

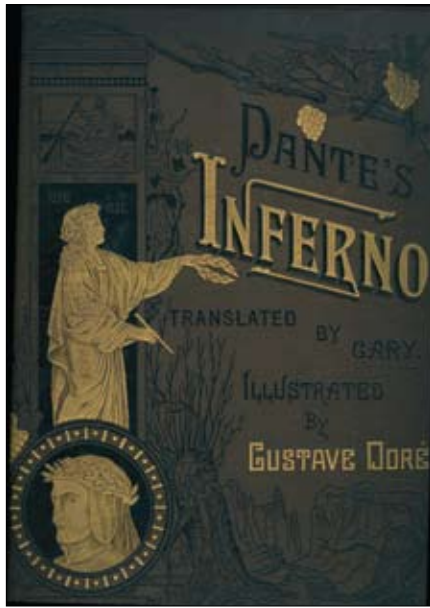
Sm. 4to. 7 1/4" x 10". [i-x], 414 pp. Green boards with title stamped in gilt on spine and "Inferno" stamped in gilt on upper board and blindstamped on lower board. T.e.g. Rubbing, corners bumped. Hinge cracked. Joint beginning to split on lower part of front cover. Tipped in is a presentation page (also beginning to loosen) stating, "Presented to the Rev. John Maclean, D.D., LL.D., on his retirement from the presidency of Princeton College, N.J., by the Class of 1858, in token of their grateful remembrance and affectionate esteem." Good. **\$75.00**

**1868-1872**

8. [DORÉ, GUSTAVE (1832-1883)]. Alighieri, Dante. **DANTE'S INFERNO and DANTE'S PURGATORY AND PARADISE.** Translated by The Rev. Henry Francis Cary, M.A. with **Seventy-Six Full Page Illustrations by Gustave Doré.** New York: Cassell, Petter, & Galpin, ca. 1868-1872.

4to. 12" x 15". Published by Cassell, these two sets complement one another and are bound in their original light blue wrappers. Each set (*Inferno* and *Purgatory and Paradise*) contains Parts 1-13 of 25, for a total of 26 of 50 issues. The Cassell, Petter & Galpin editions of Doré appear on the market most often as two bound volumes (see items 9 & 10). Though this set is incomplete, the individually issued parts in wrappers turn up much less frequently. In very good condition, with three to five full-page, tissue-guarded Doré plates in each issue followed by several pages of Dante's text, as translated by Henry Francis Cary. Many pages in each issue unopened. Occasional light foxing and small publisher and binder's stamp, "S. Walker & Co." on the cover of each issue. (Malan, 263). **\$300.00**





## Circa 1880s

### Definitive Doré

9. [DORÉ, GUSTAVE (1832-1883)]. Alighieri, Dante. DANTE'S INFERNO. TRANSLATED BY HENRY FRANCIS CARY, M.A. FROM THE ORIGINAL OF DANTE ALIGHIERI AND ILLUSTRATED WITH THE DESIGNS OF M. GUSTAVE DORÉ. New York: Cassell, Petter, Galpin and Co., ca. 1880.

New edition. Folio. 10 1/2" x 13 1/2". Decorative brown cloth stamped in gilt and black. All edges gilt. Illustrated throughout with the definitive full-page plate engravings by Gustave Doré, including frontispiece with tissue guard. Slight fraying to spine ends, corners lightly bumped, mild rubbing, occasional light foxing. Bookplate of Scott Helm. Ffep creased. A handsome copy with spectacular illustrations. We also offer the c. 1880 Cassell edition of Dante's *Purgatory and Paradise* (Item 10). Cloth. (Malan, 265). Very Good. **\$150.00**

10. [DORÉ, GUSTAVE (1832-1883)]. DANTE'S PURGATORY AND PARADISE. TRANSLATED BY THE REV. HENRY FRANCIS CARY, M.A. FROM THE ORIGINAL OF DANTE ALIGHIERI AND ILLUSTRATED WITH THE DESIGNS OF M. GUSTAVE DORÉ. New York: Cassell Publishing Company, ca. 1890.

New edition. Large 4to. 9 1/2" x 12". 304 pp. Decorative brown cloth stamped in gilt and black. All edges gilt. Illustrated throughout with full-page plate engravings by Gustave Doré, including frontispiece. Corners and spine ends bumped, mild rubbing, occasional age toning to edges of pages. Bit of rubbing to front board and top of rear board. We also offer the c. 1880 Cassell edition of Dante's *Inferno* with Doré illustrations. (Item 9). (Malan, 265). Very Good. **\$150.00**

*In praise of Doré and his contemporaries, H.P. Lovecraft said, "There's something those fellows catch -- beyond life -- that they're able to make us catch for a second. Doré had it."*

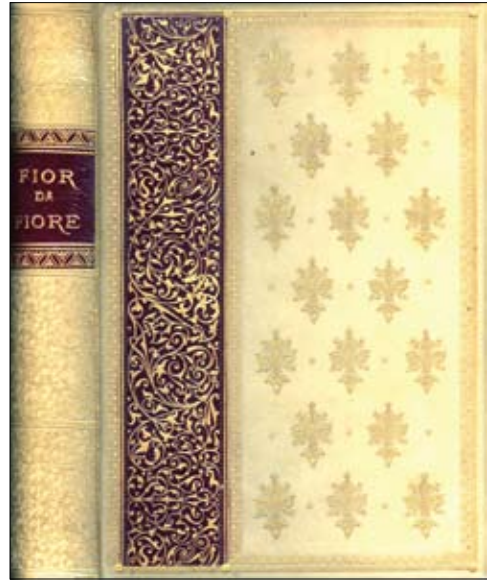


*Circa 1890s*

## Hand-Painted Binding

**11. Gitner, Karl. DANTE'S GOTTLICHE KOMODIE AUS DEM ITALIENISCHEN VON KARL GITNER. Leipzig and Wien: Bibliographisches Institut, ca. 1890s.**

Sm. 8vo. 5 1/4" x 7 1/4". [i-v], vi-xxxii, [1-3], 4-172 pp. Bound in hand-painted vellum with yapp edges. The stubs of four leather ties (now missing) are present. Elaborate painting of a gold dragon on a red background with a coat of arms in green. Titles in blue and green calligraphy. Elaborate red and gold Florentine scrollwork on spine and lower board. Boards rubbed. Front endpaper beginning to detach from binding. Previous owner bookplate (dated 1976) affixed to front endpaper. Else very good. Although it is undated, the binding is similar to other pseudo-medieval bindings made in Florence for tourists visiting the place of Dante's birth. Such bindings reached their peak of popularity in the late 19th and early 20th century. **\$400.00**



*1892*

## A Fine Daybook

**12. Lodovico. FIOR DA FIORE DALLE OPERE DI DANTE. Firenze: G.Barbera, 1892.**

Sm. 8vo. 5" x 6 3/4". 300+ un-numbered pp. Parchment-colored leather exquisitely stamped with scarlet and gilt fleur-de-lys and scrolls. In original scarlet cloth dustjacket and matching scarlet slipcase. Gilt floral endpapers and original red silk bookmark. Features a quote from the works of Dante for every day of the year, each page with elaborate floral borders. Color title page and prelim. in the style of an illuminated manuscript. Bound by G. Giannini. Highly attractive book in fine condition with a fine dust-jacket in a near fine slipcase. **\$750.00**



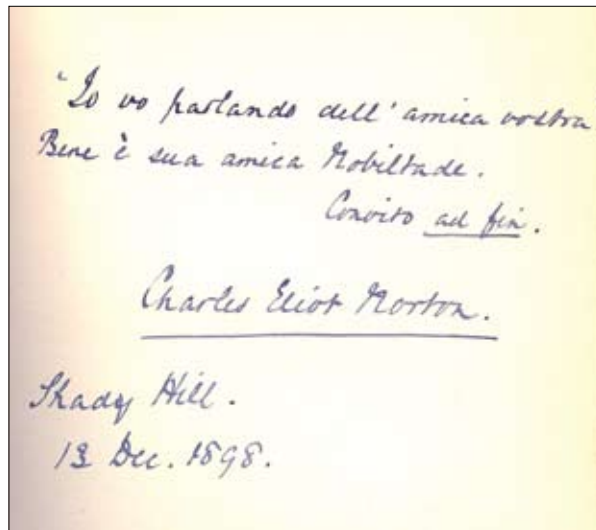
1892

## Hand-Colored Map

**13. Hensman, Mary. DANTE MAP. Printed by the Guild of Handicraft, Essex House, 401 Mile End Road, London. From the Drawings of John Williams. London: David Nutt, 1892.**

Sm. 8vo. 5 1/4" x 7 1/2". Red cloth boards with a white fleur-de-lys printed on top board. Handsomely printed by Charles Ashbee's Guild of Handicraft. Map measures 21" x 33" when unfolded. Integral booklet has 51 pp. Spine heavily faded. Else very good. An unusual little book. When the boards are opened, an integral booklet and fold-out paper map, mounted on linen, appear. The booklet gives details for Hensman's hand-colored Dante map, which shows all of the places named in Dante's works and places supposed to have been visited by Dante during his exile from Florence. Hensman's initials are inked in the bottom right corner of the map, indicating the map was likely hand-colored by her. **\$750.00**

*Inspired by William Morris, Charles Ashbee was an important figure in the Arts and Crafts movement. His Guild of Handicraft was successful from 1888-1907, but ultimately disbanded because the art objects it produced were very expensive and commissions declined.*



1892

## Inscribed by Charles Eliot Norton

14. [NORTON, CHARLES ELIOT (1827-1908)]. Alighieri, Dante. **THE DIVINE COMEDY OF DANTE, VOLUMES I-III**, Translated by Charles Eliot Norton. Cambridge: The Riverside Press/Houghton, Mifflin and Company, 1892 (1891).

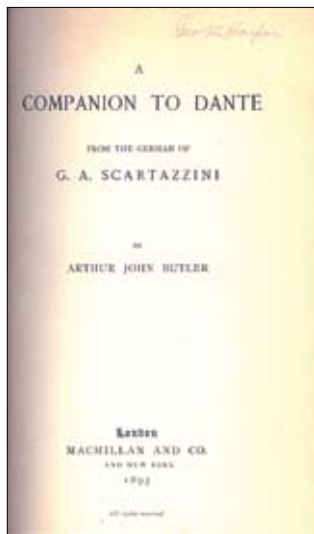
5 1/4" x 7 1/2". Dark green cloth with gilt title on spines. T.e.g. Fraying to head and foot of spine. Edgewear, cloth heavily rubbed. Hinges cracked in Volume I and weak in the other two volumes. Notations in ink on blank prelim and many pages heavily underlined in pencil. Vols. II and III also have pencil and ink underlines throughout the text. Good.

Volume I is inscribed and signed by the translator, Charles Eliot Norton: "Io vo parlando dell 'amica vostra'. / Bene e sua amica Nobiltade. Convito ad fin. Charles Eliot Norton, Shady Hill, 13 Dec. 1898." The lines are from *Il Convito* (or *Convivio*, in English, *The Banquet*), and translated mean "I speak about a friend of yours." Truly nobility is her friend, for one loves the other so much that nobility endlessly calls upon her, and Philosophy never turns her most pleasing gaze on any other." (Richard Lansing's 1998 translation). These lines close the final chapter of *Il Convito* (Chapter 30, Book Four), which Dante never

completed.

This inscription by the famed scholar and editor draws directly on his greatest passion -- Dante. An American man of letters, Norton assisted Longfellow in his translation of *The Divine Comedy* and in the formation of Longfellow's informal Dante Club. In 1881, Norton inaugurated and presided over The Dante Society. Though known for editing numerous works by many authors (Ruskin, Carlyle, and Lowell, to name a few), Norton restricted his studies solely to Dante from 1882 on. He retired from Harvard in 1898 and returned to Shady Hill, the home of his birth, where he died in 1908. **\$750.00**





1893

## George McLean Harper's Copy

15. Scartazzini, G.A. (Translated by Arthur John Butler). *A COMPANION TO DANTE*. London and New York: Macmillan and Co., 1893.

Sm. 8vo. 5"x7 3/4". xvi, 500 pp. and tipped-in errata sheet. An additional unnumbered page featuring an advertisement for other Macmillan publications related to Dante is at the back of the book. Dark green cloth, gilt lettering on spine. Spine ends a bit chipped, front hinges beginning to weaken. Very Good.

An interesting association copy. This book has the Princeton address label of George McLean Harper (1863–1947) and his ownership signature on the title page. Harper was a leading Wordsworth scholar, a close friend of President Woodrow Wilson, and Princeton University's first Woodrow Wilson Professor of Literature. In 1947, *Time Magazine* eulogized Harper as "an erect and kindly man who loved all that was good in men and books." His thousands of students "had listened to his dry, earnest voice over a classroom lectern, or heard him read aloud a favorite poem in his sun-patched garden." This book likely provided a reference for Harper to prepare for one such lecture or paper. Very Good. **\$150.00**



1894

## Dante as Child's Play

16. [CRANE, WALTER (1845-1915)]. Harrison, Elizabeth. *THE VISION OF DANTE: A STORY FOR LITTLE CHILDREN AND A TALK TO THEIR MOTHERS*. Chicago: The Chicago Kindergarten College, 1894.

Second edition. 4to. 9" x 11 1/2". Pages not numbered. Cloth spine with stiff paper boards. Both boards embossed in gold pattern and gold lettering. The ivory-colored boards are quite clean, with a slight amount of rubbing and fading to gilt pattern, but not to the bright title. Tightly bound, printed on heavy paper. Three full-page illustrations by Walter Crane, one of the greatest and most innovative of all children's book illustrators.

Elizabeth Harrison was an influential American educator who established standards and started a college for training kindergarten teachers. Very Good. **\$900.00**

*An uncommon book. While The Divine Comedy may not immediately spring to mind as a source for children's stories, this edition is written in simple language so children could be given both moral instruction and an introduction to Dante's epic.*





1896

1897

## Dante Day to Day

17. Alighieri, Dante. **DI GIORNO IN GIORNO [FROM DAY TO DAY]**. Firenze: Presso Bernardo Seeber, 1896. Second edition.

Oblong hardcover, 7" x 5". Imitation vellum boards, toned with age, soiled, and heavily rubbed and bumped at the corners. Illuminated initial "D" in Dante and calligraphic title in red and black with a gold cloth spine. Gold rubbed off of cloth covering spine at joints. Toning to endpapers. Three owner inscriptions on endpapers and a preliminary blank page. This is a nice example of a daybook, likely published for tourists visiting Italy. One page per day, each featuring one quote from the works of Dante in Italian, French, German, and English from authors who have translated his work, such as Longfellow. The languages used in this book demonstrate the range of cultures who were familiar with the *Commedia*, the cornerstone of Italian literature, and who wanted to remember it with a Dante souvenir. Good. **\$100.00**

## Dante in Miniature

18. Alighieri, Dante. **LA DIVINNA COMMEDIA DI DANTE ALIGHIERI, VOLS. 1-3. Novamente annotato di G.L. PASSERINI**. Florence: G.C. Sansoni, 1897.

48mo. 3" x 4". In three small volumes. Written entirely in Italian. Well-preserved in age-toned wraps with decorative calligraphic titles. Wrapper of Volume 3 chipped on top and bottom. Volume 1 - *L'Inferno*, Volume 2 - *Il Purgatorio*, Volume 3 - *Il Paradiso*. Very Good. **\$300.00**



**Circa 1890s**

*Unique hand-painted bindings like this one were made as souvenirs for tourists. Often, a tourist would bring his copy of Dante on a trip to Dante's hometown of Florence. There, bookbinders would create a one-of-a-kind memento for the visitor.*

## Hand-Painted Parchment Binding

**19. Alighieri, Dante. LA VITA NUOVA. Napoli: Gennaro Monte -- Libraio Editore. Circa 1890's.**

Tall 8vo. 4 3/4" x 7 3/4". [1-4], 3-64 pp. Full parchment covers, the upper board uniquely hand-painted in a medieval style with elaborate Florentine scrolls, rubricated initials and a colorful pictorial scene from the book. Heavily embossed in gilt, which has in turn been embossed with a circular pattern. Lower board ruled in gilt with large gilt scroll. Four leather ties, one shortened. Some rubbing, soiling to lower board. Light foxing. Very Good. **\$1,000.00**



**1898**

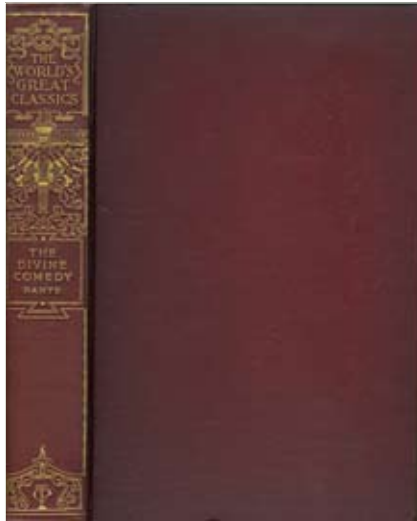
## The Iconography of Dante

**20. Volkmann, Ludovico. ICONOGRAFIA DANTESCA: LA RAPPRESENTAZIONI FIGURATIVE DELLA DIVINA COMMEDIA. Firenze-Venezia: G. Locella, 1898.**

4to. 7 1/2" x 10 3/4". [i-v]vi-xix, [1]2-166pp. First Italian Edition of this major survey of the figurative representation of *The Divine Comedy*. Illustrated throughout. Chromolithographic frontispiece, red silk bookmark, gilt floral endpapers. Bound in full, elaborately gilt parchment with the binder's tag of Giulio Giannini, Piazza Pitti, Florence. Except for the usual yawning of the vellum and a small amount of soiling, this is a better than very good copy.

Though there is no statement of limitation, Fiske states that this edition was printed in an edition of 250 copies (p.486). This particular copy was given as a gift to American Arts and Crafts binder Fletcher Battershall (*Bookbinding for Bibliophiles*) by a friend, and bears a dedication to him. **\$500.00**

*Founded in 1865, the artisan workshop of Giulio Giannini has been in business for six generations and is known worldwide for its high-quality, hand-tooled bindings. Several other items in the catalogue feature bindings by Giannini: Items 12, 28, and 30.*



**1901**

21. [CARY, HENRY FRANCIS] Alighieri, Dante. **THE DIVINE COMEDY OF DANTE ALIGHIERI, TRANSLATED BY HENRY FRANCIS CARY, WITH INTRODUCTION AND EXPLANATORY NOTES BY THE TRANSLATOR.** New York: The Colonial Press, 1901.

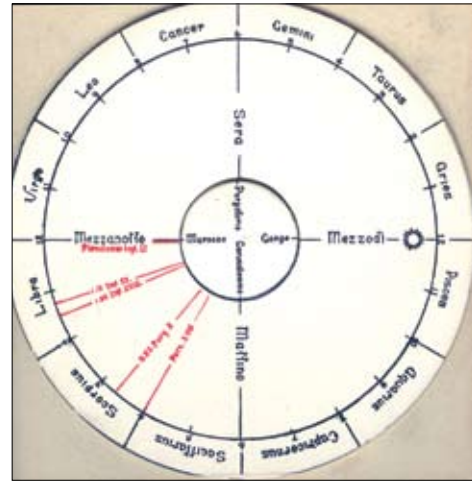
8vo. 6 1/4" x 9 1/4". 423 pp. Revised. Scarlet boards with decorative gilt titles on spine. Bottom corners bumped. Light soiling to boards. Top edge gilt. Deckle edges. Tissue-guarded frontispiece of Dante Alighieri. Introduction by Charles Eliot Norton. Very Good. **\$40.00**



**1902**

22. [ARMSTRONG, MARGARET (1867-1944) and HELEN MAITLAND ARMSTRONG (1869-1928)]. Alighieri, Dante (1265-1321). **AD ASTRA: BEING SELECTIONS FROM THE DIVINE COMEDY OF DANTE WITH ILLUSTRATIONS BY MARGARET AND HELEN MAITLAND ARMSTRONG.** New York: R.H. Russell, 1902.

4to. 9" x 12". First edition. Unpaginated. Selections from Dante's *Divine Comedy* vividly brought to life with exquisite illustrations by Margaret and Helen Maitland Armstrong. Gray paper over boards with cream cloth spine and paper title label affixed to upper right corner of the front board. Paper covering boards rubbed at edges. Boards just poking through paper on corners. Some age toning, but no fading to paper title label on front board. This copy also has decorations by Armstrong on the front and rear pastedown. Gullans and Espey, 71, binding state B. Very Good. **\$250.00**



1902

## In the Style of an Illuminated Manuscript

23. Alighieri, Dante (1265-1321). *LA DIVINA COMMEDIA*. Milan: Alfieri and Lacroix, 1902.

Oblong 8vo. 5 1/4" x 7 1/2". Unpaginated. Illustrated title page and illustrated capitals throughout. Includes three full-page color illustrations and numerous smaller color illustrations throughout. In the style of an illuminated manuscript, printed on heavy cardstock. Bound in parchment decorated with a mounted embossed leather medallion with portrait of Dante, calligraphic titles stamped in black, red, and blue. Leather tie closures. Top edge gilt. Marbled endpapers. Parchment cracking at top of joint. Front hinge tender. Covers lightly bumped, soiled and worn. Some mild toning and soiling throughout. Small bookplate of Chawton House Library inside front cover. (Chawton House was a manor house once owned by Jane Austen's brother; now it houses the Center for the Study of Early English Women's Writing.) An additional illustration from this book is featured on the cover of the catalogue. Scarce. Very good. **\$600.00**

1902

24. [ALIGHIERI, DANTE]. Pradeau, Gustave. *A KEY TO THE TIME ALLUSIONS IN THE DIVINE COMEDY OF DANTE ALIGHIERI*. London: Methuen & Co., 1902.

8vo. 5 3/4" x 8 1/4". 32 pp. With a volvelle in the back pocket for calculating the relative time in Dante's great poem. Navy blue cloth with gilt titles. Engraved bookplate of Arthur James Mason (1851-1928), the Cambridge theological scholar and Canon of Canterbury Cathedral. Light offsetting from bookplate, small gouge along front joint. Very good, with the unusual volvelle in fine condition.

Having read *Divine Comedy*, Pradeau desired to know the duration of the action in the story. He was surprised to discover that, according to one edition of Dante's work, it is ten days, while according to another edition it is six days. A check of a third edition agreed with neither of the first two. According to the author, "Thinking that the first condition of success was to form a clear mental picture of the astronomical data constantly referred to by Dante, I did so, and after the necessary simplifications, it finally took the shape of the Dial accompanying this little work. This small book contains the Italian text of the time references, Longfellow's English translation of them, their explanation, and the Dial." An interesting study of the aspect of time in *Divine Comedy*. **\$500.00**





1903

*Francesca da Rimini, a play about a memorable character found in Dante's Inferno, was declared by the Italian critic Edoardo Boutet to be the first real, if imperfect, tragedy ever given to the Italian theater.*

25. [DE CAROLIS, ADOLFO]. D'Annunzio, Gabriele (1863-1938). [Vollmoeller, Karl Gustav, Translator]. FRANCESCA DA RIMINI. EIN TRAGOEDIE IN VERSEN DEUTSCH VON VOLLMOELLER. Berlin: S. Fischer Verlag, 1903.

Sm. 4to. 7" x 9 1/2". 179 unopened pages. Woodcut illustration by Adolfo de Carolis. Faded brown cloth with bright gilt titles and scarlet ties. One tie is detached and the other three are frayed and worn. Upper board slightly warped. Still, an attractive production of this German translation of D'Annunzio's play. **\$75.00**



1903

26. [ALIGHIERI, DANTE (1265-1321)]. Gardner, Edmund G. DANTE. London: Aldine House, J.M. Dent & Co., June, 1903. Third edition.

24mo. 4" x 6". vi, 166pp. A rather pedestrian Temple Primer on Dante bound in a very sophisticated, hand-painted vellum binding with five raised bands. Vellum cords with raised fleur-de-lys device and yapp edges give a medieval style to the binding. Upper board painted with a rubricated initial, floral border, and a central frame of laurel leaves featuring a portrait of Dante in his scarlet robes against a starry sky. Lower board features an urn with flames against a starry sky in a similar frame of laurel leaves and floral border. Spine painted with scarlet flourishes. Very Good. **\$800.00**





1903

## With a Hand-Painted Bookmark

27. [Alighieri, Dante]. Gardner, Edmund G., M.A. DANTE. London: Aldine House, J.M. Dent & Co., June, 1903. Third edition.

24mo. 4" x 6". [i-v], vi, [1], 2-159 pp. Although this book is a not uncommon third edition from the well-known Temple Primer Series, it is housed in a spectacular binding. Majestic full parchment covers, the upper board hand-painted in a medieval style with elaborate Florentine scrolls, embossed gilt initial, fleur-de-lys, a shield featuring the Venetian lion from St. Mark's, and a medallion portrait of Dante. Heavily embossed in gilt, though three of 18 small gilt circles have been rubbed away. Spine painted in elaborate blue, red, and gilt scroll. Lower board ruled in gilt with large gilt, red, green, and blue Florentine scroll. Four leather ties, all intact. Small, 1/8" crack to top of front joint. Included is a bookmark hand-painted on parchment with a portrait of Dante surrounded by Florentine scrolls. Very Good. **\$1,000.00**



1904

28. [GOLLANCZ, ISRAEL, Editor (1864-1930)] Alighieri, Dante. THE PARADISO OF DANTE ALIGHIERI. Temple Classics. London: J.M. Dent and Co., Aldine House, March 1904. Fifth edition.

16mo. 4 1/4" x 6 1/4". 401 pp. plus index. Full parchment yapp binding stitched with leather. Covers soiled. 1" stain to top left corner of front cover. Beautiful black, red and gilt calligraphic lettering on front cover and spine. Red fleur-de-lys at bottom right of front cover. Patterned blue, orange, and green endpapers (in the style of a Florentine paper). Tissue-guarded frontispiece photogravure of an illustration by Botticelli. Title page printed in red and black with decorative border. With 17 diagrams, maps, and tables. Binding tight and pages clean. Bookbinder's ticket on ffp: "Parchment Works. Giulio Gianinini, 19-20 Piazza Pitti, Florence." We offer a similarly bound **THE INFERNO OF DANTE ALIGHIERI** as well (see item 32). Very Good. **\$100.00**



1905

## Woodblock after the 1497 Edition

29. [THE ASHENDENE PRESS] Alighieri, Dante. A WOODBLOCK FROM THE ASHENDENE PRESS FEATURING A SCENE FROM PARADISO, CANTO XIII. London: The Ashendene Press, 1905.

3" x 3". The Ashendene Press issued a three-volume *Commedia* between 1902 and 1905, and this woodblock was used in that edition of *Paradiso*. Printed in an edition of just 170 copies (150 on paper and 20 on vellum) with woodcut illustrations after the original woodcuts of the 1497 edition. The Ashendene Press, which set all of its editions by hand, issued 40 books in the years 1895-1915 and 1920-1935. Its 1909 folio-sized edition of Dante (*Tutte L'Opere*) is generally considered one of the 'triple crown' of fine press printing along with the Doves Press Bible and the Kelmscott Chaucer. **\$1,000.00**



1905

## A Poem from Longfellow with a Chromolithograph Bookmark Laid In

30. [LONGFELLOW, HENRY WADSWORTH (1807-1882)]. Alighieri, Dante. SAN FRANCESCO D'ASSISI NEL POEMA DI DANTE E NEGLI AFFRESCHI DI GIOTTO. Firenze: Editori Giulio Giannini e Figlio, 1905.

Sm. 4to. 9 1/2" x 8". 24 pp. Bound in faux parchment which was produced to appear "aged". Very light soiling with a small red spot to parchment and minor edgewear. Printed on heavy cardstock. Reproduction of a fourteenth-century illuminated manuscript, chromolithographed in this edition by E. Bernardi of Milan.

Dante's encounter with Saint Francis in the eleventh canto of *Paradiso* is recounted in a decorative script. Embossed illuminated borders and Florentine scrolls frame Giotto's richly colored paintings of the Life of Saint Francis. This copy includes the hard-to-find four-page insert of Longfellow's translation printed to match the design of the book, laid in at the rear, along with a matching chromolithographic bookmark featuring Dante's portrait at the center. Ribbon ends detached from bookmark. Though some have speculated that

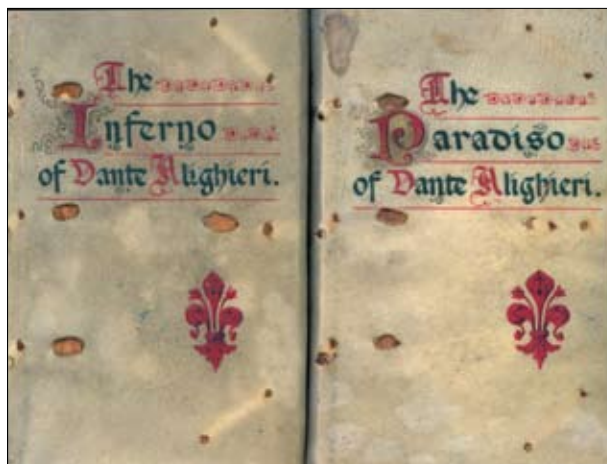


**1905**

Dante himself may have been a member of the Franciscan order, it has never been definitively proven. He was, perhaps, educated at Santa Croce, a Franciscan church in Florence, and he doubtless venerated Francis, the uber-saint of the thirteenth century. Fittingly, when Dante died in Ravenna in 1321 he was buried in the basilica of Saint Francis. Scarce, particularly with Longfellow's poem and the bookmark laid in. Near fine. **\$300.00**

**31. [POLACCO, LUIGI]. Alighieri, Dante. LA DIVINA COMMEDIA DI DANTE ALIGHIERI CORREDATA DEI SEGNI DELLA PRONUNZIAE DI NUOVI SPEDIENTI UTILI ALL'EVIDENZA, AI RAFFRONTI ALLE RICERCHE, ALLA MEMORAZIONE DAL PROF. LUIGI POLACCO. Milan: Ulrico Hoepli, 1905.**

Sm.8vo. 5" x 7 3/4". xxviii, 400 pp. Edizione Ortofonica/ Terza Edizione. Bound in hand-painted parchment with yapp edges and leather ties which are stitched through the left margin of the upper board. Two stitches of fourteen are missing, but all four leather ties are present. Spine features title painted in rubricated initials with black lettering, embellished with gilt and blue flourishes. Upper board features elaborate, hand-painted Florentine scroll in red, green, blue, brown, and gilt and a scarlet fleur-de-lys. Ex-library, with the only indication of this status



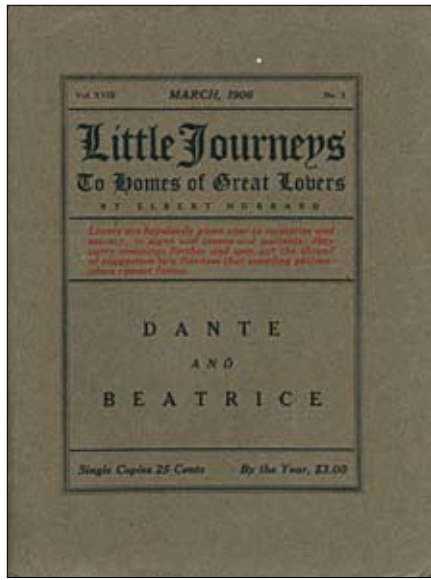
*Items 28 and 32.*

**1906**

being the word "Rare" and the call number inked on the copyright page. Bookplate from St. Mary of the Woods College Library pasted on front endpaper which declares (somewhat appropriately given the book's subject), "Providence of God". Very Good. **\$750.00**

**32. [GOLLANCZ, ISRAEL, Editor (1864-1930)]. Alighieri, Dante (1265-1321). THE INFERNO OF DANTE ALIGHIERI Temple Classics. London: J.M. Dent and Co., Aldine House, September, 1906. Sixth edition.**

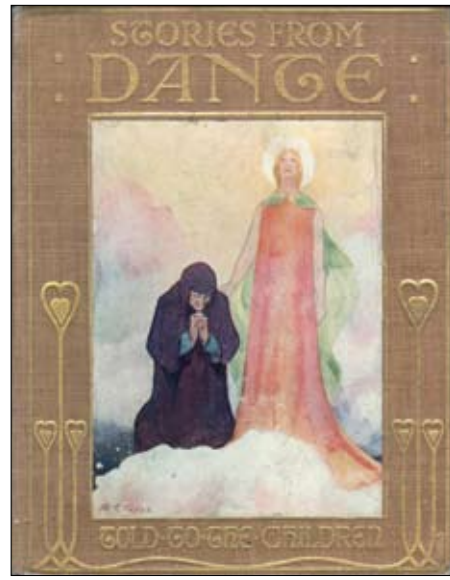
16mo. 4 1/4" x 6 1/4". 401 pp. plus index. Full parchment yapp binding stitched with leather. Beautiful black, red and gilt calligraphic lettering on front cover and spine. Red fleur-de-lys at bottom right of front cover. Patterned blue, orange, and green endpapers (in the style of a Florentine paper). Bookbinder's ticket on ffp.: "Parchment Works. Giulio Gianinini, 19-20 Piazza Pitti, Florence". Tissue-guarded frontispiece photogravure of bust of Dante. Title page printed in red and black with decorative border. Ten maps, diagrams, and tables. Binding tight and pages clean. Some foxing and age-toning to edges. Though soiled, the covers give the book the appearance the old, vellum-bound tome which it imitates. We offer a similarly bound copy of **THE PARADISO OF DANTE ALIGHIERI** as well (see Item 28). Very Good. **\$100.00**



**1906**

33. [ALIGHIERI, DANTE (1265-1321)]. Hubbard, Elbert (1856-1915). **LITTLE JOURNEYS TO THE HOMES OF GREAT LOVERS: DANTE AND BEATRICE**, Vol. XVII, No.3, March, 1906. East Aurora, New York: **The Roycrofters, 1906.**

Sm. 8vo. 6" x 8". 76 numbered pages in wrappers with a number of unpaginated advertisements at the rear. Several pages in the front are unopened. Many interesting advertisements, including one for C.W. Post's Postum Foods Coffee and well-known book, *The Road to Wellville*. Two laid-in portraits of Dante. Corners of wraps just slightly bent. Very Good. **\$20.00**



**1909**

34. MacGregor, Mary. **STORIES FROM DANTE TOLD TO THE CHILDREN**. Told to the Children Series. London : T.C. and E.C. Jack, 1909.

24mo. 4 3/4" x 5 3/4". viii, 116 pp. with four additional pages of advertisements. Eight color plates. Top edge gilt, deckled fore-edge. Brown cloth with gilt titles and embellishments surrounding a color pictorial onlay of a kneeling Dante next to an ethereal lady, probably his beloved Beatrice. Nick to head of spine, corners rubbed. An unusual book, in that the darkest part of Dante's story has been given emphasis in a book for children. Featured in the catalogue from a 2006 exhibit at Cambridge University Library entitled "Visible Language: Dante in Text and Image," this little book for children is described as follows: "Dante's *Commedia* is retold here by the children's writer MacGregor, who devotes **seventy** pages to the *Inferno*, thirty-six to the *Purgatorio*, and none at all to the *Paradiso*: 'Of all that Dante heard and saw in Paradise I may not tell you in this little book. But someday you will read for yourself . . . of the wonder and the glory of the land as he saw it in his dream.'" Edited by Louey Chisolm, the *Told to the Children* series featured authors or works including Chaucer, the *Arabian Nights*, *Beowulf*, and Wagner. Very Good. **\$125.00**





*The exact number of postcards comprising a complete set is not known with certainty. Mt. Holyoke College lists a set of 56 cards by Sborgi telling the story of the Commedia and five additional cards by Sborgi with portraits of Dante. The set of 54 offered here, though seemingly incomplete, is scarce in such quantity and in unused condition.*

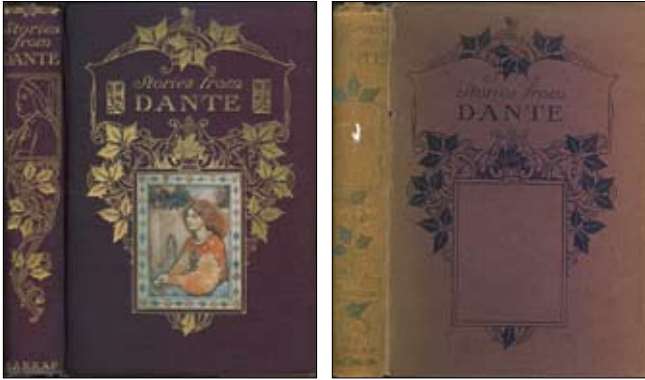
**Circa 1910**

## Postcards from Hell

**35. [SBORGI, E.]. Alighieri, Dante. LA DIVINA COMMEDIA. Firenze, Italia: Sborgi. 54 postcards, horizontal format.**

3 1/2" x 5 1/2". Color postcards printed on heavy cardstock, likely early 20th century, as Sborgi, a major printer and publisher of chromolithographic art cards, operated as a business from 1910-1917. Each card features an embossed and elaborately illustrated, gilt-ruled frame of angels, devils, and condemned souls along with Dante's verse depicted in the picture inside the frame. On the left side of each card is a portrait of Dante at his writing desk. The right side of each card features selected scenes from one of the cantos of the *Commedia*. The verso of each card has a verse from the canto depicted on the front, some lines for writing, and a space for a stamp. All of the cards are unused, bright, and attractive with very mild corner wear. Two of the cards have small areas of rubbing on the front (*Paradiso XVI* and *Paradiso XXXI*). 18 cards depicting *Inferno*, 18 depicting *Purgatorio*, and 18 depicting *Paradiso*. Near fine. **\$1,000.00**





*The ornate pictorial cloth cover for the book appears on the left and the dustjacket appears on the right.*



**1910**

**36. [PAUL, EVELYN].** *Cunnington, Susan. STORIES FROM DANTE.* London: George G. Harrap & Company, 1910.

Sm. 8vo. 6" x 8 1/4". 256 pp. With 16 color plate illustrations by Evelyn Paul. Color pictorial pastedown on gilt-stamped, scarlet cloth cover. Age-toning to endpapers. Light foxing, mostly at the margins, and not affecting color illustrations. Light shelfwear to head and foot of spine, corners. In the original red dustjacket, which has small chips at the top and bottom edges. A prior owner trying to do repairs scotch-taped the dustjacket panels on the inside. Tape is not visible from the outside, and seems to have been added at the crease between the front and the inside flap and the rear panel and the inside flap in order to strengthen some existing closed tears. A very good copy in a good-only but quite scarce dustjacket. **\$250.00**

**1910**

**37. Maquarie, Arthur (1874-1955).** *THREE LETTERS OF GEMMA DONATI WIFE OF DANTE ALIGHIERI.* Florence: The Olive Press, ca. 1910.

12mo. 7.5" x 5.5", 32 pp., illustrations. Decorative paper wraps with light foxing. Very good. Though Dante's love for his Beatrice is the heady stuff of legend, he also had a wife, Gemma Donati. Maquarie, an Australian poet, presents three letters supposedly written by the long-suffering wife, trying (satirically) to pass them off as "recently discovered and now for the first time printed together with three signed drawings of the divine poet himself." **\$50.00**



1910

## In Original Dustjacket and Box

38. [ALIGHIERI, DANTE]. [PAUL, EVELYN, illustrator]. Rosetti, Dante Gabriel, translator (1828-1882). LA VITA NUOVA (THE NEW LIFE). London/New York: George G. Harrap & Co./Brentano's. ca. 1910 .

Sm. 4to, 8" x 10". Illustrations, tipped-in plates, ornamental borders, initials, miniatures and faux-gilt decorations drawn, colored and "illuminated" in medieval style. Colorful decorative endpapers. Bound in dark brown "antique leather," with metal-studded leather hinges. Cover blind-stamped with the title and a large initial "D". A three-dimensional, color portrait medallion of Dante appears in the center of the "D". Very good book with original glassine jacket in extremely tattered condition and with original box with decorative lid. Box is generally in good condition, though corners have torn and the lid has lost two sides. Uncommon in dustjacket and box. \$500.00

39. Righetti, Luigi. NUOVI ARGOMENTI: CONTRO L'AUTENTICITÀ DEL CANTO XI DELL'INFERNO DANTESCO (NEW ARGUMENTS AGAINST THE AUTHENTICITY OF CANTO XI OF DANTE'S



1912

INFERNO) . Firenze: Stb. Tipografico E. Ducci, 1912.

8vo. 6" x 8 1/2". 35 pp. In age-toned and lightly foxed wraps with a few nicks and tears. One large chunk, not affecting text, torn away from title page.

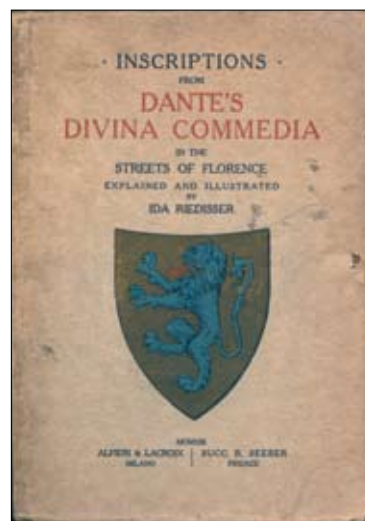
One of a series of three pamphlets in which Professor Luigi Righetti argues that the eleventh canto of *Inferno* was a forgery and that the forger was Jacopo, a son of Dante Alighieri, who, according to Boccaccio, was anxious to re-write thirteen cantos of the *Commedia*. The controversy spread from Italy to America, and a November 15, 1908 article in the *New York Times* states, "According to Professor Righetti's argument, each part of the *Commedia*, the *Inferno*, the *Purgatorio*, and the *Paradiso*, must have consisted of thirty-three cantos, as they do with the exception of the *Inferno*, which has thirty-four. . . Hitherto, Dantists have regarded the first canto of the *Inferno* as the independent introduction to the entire *Commedia*, especially as the narrative naturally begins at the second canto, thus giving thirty-three cantos to the first part of the poem." Though generally disbelieved, Righetti's argument that Canto XI was a forgery aroused the ire of the Società Dantesca in Florence. \$150.00



1912

40. Alighieri, Dante. LA OPERE MINORI DI DANTE ALIGHIERI NOVAMENTE ANNOTATE DA G.L. PASSERINI . Florence: G.C. Sansoni, 1912-1923.

48mo. 3" x 4". Five small volumes written entirely in Italian. Age-toned wraps with decorative calligraphic titles. Chipped wrappers and spines. Not a complete set, but a nice early 20th-century survivor in wraps. Volume 1 - missing, Volume 2 - *Rime*, Volume 3 - *Il Convivio*, printed in 3 volumes, all labelled III. Volume 4- missing, Volume 5 *Il Trattato Della Volgare Eloquenza*. Very Good. \$100.00



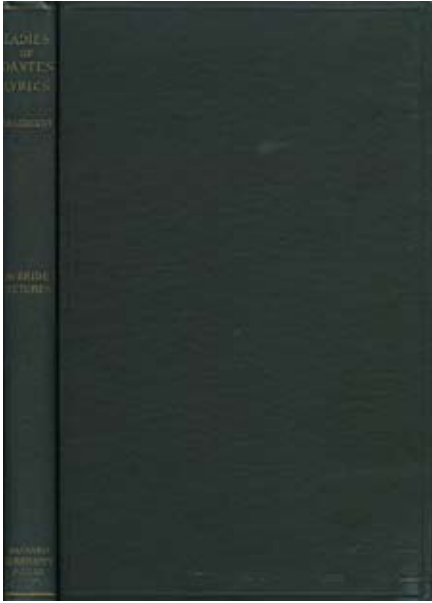
1913

Dante in the Streets of Florence

41. [ALIGHIERI, DANTE]. Riedisser, Ida. INSCRIPTIONS FROM DANTE'S DIVINA COMMEDIA IN THE STREETS OF FLORENCE. Milan: Alfieri & Lacroix, 1913.

12mo. 5" x 7". iv, 88pp. Age-toned, cardstock covers meant to resemble vellum with title and a color coat of arms on front cover. Yapp edges, which originally had ties to close the book. Ties missing. Dampstain to bottom of endpapers. Some soiling on top of pages 2 and 3. All 21 tipped-in color coats of arms are present.

The city of Florence put up inscriptions from Dante's *Commedia* to mark all the places mentioned and all the sites where stood the houses of the families in the epic. The author arranges the inscriptions in the book chronologically, rather than topographically, and in doing so gives a concise history of Florence up to the time of Dante. An interesting revelation of what remains of the city of Florence as Dante knew it. About very good. \$250.00



**1917**

**42. Grandgent, Charles H. (1862-1939). LADIES OF DANTE'S LYRICS. Cambridge: Harvard University Press, 1917. First edition.**

8vo. 5 1/4"x7 1/4". iv, 181pp. Dark green cloth. Gilt title on spine. Light rubbing and edgewear. A McBride Lecture sponsored by Harvard, the text of this book was originally delivered as a lecture in February, 1917.

Of the many ladies that appear in Dante's works, this book focuses on five: Violetta, Matelda, Pietra, Beatrice, and Lisetta. A professor at Harvard University from 1896-1932, Grandgent lectured on Dante as well as Romance linguistics and phonetics. He produced an edition of *Divine Comedy*, as well this book and another also featured in this catalogue, *Discourses on Dante* (Item 47). Very Good. **\$50.00**



**Circa 1920**

**43. Alighieri, Dante (1265-1321). DANTE'S INFERNO, VOLUMES I AND II. THE LITTLE LEATHER LIBRARY, REDCROFT EDITION. New York: Little Leather Library Corporation, ca. 1920s.**

64mo. 4" x 3". Tiny books, almost dainty in their design, with embossed floral borders and titles on front cover and embossed logo of Little Leather Library and "Redcroft Edition" on back cover. Copper-colored soft leatherette covers with an artificial verdigris patina. Owner name in ink on title page of each volume.

The Little Leather Library Corporation of New York was founded in 1916, and was one of the first attempts to mass-market inexpensive books in the United States. Although they were originally sold in the Woolworth's chain of retail stores, by the early 1920s, the Little Leather Library books were being used as a promotional item in cereal boxes. Near Fine. **\$50.00**



*Justus von Liebig (1803–1873) was a major contributor to the fields of agricultural and organic chemistry and is regarded as one of the greatest chemistry teachers of all time. In 1865, he began to manufacture beef bouillon and founded the Liebig Extract of Meat Company. Like many companies of this era, Liebig used trading cards to market the product to the consumer. Liebig cards, which were printed in over 1,900 sets until 1975, are regarded as among the most beautiful for their chromolithographic color and fine artistic detail.*



1920

## Dante and Beef Bouillon

44. [LIEBIG TRADE CARDS]. Alighieri, Dante. SET OF 6 CHROMOLITHOGRAPH TRADE CARDS ILLUSTRATING THE LIFE OF DANTE. Produits Liebig, 1920.

2 3/4" x 4 1/4". Complete. Cardstock. Stamped signature of J. Liebig on verso of each card. Light edgewear, small crease to the corner of card number four. Printed to advertise "Veritable Extrait de Viande Liebig" (beef bouillon), this set of six cards features chromolithograph scenes from Dante's *Divine Comedy*. The verso of each card advertises Liebig Extract of Beef (beef bouillon) and contains a detailed paragraph of Dante's biography. A very good modern example of the use of Dante (nearly seven hundred years after his birth) to appeal to the common consumer. **\$150.00**

Please see Item 52 for a set of 18 Liebig cards illustrating *Divine Comedy*.



Above: verso of Liebig card.





1921

1921

## The “Jewish Voltaire’s” *Divine Comedy*

45. [ROMI, IMMANUEL BEN SOLOMON Solomon (1265-1330)]. Gollancz, Hermann (1852-1930). TOPHET AND EDEN (HELL AND PARADISE) IN IMITATION OF DANTE’S INFERNO AND PARADISO. TRANSLATED INTO ENGLISH WITH INTRODUCTION AND NOTES. London: University of London Press, Ltd., 1921. First edition.

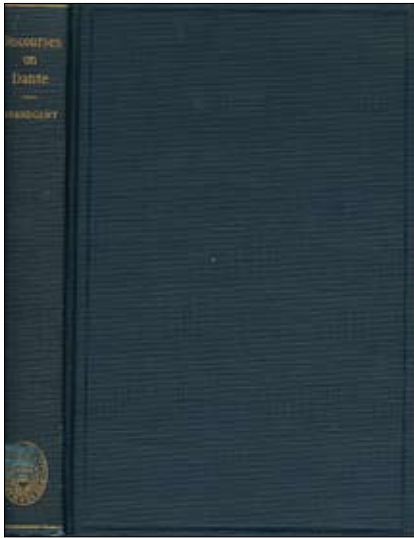
4to. 7 1/2” x 10”. Green boards with cloth spine. Heavy edgewear, cloth worn through at corners. Title labels affixed to upper board and spine. Title inked neatly on spine. Light soiling to lower board, offsetting to endpapers.

A friend of Dante to whom Gollancz, the elder brother of editor Israel Gollancz, refers as, “the Jewish Voltaire,” Immanuel Ben Solomon Romi composed a version of his contemporary’s *Inferno* and *Purgatorio* in Hebrew, casting himself as the main character, and a character named Daniel (perhaps the Biblical version of Dante’s name) as his figurative Virgil. In the introduction, Gollancz assesses that “Dante wrote a divine comedy, Immanuel a human one.” First translation of Romi’s fascinating work from Hebrew into English. About very good. **\$75.00**

## In the Binder’s Original Box

46. Alighieri, Dante. LA DIVINA COMMEDIA DI DANTE ALIGHIERI. Firenze: G. Barbera, 1921.

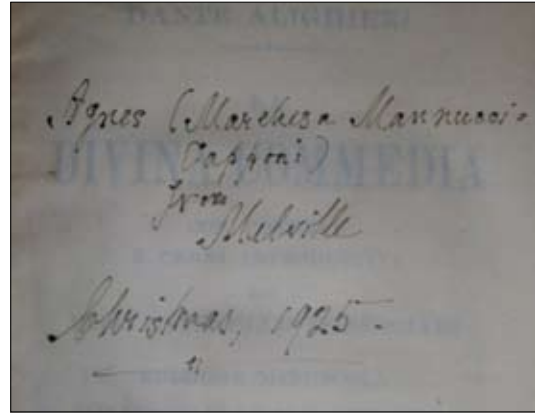
32mo. 4” x 2 3/4”. 575 pp. Frontispiece tissue-guarded portrait of Dante. Dark brown leather, bound in a medieval style with yapp edges, tarnished metal clasps, raised bands, and stamped title. In the original clamshell box, which is covered in a floral paper and has a paper label with “*La Divina Commedia*” on spine. Text is in Italian. Fine book in very good clamshell box, which has light edgewear. **\$500.00**



**1924**

47. Grandgent, Charles H. (1862-1939). **DISCOURSES ON DANTE.** Cambridge: Harvard University Press, 1924. First edition.

Sm. 8vo. 5 1/4" x 7 1/4". vii, 201 pp. Navy blue gilt cloth. But for rubbing to the Harvard University Press insignia at foot of spine, a better than very good copy. A professor at Harvard University from 1896-1932, Grandgent lectured on Dante as well as Romance linguistics and phonetics. He produced an edition of *Divine Comedy*, as well this book and another also featured in this catalogue, *Ladies of Dante's Lyrics* (Item 42.) Very good. **\$50.00**



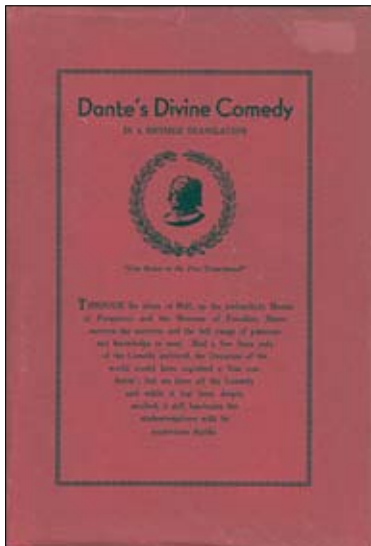
**Circa 1925**

### **"From Melville"**

48. [ANDERSON, MELVILLE BEST (1851-1933)]. Alighieri, Dante. **LA DIVINA COMMEDIA CON POSTILLE E CENNI INTRODUTTIVI DEL PROF. RAFFAELLO FORNACIARI.** Milan: Ulrico Hoepli, ca. 1925. Edizione Minuscola.

32mo. 3" x 5". xxii, 577pp. Small book bound in light brown suede with a brass medallion portrait of Dante on the front cover. Pictorial endpapers. Some fading to suede. Book comes in a plain cardboard slipcase that has some bumping to corners but is still sturdy and completely intact. Inscription on ffep: "Agnes (Marchesa Mannucci Capponi) from Melville. Christmas, 1925." Very Good in very good slipcase.

Melville Best Anderson was an author, translator, and teacher at Stanford University whose particular interest was the work of Dante. His most celebrated literary achievement was his translation of the *Divina Commedia* (Oxford University Press, 1932 and Limited Editions Club, 1932). He maintained a correspondence with his former student, Agnes Smith Manucci Capponi (which is now part of Stanford University Libraries Department of Special Collections and University Archives), and gave her this copy of his favorite work as a Christmas gift. A personalized copy of Dante's masterpiece from one who knew it intimately. **\$300.00**



1928



1929



1929

**“I am sure you will enjoy the D.C. – but take it in small doses.”**

49. [BANDINI, ALBERT R.]. *Alighieri, Dante (Translated by Rev. Albert R. Bandini). DANTE'S DIVINE COMEDY: A LINEAL AND RHYMED TRANSLATION.* San Francisco: The People's Publishing Company, 1928. No edition stated.

8vo. 6" x 9". Three volumes bound as one. xxiv, volumes individually paginated -- 220, 233, and 279 pp. respectively. Signed and inscribed by the translator, Albert R. Bandini, on a blank prelin: "To Al Williams, I am sure you will enjoy the D.C. -- but take it in small doses. -- A.R. Bandini, The Translator." Additionally, Bandini has hand-corrected a number of line translations. Blue cloth with gilt lettering on spine. Red dust-jacket with black borders and lettering. Book is in very good + condition with light shelfwear. Very good dustjacket with small chips to head and tail of spine and to edges. There is also a tipped in Errata/Corrige page near the end of the book.

A Catholic priest born in Florence, Bandini was also a scholar, a poet, and an attorney who is perhaps best known as a founder of the Italian Catholic Federation. This lineal and rhymed translation by Bandini is scarce. It is especially so signed, inscribed, and corrected in his hand. **\$300.00**

50. [ALIGHIERI, DANTE]. *THE RHYME WORDS IN THE DIVINA COMMEDIA.* Paris: Libraire Ancienne Honore Champion, Editeur, 1929.

Sm. 4to. 6 1/4" x 9 3/4". xiv, 127 pp. Pages unopened. Wraps severely chipped at edges and corners. Text clean and unmarked. An interesting compilation of the rhyme words in the *Divina Commedia* written by a professor at Brown University. Chapters cover topics such as Phonetical Deviations, Morphological Deviations, Neologisms, Lexical Deviations, and Rhyme Peculiarities. A useful resource for someone approaching the *Commedia* from a metrical standpoint. Good. **\$75.00**

51. [HOLM, EBBA]. *Alighieris, Dante. GUD-DOMMELIGE KOMEDIE.* Kobenhaven: G.E.C. Gads Forlag, 1929.

Sm. 4to. 7" x 10". 622 pp. 12 calf over decorative art-deco boards. 108 dramatic woodcuts. Edgewear to calf. Interior in fine shape. Danish translation of Dante's best known work. **\$150.00**



*L'Enfer*

*Circa 1929*

## Collection of 18 Chromolithographic Trade Cards

52. [LIEBIG TRADE CARDS]. Alighieri, Dante (1265-1321). COLLECTION OF 18 CHROMOLITHOGRAPH TRADE CARDS ILLUSTRATING DANTE'S DIVINE COMEDY. Produits Liebig, circa 1929.

2 3/4" x 4 1/4". Complete. Cardstock. Printed to publicize Produits Liebig Le Bouillon de Boeuf, this set of 18 cards features chromolithographs illustrating scenes from Dante's *Divine Comedy*. One may wonder what might be the association between Dante and beef bouillon, and that is precisely what makes these cards so interesting. The cards provide a fine example of advertising before the days when television and the internet reached everyone. More importantly, this set is an excellent example of how *The Divine*

*Comedy*, a sophisticated work, appealed to and permeated popular culture more than 500 years after its original publication. Liebig published advertising cards such as these beginning around 1870 and published sets of cards on all subjects (over 11,000 different types) until 1975. Sets are nearly always made up of 6 cards. This particular collection of 18 cards is composed of three different complete sets: 1) Dante -- *L'Enfer* -- 6 cards, 2) Dante -- *Le Purgatoire* -- 6 cards, and 3) Dante -- *Paradis* -- 6 cards. Each set is complete and in fine condition. In addition to the title of the picture and the Produits Liebig logo on the front of each card, the verso of each card has a lengthy explanation of its corresponding illustration (in French). Beneath the explanation is an advertising blurb (in French) for the bouillon sold by Liebig. Bright and colorful illustrations of Dante's masterpiece in the unusual presentation of a trading card. Crisp and clean. Fine. **\$500.00**

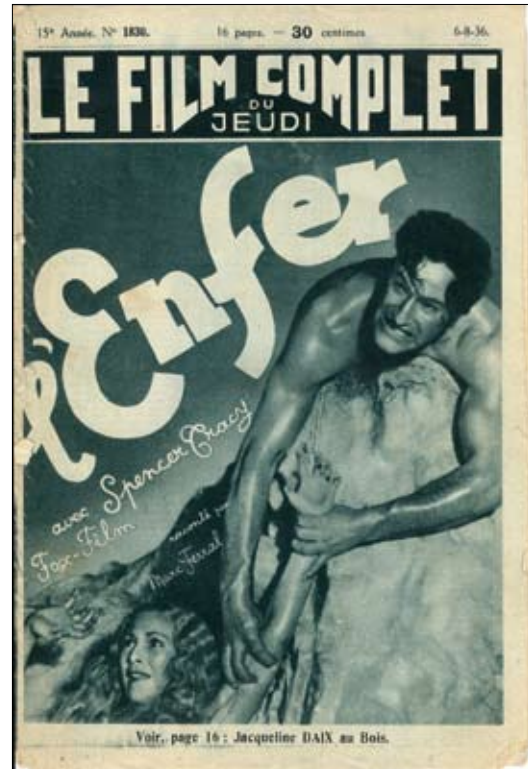




*Le Purgatoire*



*Paradis*



1936

53. [BOTTICELLI, SANDRO (1445-1510)]. Alighieri, Dante (1265-1321). [Translated by Jefferson Butler Fletcher (1865-1946)]. THE DIVINE COMEDY OF DANTE ALIGHIERI. Translated by Jefferson Butler Fletcher. New York: Macmillan, 1931. First edition.

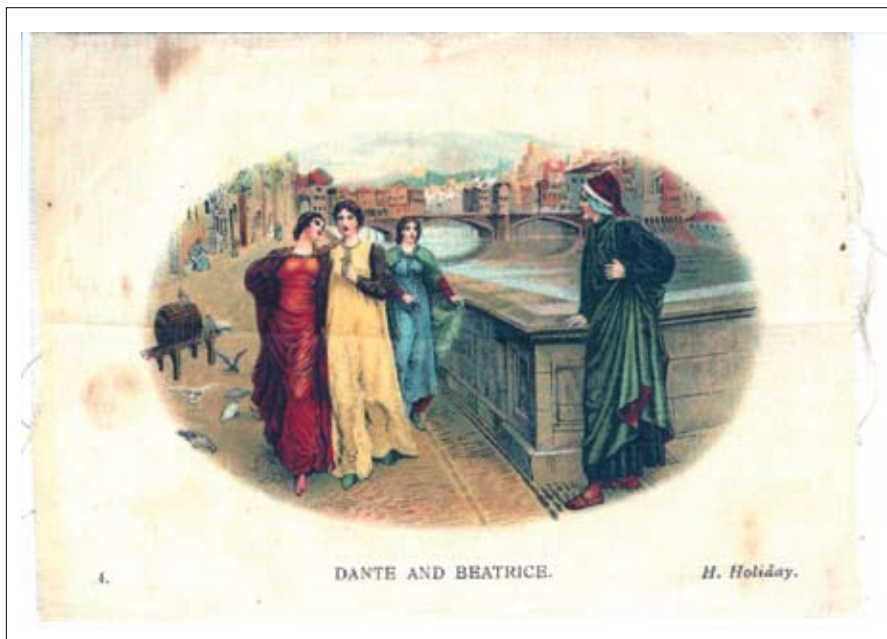
Small 4to. 6 1/2" x 9 1/2". xii, 471 pp. This book is number 69 of a limited edition of 212 copies, 200 of which were for sale. Signed by the translator. Paper-covered boards, bound in a paper imitating vellum, with tie closures. Title lettered in black on spine. Tissue-guarded frontispiece and 14 tissue-guarded illustrations (with quotations printed on the tissue) by Botticelli. An introduction by the translator notes that Botticelli's artistic rendering of Dante's work is different than other well-known Dante illustrators such as Dore, Flaxman, and Blake: "Perhaps in part because he too was a Florentine, Botticelli could enter more intimately what Dante saw and sang." Very Good. **\$500.00**

1939

## Hell at the Carnival

54. Ferral, Marc. L'ENFER in LE FILM COMPLET DU JEUDI #1830. Paris: August 6, 1936.

10" x 8". 16 pp. Wraps. Designed in art deco style, illustrated with stills from the movie. Text written in French. Near fine. This movie tie-in features Spencer Tracy in a modern depiction of the plot of Dante's *Inferno*. Spencer Tracy plays an unscrupulous carnival owner who turns *Inferno* into a sideshow attraction, which burns down. The high point of the film is an elaborate dream sequence re-creating a vision of hell peopled with numerous half-clothed men and women. **\$75.00**



1940

55. Holiday, Henry (1839-1927). [Alighieri, Dante]. DANTE AND BEATRICE SILK CIGARETTE CARD. No. 4 FROM THE OLD MASTERS SERIES. London: Godfrey Phillips/B.D.V. Cigarettes, 1939.

4" x 6". Cigarette cards were issued in sets, but put into packs of cigarettes one at a time. The cards helped tobacco companies distinguish their brands from one another and did much to attract customers, who, wanting to complete a card set, might buy "just one more" pack of cigarettes. Very good condition with just some inevitable fraying, a few brown marks, and minor corner creases which do not impact the brightly printed image of Dante and Beatrice. A good example of both Holiday's most famous work and the use of Dante's work to market a product to the average man, who was, it is presumed, quite familiar with *The Divine Comedy*.

Not all cigarette "cards" were made of cardstock. Indeed, during World War I, paper was often in short supply and silk, with an image

printed or embroidered, was often used as a substitute. The use of silk for cigarette cards continued occasionally after World War I. Most silk cards were produced unbacked and ready to fray. Frequently, they were folded and creased to fit in the cigarette pack, and with no backing or presentation case, they were susceptible to dirt. They are the very definition of ephemeral. **\$100.00**





1949

## Disney at its Darkest

56. [Alighieri, Dante] Martina, Guido.  
L'INFERNO DEL TOPOLINO [MICKEY'S  
INFERNO]. TOPOLINO, VOL. II, N. 7.  
OTTOBRE, 1949. Milan: Pieriodici Monda-  
dori, October, 1949.

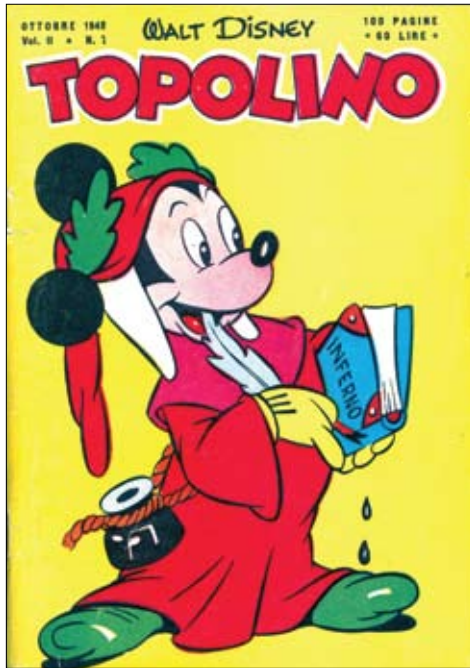
12mo. 99pp. Bright yellow wrappers featuring Mickey Mouse dressed as Dante on the front and Goofy dressed as Virgil on the back. Two small closed tears at the spine where one of the two staples used to saddle-stitch the book is attached. Similar small tears on the bottom staple have been repaired. Numerous color and black and white illustrations on every page. A very good copy of a very scarce production.

*L'Inferno del Topolino* is a comic book adaptation of Dante's *Inferno* featuring the classic Walt Disney characters Mickey Mouse, Goofy, and

Donald Duck and published by the Italian Disney comic book licensee Periodici Mondadori. As Aldus Manutius' production of the *Commedia* in 1502 was the first appearance of a portable, pocket-sized book in Italy, the Mondadori production of *L'Inferno* was the first portable, pocket-book sized Disney production in Italy (those prior to this had been newspaper-sized) and the first of five subsequent issues to tell the story of *Inferno*. An English-language version of the comic did not appear until March, 2006 in *Walt Disney's Comics and Stories*, #666.

Guido Martina was a former high school teacher who, in addition to putting words inside traditional comic strip "balloons" to accompany Angelo Bioletto's illustrations, also narrates the story in a hendecasyllabic *terze rime* that imitates Dante's style. As well as being metrically perfect, the lines of verse use the same ancient Italian





*The front cover of the 1949 edition, featuring Mickey Mouse as Dante.*



*The verso of the cover of the 1949 edition, featuring Goofy as Virgil.*



*The front cover of the 1955 edition.*

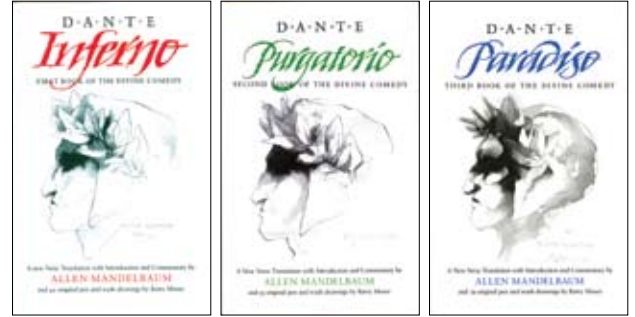
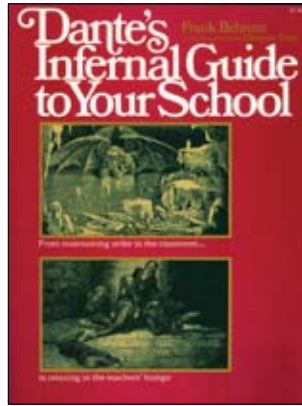
## 1955

terms and constructions as found in Dante’s *Commedia*. Though it was initially widely accepted in Italy because of its use of proper vocabulary and grammar (quite different from the slang-filled American comics of the time), *L’Inferno Del Topolino* is the least frequently reprinted and the scarcest of the Italian Disney comics. Bioletto’s harsh and menacing artwork combined with Martina’s description of all the tortures that the demons perform on the damned -- skinning, lashing, electrocuting, burning, sawing off heads and limbs -- seemed too harsh for children, even though all Italian school-aged boys were familiar with the *Commedia*, the cornerstone of Italian literature.

One other small detail makes *L’Inferno Del Topolino* different from other Disney comics. In recognition of the fantastic amount of work and scholarship that went into this comic adapta-

tion, the publisher agreed to publicly credit the author -- the splash panel on the first page of the story features the phrase, “Verseggiatura di G. Martina,” which translates to “Versification by G. Martina.” Such recognition was highly unusual, as most Disney authors and illustrators at the time worked in anonymity.

Offered with a later 1955 Italian edition and the 2006 American edition, this uncommon item represents Disney at its darkest, with color and black and white illustrations of Mickey and the gang wandering past the tormented souls and demons of Dante’s Hell. It also represents the ultimate popular culture depiction of Dante’s epic work. **\$1,000.00**



1969

1971

1980

## Personally Inscribed

57. [BASKIN, LEONARD (1922-2000)]. Alighieri, Dante. **THE DIVINE COMEDY. Three Volume Set.** Translated by Thomas G. Bergin and Illustrated by Leonard Baskin. New York: Grossman Publishers, 1969. First printing.

Folio. Three volume set in slipcase. Brown boards with ivory-colored, cloth-covered spines. Titles stamped on each volume's spine in gilt. One small spot on each of the spines of volume 1 and volume 3. Brown slipcase with intact paper label affixed to front. Some wear to edges of slipcase, but still sturdy and in very good condition. Each volume filled with Baskin's dramatic illustrations. This set is inscribed on the ffep of volume 1, "To Pat Clifford from Leonard Baskin." It is not one of the limited edition of 100 signed copies, but instead a personalized inscription. Near fine in very good slipcase. **\$350.00**

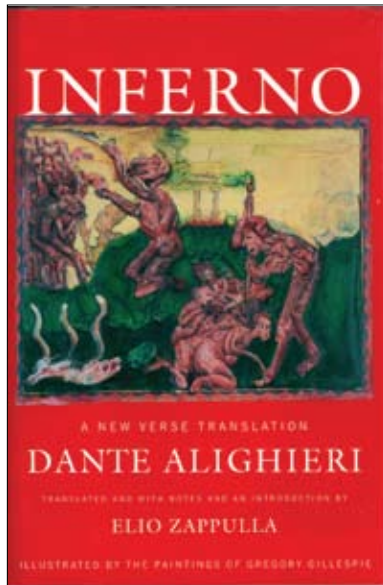
## Dante's Advice to New Teachers

58. [DORE, GUSTAVE (1832-1883)]. Behrens, Frank. **DANTE'S INFERNAL GUIDE TO YOUR SCHOOL: FROM MAINTAINING ORDER IN THE CLASSROOM TO RELAXING IN THE TEACHER'S LOUNGE.** New York: Simon & Schuster, 1971. First edition.

Sm. 4to. 8 1/2" x 11". Stiff cardboard wraps. Previous owner name inked on ffep. Humorous advice to new teachers using the famous engravings by Gustave Dore to illustrate the points made. Better than very good. **\$25.00**

## The California Dante

59. [MOSER, BARRY]. Mandelbaum, Allen [Alighieri, Dante]. **THE DIVINE COMEDY OF DANTE ALIGHIERI: INFERNO, PURGATORIO, PARADISO. A VERSE TRANSLATION WITH INTRODUCTION AND COMMENTARY BY ALLEN MANDELBAUM. DRAWINGS BY BARRY MOSER.**



1998

**Berkeley, California: University of California Press, 1980 (*Inferno*), 1982 (*Purgatorio*), 1982 (*Paradiso*).**

4to. 7" x 11". Three very good volumes in better than very good, clean, white pictorial dustjackets with no tears, no chips, no age-toning, and with original prices intact. Light foxing to top of text block. Lower right corner of *Inferno* volume very gently bumped. Very scarce as a complete set in dustjackets in such good condition. Also known as *The California Dante*, this set skillfully combines poetry, scholarship, graphics, and typographics. The original Italian text and Mandelbaum's superb rendition are arranged on facing pages and illustrated by Barry Moser's powerful images. **\$400.00**

**60. [GILLESPIE, GREGORY (1936-2000)]. Alighieri, Dante (Elio Zappulla, translator). INFERNO: A NEW VERSE TRANSLATION ILLUSTRATED BY THE PAINTINGS OF GREGORY GILLESPIE. New York: Pantheon, 1998. First printing.**

Sm. 4to. 6 1/2" x 9 1/2". xiii, 314 pp. Small stamp in blue ink on the flap that reads "-70%". Proving that Dante is still relevant in the modern



2006

world, this recent translation of the classic work would be at home on a shelf next to the Pinsky, Ciardi, or Mandelbaum translations. Cloth. Near Fine in Near Fine Dust Jacket. **\$50.00**

**61. [ALIGHIERI, DANTE]. Birk, Sandow. SIGNED PROMOTIONAL POSTER. "CALIFORNIA ARTIST SANDOW BIRK CREATES A MULTI-MEDIA CONTEMPORARY INTERPRETATION OF THE CLASSIC DANTE'S INFERNO USING REFERENCES TO CURRENT EVENTS AND PEOPLE IN A LANDSCAPE POPULATED BY MINI-MALLS, FAST-FOOD RESTAURANTS, AND ATMS." Fullerton, CA : California State University, Fullerton, 2006.**

18" x 24" poster intended to be folded and sent as a mailer advertising an event at the Main Art Gallery of California State University, Fullerton, February 4 - March 10, 2006. This particular copy was never folded or used and is in perfect condition. Illustrated on both sides with Birk's black and white drawings, which feature Dante's epic as if it took place in present-day California. **SIGNED** by Birk. Fine. **\$75.00**

## Last Minute Additions

### 1940

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[SCARPELLI, TANCREDI]. **Alighieri, Dante. LA DIVINA COMMEDIA. Firenze: Casa Editrice G. Nerbini, 1940.** Folio. [1-3]422 pp. Bright royal blue cloth stamped with gilt calligraphy and a medallion portrait of Dante. Many black and white illustrations and full-page, color illustrations by Tancredi Scarpelli. Bumping to head and tail of spine. Corners rubbed through. Else very good. **\$75.00**

### 1958

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[ALIGHIERI, DANTE]. **Lillie, Mary Prentice. THE COMEDY OF DANTE ALIGHIERI TRANSLATED INTO ENGLISH UNRHYMED HENDECASYLLABIC VERSE. San Francisco: Grabhorn Press, 1958. Limited Edition 1/300.** 4to. 3 volumes. Cream boards, spines gilt-lettered. Cardboard slipcase. Near fine. In 1919, the brothers Edwin and Robert Grabhorn came from Indianapolis to San Francisco and immediately caught the attention of the community of bibliophiles with their imaginative and colorful books and ephemeral printing. The Grabhorn Press is one of the best-known fine press publishers in the United States. **\$600.00**

### 1963

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[BOTTICELLI, SANDRO]. **Alighieri, Dante / Giovanni Peterlongo. LA DIVINA COMMEDIA (LA DIA KOMEDIO) / VERSIONE CON TESTO A FRONTE E COMMENTO IN ESPERANTO DI GIOVANNI PETERLONGO'S ILLUSTRAZIONI PER "LA DIVINA COMMEDIA" DI SANDRO BOTTICELLI. Milano: SEIE, 1963. Eidzione Speciale.** 4to. 8 1/2" x 11". 709 pp. + errata sheet. Fine pictorial cream-colored cloth in fine transparent dustjacket. With original publisher's prospectus and slipcase. But for age-toning and one 4" closed tear at the bottom seam, slipcase is in very good condition. Side-by-side translation of Dante in Italian and Esperanto, a language created by L.L. Zamenhof in his book *Unua Libro* in 1887. Zamenhof hoped to create an easy to learn and politically neutral language that would serve as a universal second language to foster peace and international understanding. Esperanto continues to be in use, and is estimated at between 100,000 and 2 million speakers in the past century. Although no country has adopted the language officially, Esperanto did get official recognition by UNESCO in 1954. A most unusual language for translation of Dante's epic poem. **\$750.00**

### 1965

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**Alighieri, Dante (1265-1321). DANTE (CHROMOS INSTRUCTIFS). Belgium: Jacques Superchocolat, 1965.** Cardstock. 2" x 2 3/4" inches. This advertising trade card featuring Dante's portrait was included in packages of Jacques chocolate by Jacques Superchocolat of Belgium. The company issued a set of 240 cards entitled "Collection De Chromos Instructifs". The back of the card has a brief biography of Dante in French and Dutch. Fine. **\$25.00**



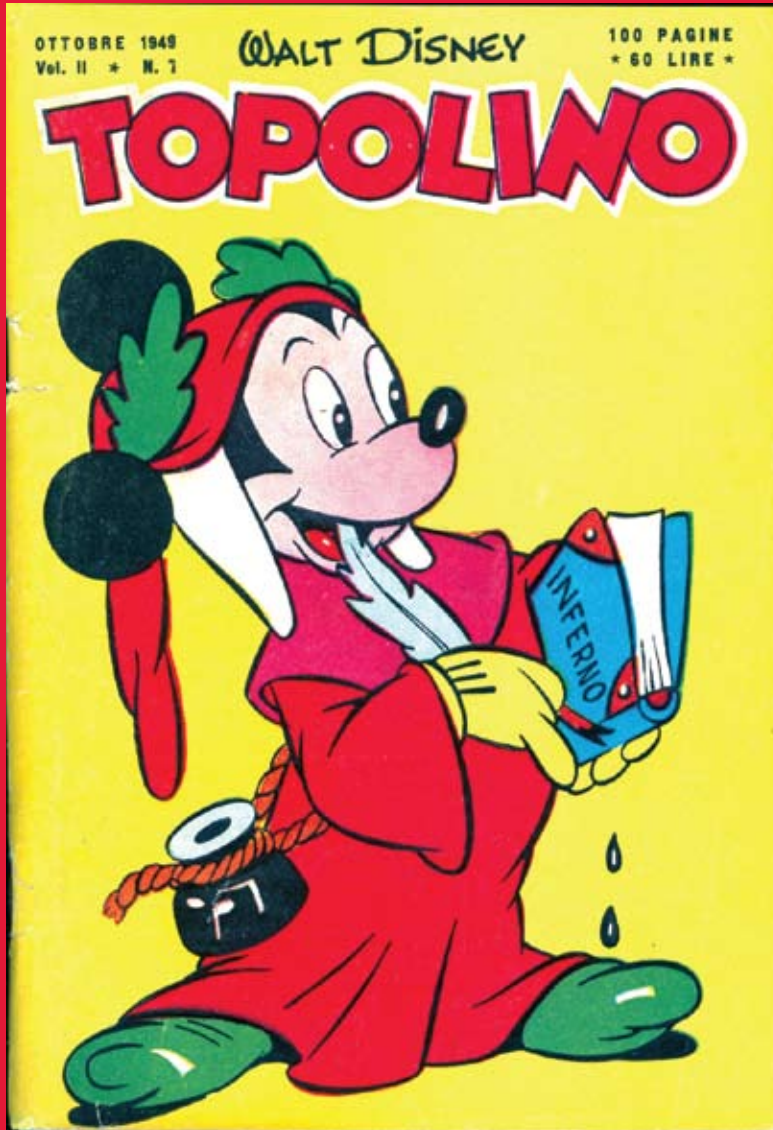
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## **Thank You**

Though Book Hunter's Holiday is a small business, the production of this catalogue would not have been possible without a good deal of encouragement from many other people. I thank my husband, children, and parents for encouraging me to pursue my dream of becoming an antiquarian bookseller. I thank the faculty and staff of the Colorado Antiquarian Book Seminar, who were the first to see the earliest incarnation of this catalogue and who inspired me to complete it. I thank the Rare Book School programs at both University of Virginia and UCLA for increasing my knowledge of antiquarian books. I also want to thank other booksellers whose assistance has been invaluable: Vic Zoschak of Tavistock Books, Brian Cassidy of Brian Cassidy, Bookseller, Carol Sandberg of Michael R. Thompson Booksellers, Ian Kahn of Lux Mentis, and Cynthia Gibson and Lauren Avirom. Thank you all for your advice and support as I completed my first catalogue.

**Grazie mille di cuore!**



*"When you're going through Hell, keep going."*

*Winston Churchill*

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