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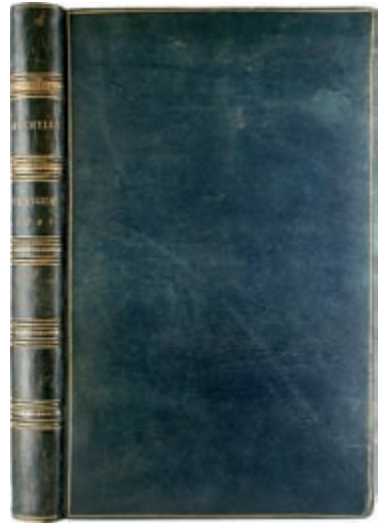
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Please mention Catalogue B168 when ordering.

Front cover illustrations: Item 75  
Rear cover illustrations: Item 83

1. One of only 52 copies, and bound with Flaxman's plates Aeschylus. ΤΡΑΓΩΔΙΑΙ ΕΠΤΑ. Glasgow: in aedibus Academicis, excudebat Andreas Foulis 1795, ONE OF 52 COPIES, engraved title page and 30 engraved plates by Flaxman bound in, four plates shaved (two touching image, two just inside border), a little spotting in places, a few top margins dusty, pp. [iv], xii, [2], 357, [1], folio, contemporary straight-grained dark blue morocco, spine with raised bands, lettered in gilt direct, marbled endpapers, a.e.g., a little bit rubbed, spine just slightly sunned, very good (ESTC T87011 & T160786; Gaskell 699) £5,000



One of the rarest and most elegant productions of the Foulis Press, with fewer than 65 copies of this edition of Aeschylus printed, 52 on small paper and 11 or 12 on large. 'Small' copies like this one measure around 38cm tall, taller than even the large-paper copies of the Foulis Press masterpiece, the 1756-8 Homer. ESTC notes that 'some large paper copies have drawings by John Flaxman', while Gaskell says that both issues 'sometimes have a set of plates by Flaxman', and Murray's details of publication suggest that the book retailed in three formats: small paper (3 guineas), large paper (10 guineas), and large paper with the plates (£20). In any case, only a minority of recorded copies (though both large and small) have the plates, and this copy demonstrates that in order to fit the plates in a small paper copy some folding and trimming was necessary.



Item 1

This edition has textual importance as well: it represents the first substantial publication of Richard Porson's work on the text of Aeschylus. Porson was invited by the syndics of the Cambridge University Press to produce a new edition Aeschylus in 1783, but their requirements that Porson print the corrupt text of Stanley's edition (by then over a century old) with his own notes, and their refusal of permission to collate the Laurentian manuscript in Florence led to him declining the edition. Porson nonetheless continued to collect material, and somehow – stories vary but usually include foul play – a portion of his notes fell into the hands of the Foulis brothers. Porson may have lent his notes to a friend in Scotland, or he may have begun a contract with a printer who then published without his final approval, or this may all be speculation on the basis that his name appears nowhere within. Additionally, a two-volume octavo edition with Porson's emendations (and again omitting his name) was also printed by the Foulis Press in either 1794 or 1796, but held back from publication until 1806, when it was issued by a London bookseller with cancel title-pages.

Understandably, given its size and limitation, copies of this edition are often finely bound: the Sykes large-paper copy bound by Staggemeier and Welcher was listed in Maggs' *Bookbinding in the British Isles* catalogue of 1996, and the Spencer copy, now in Manchester, is said to be the finest piece of work by Roger Payne (and contains the original drawings for the Flaxman plates). This copy's binding has no binder's ticket or stamp, and the design is much more restrained than the Sykes or Spencer copies, but the materials and finishing are of the highest quality.

2. **New discoveries**  
**Ampère (André Marie) and Babinet (Jacques)** *Exposé des nouvelles découvertes sur l'électricité et le magnétisme*, de MM. Oersted, Arago, Ampère, H. Davy, Biot, Erman, Schweiger, De la Rive, etc. *Paris: Méquignon-Marvis, 1822, FIRST EDITION, with numerous woodcut diagrams and illustrations in the text*, pp. [iv], 91, 8vo, *drab wrappers, good* (Overmier and Senior p. 127; not in Gartrell or Wheeler Gift) £2,500



A important, scarce and early publication on electricity and magnetism, a 'very valuable Treatise' (Mottelay). Ampère's collaborator in the present publication, Jacques Babinet, 'did excellent work in different areas of physics. He was an early advocate of the wave theory of light [and] produced important results in the theory of refraction' (Ekelöf p. 287). An additional interesting aspect of the present paper is a first outline of Ampère's ideas concerning an electric telegraph (p. 71). The work is in fact an offprint from the Supplement to the French translation of Thomas Thompson's *System of Chemistry: Système de Chimie. Traduit .. par J. Riffault*. The supplement is entitled: *Supplément .. présentant ce qui a été fait de nouveau dans cette science .. depuis l'époque (1819) où cette traduction a paru*, Paris 1822 (see Cole 1283).

3. **Three rare Petits**  
**Aquinas (Saint Thomas)** *In librum Salomonis q[ui] Ca[n]tica ca[n]tico[rum] inscribit[ur] dilucidissima expositio: q[uam] diligentissime nup[er] rime visa: recognita: erroribusq[ue] purgata: & q[uan]tu anniti ars potuit fideliter impressa ... [colophon:] Paris, Jean Petit, 17 April, 1515, woodcut printer's device on verso of last leaf, colophon on recto, text of the Vulgate Canticle in slightly larger type, alternating with commentary, side notes, one large and numerous small criblé initials, some damp-staining, mainly in the upper fore- and upper margins, ff. lxxvi, [ii], [bound with:]*
- Gregory (Saint, the Great)** *I[n] septe[m] psalmos pentite[n]tiales: explanatio ad modum utilis, cu[m] tabula materiaram. [colophon:] Paris: Jean Barbier for Jean Petit, nd., with Petit's device on the title-page and Barbier's at the end, ff. lxxii, [vi],*

[and:]

AUREUM DE PECCATIS capitalibus eorum speciebus opusculum, in quo simul explicantur mala que ex eis dimanant et remedia quibus repelluntur. [Edited by Constantinus Lepus]. [Paris, Jean Petit, nd,] gathering D misbound before C, last 8 leaves repaired at upper outer corner, with loss of foliation, ff xxiii, [viii], 16mo in 8s, the three (having been together before - see below) recently rebound, re-using an old piece of vellum over modern boards, contemporary ownership inscription on title (name in Greek, motto in German, partially crossed out) with various annotations to the text in the same hand, a later inscription at foot of title, preserved in a morocco backed chemise and slip-in case, good



£2,000

Three small Petits, all rare: the third, in particular, is located only in the BL by COPAC, with only one further copy in the French Union Catalogue. The first work is definitely dated, and the other two are probably the same, give or take a few years, having appeared already in 1511: however these three have always been together, as witness the annotations in the same hand in all three, and the shared damp-staining; the consistent edge-sprinkling also seems to pre-date the current binding.

The first work is supposedly Aquinas' last composition, not written down by him, but dictated as he lay dying at the Cistercian Abbey of Fossa Nuova. The work did not appear in print until 1505, in Venice, of which this edition seems to be a reprint (or a piracy). 'On 6 December, 1273, he laid aside his pen and would write no more... in January, 1274...he fell to the ground near Terracina, whence he was conducted to the Castle of Maienza, the home of his niece the Countess Francesca Ceccano. The Cistercian monks of Fossa Nuova pressed him to accept their hospitality ... At the urgent request of the monks he dictated a brief commentary on the Canticle of Canticles' (Catholic Encyclopedia). However, it has also been suggested that this attribution is mistaken and the commentary is in fact the work of Aquinas's contemporary Aegidio Colonna.

#### The most important dreambooks

4. Artemidorus of Daldis, et al. Artemidori Daldiani & Achmetis Sereimi F. Oneirocritica. Astrampsychi & Nichephori versus etiam Oneirocritici. Nicolai Rigaltii ad Artemidorum Notae. Paris: Apud Marcum Orry, 1603, EDITIO PRINCEPS of the Achmet, title-page printed in red and black, the text largely Greek and Latin in facing columns, two leaves of the last pagination repeated before the final page (pp. 27-30, the second instance a slightly different setting of type, apparently as issued but perhaps an intended cancel), early ownership inscription of Stephanus Joann. Stephanus on title-page, pp. [xii], 269, [23], 20, 65, ]1], 274, 27-30, p. 275, [17], 4to, seventeenth-century panelled calf, spine with five raised bands, red morocco lettering piece, compartments bordered with a double gilt fillet, centre-pieces of drawer-handle tools surrounded by small sunbursts, pearl spears, &c., boards with a central decorative circle of similar tools, a.e.r., slight chipping to head of spine, a little rubbed, spine lightly sunned, good (Atkinson, *Medical Bibliography*, I p.21)



£1,500

A selection of the most important ancient and Byzantine works on dreaming, collected and edited by Nicolas Rigault. Two are the most substantial surviving dreambooks, one from antiquity (Artemidorus) and one from the Byzantine period (Achmet) – which here has its Greek text printed for the first and

only time before the twentieth century – while the other two are shorter verse works and one, the Astrampsychnus, is in fact a selection of marginal verses from manuscripts of the other, the Nicephorus.

Artemidorus of Daldis (2nd century BCE) wrote the only extant ancient manual of dream interpretation; the original Greek text was first published in 1518. It had, however, been translated into Arabic in the 9th century and incorporated into the tradition of dream interpretation in the Middle East, by which method it served as an influence on Achmet, the second larger work here. Achmet's dreambook dates to the 10th century and was composed for Christians who read Greek, since all earlier dreambooks were strictly pagan (see Mavroudi, *A Byzantine Book on Dream Interpretation* for a full study).

Nicephorus, Patriarch of Constantinople (probably Nicephorus I, of the early ninth century) gives his name to the first of the shorter works, which Oberhelman suggests was composed in the ninth century as well (*Dreambooks in Byzantium*, p. 9), largely because it does not cite or borrow from Achmet. The 'Astrampsychnus' was attributed to the Persian magus of that name by J.J. Scaliger, who gathered the verses from the margins of Nicephorus manuscripts.

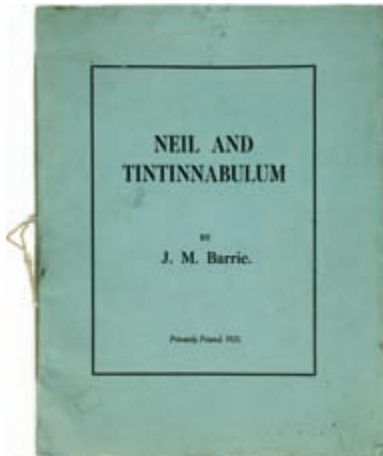
The Artemidorus 'is a work that has assumed massive importance in modern studies on sexuality and the unconscious in the ancient world' (Bowersock, *From Gibbon to Auden*, p. 116). However, its importance lies not only in its perspective on ancient dream studies, but extends to modern dream interpretation as well: Freud read the text (albeit in a poor translation), and 'perhaps with the exception of *The Interpretation of Dreams*, the *Oneirocritica* has been the most quoted book on dream interpretation in history' (Coolidge, *Dream Interpretation*, p. 23).

5. (Augsburg Confession.) CHYTRAEUS (David, ed.) *Historia der Augspurgischen Confession: Rostock: zum andern mal gedruckt / durch Jacobum Lucium, 1576, foxed and browned in places, a few leaves with short marginal tears, two touching text (with no loss), one or two old marginal notes, ff. [iv], 392, [4], 4to, contemporary blind-stamped pigskin over wooden boards, rebaked with tan morocco, brass clasps, the boards with a decorative roll of portraits of Reformation notables comprising the outer border, pigskin yellowed and a bit stained, corners worn, sound (VD16 C 2604) £1,200*



One of the earliest editions of David Chytraeus's history of the Augsburg Confession, the standard text on the subject for centuries afterward. It was first published in 1576 (though some encyclopaedias, e.g. Schaff-Herzog, state 1571), and VD16 records two issues (each with two variants) at Rostock in that year. One issue has 264 leaves, while the other, of which this is an example, has 392. (The other issue with 392 leaves, however, is dated '1576/(1577)'. VD16 gives 5 locations (Munich, Braunschweig, Gotha, Vienna, and Wolfenbüttel), while Worldcat lists seven copies outside Germany that are identified as having 392 leaves (six in the USA and one in the Netherlands). COPAC locates only a reproduction in the National Library of Scotland and the 274-leaf issue in the BL.

Chytraeus (or Kochhaffe, 1531-1600), who studied under Camerarius and Melanchthon, was professor at Rostock from 1551 and influential there; he developed new statutes for the Theology Faculty in the 1560s, modelling it on Wittenberg, and was afterward invited to write the statutes of the University of Helmstedt. He was a prolific scholar as well as an educationalist, producing historical, philological, and theological writings including a chronology of Herodotus and Thucydides. This history was translated into most European languages and frequently republished, and 'the judgment of Chytraeus derives special value from his general character as a man and scholar, and the classic character of his History of the Augsburg Confession, which remains to this hour a standard' (Krauth & Jacobs, *Chronicle of the Augsburg Confession*, p. 28).



Item 6

6. **One of just 12 copies**  
**Barrie (James Matthew) Neil and Tintinnabulum.** *No place, Privately printed, 1925, FIRST EDITION, LIMITED TO 12 COPIES, with three drawings signed L.W. reproduced in the text, neat later presentation inscription on first page (with printed limitation statement), pp. [i], 31, 4to (comprising 4 sheets (each 4 leaves) and a quarter sheet (2 leaves) inset to form a single gathering), stitched in original printed wrappers, wrappers slightly soiled and with abrasion at top of the upper (?traces of a red label, or an inscription deleted), good (Garland 49A; Wise, Ashley Library VIII p. 53) £950*

Inherently rare, this is an interesting autobiographical short story, described as ‘as intimate as it is unknown’, by Andrew Birkin in his *J.M. Barrie and the Lost Boys*. It shed light on the author’s relationship with Michael Llewellyn Davies (‘Neil’, renamed ‘Tintinnabulum’ in the course of the narrative), the original of Peter Pan, who had died in mysterious circumstances in 1921. It is written from the standpoint of the boy’s godfather, Barrie himself, who, though not Michael’s actual godfather became his, and the other Lost Boys,’ surrogate father on the death of their own. The story is set while Neil is at Prep School, and the author describes the sport that the two of them play, ‘the Game of Trying to know Each Other without asking questions.’

The presentation inscription ‘To Elizabeth Audrey (?)Line from Granpa Wingfield, Xmas 1937’ does not appear to have any connection with Barrie’s circle, although the fact that the date is the Christmas following Barrie’s death is perhaps significant.

7. **Parish of Liverpool 1795**  
**(Bible. English. Authorised.) THE HOLY BIBLE,** containing the Old Testament and the New ... together with:] The Book of Common Prayer ... [Two vols.] *Oxford: Printed at the Clarendon Press by W. Jackson and W. Dawson; London: Printed by Millar Ritchie, 1794, the Bible slightly smaller, the BCP with engraved plates, large thick 8vo, uniformly bound in strictly contemporary red straight-grained morocco, neo-classical rolltooled borders on sides with inner roll tooled border and decorative cornerpieces, upper covers lettered in gilt ‘Thomas Oakes / Church Warden / Parish of Liverpool / 1795’, flat spines richly gilt in compartments, lettered direct, gilt edges, gilt inner*



*dentelles, front inner hinge of BCP slightly strained, spines minimally faded, minor shelf wear, very good* (ESTC T95101, BL, C, and Huntington only; D&M 1387; and ESTC T214402, 5 copies, not in BL: variants of both exist, yet none are common in ESTC) £2,500

A beautiful pair of bindings, not only supremely elegant but functional as well: family records to the 1840s (and later) testify to the books being used (treasured if not handled) for a considerable time, and responding well.

Liverpool was created an independent parish in 1699, with Our Lady and St Nicholas as one parish church (along with a new church of St Peter in Church Street, since demolished). As the population grew so did the number of daughter churches, but these then gradually closed and by 1916 Our Lady and St Nicholas was again the only parish church. Our Lady and St Nicholas saw much addition and expansion over this period and had to be wholly rebuilt in 1775, but 'the number of private family pews whose owners resisted any change was such that the parish took the startling decision to rebuild leaving the existing pews and galleries in situ' (church website) The tower was left untouched and tragically collapsed in 1810, killing 25 people in the nave; the new tower was then the only part to survive bombing in 1940.

8. **Blackstone (William) Law Tracts, in two Volumes. Oxford: At the Clarendon Press. 1762, FIRST COLLECTED EDITION, 2 engraved plates in vol. i, one folding and one included in the pagination, 8 engraved illustrations, contemporary ownership signature of Thomas Burgh, pp. [iv], 257, [5]; [iv], cxv, [v], 135, [8], 8vo, contemp. calf, backstrips with five raised bands, red morocco labels with gilt lettering, the sides with blind borders, engraved bookplates of William Cruise, fine** (ESTC T56691; Carter 176.2; Eller 238) £2,500



An attractive copy of the first collected edition of tracts which had appeared separately. Only one thousand copies appear to have been printed according to Carter's analysis of the OUP records. At his bookseller's request, Blackstone made corrections and additions to the tracts and allowed them to be republished. They are: 'An essay on Collateral Consanguinity' (Blackstone's first legal publication), 'Considerations on Copyholders', 'A treatise on the law of Descents', and 'The Great Charter and Charter of the Forest'. The first three of these are now very difficult to obtain in first edition.

This copy has an interesting association in that it probably belonged to the legal writer William Cruise (1751-1824). As a Roman Catholic Cruise was prevented from practicing at the bar (under the statute 7 & 8 Will. III, c. 24), and he practiced instead as a licensed conveyancer. Cruise was the author of numerous works on legal subjects.

9. **Blackstone (William) Commentaries on the Laws of England in Four Books. The Fourth Edition. [Three Volumes]. Oxford: Clarendon Press. 1770, 2 engraved plates, one folding, in vol. ii, each vol. with ink gift inscription by Mr. Kynnersley to Thomas Sneyd dated 1803 on the front free endpapers, pp. [xii], 485; [viii], 520, xix; [viii], 455, xxvi; [viii], 436, vii, [40], 4to., contemporary calf, the backstrips with five raised bands and red morocco labels with gilt lettering, very slightly rubbed, lower joint of vol. i just starting but strong, near fine** (ESTC T57758; Eller 5) £3,000



An attractive copy of this early edition in a fine contemporary binding. 'Until the *Commentaries*, the ordinary Englishman had viewed the law as a vast, unintelligible and unfriendly machine; nothing but trouble, even danger, was to be expected from contact with it. Blackstone's great achievement was to popularize the law and the traditions which had



influenced its formation' (PMM 212). Blackstone was an Oxford man, educated at Pembroke College, a Fellow of All Soul's in 1744; he then divided his time between college and university business and practice at the Bar.

The *Commentaries* were an immediate and lasting success and were reprinted from the first edition in quarto, into octavo, and again a dozen times in as many years. They were translated into several languages and remained the standard textbook for many years. They were indispensable to the Justice of the Peace if not to his clerk, and for that reason it is unusual to find them in good, authentic condition, in a contemporary binding.

Provenance: The Mr Kynnersley of the inscriptions was probably of the family who owned Loxley Park in Staffordshire, which seems to have been united with the Sneyd family (Keele Hall, Staffordshire) at some point, there being a branch of Sneyd-Kynnersleys. The family papers of the Sneyd family of Keele is of particular significance to local historians, especially the correspondence, held by Keele University.

10. **Bowles (Carington, publisher)** Twelve Prints of John Bunyan's Pilgrim's Progress representing the principal occurrences in Christian's Journey. Printed for & Sold by Carington Bowles, 1781, series of 12 engravings, 175 x 280 mm to plate mark, the first with title as above (preceded by 'Book 25'), and each with title, quotation from the work and imprint engraved below, with a contemporary calligraphic title-page, 'A Collection of Prints,' on plate re-inforced at inner plate-mark, oblong folio, modern half calf, marbled boards, red lettering piece, very good (Not found in COPAC or ESTC: Worldcat records one copy, at Harvard)



£1,500

Carington Bowles' 'characteristic contribution to the family publishing interest was comic prints, or "drolls"' (ODNB) but these illustrations to Pilgrim's Progress are perhaps unintentionally droll in their updating of the imagery strictly to the fashion of the eighteenth century. Said to be part of a series issued by Bowles depicting scenes from important works of English literature, as indeed 'Book 25' before the title would suggest, but we have traced no other parts - with the possible exception of a set of six plates depicting 'The modern harlot's progress' published by Bowles in 1780, held in the British Museum, the first of which bears a title also beginning 'Book 25'.

11. **Boyle (Robert)** Experiments, Notes, &c. about the Mechanical Origine or Production of divers particular Qualities: among which is inserted a Discourse of the imperfection of the Chymist's Doctrine of Qualities: together with some Reflections upon the Hypothesis of Alkali and Acidem. E. Flesher for R. Davis Bookseller in Oxford, 1676, FIRST EDITION, second issue (the same as the 1675 first issue apart from the cancel title: remains of cancelled title visible), 11 parts in one volume, without blank leaf B8 (see below) but with the other three, closed tear to blank margin of second leaf, a little dampstaining in the margins of a few leaves, tiny hole caused by a paper fault in one leaf, not affecting text, a little bit of spotting here and there, various paginations, small 8vo, contemporary calf, skilfully rebacked with original spine laid on, later spine label, contemporary signature of John Stratford, Balliol College, 1681, with his cost price of five shillings,



*good* (Fulton 124; Norman 303 (that copy lacking the Directions leaf); Wing B3977; ESTC R14290) £7,000

'This collection of eleven tracts is rare and often imperfect, and it contains two of Boyle's major contributions to physical science ... the collection is important because of the tracts on magnetism and electricity ... it was Boyle who brought the term [electricity] into common usage, and his tract is the first work on electricity in the English language ... The tracts on taste and smell are the first monographs in the history of physiological literature to be devoted to these special senses' (Fulton).

Fulton does not give the collation in the usual place - 'it is too involved to be of any value given here' - but instead indicates it when listing the contents. Our copy collates as per Fulton, except that the Directions to the Binder follows the preliminary Advertisements. The frequent imperfections alluded to by Fulton are usually the leaf with Directions to the Binder (an inserted leaf), whose absence would be a material lack, and the blank B8, which isn't. In fact B8 is a nuisance, resulting from a miscalculation in the setting. B7 verso, p. 28 (C1 starts on p. 29), has the word *Finis* at the foot, at the end of only the 8th experiment: this irritated the original owner so much he crossed it out, and, probably, excised the offending leaf (there is a stub), as apparently did most attentive readers, or perhaps the publisher.

12. **The Producibleness of Chymical Principles**  
**[Boyle (Robert)]** *The Sceptical Chymist: or Chymico-Physical Doubts and Paradoxes, Touching the Experiments Whereby the Vulgar Spagirists are Wont to Endeavour to Evince Their Salt, Sulphur and Mercury to be the True Principles of Things. To which in this Edition are subjoyn'd divers Experiments and Notes about the Producibleness of Chymical Principles.*

*Oxford: Printed by Henry Hall for Richard Davis and B. Took, 1680, second edition of the Sceptical Chemist, first edition of Experiments and Notes, without the advertisement (as usual), some browning, confined to three gatherings in the first part, more general in the second, a few ink or rust spots, pp. [xx], 440, [xxviii], 268, 8vo, contemporary English calf, double gilt fillets on sides, gilt fleurons in the corners, surface of covers crackled, rebacked and recornered, old staple holes to upper board from a chained library, old ink notes to front flyleaf and name of author at top of title page written in an old hand, Sion College library stamp and release stamp (dated 1938) to title verso, good* (Wing B4022; Fulton 34; Madan 3261 and 3260; PMM 141 (first edition); ESTC R16310) £9,500



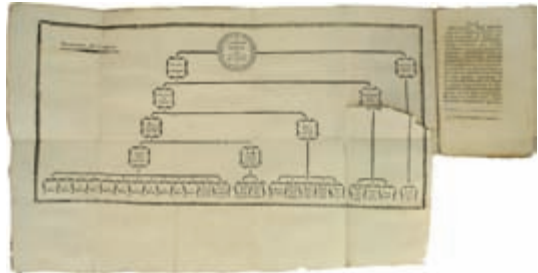
'The importance of Boyle's book must be sought in his combination of chemistry with physics. His corpuscular theory, and Newton's modification of it, gradually led chemists towards an atomic view of matter ... Boyle distinguished between mixtures and compounds and tried to understand the latter in terms of the simpler chemical entities from which they could be constructed. His argument was designed to lead chemists away from the pure empiricism of his predecessors and to stress the theoretical, experimental and mechanistic elements of chemical science. *The Sceptical Chymist* is concerned with the relations between chemical substances rather than with transmuting one metal into another or the manufacture of drugs. In this sense the book must be considered as one of the most significant milestones on the way to the chemical revolution of Lavoisier in the late eighteenth century' (PMM).

In *Experiments and Notes about the Producibleness of Chymicall Principles* 'Boyle undertook to show that many of the substances best qualified for the title elements could, in fact, be produced by transmutation from a variety of other elementary starting materials. And he considered this an important demonstration because: "If the bodies they call principles be produced *de novo* how will it

be demonstrable, that nature was obliged to take those principles made ready to her hand, when she was to compound a mix't body?" (Kuhn p. 28).

The first edition (London, 1661) of *The Sceptical Chymist* can now command a six-figure sum.

13. **L'amour végétal ou Les noces des plantes** [Broulhiet (Jean-Baptiste)] La clef de la botanique. Toulouse: J.B. Broulhiet & Meilhac, 1796, FIRST (ONLY) EDITION, with a large folding table, clean tear in table, pp. xiv, 88, 12mo, uncut in the original drab wrappers, printer's waste pastedowns, spine chipped at either end, very good £1,500



The only other copy of this extraordinary production which we have been able to trace is in the French Union Catalogue, presumably in Toulouse, where the composition is attributed to the first named of the printers (1751-1814), who was a journalist as well as a bookseller/publisher. Intended as an introduction to botany for the fair sex, it takes the form of a dialogue between the unnamed teacher and Zoé. Latin and Linnaeus are condemned as making the study of botany difficult (to begin with), and the author ingeniously and divertingly illustrates the sexual system in terms of monogamy, polygamy, 'Coquetterie générale,' &c. 'Enjolvé' indeed!

14. **Camerarius (Joachim, the younger) Symbolorum & Emblematum** ex re herbaria desvmtorvm centuria una [-quarta] collecta. Frankfurt: Johannis Ammonii, 1661, 4 parts in one vol., each with an engraved title-page, in total 400 circular emblematic intaglio engravings of plants, herbs, animals, birds, insects, fish, reptiles, etc. - many incorporating landscape or architectural interest, mostly a trifle short at the top (having been re-worked from the 1605 edition), third part dated 1672, occasional small blank corner repairs, a few scattered spots, but a crisp copy, ff. (1-2), 3-102; (1), 2-103; (1), 2-104; (1), 1-(101), 4to, contemporary ivory vellum, ownership inscription of Michaël Morganberg of Vratis[lavia] 1732, very good (Hunt 287 (& 181); Nissen BBI 312; Nissen ZBI 793; Manning, *The Emblem*, p. 120: see also Pritzel 1441 & Arber, *Herbals*, p. 68) £2,000



Second edition of the four parts together. *Symbolorum & emblematum* is the first work to treat natural history in emblematic form, and one of the most appealing emblem books of its era. 'Camerarius devoted each of the four centuries of emblems to a different corner of the created world: herbs and trees; quadrupeds; bird and flying insects; sea creatures. The completed design surveys the four orders of created things, each book confining itself to a single province' (Manning). The first collected edition was published in 1605, the plates here being reworked, resulting in almost all instances, for inexplicable reasons, in the loss of a sliver at the top of the engraving: the loss is confined to the borders and the images are unaffected.

*Centuria Una* comprises the earliest botanical emblem book. First published separately in 1590, it was one of the first books to contain illustrations of plants on intaglio (engraved) plates, which are attributed to either Hans Schroder or Hans Silbermacher. They are of special merit and appeal. Rich in symbolism, they illustrate animals and plants and represent both fact and fable. Crop infestation, bee-keeping, and various ways of fishing are depicted, whilst fable is represented by examples of unicorns, mermaids, and dragons.

German physician and herbalist Joachim Camerarius the younger (1534-1598), had a deep interest in botany from his early childhood. After studying at Wittenberg, he travelled in Hungary and Italy and later settled in Nuremberg, where he cultivated a garden and was kept supplied with rare plants by freinds and the city merchants.

15. **The introduction of logarithms into Italy**  
**Cavalieri (Bonaventura)** *Trigonometria Plane, et Sphaerica, Linearis et Logarithmica. Bologna, Vittorio Benacci, 1643, FIRST EDITION, with an engraved frontispiece and one engraved plate (attached to fore-edge of last leaf and folding), first gathering of text a little browned, a little bit of spotting here and there, pp. 16, 71, [104, tables], 4to, contemporary vellum, very good (Riccardi II, 328, No. 9; Cinti 111) £2,400*



A fundamental work of trigonometry and without doubt the best text on the subject published in Italy during this period. The work is also a Galileianum, thoroughly described in Cinti. Cavalieri was among the first mathematicians to understand the practical applications logarithms held for astronomers and was the first Italian to do so. In addition to chapters on the basics of plane and spherical trigonometry, this work contains one hundred pages of logarithmic tables which were widely used throughout the seventeenth century, most notably by Cassini.

Cavalieri's theory of indivisibles was his most outstanding contribution to mathematics. In the preface to the present work, he replies to attacks by Paul Guldin in the third volume of his *Centrobaryca* and explains how his method differs from that of Kepler.

16. **Cervantes (Miguel de) La Gitanilla: The Little Gypsie. A Novel.**  
 Written by Miguel de Cervants Saavedra. And done from the Spanish by J. Ozell. *Printed for D. Midwinter ... and B. Lintott ... and sold by J. Morpheu ... [1709], with woodcut vignette on title (Orpheus on a dolphin), and one engraved plate, half-title discarded, slightly browned, and slightly soiled in places, pp. [iv], 117, small 8vo, original calf, corners worn, rebounded, new endpapers, good (ESTC 59880, BL, Bodley and Yale only; Eton and Yale for the complete series) £4,000*



First edition in English of *La Gitanilla*, one of Cervantes' 'Exemplary Novels.' A collection of 'Exemparie nouells' was published in English in 1640, but only 6 of them and not including this one. Ozell was 'lampooned as the epitome of the hack translator in both Pope's *Dunciad* and Jonathan Swift's 'Introduction to Polite Conversation'. Yet although he was mocked for his literary incompetence, his translations were not only good by the standards of the time, but also useful to Pope' (ODNB).

ESTC calls for 8 preliminary pages, and so must be counting the plate in the pagination; the missing half title - which gives the series title: 'The Monthly Amusement. Numb. I. For April 1709' - would account for the other 2-page discrepancy from this copy.

17. **The most secret intrigues of the seraglio**  
**[Chassepol (François de)]** *The History of the Grand Visiers, Mahomet, and Achmet Coprogli, of the three last grand signiors, their Sultana's and chief favourites; with the most secret intrigues of the seraglio. Besides several other particulars of the wars of Dalmatia, Transylvania, Hungary, Candia, and Poland. Englished by John Evelyn, junior. Printed for H. Brome, 1677, FIRST EDITION IN ENGLISH, with an engraved frontispiece, worming in the lower margins, on a few occasions affecting a letter or*



two, pp. [viii], 277, [3, blank] small 8vo, *original sheep, blind ruled borders on sides, corner ornaments, compartments blind ruled on spine, worn at extremities, but sound* (ESTC R3682; Wing C3728; Keynes 183; Blackmer 327) £1,250

John Evelyn Junior, the third but eldest surviving son of the diarist in fact predeceased his father. Keynes is rather disparaging of J.E. Junior's qualities as a writer, but the present text is quite lively, and covers an interesting period of Ottoman history. The copy in the Blackmer sale, in rubbed sheep, made £1250 in 1989.

18. Cicero (Marcus Tullius) Opera. Ex Petri Victorii codicibus maxima ex parte descripta, viri Docti et in recensendis authoris huius scriptis cauti & perdidilentis ... Eiusdem Victorii explicationes suarum in Ciceronem castigationum. [5 parts in 2 volumes]. *Paris: ex officina Roberti Stephani (Estienne). 1538-39, 6 titles with large woodcut printer's devices, woodcut initials, substantial early manuscript annotations on some leaves (largely faded*



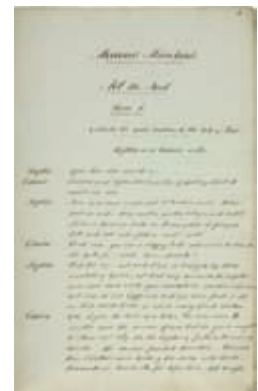
*- perhaps very gently washed - and occasionally shaved), ownership inscriptions on some titles of 'Kennethus Murchison', an inscription excised from upper corner of first title in each vol., browned and soiled in places, a few old edge repairs, pp. [xvi], 288, 640, [6]; 416, 450, [2], 158, [100], folio, modern dark calf, boards panelled in blind, spines with six raised bands, red and green lettering-pieces, good* (Renouard p. 48; Adams C1640; Ebert 4255; Schweiger II 103; Moss I 291) £2,000

The Estienne folio edition of the works of Cicero, and 'an elegantly executed edition' (Moss). The text mostly follows the edition of Vettori, which was printed in Venice in 1534 and which soon earned a reputation as the best, textually speaking; Dibdin criticises the following Estienne edition (1543) for reverting to readings of the editio princeps, 'for which no just reason is assigned'. The first four parts are Cicero's works, and the last contains Vettori's commentary: Rhetorica (Pt. 1), Orationes (Pt. 2), Epistolae (Pt. 3), Philosophica (Pt. 4) and Explicationes.

This copy probably belonged to the surgeon and landowner Kenneth Murchison (1751-1796), father of the geologist Sir Roderick Impey Murchison, who settled at Tarradale, in Scotland, in 1788 after serving as a surgeon in Calcutta and then travelling through Europe. The annotations are in Latin in an earlier hand than his, and are concentrated at the end of vol. ii (in the 'Orations'), filling the margins of Orations 26, 34 and 40-42 (Pro Archia Poeta, Pro M. Caelio, Pro M. Marcell, Pro M. Ligario, and Pro Rege Deiotaro). Once or twice there are alternate readings supplied, but the majority appear to provide contextual information and analysis of Cicero's argument, evidence of close reading by an early owner.

19. Colombine (David Elwin) Marcus Manlius. A Tragedy in Five Acts. [preface dated 1836,] *fair copy manuscript, written on rectos only, a little dustsoiling and the occasional touch of foxing, ff. [87], [3, blanks], folio, marbled paper boards, darkened and worn, some loss from corners and spine, paper loosening on rear board, sound* £950

A fair copy manuscript of a play published by Richard Bentley in 1837, a tragedy based on events reported in Livy (book 47): the title character defends the Capitoline Hill during the Gallic siege and becomes a hero to the Roman people, then faces a charge of aspiring to kingly power and is executed by the Senate. The printed edition, dedicated to the Princess Victoria, contains a preface dated January 2nd, 1837; the text of that preface is not included in this manuscript. Included here is an initial 'advertisement', dated 1836, which appears in revised form, undated, in the



printed edition. The text of the play itself in the manuscript is largely identical to the printed version, but it is clear that there was at least one opportunity for revision between the two: several speeches are extended in the printed version, and there are occasional small corrections or deletions in manuscript here in a less formal hand and different ink, which mostly match the printed version. The preface to the printed edition claims the play was written for the stage, but 'unavoidable circumstances' caused the author to place it before the public without achieving that goal. It would thus make sense that this copy was produced the year before publication to circulate the play amongst those who might have contributed to a potential staging.

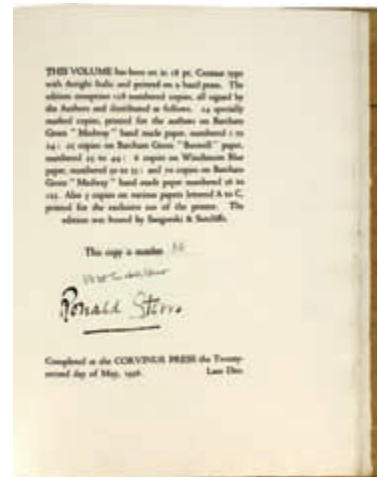
Contemporary reviews of the play vary, with the *Literary Gazette* reporting that 'it gives us pleasure to see another aspirer to dramatic literature step forth... approaching his task with so much modesty... the loves of Octavia and Lucius are beautifully portrayed, and remind us pleasantly of Romeo and Juliet...' The *Dublin Review* acknowledges the verse to be 'solid and well-knit together' but savages Colombine's prose, while the *Monthly Repository* defends the play (without calling it any better than decent) against 'the scurrilous and defamatory personality heaped up, as from the rank and decomposed refuse of a marketable mind, and flung upon the author by a newly "got up" Tory weekly journal, which shall remain – as it ever deserves to be – nameless.'

The author in question is David Elwin Colombine (born 1802), variously described as a solicitor, scrivener, and money-lender, whose primary fame outside the literary world was as the major victim in the notorious railway bubble of the Direct London and Exeter Railway Company. As related in the *Railway Portfolio* of 1846 Colombine was an honest initiator of the plans but was forced out by an unscrupulous committee in order that they might claim the profit from a bubble. This investment in the railway ruined him, and in 1847 he seems to have embarked on his own scheme to avoid the effects of bankruptcy, marrying a woman with whom he had been cohabiting and placing all his property in a trust for her, but before he could escape to France he was caught by a creditor and his property seized. His new wife claimed ownership of all his assets under the trust, and the case went to Chancery, where the decision went against the Colombines. He seems to have written nothing else literary, before or after his railway troubles.

20. (Corvinus Press.) (LAWRENCE.) HART ([B.H.] Liddell, Captain) and Ronald STORRS. *Lawrence of Arabia* [Speeches made at a Luncheon given in Memory of Lawrence about a Month after his Death.] 1936, FIRST EDITION, 86/70 COPIES (of an edition of 128 copies) printed on handmade Barcham Green Medway paper signed by both contributors: Liddell Hart and Storrs, pp. [iv(blanks), 39, 5(blanks)], lge.4to., orig. qtr. tan canvas, backstrip gilt lettered and with the gilt pressmark on the front cover, mottled mid-brown boards, tan cloth-tipped corners, t.e.g., others untrimmed, fine (Nash & Flavell 2; O'Brien E101) £3,000

The first book completed and issued under the press's imprint.

The texts constitute two speeches given by Liddell Hart, who contributed 'Lawrence: the Artist in War and Letters' and Storrs, who contributed 'Lawrence: himself.' They were presented at a Foyles Literary Lunch on 18th June 1935.



### Descartes in the vernacular

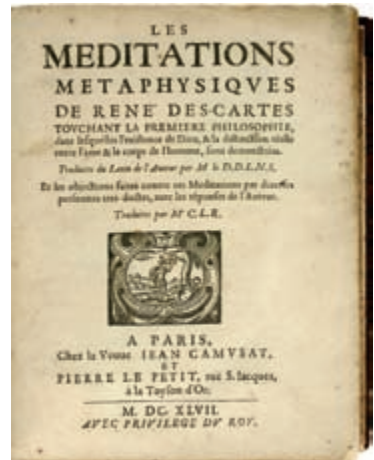
21. **Descartes (René)** *Les meditations metaphysiques ... touchant la premiere philosophie, dans lesquelles l'existence de Dieu, & la distinction réelle entre l'ame & le corps de l'homme, sont demonstreés. Traduites du latin de l'auteur par M le D.D.L.N.S. Et les objections faites contre ces Meditations par diuerses personnes tres-doctes, avec les réponses de l'auteur. Traduites par Mr. C.L.R. Paris: La veuve Jean Camusat and Pierre le Petit, 1647, printer's device on title, woodcut head-and tail-pieces, somewhat, though not uniformly, browned and/or spotted, worming in the upper margins repaired, in a few instances touch a letter or two of the headline and in*

one instance a letter in the text, rust holes in couple of leaves affecting one or two letters, pp. [xvi], 606, [1], 4to, contemporary mottled calf, double gilt fillets on sides, rubbed, worn, rebaked and top corners repaired, sound (Guibert, *Meditations* 4) £4,000

First edition of the first French translation, by the Duc de Luynes, of *Meditationes de prima philosophia* (first, Paris, 1641); the *Objections* are translated by Clerselier. This is not a lovely copy, but it is a scarce book: only two copies have appeared at auction in the last 35 years, and, strange to say, there is no copy listed in COPAC – although we have traced one in Pembroke College, Oxford. Worldcat records a dozen copies in the USA, including most, but not all, of the major repositories.

‘Today, the *Meditations* is by far Descartes’s most popular work – though this would not have been the case in Descartes’s day. This work is important to today’s scholar for many reasons, not the least of which is its including as an attached text written objections from some of the best minds [then] living. Mersenne sent the *Meditations* to philosophers and theologians for criticism. The list of critics includes: Caterus, Hobbes, Arnauld, Gassendi, and Mersenne himself, with several other unnamed readers who raised their objections through Mersenne. Descartes replied to each critic, and the result was an appended text referred to as “The Objections and Replies”.

‘The *Meditations* opens by developing skeptical questions concerning the possibility of knowledge. Through a series of several carefully thought out meditations, the reader establishes (along with the author) the groundwork for the possibility of knowledge (scientia) ... In establishing the ground for science, Descartes was at the same time overthrowing a system of natural philosophy that had been established for centuries—a qualitative, Aristotelian physics ... Descartes’s letter to the “learned and distinguished men” of the Sorbonne, which is appended to the *Meditations*, suggests that he was trying to pitch the *Meditations* as a textbook for the university’ (Stanford Encyclopedia of Philosophy).



22. Erasmus (Desiderius) *Apophthegmatum opus cum primus frugiferum, vigilanter ab ipso recognitum auctore, è Graeco codice correctis aliquot locis, in quibus interpres Diogenis Laertii lapsus erat. Paris: Ex officina Rob. Stephani typographi Regii. 1547, a little dustsoiling in places, ownership inscription to title (Adrianus Creton, 1677) with a quotation in the same hand, two lines cancelled in ink on p. 236, pp. 740, [44], 8vo., eighteenth-century calf, backstrip with five raised bands, second compartment gilt-lettered direct, rubbed and marked, a bit of wear to extremities, old scrape to front board, front hinge cracking, small booklabel of Elizabeth Armstrong and her pencilled purchase note, sound (Schreiber 93; Renouard 70.18; Bibliotheca Erasmiانا *Apophthegmatum* p. 66) £1,200*



The first and only Estienne edition of Erasmus’s collection of apophthegmata, gathered and translated from ancient sources into Latin. Unlike the *Adagia*, which was composed of pithy sayings, often only a few words (e.g., ‘festina lente’) accompanied by short explanations, the contents of the *Apophthegmata* are longer – though rarely more than a paragraph – anecdotes with witty or sententious conclusions. The first edition of the *Apophthegmata* appeared in 1531, and it was popular and reprinted regularly, though not to the same degree as the often-expanded *Adagia*. This copy belonged to Elizabeth Armstrong, biographer of Robert Estienne.

23. (Erotica.) [DUVERNET (Théophile, l'Abbé)] *Les Dévotions de Madame de Betzhamouth et Les pieuses Faceties de Monsieur de Saint-Ognon. [bound after:] La Retraite, les Tentations et les Confessions de Madame la Marquise de Montcornillon. [Paris]: 1789; 1790, FIRST EDITIONS, 2*

*works in one vol. (as sometimes found together), each with an engraved frontispiece, pp. vi, [7-]131; xvi, 87, 8vo, slightly later calf backed marbled boards, twin green lettering pieces on spine, a trifle worn, good* (Cohen de Ricci 342) £1,000



Duvernet, friend and biographer of Voltaire, composed *Les Dévotions*, a sprightly satire on the immorality of priests and bigots, while imprisoned in the Bastille. Scarce: of the 6 USA copies recorded in Worldcat there are 2 each in Texas and California; COPAC lists 3 copies, 2 in the BL, 1 in Oxford. The work has been several times reprinted in limited editions.

These two works are usually found bound together, and indeed the *Retraite* contains a reference to Madame de Betzhamooth. One particularly delicate issue the author states is only resolved by Probability Theory, so he leaves it to M. le Marquis de Condorcet, friend of the celebrated Alembert.

24. **Euripides.** *Quae extant omnia.* Tragodias superstites ad fidem Veterum Editionum Codicumque Mss... recensuit. [Edited by Samuel Musgrave. Four volumes.] *Oxford: e typographeo Clarendoniano, 1778, errata leaf bound at end of vol. i, a little light spotting, a few leaves slightly dusty, pp. [iv], IV, [xvi], 510, [2]; [iv], 423, [1]; [iv], 607, [15]; [iv], 611, [1], 4to, contemporary maroon russia, boards bordered with a floral roll inside a greek key roll all gilt, spines divided by the same floral roll within rope tools, second and third compartments gilt-lettered direct, the rest with small central tools, marbled endpapers, all edges yellow, spines sunned (on vol. i extending onto the front board), slight cracking to foot of rear joint of vol. ii, armorial bookplate, very good* (ESTC T145409; Dibdin I 532; Ebert/Browne 7083) £1,200



Ebert asserts that only 500 copies were printed of this fine edition of Euripides, and fewer still survive in such nice contemporary bindings. Musgrave 'had not, like most English scholars, contented himself with looking at one or two manuscripts that happened to be near at hand; when in Paris he had investigated the collection in the Royal Library ... he also had many emendations of his own to offer' (Clarke, *Greek Studies in England*, p. 63)

The first three volumes contain the Greek texts of the plays with Latin endnotes; the fourth volume comprises Latin translations of each plays and the Greek scholia. 'As a Greek scholar Musgrave had few superiors, and his great delight was the study and annotation of the works of Euripides. He himself was unable through want to publish a comprehensive edition of that author, but his extensive notes and collections, designed to form the basis of such a work, were published in four volumes in 1778 as "Euripidis quae extant omnia"; this edition continued to be embodied in numerous later editions after his death and is still respected as a contribution' (ODNB).

### The Faraday Effect

25. **Faraday (Michael)** *Experimental Researches in Electricity.* Nineteenth [-Twentieth, Twenty-first] series. On the magnetization of light and the illumination of magnetic lines of force [-On new magnetic actions, and on the magnetic condition of all matter, *ibid.* continued]. R. & J.E. Taylor, 1846, *FIRST EDITION, offprint from the Philosophical Transactions, Part I for 1846, a few diagrams in text, tear at head of second leaf repaired, next 4 pp. slightly soiled, pp. [ii], 62, 4to, backstrip reinforced with paper, sometime folded once vertically, inscribed by the author on the title-page to Antoine-César Becquerel, preserved in a cloth folder, good* £2,500





One of Faraday's most important papers, containing his discovery of diamagnetism and the 'Faraday effect', the basis of the science of magneto-optics, as well as his most important conceptual discovery, that of the (magnetic) field, a term first used in this context in the present paper. Faraday won the Royal Medal of the Royal Society in 1846 for this paper. This is a fine presentation copy linking Faraday with another major researcher into the nature of electricity and magnetism.

'The last, and in many ways the most brilliant, of Faraday's series of researches' (DSB).

26. **Fielding (Henry)** *The History of Tom Jones, a Foundling*. In Four Volumes. Volume I [-IV]. W. Cavill and J. Taylor [vol. ii: J. Wren and W Hodges, 1786], 1787, 4 vols., pp. xiv, 239; vii, 256; vi, 236; vi, 267, 12mo in 6s, contemporary tree calf, spines gilt in compartments, contrasting lettering pieces, lowest compartment with additional black lettering piece with the number 505, minor wear to corners, two joints cracked but still sound, good (ESTC N32719: Eton and Bodley, Gdansk, Harvard, Chicago, Illinois; no further locations in Worldcat) £1,100



A very attractive, and rather scarce, small format edition of this classic. The discrepant imprint in vol. ii is as called for.

27. **([Finck (Kaspar, et al.)])** *Poetica Latina Nova, Methodo perspicua tradita, commentariis luculentis declarata, exemplis tum veterum, tum recentiorum Poetarum illustrata, duobus Libris ita conscripta, ut non tam Classibus quam Academiis & Scholis publicis utilis esse possit; per Scholae Giessenae nonnullos Professores Philosophos. Gießen: Excudebat Nicolaus Hampelius, 1607, FIRST EDITION, browned in places, occasionally heavily, pp. [xvi], 383, [7], 8vo, eighteenth-century speckled calf, spine with four raised bands, red morocco lettering piece, the compartments with central floral gilt stamp, fillet borders and cornerpieces, all edges red, very slightly rubbed, one tiny insect hole at head of rear joint, Macclesfield bookplate, very good* (VD17 23:295251P) £950

The rare first edition of this popular school text on poetry, written by three professors at Giessen: Kaspar Finck, Christoph Helwig, and Konrad Bachmann. It saw at least eight editions in the following six decades, making it one of the most successful German book of poetics in the seventeenth century (after Optiz's *Buch von der deutschen Poeterey*). The university at Giessen was started as a gymnasium in 1605, with professors who left Marburg during the switch from Lutheran to Reformed Protestantism; it achieved university status two years later. Finck (1578-1631) was professor of Logic and Metaphysics, Helwig (1581-1617) professor of Greek and Hebrew (and an important grammarian), and Bachmann (1572-1646) professor of Poetry and librarian. Giessen was a base for Ramism, and while this text shows occasional references to Aristotle's *Poetics*, the major critical influence is Scaliger (for more detail see Wels, *Der Begriff der Dichtung in der Frühen Neuzeit*, pp. 97-100).



VD17 gives four locations, all in Germany; Worldcat and COPAC list no others.

28. **Fleming (Ian)** *Thunderball. Cape. 1961, FIRST EDITION, pp. 254, f<sup>cap</sup>.8vo., orig. black boards, backstrip gilt lettered, front cover blind-stamped with image of a skeletal hand, bright clean dustjacket with the faintest corner rubbing, near fine* £800



Item 28



Item 29

29. **Genlis (Stéphanie Félicité Ducrest de St-Aubin, comtesse de)** *The Beauties of Genlis; being a select collection, of the most beautiful tales and other striking extracts, from Adela and Theodore; The tales of the castle; ... written by the Countess of Genlis. With copperplates. [Perth]: Printed for the Booksellers [by R. Morison & Son, MDLXXXVII [sic, for] 1787, with a portrait frontispiece and on engraved plate, a bit browned, top outer corner of last leaf torn away, with loss of page numeral, pp. [ii], [387], 8vo, modern calf, gilt, ownership inscription at head of title, name erased, leaving Fort St. George [by Inverness] and the date 1789, sound* (ESTC N15715, BL, G, NLS; Northwestern, UCLA, UPenn, W. Ontario) **£1,200**

First edition of this translation [?by James Morison] and the first appearance of Madame de Genlis in English. Both plates are engraved by D. Lizars, Edin., and the frontispiece bears the imprint of R. Morison & Son. It seems likely therefore that the book was printed in Perth.

#### The first chancellor of the sex police

30. **Gerson (Johannes)** *De pollutione nocturna. [Cologne: Johann Guldenschaff, c. 1480], spaces for initials, some contemporary underlining in red, splash marks (of a diluted purple ink) affecting front paste-down and first two leaves, repeated at end but on a Leser scale, affecting 5 leaves, first gathering foxed, leaves 3-7, and 8 with a small fragment missing from margin at lower outer corner, 16 leaves including the initial blank (showing offset printing from another work), small 4to, nineteenth-century German cloth backed marbled boards, book-plate inside front cover of Paul Graf von Hoensbroech and the Hoensbroech blind-stamp on the first two leaves, title in contemporary manuscript at head of first page - inserting 'ac diurnas' after nocturnas, another line below it erased, sound* (ISTC ig00260000; GW 10816; Goff G260; Klebs 459.8) **£4,000**

Regarded as the first medical text to be printed (first, Cologne, 1466 or 1467) it was also one of the most popular in the incunable period, ISTC recording no fewer than 16 separate editions to 1491, this being the 10th according to ISTC, 8th according to Klebs. Jean Gerson (1363-1429) was 'Chancellor of the University of Paris, and a leading fifteenth century theologian. [This] is a treatise on whether or not a priest, having had a nocturnal wet dream, is in a fit state of spiritual purity to celebrate mass the following morning. Since the priest had the pious obligation to confess his wet dream, Gerson became, de facto, the first chancellor of the sex police' (John Money, *The Sex Police in History*, Johns Hopkins, 1999).

Paul, Graf von Hoehnbroech, 1852-1923, joined the Jesuits in 1872, studying at Stonyhurst amongst other places. Becoming disillusioned, he converted to Protestantism, and began attacking the Jesuits, the Papacy, and Roman Catholicism in general. His objections to Supra-national powers were taken up by the Nazis.



Item 30

31. Evan Gill's copy  
(Gill.) HOMER. Die Odyssee.  
I-XII, XIII-XXIV. Neu ins  
Deutsche Übertragen von Rudolf  
Alexander Schröder. 2 Vols. *Insel*  
Verlag, Leipzig. 1910, 326/425 SETS  
printed in black with the title and  
title to each of the Books printed  
in red, the wood-engraved  
designs to the title-pages and the  
3 wood-engraved initial letters  
(printed in black and red) are  
designed and cut by Aristide  
Maillol; Gill's contribution was  
more substantial: the titles, title  
to each Book, running-titles, the large initial letters and Harry Kessler's monogram beneath  
the colophon are all designed and cut by Eric Gill, pp. [viii], 180; [vi], 172, 4to., orig. qtr. cream  
vellum, backstrips and front covers printed in red and with close interwoven gilt designs on the  
backstrips overall, vertical gilt decorative band to vellum on covers, the gilt designs enlarged and  
printed in orange on a white ground for the board sides, boards lightly foxed, corners rubbed,  
good



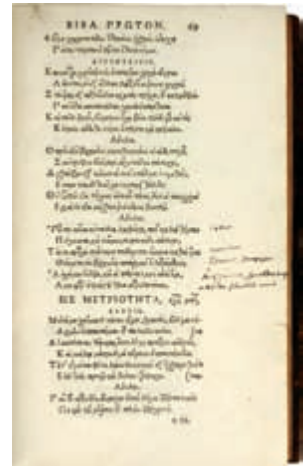
From the library of Eric Gill's brother Evan Gill, who compiled the original *bibliography of Eric Gill*, with his book-ticket in both volumes. He has pencilled his initials and the bibliographical reference 'E.G. Bib.308' on both front free endpapers and made a further pencilled note on the endpaper in volume one 'Extracts from Eric Gill's diaries: 1910 Jan.2 'Kessler. End paper design & borders 3 [hours]'.

32. (Golden Cockerel Press.) CHAUCER (Geoffrey) *The Canterbury Tales*. [The Text taken from the Oxford Edition Edited by W.W. Skeat]. 4 Vols. 1931, 431/485 SETS (of an edition of 500 sets) printed on Batchelor handmade paper, wood-engraved illustrations, borders or decorations to each page by Eric Gill, many of the large initial letters printed in blue or red, sm.folio, orig. qtr. natural russet-brown niger morocco, backstrips gilt lettered between raised bands, boards patterned in orange, cream and green, corners a little rubbed, t.e.g., others untrimmed, near fine (Chanticleer 63: Gill, Corey & Mackenzie Eric Gill 281) £7,500



The set was not issued together and as a consequence the colour of the morocco usually varies between volumes. However, in this instance the colouring of the four volumes matches making it an unusually nice set.

33. (Greek Anthology.) ANTHOLOGIA DIAPHORON... Florilegium diversorum epigrammatum veterum, in septem libros divisum. [Geneva]: Excudebat Henricus Stephanus. 1566, FIRST ESTIENNE EDITION, title a bit dusty, the occasional spot elsewhere, small dampmark to bottom margin of first few leaves, some marginal notes and substantial manuscript notes to final blanks, struck-through ownership inscription to title verso ('John Brayne his booke dated the 11th day of June 1674'), pp. [iv], 288, 283-539, [35], sm. folio, eighteenth-century sprinkled calf, boards with a gilt rope roll border, expertly rebacked in matching style, backstrip with five raised bands between gilt rope rolls, red morocco label in second compartment, the rest with central gilt tools, some scratching to old leather, tidy repairs to edges and corners, two bookplates (one school library, one armorial), manuscript quotations in Greek (nineteenth-century) to front endpapers, very good (Schreiber 159; Renouard 126.4; Adams A1187; Schweiger I 30) £1,500



Henri Estienne was perhaps destined to edit the Greek Anthology, which ultimately derives from collections with which he shared the Latin form of his name: the 'stephanus', or 'wreath', of Meleager and of Philippos. These collections and other ancient bits and pieces, totalling over 3000 short poems, were gathered together in the tenth century by a schoolteacher named Cephalas, and then around the end of the thirteenth century the scholar Maximes Planudes further edited an abridgement of Cephalas's collection and added some additional poems; sometime after this all the versions except the Planudean were lost.

Estienne, travelling in Italy, discovered several better manuscripts of the Planudean anthology than had been printed before (a number of editions had appeared since it was first printed in 1494), and this edition, easily the best to date, was the result. A single manuscript of the Cephalian text was then discovered shortly afterwards but it was not printed in full until the nineteenth century. The Greek Anthology, called by the OCD 'one of the great books of European literature,' is this version.

This copy belonged to John Leith Ross of Arnage, Aberdeenshire (his bookplate and initials on the title, dated 1825), and was later in the Aberdeen Grammar School Library. The volume has attracted three sets of notes: marginal ink notes, possibly by Leith Ross, more recent pencil annotations (possibly from

someone at the School), and sometime in between, the substantial annotation on the endpapers. The front endpapers show Greek quotations from the Cephalian version of the anthology, while the rear blanks have a list of the included authors with brief biographical notes.

34. **Gregory (Saint, the Great) Dialogorum libri quattuor.** [Augsburg: Johann Wiener, 1475-79], initials to each dialogue supplied in green heightened with red, all other initials coloured in red, paragraph marks, &c, some worming, fairly insignificant except toward the very end with loss to the final leaf (a few letters of the Explicit and several words on recto), stamp (possibly a blind stamp) erased from foot of first leaf, some leaves a little browned in the text area, a little dust-staining, thumbmarks, &c, binding guard around terminal gatherings, that at the back apparently masking repair at inner margin, 86 leaves, so numbered, folio (305 x 216mm), early to mid twentieth century vellum backed boards, good (ISTC ig00401000) **£6,000**



Third printing of the four Dialogues (first Strassbourg, 1472-74, then Cologne about 1473), the second Dialogue having appeared on its own in 1470. 'The four books of Dialogues of Saint Gregory the Great, "concerning the life and miracles of the Italian Fathers and the eternity of souls," were written in 593, three years after his elevation to the papacy, at the request of certain monks of his household ... There is no other book that gives us so vivid a picture of religious life in Italy during the sixth century: the century that witnessed the brief epoch of Gothic domination, the restoration of the imperial Byzantine power, and finally the invasion of the Lombards, that "barbarous and cruel nation," writes Gregory, which, "drawn as a sword out of a sheath," wrought such unutterable havoc and devastation in the peninsula that many, with Bishop Redemptus, held verily that "the end of all flesh was come." It is the century that closed the period of classical civilisation, and ushered in that dreariest epoch in the history of mankind known as the Dark Ages ... The second book of the Dialogues, De vita et miraculis venerabilis Benedicti, is the earliest and most authoritative account of St. Benedict that we possess. Indeed, it, together with his Rule, is our only source for the story of his life and the understanding of his character. As has been well said, it is the biography of the greatest Monk, written by the greatest Pope, himself also a Monk' (Edmund G. Gardner, *Introduction to The Dialogues of Saint Gregory*, 1921).

35. **The copy of a childhood friend of Jane Austen**  
**Gregory (Saint, the Great) Opera.** ...Complectitur item quosque liber suum inventarium. Paris: Francois Regnault. 1521, title page printed in red and black, a scattering of small wormholes in title and first section (index), reducing to three by the start of the text and wholly extinguished by f. 50, three further small holes in last 30 ff., sometimes touching a character but rarely affecting legibility, frequent short marginal early ink notes, a bit of dustsoiling and marginal dampmarking at end, ff. [22], CCCCL, [8], folio, early 17th-century English sprinkled calf, backstrip with four raised bands, remains of old label in second compartment, boards bordered in blind, front joint and backstrip ends expertly renewed, a bit rubbed and scratched, ownership inscription with Latin motto dated 1578 at head of title with initials T.G. and a further initial or surname lost with a small fragment of paper, 17th-century inscription of Roger Kay, shelf mark, and bibliographical notes on title early 19th-century book-plate inside front cover of Fulwar William Fowle (childhood friend of Jane Austen), good (Adams G1166) **£1,800**



An early reissue of the 1518 editio princeps of the collected works of Pope Saint Gregory I, the Great. Saint Gregory wrote widely, more so than any previous pope, and had an enormous influence on the development of medieval Christianity, both through his own works – he reformed the liturgy and established the Kyries at the beginning of Mass, and initiated the conversion of the British Isles – and later attribution: ‘Gregorian chant’ (plainsong) was so named in order to give it the air of tradition when it was developed years after his death. Among his writings are dozens of sermons, a Commentary on Job (the ‘Magna Moralia’), ‘The Rule for Pastors’, and numerous letters. Individual parts had been printed in the fifteenth century, but the first collected works appeared in Paris in 1518. This volume, printed by Regnault, is the first reissue of that edition recorded in Adams; it maintains the same pagination and collation, and some copies may even retain the earlier date in the colophon.

36. **(Gwasg Gregynog.) HERMES (Gertrude) Wood Engravings...** being Illustrations to Selborne, with extracts from Gilbert White. Introduced by William Condry. With a Postscript by James Hamilton. Newtown, Powys. 1988, XV/XXV COPIES (of an edition of 240 copies) printed on Zerkall mouldmade paper, with 6 superb full-page wood-engravings originally intended for the cancelled Gregynog Press edition of ‘Natural History of Selborne’, Hermes’ wood-engravings printed from the original wood-blocks on a Columbian handpress, the text printed in black and brown, pp. [iv] (blanks), 30, [iv] (blanks), folio, orig. full russet straight-grain morocco, the backstrip gilt lettered, the front cover with a Hermes design gilt blocked, t.e.g., others untrimmed, fine



[with:]  
A Folder of Pulls of the Six Wood-Engravings, each numbered XV. Loosely inserted in a printed pale pink folder. The book and folder in an original fawn cloth box, lettered in brown, fine £1,500

The prospectus loosely inserted. Gertrude Hermes was commissioned in late 1930 to begin work on engravings for a proposed edition of Gilbert White’s *Natural History of Selborne*. The commission came at a particularly difficult time for her, work progressed slowly and it was only when personal matters were finally resolved that she felt fully able to attempt the task. These engravings represent some of her finest work, but despite this, the directors of the press became increasingly concerned at the slow progress and mounting costs on the one hand and a declining market in what were financially difficult times on the other, and on 15th November 1932 the directors of the press resolved that the book be ‘postponed’ until a more favourable time.

It was eventually published, in this form, on the bicentenary of White’s original publication.

#### Travels to Doltchester, Stealyard, and Tankardville

37. **[Hall (Joseph)] Mundus alter et idem sive terra australis ante hac semper incognita longis itineribus peregrini academici lustrata autho. Mercurio Britanico. Frankfurt: apud haeredes Ascanii de Rinialme, [?1607.] first-state engraved title-page, 5 folding engraved plates (all first edition), the text a mixed edition (two gatherings from the second printing – see below), somewhat soiled and browned, a few outer edges slightly frayed, title slightly abraded, some contemporary manuscript notes, ownership inscriptions to title and flyleaf and Macclesfield embossment to first two leaves, pp. [xvi], 224, 8vo, original English limp vellum, somewhat soiled, ties lost, stitching loosening, Macclesfield bookplate, preserved in a clamshell morocco-backed box, sound (ESTC S103674; Sabin 29819; Church II 54) £5,500**

Joseph Hall (1574-1656) was bishop of Exeter and later Norwich, but in his earlier years was an important English satirist – his work includes ‘the first collection of formal verse satires on the Latin model to be published in England’ and the introduction of the Theophrastan ‘character’ to English literature (ODNB). This anonymously published work, probably written during Hall’s Cambridge days, is ‘the first English dystopia’ (McMullan, *Politics of Unease*, p. 236) and an important influence on Swift’s *Gulliver’s Travels*, and seems to have been only formally attributed to Hall in 1674, although Milton had attacked the work and Hall himself earlier for being devoid of the moral message necessary to satire.



Item 37

In the text, the fictional traveller ‘Mercurius Britannicus’ visits four nations with telling Latinesque names: Crapulia, Viraginia, Moronia, and Lavernia (respectively, gluttony, shrewish women, folly, and deceit); the index glosses the various placenames within each region to emphasise the joke. In this copy, an early owner has then written in further English ‘translations’ for many of the entries in the index (e.g. ‘Scioccia, pr. ab Ital. Sciocco, fatuus’, annotated as ‘Doltchester’) – and these appear to be original work, not coinciding with the names given in the first printed English translation of 1609. The maps illustrate the imaginary ‘Australis’ (Antarctic) continent, and two give details of the Americas as well (hence the book’s inclusion in Church and Sabin).

The publication history of the text is somewhat complicated – it was first published in London around 1605, but with a title-page bearing a Frankfurt imprint, and was then reprinted in 1607 in Hanau, with a different title-page. But a number of copies, like this one, are primarily the first edition but with two gatherings – the prelims and D – from the second printing. Evidence that this was done before publication comes from the presence of a corrected reading in the same hand in the prelims of several such ‘mixed’ copies, as well as from the wholly original state of this copy. Wands conjectures (‘Early Printing History of Joseph Hall’s *Mundus Alter et Idem*’, *PBSA* 74) that signature D was damaged or lost during the transit of sets of sheets to the Frankfurt Book Fair in 1607, and the loss made up from the recently-printed second edition. If so, this copy must have been almost immediately re-imported to England, since all signs point to early English provenance.

Although ESTC lists 8 copies of this mixed edition in the UK, these are spread across only three locations: BL, Cambridge (2) and Oxford (5). The unmixed first edition is also oddly concentrated, with ESTC giving 14 UK copies (plus two in Dublin), these comprising 7 in Cambridge, 3 in Oxford, and 4 in cathedral libraries.

38. Handel (George Frideric) *Julius Caesar*: an Opera. Compos'd by G. Frederick Handel, of London, Gent. Printed at Cluer's Printing-Office, 1724, FIRST EDITION, engraved throughout, apart from the letterpress imprimatur leaf following the engraved title-page, a little light browning and dustsoiling, pp. [6], 118, 8vo, partly disbound: boards removed but old calf spine (rubbed) and sewing present and firm, title loosening slightly, but sound (ESTC T161815) £2,000

The first edition of Handel’s most popular opera, *Giulio Cesare in Egitto* (more usually known simply as *Giulio Cesare*), and the first to be printed by his frequent publisher, Cluer – also an early example of pewter engraving for the printing of music (see Hind, p.3 note 8). The opera had an astonishing first

run of thirteen performances in its first run and was revived three times by Handel himself, each time altering the piece for different performers. In similar fashion, this first printing is different from all others, since the fine engraved title appears here only. Handel's operas fell out of fashion towards the end of his life, and remained underperformed or savagely edited for nearly two centuries; the first to be properly revived in Britain was this one (at the Scala, 1930), and it has remained popular ever since (the most recent performance was a joint venture by the opera houses of Ferrara, Ravenna, Moden, Bremen, Halle, and Poznam in March 2011).

This first edition is on the scarce side, with ESTC listing only 3 copies in the UK (Brighton, BL, and Gresham) – although COPAC adds a half dozen more – and six in the USA (Folger, Harvard, Newberry, Lilly, Union Theological Seminary, and UCLA).



**Unsurpassed plates, hand-coloured by the author**

39. **Harris (Moses)** *The Aurelian: or, Natural History of English Insects; namely, Moths and Butterflies. Together with the plants on which they feed ... and their standard names, as given and established by the ... Society of Aurelians. Drawn, engraved and coloured, from the natural Subjects themselves. For the Author, 1766, and, with great Additions, for J. Robson, 1778, English and French titles, and text in English and French in double-columns, English title with engraved vignette, frontispiece, hand-coloured engraved diagrammatic key-plate and 44 plates numbered I-XLIV, by and after Harris, Plate I inscribed by the author/artist 'Colour'd by me Mr. Harris Sept. 1778'; indicating that the plates were coloured by the author throughout (as opposed to an employed colourist), occasional very light spotting and offsetting, several leaves and plates with tears in the lower margins, not affecting text or image, ff. [iii, twin titles and Table], pp. [iv-] xv, 90, folio, nineteenth-century half brown morocco, pinkish pebble-grained cloth sides, spine gilt and blind tooled on either side of the raised bands, lettered direct, top edges gilt, front inner hinge cracked at top and bottom, extremities rubbed, very slight warping of the boards, good (BM(NH) II, p.788; Lisney 232; Nissen ZBI 1835; ESTC N21994)*



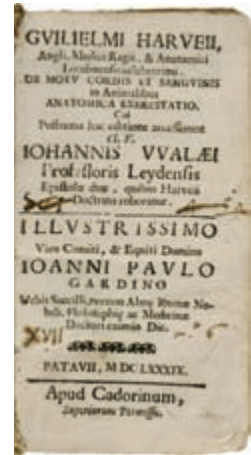
£11,000

Second edition, second issue. A good, fresh, tall copy of this beautiful and famous book by 'one of the most outstanding authors of entomological literature during the eighteenth century' (Lisney). Harris drew from live specimens and his plates are amongst the most beautiful of their kind, showing dorsal and ventral views of all the subjects, together with various stages of development (egg, caterpillar, chrysalis), each with their preferred food. First published in 1766, the Aurelian went through many editions. This has led to a complex bibliography, and, as Lisney notes, it 'frequently occur[s] as made-up copies'. In this copy, Plate I is without the dedication, plate II is not mounted and appears on matching length paper, and the text and plates are on undated Whatman laid paper.

'Moses Harris did much to encourage entomology at a time when the original dynamism of the age of Ray and the first Aurelian Society was waning. He was probably the prime mover in founding the second Aurelian Society ... and in the unsurpassed plates of *The Aurelian* he left a timeless classic to future generations' (see Salmon, *The Aurelian Legacy*, pp.115-17).



40. **A rare edition**  
**Harvey (William)** *De motu cordis et sanguinis in animalibus exercitatio anatomica, ui postrema hac editione accesserunt ... Johannis Walæi ... Epistolæ duæ [ad Thomam Bartholinum], quibus Harveii doctrina roboratur. Padua: Giacomo Cadorino, 1689, with woodcut initials to Dedication, Prooemium and start of text, and Index, and woodcut head-pieces to the same, some lower and fore-edges uncut, but one leaf trimmed close, touching the letters, gathering A about 3mm short at the top (see below), one or two tiny tears in fore-margins (at least one a paper flaw), and one page with a fragment of the last 3 lines printed on the turned over flap of the full-size sheet, pp. [xxiv], 175, [3, 2 (blank)], 12mo, contemporary vellum over boards, snagged at foot of spine, inscription on title (?press marks), brown morocco slip-in case, one joint of case split, nineteenth-century book-plate inside front cover of the Malans of Melidor, very good (Keynes 12; see G&M 759, PMM 127, etc.)* £2,500



One of the rarest editions of Harvey's great book, the second to be issued in the city where Harvey had studied under Fabricius. The first Padua edition, 1643, was the first to contain Jan de Wale's letters to Bartholin, in support of Harvey. Keynes (third edition) locates seven copies (only two in England), to which Worldcat adds NLM (but not in Krivatsy), Iowa (but not in on-line Heirs of Hippocrates) and Uppsala. The Italian Union Catalogue locates a copy apiece in Padua, Milan and Rome. The present copy has the same variant title-page as the Osler copy, illustrated by Keynes, and this edition was issued without the illustrations.

Although a little tightly bound, this is an attractive copy, and shows signs of having been opened (presumably when in its original carta rustica), that is, the top edges are rough due to that operation. Gathering A shares this characteristic, but seems to have been allowed to slip down a touch by the binder.

41. **An early Latin Odyssey up a mountain**  
**Homer.** *Ilias ad verbum translata, Andrea Divo Iustionopolitano interpretate. [And:] Odyssea ad verbum translata. [Two volumes.] Paris: In officina Christiani Wecheli. 1538, some light browning and foxing, early underlining and marginalia in index of vol. i, ff. [iii], 277, [12]; 250, [8], [with, bound at the end of vol. ii:]*

(Rhellicanus, Joannes, trans.) *Homeri Vita, ex Plutarcho in Latinum tralata ... item eiusdem Ioan. Rhellicani Stockhornias. Basel: [colophon:] per Balthasarem Lasium & Thomam Platterium. 1537, FIRST EDITION, browned and foxed in places, pp. [xvi], 159, [1], 8vo., seventeenth-century vellum, spines with four raised bands, second compartment hand-lettered direct in ink, third with a calligraphic centre-piece, all edges red (with a bit of old gilding & gauffering just visible), vellum just a touch soiled, a couple of tiny spots of insect damage to joints, very good (I. Adams H773; IL.: VD16 P 3798; Coolidge Swiss Travel 6)* £2,500



An early printed edition of the works of Homer in Latin, in the translation by Andrea Divo (first published 1537 at Venice; this and a Lyon printing followed in 1538, making this either the second or third printing). This is the specific edition used by Ezra Pound, mentioned in his first Canto: 'Lie quiet Divus. I mean, that is Andreas Divus, / In officina Wecheli, 1538, out of Homer'. Pound reports he found the edition while browsing bookstalls along the Seine in 1910, and it allowed him to at last read Homer fluidly, since his Greek was too minimal for the original.

Latin translations of Homer were somewhat deprecated at the time of publication – this was not the first Latin version, just the first that made it to print, and Divo himself used the translation produced by Petrarch's friend Leontius Pilatus in the 1360s in his own work. It clearly filled a need, since so few in the West knew Greek, but it was not meant to replace the original: a prefatory note to the reader suggests that this translation is meant to be used alongside the Aldine Greek-only edition, which it matches in pagination. Chapman used Divo's translation when rendering the Iliad and Odyssey into English, although by his time the Greek and Latin were being printed side-by-side in the same edition.

Bound at the end of this copy is the first edition of the Latin translation of the 'Life of Homer' (attributed to Plutarch) by Joannes Rhellicanus (or Müller, 1478-1542). Rhellicanus includes at the end of his annotated translation a 5-page, 130-line poem in Latin hexameters called the 'Stockhornias', which records his ascent of Stockhorn, the highest peak in the Stockhorn range of the Bernese Alps, with a 'jovial company of learned men revelling in the spirit of the ancients'. Rhellicanus's journey was the first ascent of Stockhorn, one of the first ascents of any Alpine peak (after a couple of medieval climbs and a trip up Mt Pilatus by four other Swiss humanists in 1518), and this poem, 'composed as a humorous account parodied from ancient writings,' is possibly the first printed account of an Alpine climb. In it, 'for the first time, alpine flowers are described' (Grosjean, quoted in Shoumatoff, *The Alps*, 2001, p. 194).

COPAC locates the Wechel edition of the epics in the BL, Cambridge, and Cathedral Libraries only, with Worldcat adding one in France, one in Germany, and 7 in the USA. The 'Vita' is scarcer, listed in Oxford and the British Museum only on COPAC, while Worldcat adds 2 in Germany (with 4 more in VD16) and one each in Canada, the Netherlands, and the USA (Columbia).

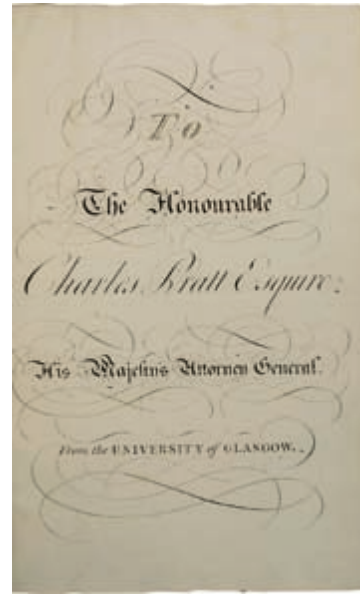
42. **Homer. [Opera.] Iliados. Odysseias.** [Four volumes bound as two.] *Glasgow: In aedibus academicis, excudebat Robertus et Andreas Foulis. 1756-1758, bound without the general title page (as usual) and the half-titles and blank 4F2 (as often), light spotting in places, a touch of dustsoiling to some upper margins, pp. [iii]-xii, 312; [ii], 336; [vi], 297; [ii], 336, folio, contemporary brown calf, scratched, rebacked, spines with six raised bands, compartments tooled in gilt ('aged' to a coppery colour), original red and green lettering pieces preserved, hinges relined, good* (ESTC T90245; Gaskell 319; Dibdin II 58)



£1,750

The regular issue of the Foulis folio Homer, one of the most spectacular productions of that author ever to appear. Gibbon famously 'read Homer with more pleasure in the Glasgow edition'; each sheet was 'six times revised by various literary men' (Dibdin). The type was specially cut by the University typefounder for the edition, and it makes 'the first deliberate break from the tradition of copying Garamond's grec du roi ... which had been strangling Greek type design for over 200 years'; none of the Foulis's other books 'were typographically both so revolutionary and so successful' (Gaskell, *The Book Collector* 1952 p. 106).

43. **Homer. [Opera.] Iliados. Odysseias.** [Four volumes.] *Glasgow: In aedibus academicis, excudebat Robertus et Andreas Foulis. 1756-1758, LARGE PAPER COPY (pages 361 x 225mm), complete with blank 4F2, all half-titles, and the rare general title page (bound after the title in vol. iii), some light foxing and spotting, occasional offsetting, blank corner of one leaf (T2 in vol. iii) torn away,*



Item 43

pp. xii, 312; [iv], 336; [x], 297; [iv], 336, folio, *contemporary red- and black-speckled polished calf, boards bordered with a gilt roll, spines with six raised bands, red morocco lettering piece in second compartments, blue paper numbering label (rubbed) in third, the remainder infilled with gilt tools, lower joint of vol. iii cracking but strong, a touch of wear at extremities, bookplates of the Earls of Camden and their shelfmark on verso of front endpapers, presentation inscription on initial blank in vol. i, good* (ESTC T90245; Gaskell 319; Dibdin II 58) £8,500

A presentation, large paper copy of the Foulis folio Homer. The large paper issue was printed on finer paper and roughly 5cm larger in each dimension. An initial blank in vol. i of this copy records its presentation by the University of Glasgow to Charles Pratt, Esquire, His Majesty's Attorney General. The University sent large-paper copies of this Homer to a number of prominent men, including the Lord Chief Justice, the Duke of Argyll, and Pratt's old friend and political mentor, William Pitt; most of these were specially bound by the Foulis bindery. We have been unable to match the tooling on this binding to known works from the Foulis bindery, which tended to favour red turkey as the binding material, so it is possible that Pratt had this copy bound himself. The binding style and decoration, along with the calligraphy of the presentation inscription, are also notably more elaborate than that on the copy presented to the Lord Chief Justice (which was in a probable Foulis binding of red turkey).

The recipient, Charles Pratt (1714-1794), was a friend of William Pitt from Eton, and was appointed attorney-general to the prince on the basis of that connection; then 'in July 1757 Pitt, when forming his famous wartime coalition with Newcastle, insisted on the appointment of Pratt as attorney-general over the head of the solicitor-general, Charles Yorke' (ODNB). Pratt was involved in important decisions about imperial sovereignty, search warrants and habeas corpus, taxation of British territories, and literary copyright, and was made Baron Camden on 17 July 1765, and lord chancellor in 1766, though George III forced him to resign over his alignment with Pitt against the king's government in 1770. He then became caught up in the American issue, asserting in 1775 that 'it is evident that England must one day lose the dominion of America'; it fell to him to propose that Parliament appoint a regent during George III's illness, and he remained at the forefront of British politics until shortly before his death in 1794. He was made Earl Camden in 1786, and in 1791 began granting leases for houses on his land near London, forming Camden Town. His library passed down through the family and was most recently held in trust at Bayham Manor, residence of the Wodehousian character Lord Michael Pratt, second son of the 5th Marquess Camden, until its dispersal.



Item 44



Item 45

44. **Hopkins (Gerard Manley) Poems.** Now first Published. Edited with Notes by Robert Bridges. *Milford. 1918, FIRST EDITION, 2 portraits with tissue-guards, 2 double-plates of facsimiles and facsimiles of two of Hopkins' signatures in the text, pp. [viii], 124, cr.8vo., orig. qtr. pale grey linen, printed label lightly rubbed, pale grey boards, usual faint free endpaper browning, untrimmed, good* £2,400

Published in an edition of 750 copies, slow to sell, the stock was not finally sold out until 10 years after publication.

45. **Horace. Horatii Flacci Lyrici Poetae Opera. Cum quattuor comentariisque. Et figuris nup. additis. Porphyrio. Landinus. Horatius. Acron. Mancinellus.** *Venice: Impressa per Philippum Pincium Mantuanum. 1509, a few leaves with reinforced marginal paper flaws (and one with a closed tear through text, now reinforced with no loss of letter or sense), a dampmark in top right corner, some light browning and a few stains, one tiny wormhole in first five leaves (touching a couple of characters with no effect on legibility), title gently washed, frequent early marginal notes and underlining in at least two hands, ff. CCLXVI, [2], folio, modern brown calf in period style, boards with a blind border, front board gilt-lettered direct, spine with three raised bands, compartments decorated with a broad blind cross-hatch and blind fleurons, some light scratches to leather, good (Mills 78; Neuhaus p. 12; CNCE 22678; not in Adams or Reidel)* £2,000

The works of Horace with notes from the four major commentators (as of the date of publication) – the third-century scholiasts Acro and Porphyrio, and more recent editors Cristoforo Landino (1425-1498), and Antonio Mancinelli (1452-1505). This is essentially a reprint of the first Mancinelli edition, which had appeared in 1492 printing his notes alongside the three earlier commentaries. 'Mancinelli's ... was a major scholarly achievement, expressly intended to counteract the risky Epicureanism of Cristoforo Landino's commentary' (Gehl, *Humanism for Sale*, 3.08). Landino's commentary had first appeared on its own in 1482.

Mancinelli's edition was popular and saw several reprints; this version is similar to a very scarce reprint produced the previous year at Milan, and is also scarce itself: COPAC lists one copy, in Cambridge (though it is not in Adams), and Worldcat adds just six in the USA (Northwestern, Newberry, Chicago, Dartmouth, Princeton, UC Berkeley) and two outside (Basel & Strasbourg). EDIT16 gives nine locations.

46. The edition ‘marks a new æra’  
 Horace. Q. Horatius Flaccus. Ex fide, atque auctoritate decem librorum manuscriptorum, opera Dionys. Lambini Monstroliensis emendatus: ab eodemque, commentariis copiosissimis illustratus, nunc primum in lucem editus. Lyon: Apud Ioann. Tornaesium, 1561, some toning and foxing, occasional minor staining in margins, last sequence of gatherings in part 1 (A-S) swapped with last sequence in part 2 (Aa-Zz) during binding, hence irregular pagination (but contents complete including blanks), early ink note on verso of front flyleaf, faded library stamp and early ownership inscription to title, occasional early underlining, pp. [xvi], 368, 377-543, [11], 376, 369-493, [13], 4to, contemporary blind-stamped pigskin, two brass clasps (broken) and mounts on foreedge, spine with four raised bands, top compartment lettered in ink, darkened and a touch rubbed at edges, two corners gently worn, front hinge cracking a little at title, good (Adams H907; Neuhaus p. 37; Reidel A34; Mills 168, 171) £2,000



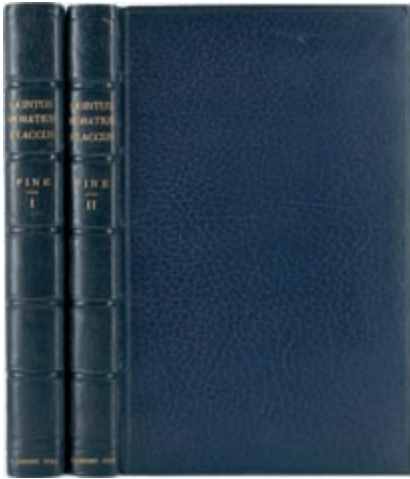
The first Lambin edition of Horace, and an important milestone in the history of that text. It was the best edition before Bentley's and has not lost its importance even for modern readers and editors, due to Lambin's copious commentary and consultation of important manuscripts. 'He had gathered illustrations of his author from every source; and he had collated ten MSS, mainly in Italy. The text was much improved, while the notes were enriched by the quotation of many parallel passages, and by the tasteful presentment of the spirit and feeling of the Roman poet' (Sandys).

Lambin demonstrated here a new type of criticism: 'the readers he has foremost in mind are not schoolboys...so much as his professional colleagues.... The judicious reading of the text of Horace is the business of Lambin in his general comments as well as in his discussion of manuscript variants. He elucidates Horace's pronouncements on poetry by very exact, very cogent paraphrase which makes fine distinctions of meaning...' (*Cambridge Hist. of Lit. Crit.*, III, p. 76). Even the typography, like the editing, 'marks a new æra' (Dibdin) – the poems are printed in full and followed by a commentary arranged by lemma, in place of the medieval tradition of surrounding small portions of text with commentary; this is also 'one of the first [editions] to use italics to differentiate commentary from lemmas, boldface to distinguish the lemma itself... All of these changes point to an increased presence of the editor in shaping the text' (Tribble, *Margins and Marginality*, pp. 66-67).

The signatures and two-part arrangement evidently confused the binder of this copy, since it has been arranged with the last half of the second part at the end of the first, and vice versa; the signatures thus run through three complete alphabets instead of the first part ending at S before the second starts again immediately at A.

47. Horace. Quinti Horatii Flacci Opera. [2 volumes.] *Aeneis tabulis incidit Iohannes Pine. 1733-37, FIRST IMPRESSION, complete with the folding letterpress 'List of the Antiques' in vol. i (missing in most copies, toned, bound after prelims), each page entirely engraved, occasional minor spotting, a few leaves lightly toned*, pp. [xxxii], 176, [2], 177-264, [2]; [xxiv], 48, [2], 49-94, [2], 95-152, [2], 153-172, [2], 173-191, [15], 8vo, modern blue morocco, by Zaehnsdorf for A.C. McClurg & Co. (with the Zaehnsdorf 'exhibition' stamp), spines with five raised bands, gilt-lettered direct in second and third compartments (and at foot), turn-ins gilt, marbled endpapers, a.e.g., the tiniest touch of rubbing at joint ends, blue cloth slipcase, very good (ESTC T46226; Dibdin II 108; Moss II 23-4; Schweiger II 408; Brunet III 320; Ray p. 3) £1,750

A tour-de-force of English engraving by the best engraver of the time, printed entirely without type – except for one leaf listing the illustrations which is missing in most copies (but present here). 'The text is engraved as well as the numerous and beautiful vignettes which accompany it: of these vignettes, the copies which contain the first impressions are valuable and much sought after' (Dibdin). The first



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impression (as in this copy) is distinguished by an error in the headpiece of p. 108 in vol. ii, reading 'POST-EST', later corrected to 'POTEST'.

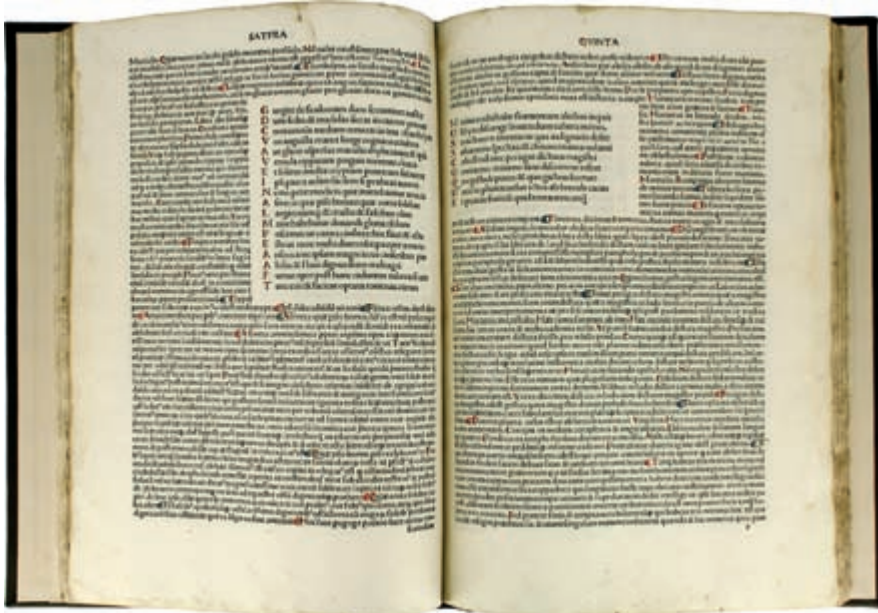
John Pine (1690-1756) was a contemporary and friend of Hogarth (who painted his portrait), and while he never had the wider talent or success that Hogarth did, he was the better engraver. He also well understood the value of pre-publication subscriptions, and 'the subscription list printed at the beginning of the book must be one of the most illustrious of its kind, naming the great and the good from every corner of Europe, including the kings of England, Spain, and Portugal' (ODNB).

48. **Huxley (Aldous) Brave New World.** *Chatto & Windus. 1932, FIRST EDITION, 186/324 COPIES signed by the author, pp. [viii], 307, [5](blanks), 8vo., orig. lemon-yellow bevel-edged buckram, backstrip lightly faded, pale blue gilt lettered morocco label, t.e.g., others untrimmed, very good* £3,000

'an event of major importance'

49. **Juvenal.** [Satyrae.] [incipit:] *Illustri viro Iohanni Tuccio Pannonico. Georgius Valla salutem dicit plurimam. Venice: per magistrum Antonium de Strata Cremonensem, 1486, FIRST VALLA EDITION, initial blank discarded, final blank present, occasional Greek text, capitals picked out in red or blue throughout, the dedicatory letter and first satire with attractive decorative initials in red and blue, leaf a2 rather soiled and with a repair to lower corner affecting a couple of letters on the verso, occasional dustsoiling and some staining elsewhere, a few leaves browned, outer margin dampmarked in places, a few early manuscript notes to first few leaves, later ownership inscription (1651) to title, ff. [87], folio, modern dark brown calf with simple blind rules, unlettered spine with five raised bands, sound (ISTC ij00655000; Goff J655; Bod-Inc J321; BMC V 294)* £6,000

'When Giorgio Valla, the greatest classical scholar in Venice, published his edition of Juvenal in 1486, it was an event of major importance' (Anderson, 'Valla, Juvenal, and Probus', *Traditio* 21, p. 422). Valla did relatively little to improve the text but 'made extensive use of a unique manuscript, now lost, which contained a collection of scholia under the name of Probus... These scholia under the name of Probus derive ultimately from a late antique commentary of around the end of the fourth century A.D.' (Parker, 'Other Remarks on the Other Sulpicia', *Classical World*, p. 89). Valla may have thought that 'Probus' was the the famous first-century critic, but it is certain that the text is later – although it is also certain that Valla did not piece together the commentary himself, as has also been alleged.



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C.P. Jones has traced some scholia to Suetonius, and among other significant inclusions is the only surviving fragment of Statius's 'De Bello Germanico' (in the commentary on Satire IV), and 'it is now clear that his commentary, which as it came into Valla's hands was "mirae brevitatis" and gave out at 8.198, had been used in much the same state by two readers of Juvenal at Brescia 500 years before. In general, therefore, Valla's Probus deserves quite as much respect as the other scholia, the fullest of which occur in manuscripts only another 150 years older' (Reeve, 'The Addressee of Laus Pisonis', *Illinois Classical Studies IX*, p. 43).

The biography of Juvenal also included and attributed to Probus by Valla, while similarly not ancient, is the best available: 'the ancient biographies seem worthless and even the best of these, attributed by Valla in his 1486 edition to 'Probus', offers the same kind of reconstruction from details in the Satires as presented by some recent scholars' (Braund, *Satires I*, p. 15).

It is a scarce edition in commerce, with no copies recorded at UK or American auctions in the last 30 years. Outside of Europe ISTC lists six copies in the UK (one imperfect) and another six copies in the USA (of which 3 are in Pennsylvania).

50. **Juvenal.** *Juvenalis familiare commentum cum Antonii Mancinelli viri eruditissimi explanatione.* [Colophon:] *Impressum est hoc rursus in edibus Ascensianis apud Parrhisios impensis Joannis Megane Joannis Waterlooose... 1505, lightly washed and toned, the corners of two initial blanks and title partly washed (the first blank with four lines of contemporary manuscript verse, the second with the ownership inscription of the geologist D.T. Ansted of Jesus, Cambridge, and the title with a single word (illegible from washing) and 3 Greek letters (phi, pi, mu) in an early hand, just a little spotting in places, ff. [vi], CCLIII, 4to, early twentieth-century brown morocco by Zaehnsdorf, boards panelled in gilt and blind, spine with five raised bands between blind and gilt fillets, second compartment gilt-lettered direct, the rest*



with gilt and blind decoration, the sides of the original English panelled binding preserved as doublures and the old pastedown (a medieval English manuscript leaf, one side scraped) bound in at end, all edges sometime gilt, slightly rubbed at joints, bookplate of Angus Graham, letter loosely inserted, good (Renouard II p. 538) £2,000

The first edition of Juvenal with commentary by Badius Ascensius to issue from his own press (and the third overall; previous editions had appeared in 1498 and 1501 at Lyon). It was a popular text, and some half a dozen further issues followed in the next two decades, but it was heavily used as a schoolbook and most specific versions are now scarce; COPAC locates this edition in Cambridge and the British Library only.

The loosely inserted autograph letter is from Falconer Madan, at the time (22 Feb. 1895) sub-librarian at the Bodleian Library, advising the then-owner of the volume (apparently J. A. Hardcastle, Esq., the astronomer [1868-1917]) that 'it is not remarkable in any special way... We used to have a copy in the Bodleian, but by some mischance it was lost about fifty years ago, and we have forgotten (till now) that it was missing. Now that the loss has been brought to our notice we shall look out for a copy'. It seems he was either unsuccessful or distracted (as he was then compiling the Summary Catalogue), and the Bodleian's current catalogue does not include a copy.

51. **Juvenal and Persius.** Iuvenalis. Persius. [Satyrae.] Venice: In aedibus Aldi, 1501, FIRST ALDINE EDITION, first issue without anchor device on title, a tiny wormhole in first six leaves (touching a total of 4 characters with no loss of sense), gently washed, first leaf a little soiled, one small stain on foremargin, ff. [78], 8vo, seventeenth-century vellum, red morocco lettering-piece on spine, a little soiled, bookplate of John William Burns, Kilmahew, old bookseller's catalogue snippet partly removed from front pastedown, very good (Adams J770; Renouard p.29 #6; Ahmanson-Murphy 44; Moss II 161; Dibdin II 150) £5,000

The first Aldine edition of Juvenal, the first octavo edition of that author, and the third book in Aldus's revolutionary series of octavo editions of the classics, following only Vergil and Horace. It follows only those two and an edition of Petrarch in being the fourth book printed entirely in Italic type. In



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the dedication Aldus makes one of the most succinct statements of his revolutionary intention in producing the series: 'We have printed in the smallest format and are publishing the Satires of Juvenal and Persius, so that they may be more easily held in the hand, and committed to memory, and what's more, read by everyone.'

There are two Aldine editions of Juvenal dated 1501, one actually printed August 1501 and the other probably c.1515 which for unknown reasons retained the earlier date. Some sources also describe two issues of the true 1501 edition, with and without the anchor device on the title. This is the true first printing with no anchor device on the title, no pagination or catchwords, with the first colophon reading only 'Venetiis Apud Aldum', the second colophon in italics, and with paper cornermarked 'AB'.

This copy belonged to John William Burns, Scottish landowner, son of the merchant and shipowner James Burns who funded the startup of the Cunard shipping line.

52. (Kelmescott Press.) MORRIS (William) *The Wood Beyond the World*. 1894, FIRST EDITION, [ONE OF 350 COPIES] (of an edition of 358 copies) printed in the Chaucer typeface in black on handmade paper with chapter and shoulder-titles printed in red, the wood-engraved frontispiece by Edward Burne-Jones, wood-engraved border to frontispiece and the first page of text and numerous wood-engraved half-borders and initial letters, pp. [viii] (blanks), [iv], 261, [7] (blanks), cr.8vo., orig. limp cream vellum, backstrip gilt lettered, pink silk-ties, untrimmed, near fine (Peterson A27; Sparling 27) £3,000
53. (Kelmescott Press.) MORRIS (William, Translator) *The Tale of the Emperor Coustant and of Over Sea*. 1894, [ONE OF 525 COPIES] (of an edition of 545 copies) printed on handmade paper, wood-engraved additional title-page, letterpress printed in red and black in the Chaucer type, pp. [vi] (blanks), [iv], 130, [viii] (blanks), fcap.8vo., orig. qtr. holland linen, printed pale blue boards with title printed in black on front cover, untrimmed, near fine (Peterson A26; Forman 153) £800
54. [La Pérouse (Jean-François de Galaup, comte de)] *A Voyage Round the World: which was performed [sic] in the years 1785, 1786, 1787, and 1788, by M. de la Peyrouse: abridged from the original French journal of M. de la Peyrouse ... To which are added: a Voyage from Manilla to California, by Don Antonio Maurelle: and an abstract of the voyage and discoveries of the late Captain G. Vancouver. Embellished with four fine engravings. Edinburgh: printed by J. Moir for T. Brown; and sold by W. Coke, Leith; Brash and Reid, Glasgow; T. Hill, Perth, [and elsewhere], 1798, a folding engraved map and 3 engraved plates, bound without the half title, the map, plates and some pages a bit browned, pp. [iii-] xvi, 336, small 8vo, contemporary tree calf, spine gilt in*

compartment with a ship in each, green lettering piece, black lettering piece in top compartment with crest and initials RT, slightly rubbed, head of spine chipped, Headfort armorial book-plate inside front cover, good (ESTC T175588; see Ferguson 272, and Sabin 38966 (Boston reprint, 1801)) £1,500

There were four (not three, pace Hill) English translations of La Pérouse – all more or less abridged – published in 1798, those printed for J. Johnson and Stockdale, the present one (our copy being the slightly smaller variant with multiple booksellers listed on the title), and one printed for Ann Lemoine - of the last, only two copies are recorded in ESTC. The first edition of Vancouver's *Voyage* was also published in 1798. The Preface by the Editor is signed with the initial H, but the writer's identity is unknown. He is very hard on La Pérouse's 'Gallic vanity' and other foibles, and so omits all his speculations, but preserves all the important nautical, anthropological and Natural History matter. Vancouver on the other hand comes in for adulation. Scarce.



Of the 10 booksellers listed on the title-page, 7 are in Scotland, 2 in the north of England, and 1 in London. The binding is probably Scottish, or perhaps Irish, given the provenance, but if so, not typically.

55. **Laplace (Pierre-Simon) Oeuvres de Laplace. Paris: Imprimerie Royale, 1843-47, FIRST COLLECTED EDITION, 7 vols. bound in 4, 1 folding plate, half-titles, pp. [vi], xv, 420; [iv], xvi, 440; [viii], xix, 381; [iv], xxxix, 552; [vi], v, 540, [2]; [iv], vii, 479; [iv], cxcv, 691, 4to., contemporary calf, two lettering-pieces on each spine, covers ruled in gilt, marbled endpapers, bright yellow edges, joints repaired, rear joint of first and second volume starting, extremities rubbed, good** £2,800

The works reprinted here, *Traité de mécanique céleste* (Vols. 1-5), *Exposition du système du monde* (Vol. 6), *Théorie analytique des probabilités* and *Essai philosophique sur les probabilités* (Vol. 7) represent Laplace's epoch-making work on mathematics, probability, and celestial mechanics. This edition was published at the instigation of Laplace's widow and was financed by the government of King Louis Philippe.

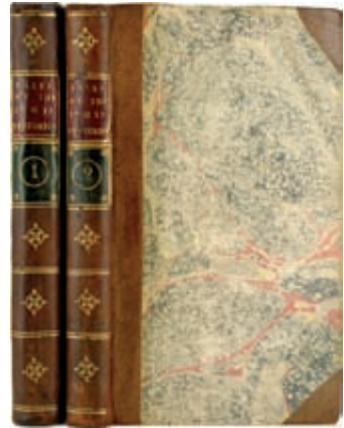


The foundation of modern theoretical astronomy, the *Traité de Mécanique Céleste* has been called 'the eighteenth-century *Almagest*' and 'a sequel to Newton's *Principia*' (Horblit 63). Its non-technical summary, *Exposition du Système du Monde*, is one of the most successful popularizations of science ever composed. The *Essai Philosophique sur les Probabilités* is the popular introduction to Laplace's masterpiece on mathematical probability theory, the *Théorie analytique des Probabilités*. 'The *Essai* has certainly had a longer life and almost certainly a larger number of readers than any of Laplace's other writings. The reason for its continuing – indeed, its growing – success has clearly been the importance that probability, statistics, and stochastic analysis have increasingly assumed in science, social science, and philosophy of science' (DSB).

56. **Arthurian Tales – the rare first English edition [Legrand D'Aussy (Pierre Jean Baptiste)] Tales of the Twelfth and Thirteenth Centuries. [Translated by John Williamson. Two vols.] Printed for Egerton, Hookham, Kearsley, Robinson, Bew and Sewel, 1786, FIRST EDITION in English, minor staining here and there, small hole in last leaf of vol. ii with the loss of a letter on either side, pp. [iv], xxxii, 239; [2-] 8 (apparently lacking half-title, 6-8 being advertisements), 240, 12mo, contemporary half calf, red and green lettering pieces, remaining compartments gilt, last 2 Tales with manuscript notes by a contemporary**

reader, the latter identifying *The Physician of Brai* as the source of Fielding's *The Mock Doctor*, this inscription slightly cropped, very good (ESTC T160021) £2,500

A rare book, this is the first English translation of *Fabliaux ou contes du XIIIe et du XIIIe siecle* (Paris 1779) compiled and edited by Pierre Jean Baptiste Legrand D'Aussy. ESTC locates two copies in the UK (BL and Nat. Lib. Wales), and two in the USA (Columbia and Rice); Worldcat adds three more: Claremont College, Ohio, and Keio in Japan. The translator in his Preface praises Le Grand for having 'removed the rubbish of seven centuries, and discovered the boundaries of literary property.' He then goes on to give 'the substance of our author's [lengthy] prefatory dissertation' – omitted in subsequent editions. See Geoffrey J. Wilson, *A medievalist in the eighteenth century: le Grand d'Aussy and the Fabliaux*, Nijhoff, 1975.

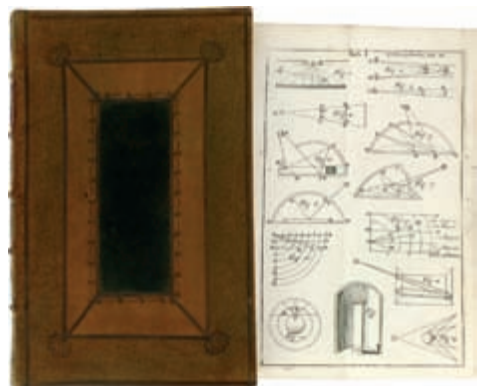


57. **And the second, almost as rare**  
**[Legrand D'Aussy (Pierre Jean Baptiste)] Norman Tales.** From the French. [Translated by John Williamson]. *Printed for T. and J. Egerton, Military Library, 1789, a little damp-staining at either end, pp. x* (including half-title), 278, 12mo, *half calf, rebacked, corners worn, good* (ESTC T147716) £1,200

The second English edition of *Fabliaux ou contes du XIIIe et du XIIIe siecle*, in one volume and with a different title from the first translation. Another edition with yet another title, *Tales of the Minstrels*, appeared in 1800, and many years later as Carew Hazlitt's *Feudal Period*, 1873. Like the first edition, this one is rare, with ESTC locating BL, Nat. Lib. Wales and Bodley in the UK, and Harvard, Lilly and Chicago in the USA. The preface is much shorter than in earlier editions, but adds that Le Grand has thrown 'an entirely new light on the history of European literature ... [having] removed the rubbish of seven centuries, and discovered the boundaries of literary property, between different kingdoms, and between different provinces of the same kingdom.' The last explains why 'Norman' is preferred for the title. Egerton's Military Library did publish military books, but not exclusively: perhaps his chief claim to fame is the publication of *Sense and Sensibility* in 1811.



58. **Leonardo da Vinci. A Treatise on Painting ...** translated from the original Italian, and adorn'd with a Number of Cuts. To which is prefix'd the Author's Life; done from the last Edition of the French. *For J. Senex. 1721, FIRST EDITION IN ENGLISH, engraved frontispiece portrait and 35 engraved plates, 4 folding, including a variety of diagrams to aid drawing and perspective, views and line drawings of the human form, title printed in red and black, pp. [xvi], 189, [19], 8vo., attractively bound in panelled calf antique, Cambridge style, the backstrip panelled and infilled in gilt, red morocco label with gilt lettering, near fine* (ESTC T174885) £2,400



Leonardo's *Trattato della Pittura* was first published in Paris by Raphael Dufresne in 1651. It is a systematic attempt to define and understand the laws of painting, and one of the earliest and most influential to treat painting as a science. As such it is a landmark in the history of art.

The original manuscript draft of the work has been lost, though a great number of notes for it are scattered through the various extant volumes of Da Vinci's manuscripts notebooks and journals. It includes chapters providing practical direction and criticism on all branches of art, and is a major source for Leonardo's works on such topics as perspective, colour, light and shadow, as well as on plant physiology and human anatomical studies. The English translation has been attributed to John Senex.

59. **Lessius (Leonardus) Hygiasticon: or, The right course of preserving Life and Health unto extreame old Age: together with soundnesse and integritie of the Senses, Judgement, and Memorie.** Written in Latine by Leonard Lessius, and now done into English. The second Edition. [Cambridge]: Printed by [R. Daniel and T. Buck] the printers to the Universitie of Cambridge, 1634, title within border of woodcut printer's ornaments, sixth and seventh leaves slit near inner margin, without loss (see below), pp. [xl, including initial blank], 210, 70, [4], long 24mo, contemporary black (or very dark brown) morocco, gilt roll tooled borders on sides, ornaments in the corners and the centre, spine gilt ruled, gilt edges a pair of brass clasps and catches, signature on verso of initial blank 'Anne Wiilliamsons With my hand 1662,' good (STC (2nd ed.) 15521; ESTC S108498: 3 in the UK, four in the USA; Cagle 824; Palmer, Herbert, 8 ('I know of no copy of the first edition', presumably meaning in commerce, and indeed no copy at auction since 1975); see Gibson Bacon 472) £1,000



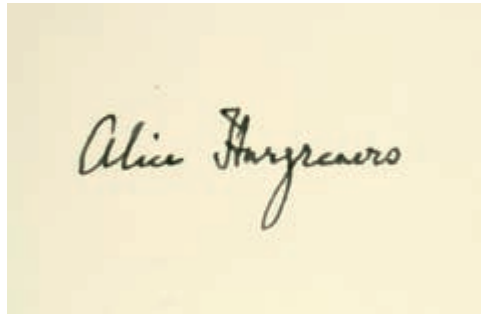
A very attractive copy of a scarce book (same year as the first edition), which contains a translation by Nicholas Ferrar or Thomas Sheppard of Lessius, a translation (or free rewriting: see Palmer) by George Herbert of *A treatise of temperance and sobrietie* by Luigi Cornaro, and a translation of *Esser miglior la vita parca della splendida & sontuosa* attributed to Ortensio Landi.

'It was also in connection with Ferrar's Little Gidding community that Herbert himself undertook the translation, under the title *Treatise of Temperance and Sobriety*, of a mid-sixteenth-century Italian work by Luigi Cornaro. Although Herbert apparently knew Italian, as well as Spanish and French (Walton, 27), his translation was largely based on a Latin version of the text and was published in 1634 with a preface explaining that: "Master George Herbert of blessed memorie, having at the request of a Noble Personage translated it [Cornaro's treatise] into English, sent a copie thereof, not many moneths before his death, unto some friends of his, who a good while before had given an attempt of regulating themselves in matter of Diet." It is likely that the "Noble Personage" who commissioned the translation was Bacon and the "friends" were the Ferrars' (ODNB).

The damaged leaves at the front appear to have been in that state *ab initio*, in so far as an attempt to repair them was made before the book was bound.

60. **Lewis (Wyndham) Fifteen Drawings.** Ovid Press. [1920], FIRST EDITION, penned limitation statement on the inside top cover of the portfolio, '250 copies. This is No.56 J[ohn] R[odker], 15 leaves of plates, some coloured, on coated paper of varying sizes and, each by Wyndham Lewis, the plates separately mounted on heavy blue-grey cards (16 x 11 inches) and printed at the bottom with the plate title and - in small capitals: 'From the Wyndham Lewis Portfolio The Ovid Press', plate 'Portrait of Ezra Pound' with one light corner crease; plate states: British Museum Reading Room' mounted horizontally, 'The Pole Jump' correctly titled in French, 'Post Jazz' does not have a hyphen and the four plates of nudes are also titled in French with a circumflex, folio, orig. printed tan board portfolio with the press





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device on the rear cover, soiled and with wear to the folds of the wing flaps and cover hinge, split along approximately half of the hinge, a sepia print 'Group', with a minor indentation and some chipping to one side, mounted on the top cover, good (Morrow & Lafourcade A5; Pound & Grover B2) £3,000

Rare. Ransom's assertion in *Private Presses and Their Books* that '250 copies were announced, but actually not more than 50 were issued' is information which was supplied to Ransom by Rodker himself and is illustrated by the extremely small number of copies which have found their way onto the open market. There is a pencilled note on the inside of the top cover 'Spenser sale Jan 1944 \$400'.

#### Signed by Alice

61. (Limited Editions Club.) CARROLL (Lewis) *Alice's Adventures in Wonderland*. New York, (Printed by William Edwin Rudge for) *The Limited Editions Club*. 1932, 938/1,500 COPIES signed by Alice Hargreaves on a front flyleaf and by the typographer Frederic Warde beneath the limitation-statement, the engravings by John Tenniel re-engraved on wood by Bruno Rollitz, pp. [vi], xiv, 185, [3](blanks), 8vo., orig. russet red morocco, backstrip gilt lettered, designs on backstrip and decorated front cover borders all gilt blocked (repeated on rear cover), a.e.g., pale blue lettered and decorated slipcase with some darkening, near fine £1,950

During a visit to Columbia University Alice Hargreaves (Alice Liddell) was prevailed upon to sign copies of the press's forthcoming edition of 'Alice's Adventures in Wonderland.' Because the Club could not meet the sum requested to sign each copy members were given the option of paying a fee for her signature, nearly twelve hundred copies were so signed.

62. [Locke (John)] *Some Thoughts Concerning Education*. Printed for A. and J. Churchill. 1693, the second edition, almost identical to the first of the same year, with the corrected spelling 'Patronage' on A3v, a tiny wormtrail in margin of last two leaves, one or two minor spots and small dampmarks but generally very fresh, pp. [viii], 262, [2], 8vo., contemporary blind-panelled calf, the outside spotted and the inner plain, backstrip with four raised bands, red morocco label in second compartment, expert repairs to backstrip and label, a few tiny chips, early ownership inscriptions to initial blank of W. and J. Prowse (with the dates 1718 and 1719 in the same hand), a short epitaph for a Mr Strangways (d. 1726) written in ink on front flyleaf, very good (Yolton 166; ESTC R213714; Wing L2762; Pforzheimer 612) £2,250

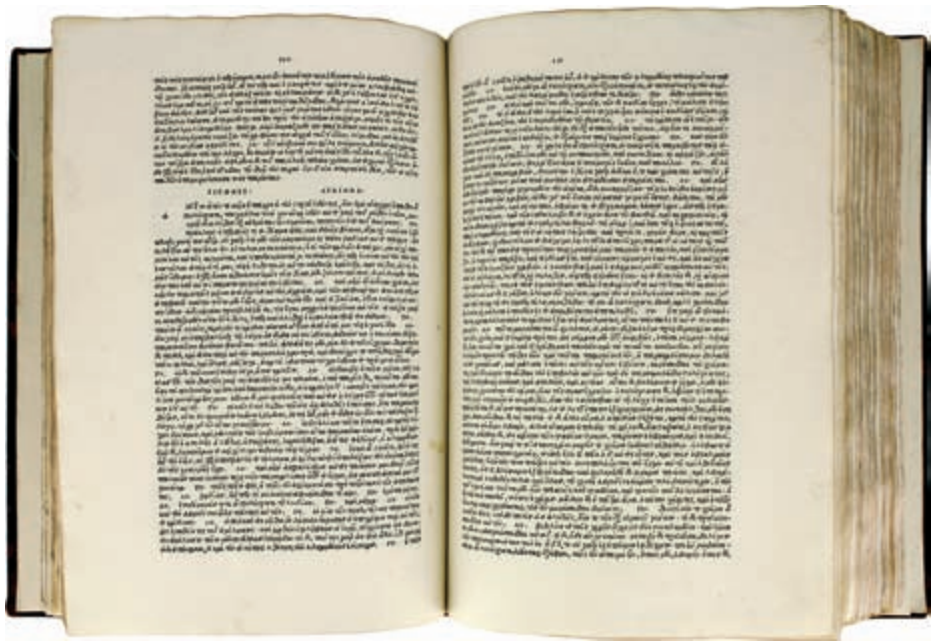


The second edition of Locke's second-most famous (and perhaps most influential) work, published so shortly after the first that Locke's own copy contained mixed sheets. This is sometimes called the second issue of the first edition, but the list of variations – mostly typographical, though there are eight 'substantive corrections' – compiled by Yolton indicate that new settings of type appear in every single quire, and she hypothesises that Locke 'was so incensed by the errors that he insisted that the whole first edition be suppressed, and the barely distinguishable second edition be made.' The next printing, in 1695, is identified on the title page as the 'third edition enlarged' and adopts the corrections made in this edition.

'This treatise ... occupies a place in the history of education similar to that of his Essay of Human Understanding in epistemology. It has been, perhaps, even more frequently reprinted and translated' (Pforzheimer). Leibniz has been said to have thought it more important than the 'Essay' (see Ezell, 'Locke's Images of Childhood', *Eighteenth-Cent. Stud.* v. 17, p. 147); entirely unparalleled in its influence in Britain, it is rivalled only by Rousseau's 'Emile' in its impact on European educational philosophy.

Locke lays great stress on the importance of experience in education, and holds that 'the minds of children [are] as easily turned, this way or that, as water itself.' He did not consider that there were great differences in the innate capacity to learn: 'we are born with faculties and powers, capable almost of anything ... As it is in the body, so it is in the mind, practice make it what it is.'

- 63. Lucian of Samosata. [Greek title. Then:] Quae hoc volumine continentur Luciani Opera. Icones Philostrati. Eiusdem Heroica. Eiusdem vitae Sophistarum. Icones Iunioris Philostrati. Descriptiones Callistrati. Venice: in aedib. Aldi, 1503, FIRST ALDINE EDITION, the second edition in Greek of Lucian and the EDITIO PRINCEPS of the Philostratean works and Callistratus, a scattering of small wormholes at beginning and end: most marginal, but half a dozen in text of first few leaves, of which three continue through the first 20 leaves and just one another 30 leaves beyond (rarely affecting legibility), one wormhole in margin stretching throughout and briefly becoming a short trail in the middle (never near text), the leaves very gently washed, some light marginal staining and a bit of soiling still visible, neat paper repair to blank corner of first three leaves, a



Item 63

few old marginal notes, the title-page with old manuscript title gently abraded from top of recto and nineteenth-century manuscript 'Vita' of Lucian on verso (13 lines), nevertheless a wide-margined copy, pp. [ii], 449, [i], 450-571, [2], folio, eighteenth-century mottled calf, re sewn and rebaked preserving old lettering piece, Camden bookplate retained on front pastedown, boards a little scratched and rubbed, good (CNCE 63229; Adams L1602; Renouard p. 39#3; Ahmanson-Murphy 73; Moss II 260; Dibdin II 190) £12,000

The first Aldine edition of Lucian and only the second printing in Greek of that author, following a Florence edition of 1496 edited by Janus Lascaris. The unknown editor (possibly Aldus himself) did not consult the editio princeps and worked from different manuscripts than Lascaris; as a result the text was a step backwards, rather than an advancement. 'It is printed on very beautiful paper, but contains a very defective text' (Moss). A second Aldine edition, edited by Asulanus in 1522, provided many corrections, but Thompson found in his comparisons that the errors were mostly minor, being in accents and spellings rather than omissions or interpolations (vide 'The Translations of Lucian', *Revue belge de philologie et d'histoire* XVIII p. 878).



However, this Aldine folio is important for reasons other than its textual accuracy, and was more important than the first or third editions in spreading Lucian's work through certain parts of Europe. It also prints for the first time the works of the Philostrati and Callistratus, of which the *Icones* of Philostratus Lemnius the elder and the younger and the writings of Callistratus – all descriptions of paintings and statues – are important sources in the study of ancient art.

This was essentially the introduction of Lucian to northern Europe: 'By 1500 a considerable number of Latin translations were in circulation... but it was only after 1503, the year in which the Aldine edition appeared, that Lucian's works became widely available and popular north of the Alps' (Rummel, *Erasmus as a Translator of the Classics*, p. 49). Furthermore, 'about 1504 a copy of Lucian, printed in 1503 by Aldus, fell into the hands of Erasmus, who became the greatest of all Lucianists' (Craig, 'Dryden's Lucian', *CP* XVI p. 141). Erasmus himself translated a selection of dialogues into Latin from that copy (now in the Provinciale Bibliotheek van Friesland), in conjunction with Thomas More, during his second trip to England, but of equal importance for European culture was the satirical style that Erasmus absorbed; it has been said that he restored irony to literature. The *Moriae Encomium* (and the *Utopia*) both owe large debts to Lucian.

According to Renouard certain short works were excised or censored from some copies (the 'Philopatris' and the 'De Morte Peregrini' in particular – leaving in several dialogues with much more salacious content), but this copy is whole and unmutated by the censor.

#### One of 30 copies for Private Circulation

64. Macintyre (A.C.) Robert Leprevick [sic], The First Stirling Printer. [*?Stirling: 1881,*] letterpress title-page and limitation statement, plus 12 pp. with the text from the *Stirling Observer* mounted on thick paper, each page with a neatly painted illuminated borders, some heightened with gilt, each with a tissue guard, some guards browned in places and this offsetting slightly on to text, 4to, contemporary half brown morocco, lettered in gilt on spine (repeating 'Leprevick'), top edges gilt, slightly rubbed at extremities, very good (Humphreys County Bibliography p. 241) £950



Lekpreuk or Lekpreveck is one of those names whose orthography is especially dubious: however, it is never Leprevick,

as here, which is very odd, given the context and the fact that the name is correctly spelt in the Stirling Observer article – actually two articles: April 28 and May 12, 1881. According to the NLS catalogue note (and this the only copy in COPAC), the text here is reprinted, but it is not possible here to say whether it is in fact a reprint or just cuttings from the newspaper. The first part is biographical (signed AC rather than ACM as one might expect) and the second is a (bare) list of Lekprevick's books.

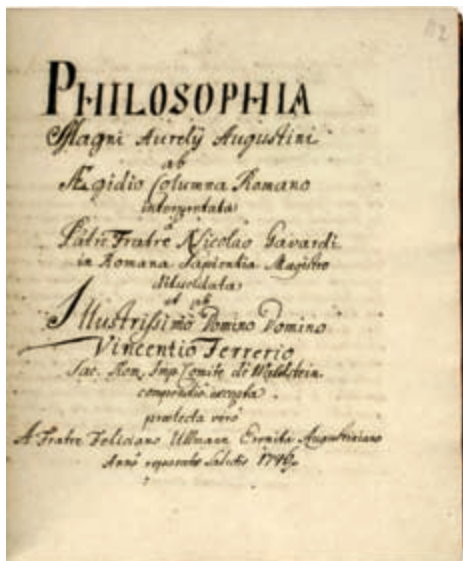
Robert Lekprevick (fl. 1561-1581), was indeed Stirling's first printer – 'the first printer who exercised his art in that fine old town' (Dickson and Edmonds p. 204), where the court of James VI, the infant king, was then resident. He had fled there from Edinburgh in 1571 and printed a handful of books and broadsides (see Aldiss) before moving on to St. Andrews, and thence back to Edinburgh.

We don't know what occasioned the article (although it's the 310th anniversary of Lekprevick's work in Stirling), nor do we know much about the author, unless he be the Alex C Macintyre who produced in 1885 *The Grahams of Gartmore*, also privately printed. The decorative borders are carefully executed, and whereas there are thistles and lions rampant, the Scottish motifs are not excessive, and indeed absent from some of the designs.

### Philosophy for Augustinian Hermits

65. (Manuscript.) *Philosophia Magni Aurelii Augustini ab Aegidio Columna Romano interpretata a Patre Nicolao Gavardi in Romana sapientia Magistro dilucidata ... praelecta vero a Fratre Feliciano Ullmann Eremita Augustiniano. [Bohemia], 1746, manuscript in ink on paper in a neat cursive hand, with five diagrams in the text, ff. 270, 4to, contemporary mottled calf, spine richly gilt, red edges, a little worn but still very good* £1,500

Written by Felicianus Ullmann, a monk in the order of Augustinian Hermits, this manuscript is an adaptation of Nicolo Gavardi's course of philosophy based on the writings of Aegidius of Colonna (c.1245-1316), 'Doctor fundatissimus'. A pupil of Thomas Aquinas, he became Prior General of the Augustinian Order, whose monks were required to study his writings. In the seventeenth century Nicolo Gavardi (1640-1715) wrote a course of philosophy, including the basics of astronomy and physics, based on the work of Aegidius, and this was used, as exemplified here, by the Augustinian Hermits. This copy is dedicated to the Bohemian nobleman Vinzenz Ferrerius von Waldstein-Wartenberg. Three of the diagrams illustrate the planetary systems of Ptolemy, Tycho, and Copernicus, and another is a Porphyrian Tree. The text is prefaced by a history of the Waldstein family.



Item 65



66. **Martial.** [Epigrammata.] *Venice: In Aedibus Aldi. 1501, some minor spotting, first two leaves lightly browned, last leaf mounted (the obscured verso blank except for an old manuscript note just visible through the page), ff. [192], 8vo, eighteenth-century sponge-painted paper boards (probably Viennese), rubbed and worn at extremities and joints, backstrip darkened, bookplate of Robert Needham Cust (1821-1909, East India Company servant and orientalist), preserved in a blue quarter-morocco solander box, good* (CNCE 36108; Renouard 30.1; Goldsmid 37; Adams M689) £3,000

The first Aldine edition of Martial, the first of that author in octavo format, and the fourth book produced by Aldus Manutius in his new pocket series of classical texts in octavo (his fifth book using italic type). It was reprinted in 1517. This is the true Aldine edition, with 'Amphitheatrum' and 'seposita' on the first page of text, rather than one of the early Lyonese forgeries identified by Brunet.

Martial followed Virgil, Horace, and Juvenal in Aldus's revolutionary series of octavo classics; the new italic typeface allowed a narrower line so that poetry could still fit on a smaller page, and the ability to easily carry a simple text (sans annotations or critical exegesis) in a pocket contributed greatly to the intellectual culture of the early sixteenth century. This copy is a rare survival of unusual (and delicate) painted boards: a veined ground has had diagonal wavy lines scraped across, and large spots swirled with a sponge, mostly in red but with faint areas of purple and green.

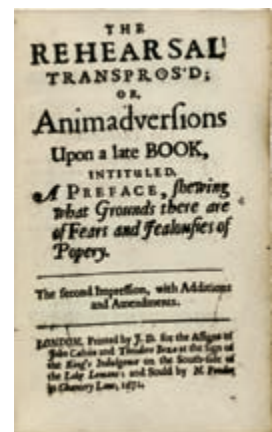


67. **Marvell (Andrew)** *The Rehearsal Transpros'd; or, Animadversions Upon a Late Book, intituled [sic], A Preface, shewing what Grounds there are of Fears and jealousies of Popery . The second Impression, with Additions and Amendments Printed by J.D. for the assigns of John Calvin and Theodore Beza ... and sould [sic] by N. Ponder, 1672, pp. [iv, including initial blank], 326, [2, blank], small 8vo original mottled sheep, double blind ruled fillets on sides, flat spine with blind ruled compartments, title later lettered direct in gilt, and vol. no. 'I', old repairs at head and tail of spine now defective, rubbing to spine but joints sound, boards a little warped, bookplate of Quatuor Coronati Lodge No. 2076, good* (ESTC R201444; Wing M879; Allison, *Four Metaphysical Poets*, Marvell 14) £1,000

A good, fresh copy. The first edition appeared in the Autumn of 1672 and was quickly followed by a pirated edition described as the 'second edition corrected.' This was followed in the same year by this authorised (by Marvell) second edition which comments that the piracy 'is so far from having been corrected that it doth grossly and frequently corrupt both the sense and words of the copy.' This copy has the rarer variant title-page with "BOOK" in capitals.

Marvell's most famous prose work and the work for which he was best known in his lifetime, a sustained and biting satire in support of liberty of conscience against the views of Samuel Parker, later Bishop of Oxford, who had attacked Nonconformism in *A Discourse of Ecclesiastical Polity* (1670) and later in a preface to John Bramhall's *Vindication of Himself and the Episcopal Clergy from the Presbyterian Charge of Poetry* (1672). The title was suggested by the Duke of Buckingham's play *The Rehearsal* and Marvell adopts the name of its hero, Mr. Bayes, for Parker. Official attempts were made to suppress the work but King Charles II

is supposed to have intervened personally to allow it as Marvell praises him for his toleration of the Nonconformists. As well as some stylistic improvements a few alterations were made to this edition



to satisfy the censors. A second part appeared in 1673, perhaps at one time present with this volume, given the numbering on the spine.

There is a reference to Freemasons (and their secret signs) on p. 74, which is signalled in an manuscript note on the fly-leaf.

**The pamphlet war regarding a monumental naval failure**

68. **[Mathews (Thomas) and Lestock (Richard)]** Collection of 10 Pamphlets relating to the Battle of Toulon. *Various publishers, 1744-45, 10 pamphlets, uncut and partly unopened, 8vo, original blue paper wrappers, 2 upper wrappers missing, minor soiling and a few tears, very good* £1,500

A representative collection of pamphlets, in fine condition, concerning one of the shabbier episodes of British naval history. The collection comprises the following (titles followed by ESTC numbers):

I. A narrative of the proceedings of His Majesty's fleet in the Mediterranean, and the combined fleets of France and Spain, from the year 1741, to March 1744 (T110575).

II. Admiral Mathews's account of the action in the Mediterranean (T4740).

III. Vice-Admal Lestock's Recapitulation (T4222).

IV. Admiral Mathews's charge against Vice-Admiral Lestock dissected and confuted. (T20528).

V. Ad-----l M-----ws's Conduct in the late Engagement vindicated. (T115878: in this pamphlet Lestock is referred to as Mr. Discipline - see ODNB).

VI. Original letters and papers, between Adm-----l M-----ws, and V. Adm-----l L-----k. (T4223).

VII. An impartial review of the conduct of the admirals M-----ws and L-----k, in the late engagement in the Mediterranean. (T3973 BL and NT only).

VIII. Minutes taken at a court-martial, assembled on board His Majesty's ship Torbay. Began the 28th of January, 1744. And ended the 5th of February following.



Item 68

IX. (T144571). An appendix to the minutes taken at a Court-Martial, Appointed to Enquire into the Conduct of Captain Richard Norris (T22327).

X. Captain Opie's appeal against the illegal proceedings of Vice-Admiral Mathews, to the late Lords Commissioners for executing the office of Lord High Admiral of Great-Britain. (T4220).

The first named item, numbered 1 on the upper cover, has six of the other items listed on the wrappers. The succeeding items are numbered in pencil, 2-11, omitting No. 3.

'Lestock's name will always be connected with the battle of Toulon (11 February 1744). By adhering to a restrictive interpretation of the fighting instructions and declining to take any initiatives he contributed to a monumental naval failure...Lestock immediately threw blame on various captains not in his division and especially on Mathews, whom he charged publicly. Nevertheless, opinion high and low ran strongly against him, nor did he fare well in the pamphlet war that ensued. But during a parliamentary enquiry which Lestock's political friends managed to obtain, Mathews was vanquished... There is every sign that the exoneration of Lestock was arranged. The court, in fact, carried it to an extreme, for in every way conceivable the members found no possible fault in Lestock's conduct. Subsequently, the same court cashiered Mathews. The public was not convinced. As a naval historian writing in 1758 observed, the 'nation could not be persuaded that the vice-admiral ought to be exculpated for not fighting' and the admiral cashiered for fighting (*The Naval History of Great Britain*, 4 vols., 1758, 4.270)' (ODNB).

69. **One of the most fundamental of all physical theories**  
**Maxwell (John Clerk)** *A Treatise on Electricity and Magnetism*. Vol. I [-II]. Oxford: at the Clarendon Press, 1873, FIRST EDITION, second issue (with Errata leaves), 2 vols. with 20 lithographed plates (distributed between the 2 vols.), without the publisher's advertisements, a little bit of spotting at either end of both vols. (principally the fly-leaves), pp. xxix, [i, sectional title], 2 (Errata), 425, [3]; xxiii, 2 (Errata), 444, [2], 8vo, near contemporary (c. 1900) prize-like binding of calf, double gilt ruled fillets on sides, arms of St. John's College, Cambridge, blocked in gilt in the centre, spines gilt in compartments with insignia of the college, contrasting lettering pieces, marbled edges matching the marbled end-leaves, boards warping a little, slightly worn, good £5,500



'The impact of the *Treatise on Electricity and Magnetism* was at first muted, but within a few years of his death [1879] his field theory shaped the work of Maxwellian physicists: George Francis FitzGerald, Oliver Heaviside, Joseph John Thomson, and others. Following Hertz's production and detection of electromagnetic waves in 1888, Maxwell's field theory and electromagnetic theory of light came to be accepted and regarded as one of the most fundamental of all physical theories. Maxwell's equations gained the status of Newton's laws of motion, and the theory was basic to the new technology of electric power, telephony, and radio. His reputation and the status of Maxwellian physics was enhanced by the advent of 'modern' physics in the twentieth century, understood as resting on his conception of the physical field and appeal to statistical descriptions' (ODNB).

'It is of great advantage to the student of any subject to read original memoirs on that subject, for science is always most completely assimilated when it is in its nascent state' (Preface, a propos Faraday). Einstein equated Faraday with Galileo, and Maxwell with Newton (see PMM 355).

This copy is in what appears to be a prize binding, although there is no evidence of its having been presented as such. Curiously, we have recently acquired, from another source, a group of four St. John's prize bindings (matching tools, by or for Deighton), awarded to Samuel Lees, in which this title would take a preeminent, and congruous, place. J.J. Thompson's copy, in a TCC prize binding, fetched \$45000 in the Norman sale, and then \$85000 in the Freilich sequel.

Maxwell has, belatedly, now achieved the distinction of a statue in Edinburgh, with his back, across St. Andrew Square, to the RBS headquarters.

70. **Modius (Franciscus)** Cleri totius Romanæ Ecclesiæ subiecti, seu, Pontificiorum ordinum omnium omnino vtriusque sexbus, habitus, artificiosissimus figuris ... nunc primum à Iudoco Ammanno expressi ... Addito libello singulari eiusdem Francisci Modii Brug, in quo cuiusque ordinis Ecclesiastici origo, progressus & vestitus ratio breuiter ex variis historicis delineatur. *Frankfurt: sumptib. Sigismundi Feyrabendii. 1585, FIRST LATIN EDITION, large woodcut of the Pope on the title and on A4, 102 woodcuts of clerical costumes by Jost Amman, devices on second title and colophon leaf, woodcut initials, one or two edges dampstained, ink ownership signatures to the title, pp. [212], small 4to., nineteenth century vellum, the backstrip lettered in black ink and decorated with coloured inks, a little stained and rubbed* (Adams A966 & M1535; Colas 120) £1,950



This work is the fruit of the creative partnership of Jost Amman and publisher Sigismund Feyrabend. Together, in the sixteenth century, they produced a number of books, perhaps amongst the finest examples of the use of the woodcut for illustration. Amman (1539-1591) was known for being master of the woodcut, and particularly for the correctness and accuracy of detail, especially as far as costume was concerned. This volume is an account of the various ecclesiastical positions and orders of the Roman church, with their vestments illustrated by Amman and with short verses by Modius; a German-language edition appeared simultaneously. Adams lists the work twice, once under Amman and once under Modius.

#### Shakespeare source

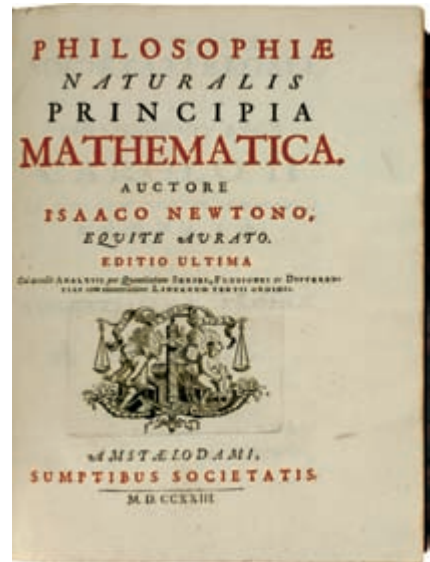
71. **Montemayor (Jorge de)** La Diana neuemente corregida y reuista por Al[f]onso de Ulloa. Parte primera. Han se añadido en esta ultima impression los verdaderos amores de Abencerrage y la hermosa Xarifa. La infelice historia de Piramo y Tisbe ... La Diana ... compuesta por Alonso Perez ... Parte segunda ... *Milan: Juan Baptista Bidelo, 1616, 2 parts in one vol., variant woodcut printer's device on titles, some browning in places, textblock weak at one juncture, pp. [xii, including final blank leaf], 407; 448, 12mo, contemporary vellum over boards, a little soiled and worn, good* (Palau 177968; BL only in COPAC; in the USA Huntington, Newberry and UC San Diego only in Worldcat) £1,000



A relatively early edition of this important text: Palau quotes Menéndez Pelayo [in translation]: 'La Diana has influenced modern literature more than any other pastoral novel, more than the *Arcadia* of Sannazaro, more than *Daphnis and Chloe*, and had no rival until Bernard de St. Pierre. This influence did not extend to Italy, where the pastoral dramas of Tasso and Guarini held sway, but it was very great in France and England.' Indeed, *La Diana* is a source for Shakespeare, in *The Two Gentlemen of Verona*. If the *Diana* did not find such fertile ground in Italy, it is curious that there should have been three 16th-century editions at Venice, and this at Milan in 1616 – all in Spanish, however.

Montemayor, or Montemor as is his Portuguese original patronymic, wrote only seven books of the *Diana*, but 'continuations' as well as parodies and imitations were not long in coming, that of Alonso Perez being one of the first continuations. Cervantes judged Montemayor's verses harshly, but recognized the remarkable merit of his Spanish prose.

72. **Newton (Sir Isaac)** Philosophiæ naturalis principia mathematica. Editio ultima. Cui accessit Analysis per quantitatum series, fluxiones ac differentias cum enumeratione linearum tertii ordinis. *Amsterdam: Sumptibus Societatis, 1723, title printed in red and black and with engraved vignette, and three engraved plates, two folding, pp. [xxviii], 484, [7], [xii], 107, 4to, contemporary calf, spine richly gilt in compartments with a central tool featuring a pair of doves, red lettering-piece, marbled endpapers, a little rubbed, bookplate 'Ex Bibliotheca Domini de Raymond comitis' on front paste-down, ownership inscription on verso of fly-leaf masked by paper slips, very good* (Gray 12; Wallis 12) £11,000



Item 72

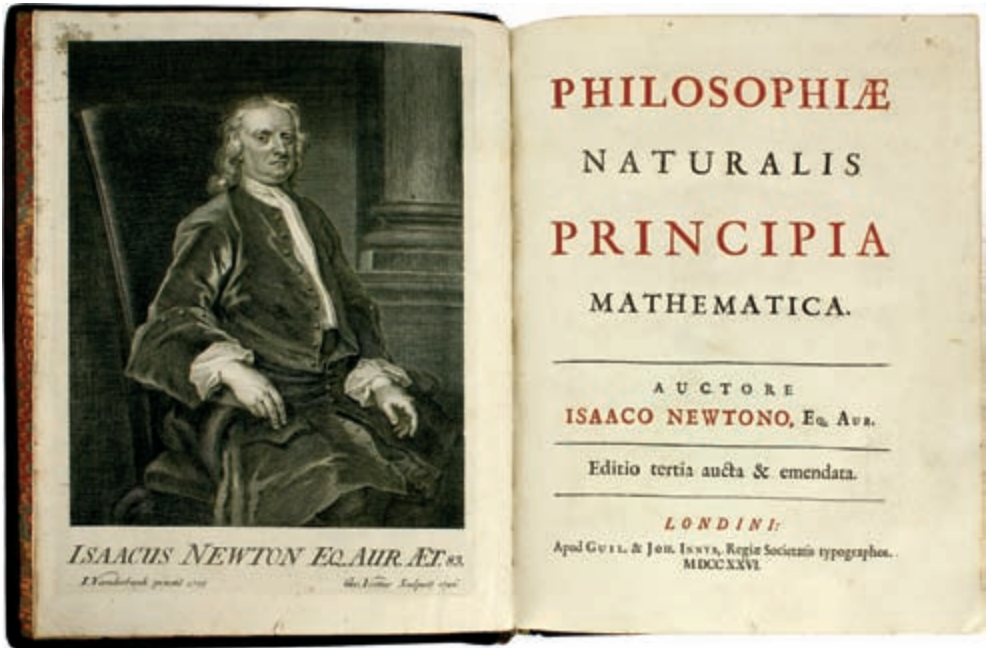
Second Amsterdam reprint of the second edition of the *Principia*, which had appeared in London in 1713 and was reprinted at Amsterdam the following year. Edited by Roger Cotes, the second edition includes a substantial number of changes including the propositions on the resistance of fluids, the lunar theory, the precession of the equinoxes, and the theory of comets. Cotes's Preface contains a strong attack against Cartesian physics in general and the vortex theory of planetary motion in particular.

The present edition is the first to contain the important 'Analysis per quantitatum series, fluxiones, ac differentias', originally published by William Jones in 1711. The 'Analysis' is Newton's first independent treatise on higher mathematics, and contains his first account of one of his three great contributions to science, the invention of calculus. It contains 'De analysi per aequationes numero terminorum infinitas' (written in 1669); two treatises first published in the *Opticks* (1704) but written in 1693 and 1695; 'Methodus differentialis' (written in 1676 and expanded in 1710); and a letter from Newton to Collins, written November 8th, 1676.

73. Newton (Sir Isaac) *Philosophiæ naturalis principia mathematica. Editio tertia aucta & emendata. William and John Innys, 1726, engraved frontispiece portrait, engraved illustration by John Senex on p. 506, and woodcut diagrams in text, half-title very slightly soiled, otherwise clean and fresh*, pp. [xxxii], 530, [8, Index and Privilege], 4to, *contemporary blind-ruled speckled calf, neatly rebacked, spine gilt, red lettering-piece, marbled paste-downs, very good* (Babson 13; Gray 9; Wallis 9; ESTC T98375) £15,000

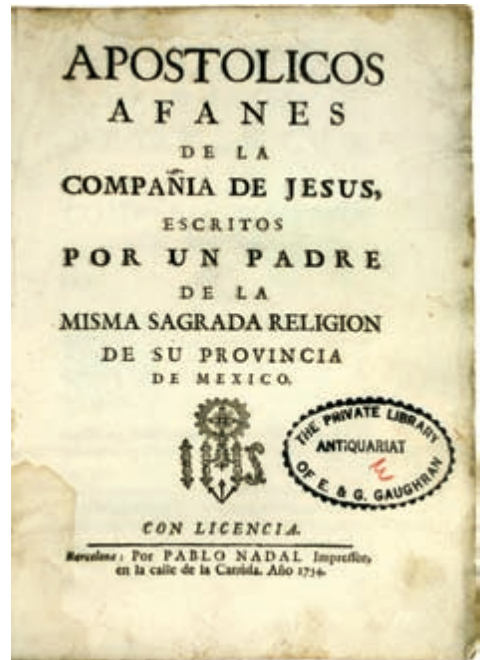


The third edition contains the definitive text, the basis for all subsequent editions. It was edited by Henry Pemberton and by Newton himself, in the form that Newton himself approved. This edition contains a new preface by Newton, together with extensive alterations (the most notable being to the scholium on fluxions) and additions such as a new section on the motion of the moon's nodes. It is the first to contain the engraved portrait of Newton by Vertue after Vanderbank. This copy is one of 1,000 printed on ordinary (but still pretty good) paper; there were a further 200 large paper copies and 50 largest paper copies on thick paper.



Item 73

74. [Ortega (Fr. José de)] Apostolicos Afanes de la Compania de Jesus, escritos por un padre de las misma sagrada religion de su provincia de Mexico. *Barcelona: Pablo Nadal, 1754, FIRST EDITION, woodcut ornaments on title, various smallish woodcut head- and tail-pieces and large tail-piece at end, without errata leaf, some damp-staining, mainly in the inner corners, a few spots and stains, but quite a fresh copy, pp. [xii], 452, [8], 4to, contemporary limp vellum, remains of leather ties, front inner hinge broken, the lower held by one (of two) cords, lacking rear fly-leaf, private library stamp on title of E. & G. Gaughran and book-plate inside front cover, good (Sabin 57680 – and 1768, when it was still unattributed; Howes O127; Wagner Spanish Southwest 128) £6,250*



One of the prime sources on Jesuit activities in the Spanish Southwest, including an account of Father Kino's work in what is now Arizona and Father Consag's 1751 journey to California as far as the Colorado River, which he entered, and, incidentally, again proved that California was not an island. Father Ortega was born in Tlaxcala in 1700 and entered the Jesuit order in 1717. He was sent to the Missions of Nayarit, where he worked for 30 years.

Rare in commerce: only 4 copies in ABPC between 1776 and 1988 and none since. The Streeter copy, sold in 1966, also lacked the errata leaf

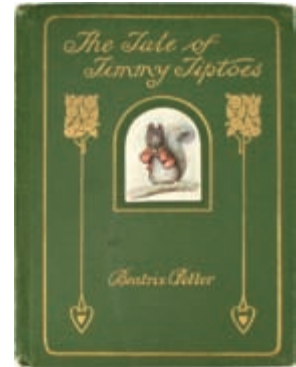
75. **Papworth (John Buonarotti) Hints on Ornamental Gardening:** consisting of a Series of Designs for Garden Buildings, useful and decorative Gates, Fences, Railings, &c. Accompanied by Observations on the Principles and Theory of Rural Improvement, interspersed with occasional remarks on Rural Architecture. *Printed for R. Ackermann ... by J. Diggins, 1823, with a coloured aquatint frontispiece and 28 plates, all coloured aquatints except the first which is uncoloured and has a flap, one leaf with a wax stain slightly offset onto a facing plate, a few other minor instances of spotting or offsetting, pp. 110, [2, index], [8, advertisements], demy 8vo, early to mid-20th-century half brown morocco, top edges gilt, others uncut, spine lettered in gilt direct, a little worn, good* (Abbey, Life 46) £2,000



'A necessary companion volume to the author's *Rural Residences* and of greater rarity' (Abbey). The advertisements at the end, mounted on a stub, are on slightly smaller paper, and presumably accompanied the volume as issued in boards. They begin by announcing the commencement of a New Series of the Repository of Arts on 1st January 1823, and go on to give a complete list of Ackermann's publications, then in stock. They are dated from Ackermann's shop at 101 Strand, which had been designed – to much acclaim – by Papworth.

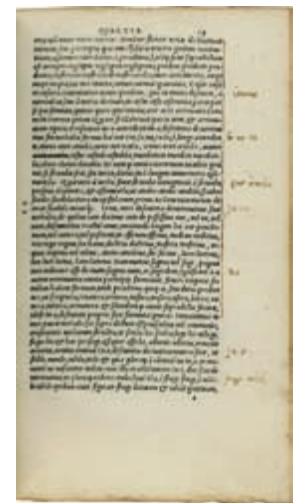
#### The De Luxe Issue

76. **Potter (Beatrix) The Tale of Timmy Tiptoes.** Warne. 1911, *FIRST EDITION, DE LUXE ISSUE (First and Second Impressions are identical), printed on most alternate facing versos and rectos, numerous full-page illustrations, small title decoration, endpaper designs and the illustration inlaid to the front cover by Potter, all (except the title decoration) colourprinted, pp.85, 16mo., orig. lime-green cloth with light corner rubbing, backstrip and front cover with gilt lettering and decoration above and below the inlaid illustration, g.e., very good* (Linder p.429) £3,000



The scarce de luxe issue bound in cloth rather than boards of the ordinary trade issue.

77. **Priscianus Caesariensis. Libri Omnes. De octo partibus oratione, ... De duodecim primis Aeneidos librorum carminibus. De accentibus. De ponderibus, & mensuris. [etc.] Venice: In Aedibus Aldi, et Adreae Asulani soceri. 1527, old reinforcement to corners of first few leaves, a little marginal dampmarking in places, some faint spotting, early marginal ink notes, ff. [xiv], 299, [3], 8vo, late eighteenth-century paper boards backed in vellum, vellum corner-tips, spine with red and green morocco lettering-pieces, boards soiled and worn around the edges, bookplate of Herculis De Silva, good (Adams P2113; CNCE 47512; Renouard p. 103 #2; Ahmanson-Murphy 243) £1,100**



The first and only Aldine edition of the works of the Latin grammarian Priscian (491-518), a bestseller in medieval times, being the standard authority for correct Latin usage up until the Renaissance. Priscian was significant to Humanist scholars not only for the fragments and citations he preserved from lost works, but also for his work on prosody, on weights and measures, and on the question of comedy.

78. **Rabelais (François)** *The Works of Francis Rabelais*. Translated from the French, and illustrated with explanatory notes, by M. le du Chat, and others. In four volumes. Printed for T. Evans, 1784, with an engraved frontispiece in each vol. and engraved portrait of the author on title of vol. I (printer's monogram in its place in the others), small hole in one leaf in vol. IV with the loss of a couple of letters, one or two small ink or rust spots here and there, pp. [viii], cxx, 121-347; [vi], vi, [7-] 360; [vii], 359; [viii], 340, 12mo, contemporary tree calf, flat spines richly and elegantly gilt, red lettering pices and oval red numbering pieces, minimal wear, book-plate inside the front covers of Robert Montgomery of Conway House (Co. Donegal) and his bold signature on the title-pages with a note of his acquisition of the set in London in August 1802, very good (ESTC T13267)



£950

A very attractive set. Robert Montgomery, 1780-1846, a DL and JP.

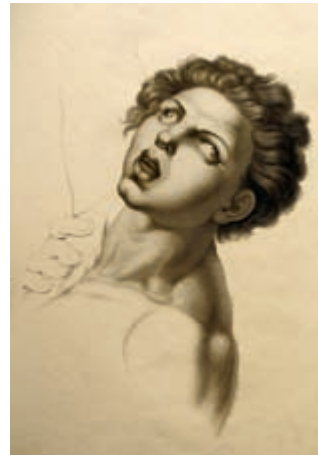
79. **(Rackham.) ANDERSEN (Hans)** *Fairy Tales*. Harrap. 1932, FIRST RACKHAM EDITION, DELUXE TRADE ISSUE, 12 colourprinted plates, each with captioned tissue-guards, decorated title-page (printed in black and brown) and numerous text illustrations (some full-page) all by Arthur Rackham, pp. 288, imp.8vo., orig. mid brown morocco, backstrip and front cover lettered and decorated in gilt to a design by Rackham, decorated endpapers also by Rackham, t.e.g., fine
80. **(Raphael.) PARDO di Figueroa (Benito)** *An Analysis of the Picture of the Transfiguration of Raffaello Sanzio d'Urbino; ... now translated into English: ... illustrated by Seventeen Heads, traced from the picture, and finished of the same size, by Mons. J. Gaubaud*. Printed by Bensley and Son, for Robert Bowyer, 1817, 19 engraved plates, a skilful ink wash copy of one plate ('The Youngest Sister of the Demonaic') tipped in, stamp and shelfmark of Gloucestershire County Library on endpaper and title verso, some marginal dust- and finger-soiling to plates, letter-press a little yellowed and stained, pp. [ii], 20, large folio, later half pebbled black cloth, boards covered in brown snake-skin pattern buckram, patch of original front board cloth (gilt-lettered) preserved, paper label top spine, joints and corners rubbed, bookseller's receipt (James G. Commin, 1923) taped in on front flyleaf, good

£1,200

£850



Item 79



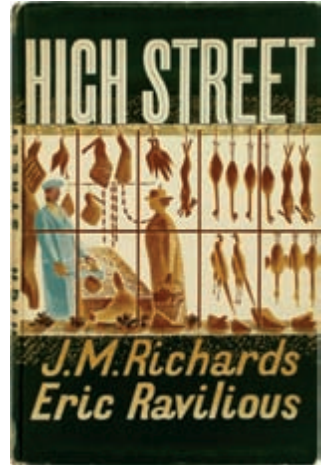
Item 80



The plates are traced from the original painting, and finished actual-size, by Gaubaud, who was working for Napoleon while the painting was in French hands; the text is translated from the French edition of 1804, itself translated from the Spanish original of that year. The 'Transfiguration' is Raphael's last painting, left unfinished at his death, and his 'most beautiful and divine' work (according to Vasari). 'This is no ordinary publication, whether we consider the singularly interesting nature of its subject, the exquisite delicacy of the engravings, or the splendour of the Typography...we trust that an extensive sale will remunerate the publisher for the heavy expense which he must have incurred in bringing out this elegant work' (*Literary Panorama*, March 1818, p. 917 et seq.).

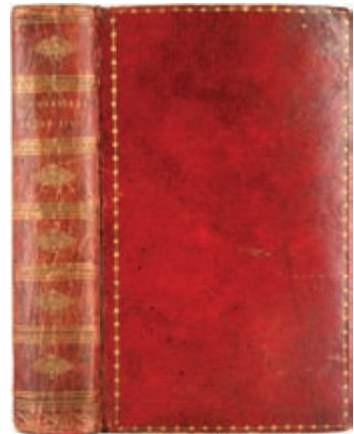
It appears to now be scarce, with no copy traceable in the British Library's catalogue (COPAC gives just Oxford, Aberdeen, Liverpool, V&A, and York Minster). Worldcat adds 11 copies in the USA, one in Germany and one in France, while ABPC lists no complete copy in English auctions since the early 1980s.

81. (Ravilious.) RICHARDS (J.M.) High Street. (A Book of Pictures and Descriptions of different kinds of Shops). *Country Life*. 1938, FIRST EDITION, 24 full-page lithographs printed in colours and a large wood-engraved title-page design incorporating the title lettering, all by Eric Ravilious, pp. 104, 8vo., orig. flat-backed dark green boards, lightly edge rubbed, mainly to backstrip head and tail, covers with an overall design incorporating the lettering by Ravilious, Vance Gerry's copy with his bookplate, light foxing to endpapers as usual, later cloth slipcase, very good £2,350



Begun as an 'Alphabet of Shops', and offered to the Golden Cockerel Press in 1935 in order to replace an idea for a book on gardening which had been initially proposed, the idea for which Ravilious did not relish. Shops were in Ravilious' blood, his father had run a drapers and later an antiques shop. Ravilious searched for the unusual on the high street and eventually drew scenes from twenty four shops. His friend J.M. Richards was asked to supply the text which was aimed at children as well as adults, and the title was supplied by Gwyneth Lloyd-Thomas, a friend of Edward Bawden's wife Charlotte.

82. With a draft of an epitaph for Nelson (Royal Navy.) A LIST OF THE FLAG-OFFICERS of his Majesty's Fleet: with the dates of the first commissions, as Admirals, Vice-Admirals, Rear-Admirals, and Captains. [With:] An Alphabetical List of the Commission Officers of his Majesty's Fleet: with the Dates of their First Commissions. [London:] 1 July, 1799, a touch of light browning, a folded leaf of paper (browned and chipped) loosely inserted bearing manuscript drafts of an epitaph for Lord Nelson (labelled as the work of Sir Hilgrove Turner in a later hand), ff. [x], 120 (printed on verso only), pp. 176, 8vo, contemporary red straight-grain morocco, spine divided by double gilt fillets enclosing gilt rope tools, second compartment gilt-lettered direct, weeping urn tools in the rest, boards bordered with a gilt roll, a.e.g., spine lightly sunned, boards marked, extremities rubbed, good (ESTC T101523; T101522) £950



These records were printed twice a year since at least 1758, but all are rare: of the nearly 30 editions contained in ESTC, twenty-seven are listed in only one location, while two are in two and one in three; the earlier editions are mostly held by the Society of the Cincinnati, and the later by the BL. These two works are both BL only. Blank spaces are provided at the end of each section in the first work, to be filled in by the owner as new appointments are made.

The loosely inserted paper begins 'Here lies Admiral Horatio Lord Viscount Nelson whose Victories were as wide as his fame...' and the later note reads 'Attempts of Sir Hilgrove Turner Secretary to King George the Fourth to write an epitaph on Lord Nelson as requested by the King'. Turner, who is mostly known for the role he played in transporting the Rosetta Stone to England, was groom of the bedchamber to both George III and the Prince Regent, though he was largely retired by the time the prince became George IV.

83. **(Russell Maret.)** *ÆTHELWOLD ETC.* Twenty Six Letters Inspired by Other Letters and Non-Letters and Little Bits of Poetry. Rendered with Accompanying Notes by Russell Maret. *New York. 2009, 22/44 COPIES (of an edition of 55 copies) signed by Russell Maret, with the text and the images printed on Hahnemuhle Biblio paper from 165 plates using 105 different colours; the texts set using Johann Titing, Cancellaresca Milanese II, Gill Flare Greek, Leitura Primeira, Utopia Sans and Texture Inglese, and printed in black with the sub-titles in red, pp. 86, folio, orig. white morocco-backed white handmade paper board sides, the backstrip gilt lettered, housed in a protective mid brown cloth box with a gilt lettered white morocco label, fine* £2,000



Russell Maret has gained a reputation for printing of superb quality, but his publication *Aethelwold, Etc.* stands supreme among his works to date. It is at heart an alphabet book, each letter imaginatively printed to produce an amazing array of designs of exquisite quality.

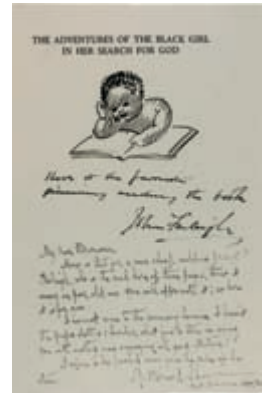
84. **Ryves (Thomas, Sir)** *Historia Navalis Antiqua, libris quatuor.* *Apud Robertum Barker, 1633, one folding plate with five woodcuts (in this copy divided into two and bound at the end), some browning and spotting, small square excised from blank area of title-page and repaired, ownership stamp, pp. [viii], 357, 356-491, [3], 8vo, early nineteenth-century European marbled calf, smooth spine divided by triple gilt fillets between decorative pallets, red morocco lettering- and dating-pieces, central gilt tools, boards bordered with a double gilt fillet and a floral roll, a.e.r., a bit rubbed, spine chipped at head, good (ESTC S116320)* £1,250

Sir Thomas Ryves (d. 1652), a civil lawyer and amateur historian and polemicist, published three books on naval history: the first, 'Historia Navalis, lib. i' was a short treatise which appeared in 1629, and was incorporated into this larger 'Historia Navalis Antiqua' a few years later, covering naval history down to the Roman empire. His third was a further continuation, to 1453, which appeared in 1640. 'In 1683 Samuel Pepys praised Ryves's *Historia navalis* in fulsome terms, "there being not anything I know of extant in history, so much to the honour of our country as this piece of Sir Thomas Reeves, I am sure, nor so edifying to me upon the subject which above all others I am covetous of information in" (Downshire MSS, 1.18)' (ODNB). Lehmann, in a paper presented at Tropis IV ('Five Centuries before Olympias'), noted that Ryves anticipated the modern consensus on levels of oars - i.e. that no ship had more than three, and larger ships added more oarsmen on each oar.



Scarce in commerce – only two auction records in ABPC, both from the early 1980s (although two further copies appeared in group lots at Christie's in a 1993 sale).

85. 'Farleigh is the real hero of these pages'  
 Shaw (George Bernard) *The Adventures of the Black Girl in her Search for God*. Constable. 1932, *FIRST EDITION*, several wood-  
 engravings, some full-page, by John Farleigh, with the usual  
 occasional light foxing, pp. 80, fcap.8vo., orig. black boards  
 illustrated overall and with author and title details printed on the  
 backstrip and the front cover in white to designs by John Farleigh,  
 joints a trifle rubbed, later black cloth slipcase, very good (Laurence  
 A210a) £1,500



Controversial when first published because of its themes and Farleigh's quasi-erotic depictions of a rather sexually alluring black girl, it quickly led to recognition of Farleigh's fine abilities as an artist. This copy is gifted to George Bernard Shaw by John Farleigh; on the half-title Farleigh has penned a delightful sketch of a very young black girl sitting reading a book (and totally dissimilar in style to the printed engravings of the girl illustrated) and with Farleigh's further penned inscription beneath: 'Here is the favourite piccaninny reading the book, John Farleigh'. Shaw, in turn, has gifted this book as a wedding present, with his amusing presentation inscription beneath Farleigh's: 'My dear Bronwen How is this for a nice cheap wedding present? Farleigh, who is the real hero of these pages, threw it away on poor old me. You will appreciate it; so here it is for you.'

I cannot come to the ceremony because I haven't the proper clothes: besides, what fun is there in seeing you with another man engaging all your attention?

I refuse to be pushed away from the centre of the stage. G. Bernard Shaw. Ayot St Lawrence. 24/4/33'

86. Shelley (Percy Bysshe) *The Cenci*. A Tragedy, in five acts. *Italy*:  
 Printed for C. and J. Ollier, 1819, first and last blanks discarded, as  
 often, some browning and spotting, one later pencil note (p. 61), pp.  
 xiv, 104, 8vo, twentieth-century brown calf by Morell, turn-ins gilt,  
 rebaked preserving spine, red and green lettering-pieces, old leather  
 a bit rubbed and spine slightly chipped, good (Buxton-Foreman 56;  
 Granniss 50; Wise p.51) £2,500



The sensational trial and execution of Beatrice Cenci in 1599 gripped Italy and became legendary, with the story circulating in manuscript for decades afterward; Shelley was inspired by one such manuscript account and by the painting of Beatrice by Reni, which he saw in 1818, and he wrote this play at a white heat immediately afterward. It was completed in only two months – fast even for Shelley, who normally spent closer to half a year on a book-length work – and within the same year as *Prometheus Unbound*. Only 250 copies were printed at Leghorn [Livorno] and then sent to the Olliers for sale in London, due to the lower cost of printing in Italy, and the play sold out quickly, becoming the only one of Shelley's works which reached an official (i.e. not counting the piracies of *Queen Mab*) second edition during his lifetime.

Shelley desired the play to be produced on stage and Peacock tried to arrange this, but the violence and incest of the story were not to contemporary tastes, and the manager of the Covent Garden Theatre refused even to show the part to Eliza O'Neill, whom Peacock imagined as Beatrice Cenci. The first staging of the play was thus a private performance on 7th May 1886, for Robert Browning on his birthday, arranged by the Shelley Society.

87. 'We pity the plumage, but forget the dying bird'  
 [Shelley (Percy Bysshe)] *The Hermit of Marlow*. An Address to the People on the Death of the  
 Princess Charlotte. By The Hermit of Marlow. [Thomas Rodd.] [c.1843], single sewn gathering,  
 title-page detached, frayed at gutter margin, publisher's name neatly erased from verso of title-  
 page, pp. 16, 4to., disbound (Wise p.46; Granniss p.43) £950

The advertising for this 1843 edition states that Shelley issued twenty copies under the pseudonym of 'the Hermit of Marlow' of the text in 1817, none of which have survived to the present day, and that the present pamphlet was a posthumous facsimile reprint by Rodd. It would have been in character for the forever tarnished Thomas Wise to have announced the 'discovery' of this earlier edition, but the man himself is on record as stating that he believed the 1817 printing to be nothing but a myth, and that the 1843 edition was indeed the first printing.

Reprint or first edition, this printing remains scarce itself: COPAC finds copies of this printing in a maximum of 7 locations: BL, Oxford, Cambridge, V&A, Leeds, Durham, and the Nat. Lib. Scot. This copy, though without mark of ownership, is from the library of the noted bibliophile Bent Juel-Jensen.



88. **Snelgrave (William)** *A New Account of some parts of Guinea, and the slave-trade. James, John, and Paul Knapton, 1734, FIRST EDITION, folding engraved map as frontispiece, two small wormtrails in upper margin of map (duplicated across folds) and first 10 leaves (touching a couple of headlines), small handling tear at map mount, a bit of light soiling elsewhere, 'Eastern District' stamp on title, pp.*

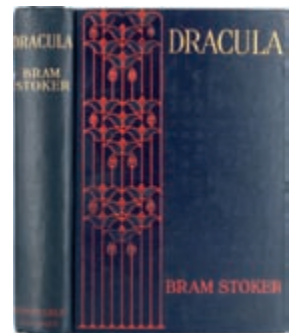


*[xxiv], 288, 8vo, contemporary sheep, spine with five raised bands between double gilt fillets, red morocco lettering piece, rather rubbed, worn at heads of joints and corners, portion of rear flyleaf excised, sound (ESTC T136167; Sabin 85380; Goldsmith's-Kress 7204) £1,250*

The first edition of this important text in the history of West Africa and of the slave trade. William Snelgrave was an experienced slave-trading captain when he wrote this account, largely based on voyages he made in 1727 and 1730 to Whydah and Jakin. It offers the first extended account of the kingdom of Dahomey (now Benin), and the most important account of the conquest of Whydah by Dahomey. 'His Account is apologetic of the slave trade and heavy with tales of Africans' sacrificing humans, selling their children into slavery, and engaging in cannibalism. But, more important, it chronicles rebelliousness aboard slave ships and the Dahomean destruction and desolation of Ouidah, an outlet for 20,000 slaves a year, and other factories on the Slave Coast from 1727 to 1732' (Parent, *Foul Means*, p. 222).

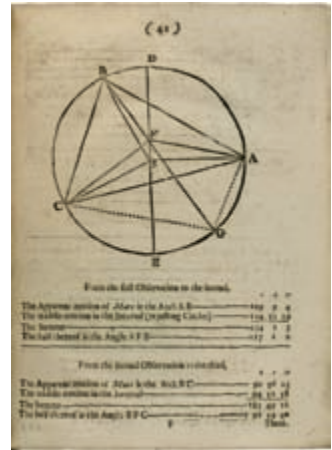
89. **Stoker (Bram)** *Dracula. Eighth Edition. Constable. 1904, pp. viii, 392, f'cap. 8vo., orig. dark blue cloth, backstrip and front cover with lettering in gilt and red, the vertical decorative design to the front cover blocked in red and appropriately gothic in design, bookplate of Violet Douglas-Pennant, tail edges untrimmed, fine £1,500*

A beautifully bright, copy of this the final Constable edition. It is both an uncommon edition and very uncommon to find in such clean state, editions of this extremely popular work are usually found in worn, well-read state.



90. **Streete (Thomas)** *Astronomia Carolina. A new theorie of the coelestial motions. Composed according to the best observations and most rational grounds of art. Yet farre more easie, expedite and perspicuous then any before extant. With exact and most easie tables thereunto,*

and precepts for the calculation of eclipses, &c. *Printed for Lodowick Lloyd, 1661, FIRST EDITION, with woodcut diagrams in the text, title with a few small ink stains and edges a little weak with top outer corner repaired, third leaf a little browned on recto, a few leaves a little spotted, last leaf strengthened at foot and a little frayed at fore-edge, pp. 119, [1], 113 (lacking final blank), small 4to, new blind-ruled sheep (by Bernard Middleton), contemporary ownership inscription at head of title (Skynner) and an inscription of similar vintage lower down (Wm Blakey, O.S.B.C.A.), annotation in the former's hand on p. 80, good (Wing S5953; ESTC R479386 (Clark Library only in USA of this issue); Taylor, *Mathematical Practitioners of Tudor & Stuart England* 269) £5,000*

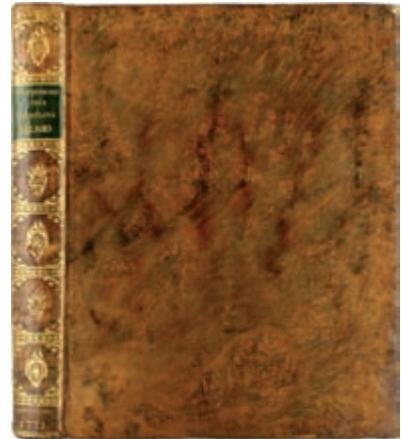


A rare and important book, 'the first printed text in English to discuss Kepler's first and third laws of planetary motion (alongside Streete's own version of Kepler's second law)' (ODNB). Streete was a heliocentrist, and this 'work of computational astronomy, with extensive tables of planetary positions and motions ... became a standard textbook used well into the eighteenth century. It was consulted, as were Streete's ephemerides, by Newton [who possessed a copy of the second edition, 1710], Flamsteed and Halley, while Ashmole – and undoubtedly others – also used it to cast horoscopes' (ibid.).

Not much is known about Streete's life. Born in Cork, he was a friend of Halley (who edited the second edition of the present work), Hooke, Huygens and other leading scientists of the time. According to Vincent Wing (*Astronomia Britannica*, p. 312), Streete, Nicholas Mercator and Huygens (who was then in London) observed the transit of Mercury on 3rd May 1661 at Long Acre. Streete's tables of the moon's motions contained in *Astronomia Carolina* were considered to be the best thus far published. He was one of six men chosen to resurvey London after the Great Fire.

ESTC identifies two issues, one as here with 'farre' in the title, and another with 'far.' In connection with the present issue ESTC also calls for an initial blank, but this is probably in error, since the first gathering A (signed A2 on the second leaf) takes us to page 8.

91. **Swedenborg (Emanuel)** *Vera Christiana Religio, continens universam theologiam novae ecclesiae a domino...praedictae. Amsterdam: [n.pr.] 1771, FIRST EDITION, light browning, the occasional spot, pp. 541, [3], 4to, contemp. tree calf, backstrip divided by gilt rolls, green morocco label in second compartment, the rest with central gilt tools, boards with some light surface scratches, a touch of rubbing to extremities and two corners just slightly worn, very good* £3,000



The first edition of Swedenborg's final published work, not only the culmination of his theological writings but also one of his most accessible books, giving a lucid summary of the doctrine of the 'New Church'. Swedenborg (1688-1772) built his reputation as a scientist, but at the age of 56 began to have visions, and he spent the rest of his long life focusing on theology, intending to restore the original form of Christianity before it had been obfuscated by theoretical discussions. His most noted point of contention was the Trinity of Persons: the Swedenborgian God is one person, Jesus Christ, with three aspects. He made no attempts to actually organise a church in his lifetime, but in 1787 a group in London founded the 'New Church'; a Swedenborgian church in the United States followed in 1817 and quickly spread (Johnny 'Appleseed' Chapman, when not planting orchards, was a Swedenborgian missionary). Many of Swedenborg's earlier works had often been ignored or dismissed for their complexity and obscurity, though he had faced some criticism and censorship; it was this final, clear summation that was essential to the the distribution of his ideas.



Item 92

92. **Swift (Jonathan)** *The Works ... including the whole of his posthumous Pieces, Letters, &c. A new Edition accurately revised, ... with an Account of the Author's Life and Notes historical, critical and explanatory, by J. Hawkesworth, LL.D and others. Adorned with copperplates. [18 volumes]. Charles Elliot, Edinburgh. 1784, engraved frontispiece portrait of the author, half-titles, 31 engraved plates and 5 maps by A. Bell, some offsetting, 8vo, contemporary polished tree calf, the flat backstrips elaborately gilt in panels with repeated tools, bar tool divides, red morocco labels with green numeral onlays and gilt lettering, the sides with gilt and swag borders, red edges, marbled endpapers, a little rubbing to gilt, bookplates of John Orde, very good (Teerink 100 (4); ESTC N66742) £2,000*

The Hawkesworth editions of Swift's *Works* were published from 1755 and appeared in four sizes and with numerous variants. Hawkesworth had succeeded Samuel Johnson (with whom he became friends) as compiler of the parliamentary debates for the *Gentleman's Magazine*. Having established his reputation he not only edited Swift, but went on to work on Captain Cook's Papers for the publication of Cook's first voyage.

Pieces by Pope, Arbuthnot and Gay were included in Swift's *Works*, as were letters. This was a consequence of the fact that the property of the *Works* had been vested in no fewer than five different sets of proprietors and led to a complex and even chaotic publishing history. There are four issues of this edition, whose preface and arrangement is the same as the 1774 Dublin edition, but this is the only one which is illustrated. ESTC appears to have only one listing for the 1784 Elliot printing in 18 volumes, with holdings in just Lancaster University, Bryn Mawr, NYPL, Rice, and UPenn.

93. **[Torre (Alfonso de la)]** *Sommario di tutte le scientie. Del magnifico M. Domenico Delfino, nobile Vinitiano. Dal quale si possono imparare molte cose appartenenti al uiuere humano, & alla cognition de' Dio. Venice: Gabriele Giolito de' Ferrari, 1556, FIRST EDITION of this translation, with large and splendid woodcut printer's device on title, woodcut initials, printed in italic letter, somewhat spotted and stained, various repairs to inner margins of many leaves, scarcely affecting text, pp. [xxvii], 268, small 4to, recent half vellum over marbled boards, old Italian lettering-piece preserved on spine, sound (CNCE 26249; Adams D228; Palau 335237; Smith, Rara p. 275; well represented in Worldcat, this edition not in COPAC, although Adams records the TCC copy) £1,500*

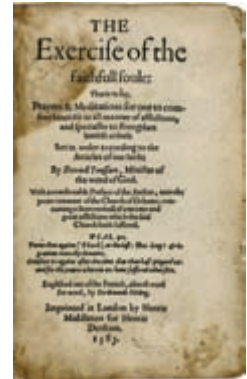


Edited by Nicolò dalla Croce, who signs the Dedication and falsely attributes the work to Domenico Delfino, scion of one of the most illustrious Venetian families. It is a translation of Alfonso de la Torre's *Vision delectable de la philosophia y artes liberales*, earliest known edition Zamora 1480, many times reprinted in Spain and for the first time in Italy (in Spanish) in Venice in 1554. This version, always under Delfino's name, had several editions. The original was the subject of a recent study by Luis M. Giron-Negron, published by Brill, in which 'the sources, content and fate of the 15th-century allegorical fable *Visión Deleytable* are examined from three angles: as a medieval

compendium of religious philosophy, as a major influence in Spanish literature, and as an invaluable historical source on Jewish-Christian interactions in medieval Spain... The first part considers Visión's didacticism within the Jewish and Christian frames of education in 15th-century Spain. The second part includes a review of Visión's philosophical content as a comprehensive articulation of a rationalist Weltanschauung. The final section traces its intriguing editorial fate and literary influence through the 17th century in Spain, Italy and the Netherlands. It is Visión's first systematic study from the dual perspective of a Hispanist and a Hebraist' (publisher's blurb). See Bongí, *S. Annali di Gabriel Giolito de' Ferrari*. Roma, v. 1 (1890) p. 503-505.

#### Persecuted Huguenots

94. **Toussain (Daniel)** *The Exercise of the Faithfull Soule: that is to say, prayers and meditations for one to comfort himselfe in all manner of afflictions, and specially to strengthen himselfe in faith: set in order according to the articles of our faith, by Daniell Toussain, minister of the worde of God: with a comfortable preface of the author, vnto the poore remnant of the Church of Orlans; containing a short recitall of extreme and great afflictions which the said church hath suffered. Englished out of French, almost word for word, by Ferdinando Filding. Imprinted ... By Henrie Middleton for Henrie Denham, 1583, FIRST EDITION of this translation, some staining, mainly marginal (inner and outer), pp. [lxvi], 338, [2, blank], 8vo, contemporary calf, gilt medallion at centre of each cover, worn, rebacked (a little crudely), sound (ESTC S95555; STC (2nd ed.), 24144.5) £3,000*



Issue with the first quire reset and 'manner' corrected in the sixth line of the title. The main text is, as it were, the confession of faith of this important Huguenot. The Preface chronicles, at first hand, the persecutions and travails of the Huguenots, including accounts of the St. Bartholomew Day's massacre (of recent memory). Little seems to be known about the translator, Ferdinando Filding, who dedicates the translation to 'To the right worshipfull and his especial good master Walter Raleigh esquier', right at the time when he (Raleigh) was 'at the heart of the Court' (ODNB).

The book is scarce. The present issue is recorded in ESTC at BL and Bodley only, while the other issue is given in BL, Cambridge, Oxford, and Peterborough Cathedral in the UK, plus three more in the USA, and of the 1609 edition just two copies are listed. Signature 'Newton' on verso of terminal blank, possibly acquired by that owner in 1793, since the number of the years passed since publication is calculated inside the front cover.

#### A work of considerable philosophical importance, influential in the early stages of the Enlightenment

95. **[Tschirnhaus (Ehrenfried Walther von)]** *Medicina mentis, sive tentamen genuinae logicae in quae differentur de methodo detegendi incognitas veritas. [Part Two]: Medicina corporis, seu cognitiones admodum probabiles de conservanda Sanitate. Amsterdam: Albertus Magnus & Jan Rieuwert Junior, 1687 [1686,] FIRST EDITION, 2 parts in 1 vol., woodcut device on both titles, with 4 small engravings and 53 woodcut diagrams in the text, separate title and pagination for the second part, a little spotting, one gathering loosening, pp. [xvi], 224; [iv], 59, [1], 4to, contemporary vellum over boards, later orange paper label on spine hand lettered, slightly soiled, signature (c. 1850) on fly-leaf of James Barry Roberts, M.A., good (Krivatsy 12001) £1,100*



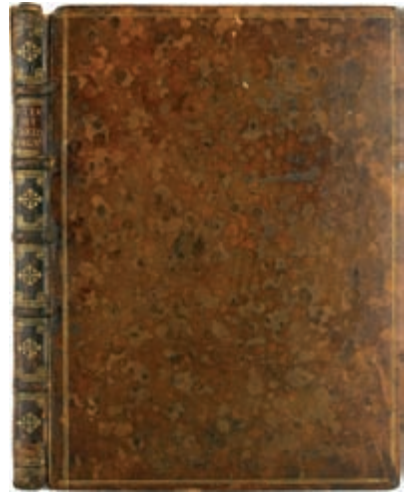
German-born Tschirnhaus (1651-1708) studied philosophy, mathematics and medicine at the University of Leiden. He was deeply impressed by the tolerant atmosphere there, and was significantly influenced by meeting and associating with Descartes. Later, after meeting Leibniz in Paris, Tschirnhaus began to move in the high circles of scientific influence. He achieved some notable

mathematical research and published the results in journals and separately. He somewhat exhausted his mathematical talents searching for algorithms, and a controversy with Fatio de Duillier was sparked by Tschirnhaus's publication of an incorrect method of finding tangents to curves generated by the motion of a drawing pencil within a system of taut threads. 'An explanation of the method appears in a major work of considerable philosophical importance, *Medicina corporis et mentis* (1686-1687), which was influential in the early stages of the Enlightenment.' (DSB).

'The *Medicina Corporis* (Medicine for the body) (1686) was Tschirnhaus' first book, comprising twelve rules for a physically healthy life. His second and main work was the *Medicina Mentis* (Medicine for the mind) (1687). It contains a methodology for a philosophy of nature based on experimentation and deduction. The oblique but nonetheless obvious references to Spinoza in the *Medicina Mentis* prompted Christian Thomasius to charge Tschirnhaus with heresy and Spinozism, to which the accused replied with *Eilfertiges Bedencken* (1688)' (Martin Schönfeld in the *Routledge Encyclopedia of Philosophy*).

There were editions in Leipzig 1695, in German in 1688 and 1705-08, and there are modern reprints and translations.

96. **The First Book printed in Italian in London**  
**Ubalдино (Petruccio) La Vita di Carlo Magno**  
 Imperadore, scritta in lingua Italiana. Londra:  
*Appresso Gioouanni Wolfio Inghilese. 1581, Wolfe's*  
*woodcut printer's device on the title, woodcut head-*  
*piece, with the last blank leaf, the blank inner margin*  
*of the first gathering touched by damp, pp. 125, small*  
*4to, eighteenth-century mottled calf, the backstrip*  
*panelled and ruled in gilt with triple gilt fillets and five*  
*raised bands, red morocco label with gilt lettering,*  
*the label and the extremities of the spine chipped,*  
*marbled endpapers, adhesion marks on endpapers*  
*from the removal of a bookplate, good (STC 24486; ESTC*  
 S122268; Printer's device: Mckerrow 216)      £4,000



Ubalдино's *History of Charlemagne* marks a turning point in printing in London. Both Ubalдино and the printer, John Wolfe, experienced living as exiles in foreign cities. Ubalдино had in fact a long residence in England and even, apparently, converted to Protestantism. There is no doubt that he was acculturated to England. Perhaps it was not by chance that he chose John Wolfe as the printer for this work. He claimed 'Italian books can now be as happily printed in London as anywhere else, thanks to the studious diligence of its citizen Giovanni Wolfe'. Wolfe spent some time in Europe and even published several works as forgeries. His significance was that he imported a wide range of printing techniques, conventions and practices from the Continent.

97. **'Peace and Plenty told a Stuart's Reign'**  
**Vertue (George, engraver) Prints. King Charles I. and the Heads of the noble Earls, Lords, and**  
 others, who suffered for their loyalty in the ... Civil-Wars of England. With their characters  
 engraved under each print, extracted from Lord Clarendon. Taken from original pictures of the  
 greatest masters, many of them Sir Anthony Vandyke's, and all the heads accurately engraved  
 by Mr. Geo. Vertue. Printed for J. Ryall and R. Withy, [1757,] with a frontispiece comprising  
 medallion portraits of the Stuart monarchs of the United Kingdom and also Prince Henry,  
 Duke of Gloucester, and 10 engraved plates, that of Charles I with a single portrait, the others  
 with a pair, engraved text below, all within a decorative border, 335 x 230 mm to plate mark,  
 Hull City Libraries accession stamp to verso of title and their blind stamp in the upper blank  
 margins of all leaves, two small (?worm) holes in first four leaves not affecting text but with  
 slight loss to the hair of James I, title-page a little dust-soiled, pp. [ii, title, verso blank], ii, plus  
 plates as above, folio (465 x 285 mm), modern (not new) morocco backed boards, lettered in  
 gilt on spine including library shelf mark, spine faded and a little rubbed, good (ESTC N39684,  
 Indiana State only)      £1,500



Excellent impressions of a rare series of engravings. Second edition, first published by Davis, Austen and Toms in 1749, the plates here with the imprints re-engraved and numbered (the portrait of Charles I numbered 5 but bound first). The list of the Prints is the same on both title-pages, but in neither case corresponding to the actual sequence of them. A century on from the Civil War, this collection is propagandist, vehemently Royalist.



The title-page advertises the fact that the plates are available at Ryall and Wither's shop 'neatly framed and glaz'd in Gold Edge Frames, at 2s. 6d each.' That they were intended for framing no doubt accounts for the rarity of a complete series, with text. There is a catchword on p. ii, ('NAMES') suggesting that there may have been intended a further page or two of text (as per the 1749 edition), but they are not recorded in the ESTC entry.

98. **'Pigs fly in the ayre with their tayles forward'**  
**Withals (John)** A Dictionary in English and Latine; devised for the capacitie of Children, and young Beginners. At first set forth by M. Withals, with Phrases both Rythmicall and Proverbiall: recognized by Dr. Evans; after by Abr. Fleming: and then by William Clerk. And now at this last Impression enlarged with an encrease of Words, Sentences, Phrases, Histories, Poeticall fictions, and alphabeticall proverbs; with a compendious Nomenclator newly added at the end. Corrected and amended in divers places. All composed for the ease, profit, and delight of those that desire Instruction, and the better perfection of the Latine tongue. *Printed by Thomas Purfoot, 1634, title printed within border of printer's ornaments, text in double columns (apart from the Nomenclator) within rules, English in Black Letter, Latin in roman type, with the initial blank, four rust holes on three leaves with slight loss, small hole at foot of L14-7 without serious loss, a little damp-staining mainly in the lower margins in which some minute worming, fist gathering slightly soiled and two leaves frayed in fore-margin, paper-flaw in F4, slightly affecting text, repaired at top of outer margin*, pp. [xvi, including initial blank], 623, 8vo, *original sheep, later (early nineteenth-century) contrasting lettering pieces, a little rubbed and ends of spine minimally defective, top outer corner repaired, initial blank with partially inked-out ownership inscription dated 1668, further inscriptions on (substantial) stub of front free endpaper, good* (ESTC S120202; STC 25887) £4,000



'Last impression' is usually a publisher's puff indicating exciting improvements, although here, this really was the last edition. All editions are on the rare side and copies are often defective, as might be expected. ESTC list 7 copies of this edition in the UK, and 8 in the USA (in 7 locations). Despite the minor defects, this is a good copy.

'Withals's *Shorte Dictionarie* became a standard school book, running to at least sixteen editions of which copies survive [first, 1553]. The 1556 edition was printed by John Kingston for John Walley and Abraham Veale, and was reissued, with minor corrections, by Henry Wykes in 1562 and 1568. There were frequent reprints by Thomas Purfoot from 1574 on: first with corrections, additions, and an appendix of phrases by Lewis Evans and later, in 1584, considerably augmented, though perhaps by fewer than the 'more than six hundred rythmicall verses' by Abraham Fleming claimed on the title-page. In 1602 a new editor, William Clerk, increased the text by more than 100 pages. Appropriately, the dictionary now lost the appellation 'shorte' and became *A Dictionarie in English and Latine for Children, and Yong Beginners*. The final major revision in 1616 involved the addition of an anonymous section of proverbs, 'Adagia nonnulla, Latino-Anglica, non sine sale & facetiis nostratibus, condita & enucleata' (p. 552), which was retained by the last edition in 1634 ...

'Withals's *Shorte Dictionarie* was organized by topic rather than alphabetically ... It is not that these topics are transparent since, for instance, 'lion', 'gripes & griphones', 'oliphant', 'camell', 'unicorn' will be found under 'Four footed bestis' but 'A parke' must be consulted if one is to find 'goate', 'grey badger', 'ottyr', 'foxe', 'a rat', 'a yong kiton or kytlyng', 'dog'. Nevertheless, the young reader is helped by associated vocabulary, such as, for dog, the words for 'to bite', 'to barke', 'the barking of dogges', and 'the fawnyng of dogges' (fol. 15v). Withals states that he has left out many words 'Because divers great lerned men cannot agree upon them' (Withals, preface, sig. A2v), but his vocabulary list shows some insight into the minds of small boys who might like to know that 'Little popies be cald melitei' (fol. 16r) or the word for 'A hogges turde' (fol. 17v), while somewhat older ones might appreciate porci delici as a translation for 'yonge sucking pygges' (fol. 17v). Later editions seem to lose this affinity with young minds.

'The 1616 edition no longer considered it necessary to retain the phrase in the Latin preface crediting Withals with first conceiving the dictionary, though his name remains on the title-page. It is therefore ironic that it is this edition that the Oxford English Dictionary cites as the earliest source for flying pigs denoting something which is unreal: the reference 'Pigs fly in the ayre with their tayles forward' is to be found under T for 'Terra volat', in the anonymous section of proverbs (p. 583)' (ODNB).

A large proportion of the topics are agricultural, but military and ecclesiastical subjects are well covered too, as well as life at Court and in cities - the last with entries for theatres and 'stewes.'

99. Yeats (W.B.) *The Tower*. Macmillan. 1928, FIRST EDITION, pp. [ii], vi, 110, [2] (adverts.), cr.8vo., orig. mid green cloth, backstrip and front cover gilt blocked to a design by T. S[turge] M[oore], untrimmed, the dustjacket, which reproduces the cover design, has minor chipping at the backstrip panel head and tail and tips of folds, very good (Wade 158) £1,500

#### Signed from Beyond the Grave?

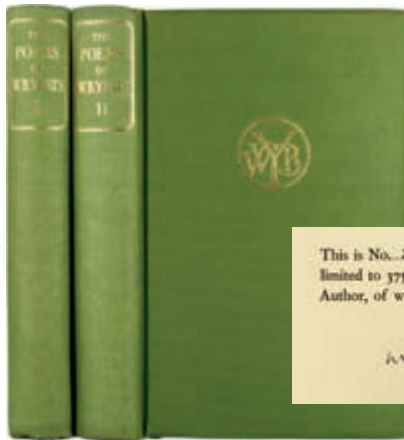
100. Yeats (W.B.) *Poems*. 2 Vols. Macmillan. 1949, 364/350 SETS (of a total of 375 sets) signed by the author and printed on Glastonbury Ivory Toned Antique Laid paper, portrait frontispieces, pp. x, 276; xii, 308, 8vo., orig. olive-green bevel-edged buckram, backstrips gilt lettered, the front covers are gilt blocked with the author's initials inside a gilt circle, t.e.g. faint endpaper foxing, board slipcase, near fine (Wade & Alspach 209 & 210) £3,000

With the 4-page prospectus for this work loosely inserted.

The sheets for this edition were signed by Yeats in 1938, but the intervention of World War Two delayed their publication by over a decade. Yeats himself had died on January 28th, 1939.



Item 99



Item 100



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