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2026

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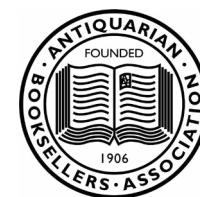
# PBFA Cambridge

Bernard Quaritch Ltd | February 2026

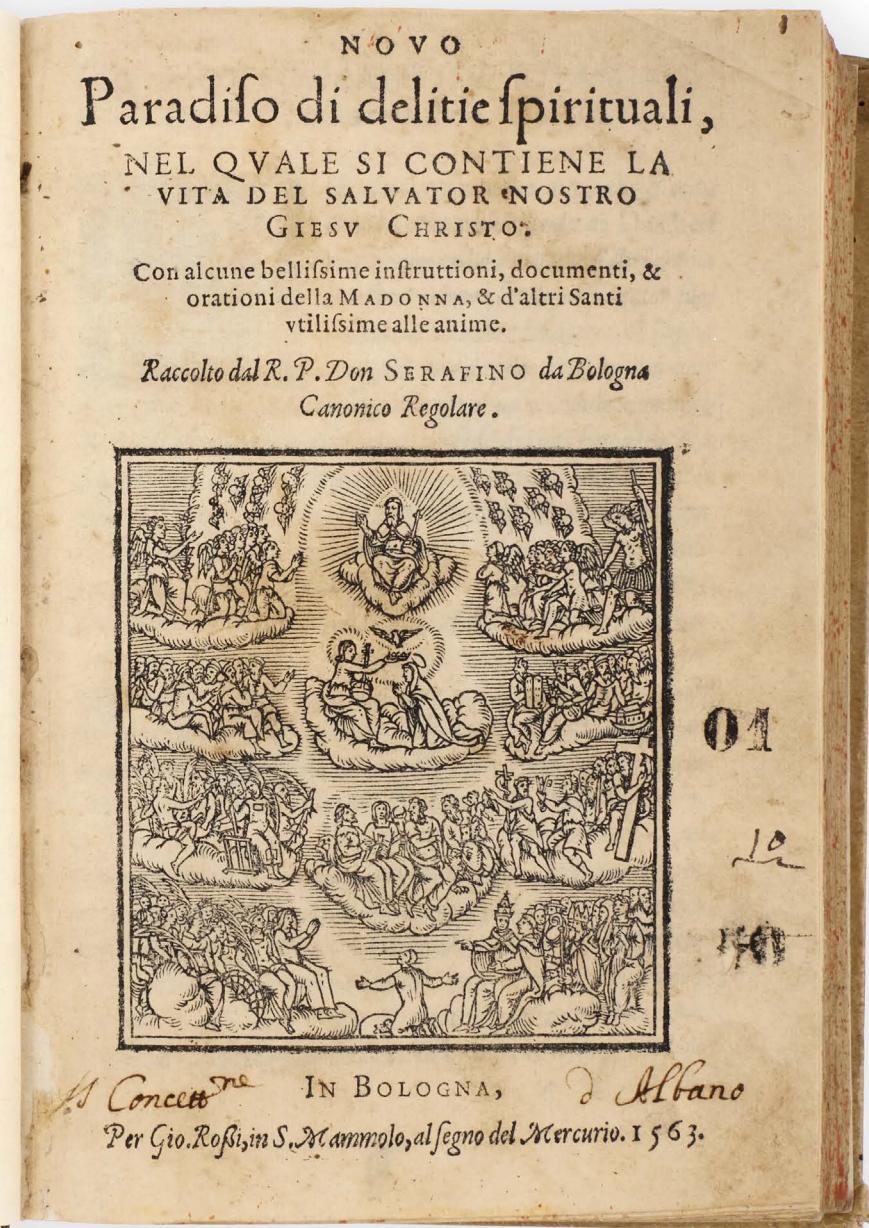
20 February, 12.00–18.00  
21 February, 10.00–16.30

Stand 19 at  
St Barnabas Church  
Mill Road, Cambridge CB1 2BD

[rarebooks@quaritch.com](mailto:rarebooks@quaritch.com)  
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Covers and left: item 18



## Four-Tiered Heaven

**1. ACETI DE' PORTI, Serafino.** Novo paradiso di delitie spirituali, nel quale si contiene la vita del salvator nostro Giesu Christo. Con alcune bellissime instruptioni, documenti, & orazioni della Madonna, & d'altri santi utilissime alle anime ... *Bologna, Giovanni Rossi, 1563.*

8vo, pp. [32], 368; large woodcut depicting heaven to title, initials; small marginal hole to title, small marginal wormhole to first few leaves, small hole to pp. 277-278 touching a few letters, some light foxing and marks; a good copy in eighteenth-century vellum over boards, edges sprinkled red; upper joint split at foot, some wear to corners and worming, endpapers renewed; 'Concett.ne d'Albano' inscribed to title, '01' stamped in ink to title margin. **£850**

**Rare first edition of this devotional work by Serafino Aceti de' Porti** (1496–1540), a Canon Regular of the Lateran, encompassing episodes from the life of Christ, passages on love for God and on charity, prayers to the Virgin Mary, and spiritual advice by St Bridget.

The remarkable woodcut to the title-page depicts a four-tiered heaven, with God surrounded by angels at the top; Christ crowning the Virgin Mary below, flanked by Biblical figures including Moses, King David, and Noah with his Ark; the Four Evangelists and other saints below them, including Saints Peter, Lawrence, and Simon the Zealot; and the laity and clergy at the bottom, among whom appear kings, the pope, and bishops. The *Novo paradiso* followed Serafino's *Il paradiso di delitie spirituali che contiene la vita della Madonna* published the previous year.

*Provenance:*

The inscription to the title would suggest ownership by the cloistered Poor Clares of the Convent of the Immaculate Conception at Albano Laziale.

**No copies traced in the UK or US.**

EDIT16 CNCE 47794; USTC 807695.

# Revellers' Rule Book

2. [BEER.] Jenaischer allgemeiner Bier-Comment nebst angehängtem Bier-Prozess. *'Eschwig, Otter & Kunitz, 183\*.'*

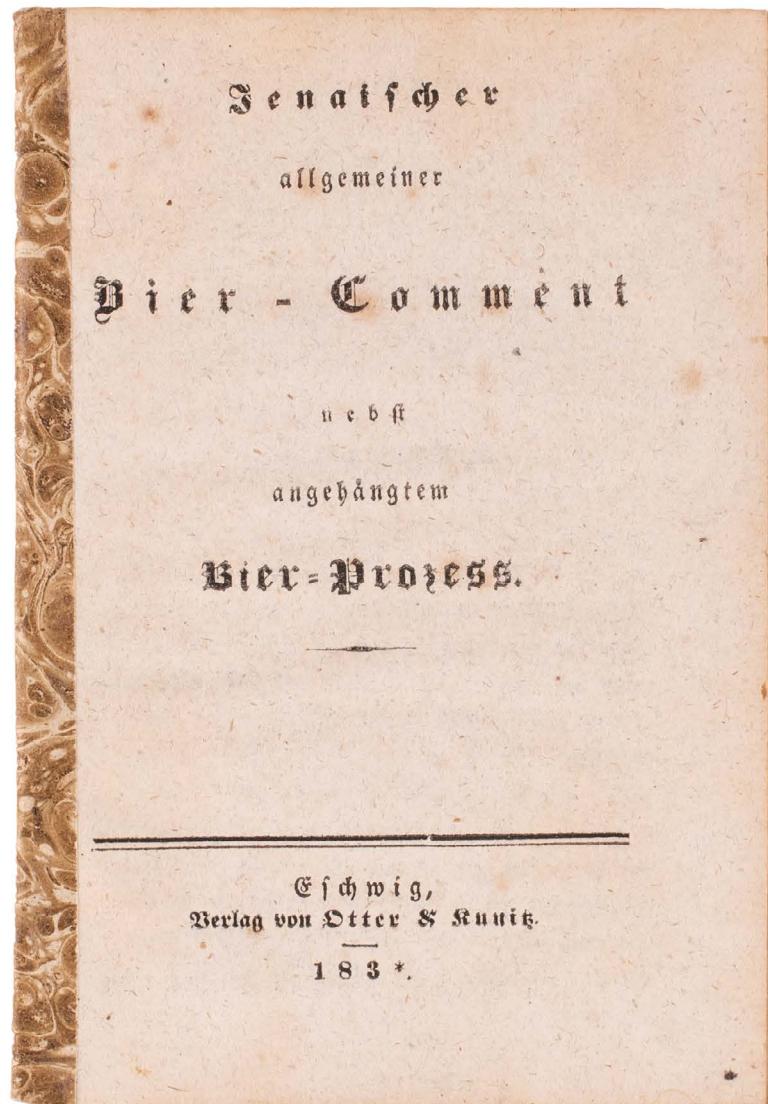
12mo, pp. iv, 28; a little light foxing, light dampstaining to lower margins, but a very good copy; stitched, with strip of contemporary marbled paper to spine.

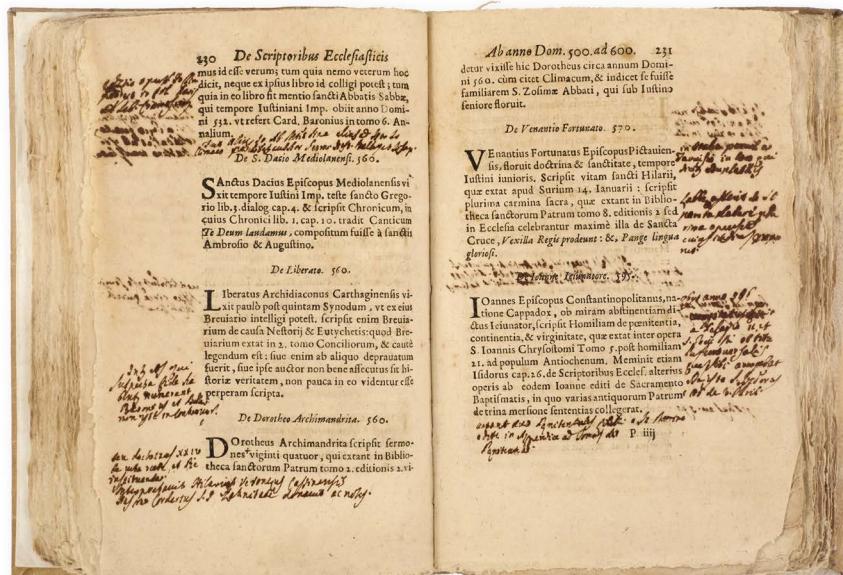
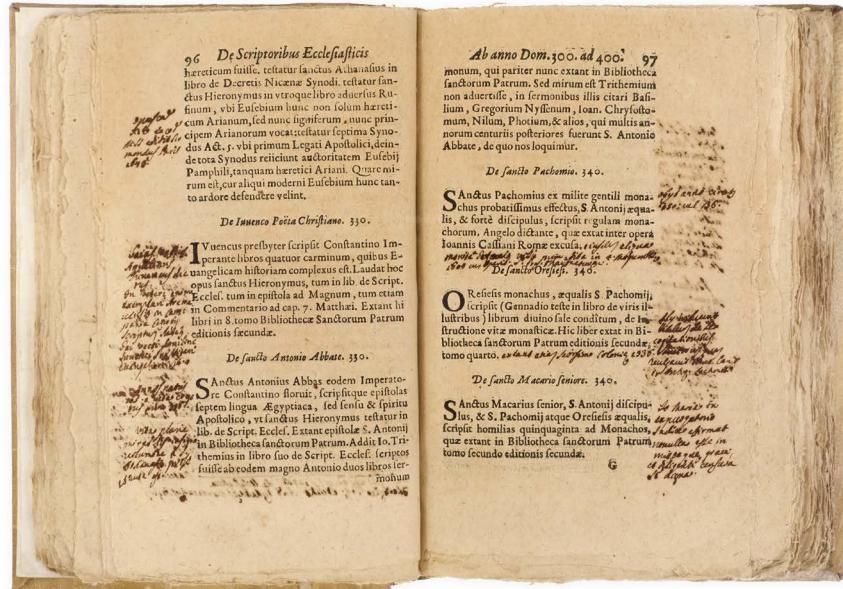
£375

**An apparently unrecorded humorous handbook of drinking rules for students at the university of Jena**, famous both as a centre of German idealism and Romanticism, and for its professors, who included Schiller, Fichte, Hegel, and Schlegel.

Arranged in numbered paragraphs, in parodical imitation of contemporary legal codes, the text covers pre-drinking etiquette; drinking games, including duels known as 'Bierscandal'; disqualification due to improper behaviour or drunkenness, called 'Bierverschiss'; rejoicing festivities upon recovering some semblance of sobriety; singing; and 'legal' matters, including the settling of disputes with recourse to the 'Codex Cerevisiae' (a reference both to the peakless student cap known as a 'cerevis' and to beer itself).

**No copies are recorded on OCLC or KVK**, which list comparable codes around the same period for Göttingen and Heidelberg.





## With Extensive Additions

**3. BELLARMINO, Roberto.** *De scriptoribus ecclesiasticis liber unus. Adiunctis indicibus undecim, & brevi chronologia ab orbe condito usque ad annum MDCXII. Ultima editio a mendis praecedentium sedulo ac diligenter expurgata. Cum appendice philologica & chronologica R.P. Philippi Labbe ... Paris, Sébastien Cramoisy, 1658.*

8vo, pp. [xxiv], 573, [3 (blank)]; woodcut printer's device to title-page, woodcut initials and headpieces; a little toned throughout with occasional light spots, but a very good copy; uncut in contemporary vellum, sewn on 3 tawed thongs laced in, later manuscript title in ink to spine; recased, endpapers and endbands renewed; eighteenth-century annotations to c. 230 pp. (see below); some show-through and bleeding of ink from annotations. **£1250**

**An uncut copy of Bellarmino's bibliography of ecclesiastical writers, with extensive eighteenth-century annotations and additions.**

Cardinal Roberto Bellarmino (1542–1621) was a prominent figure in the Catholic Reformation. A Jesuit, he studied in Rome, Padua and Louvain, and held high office in the Church, as papal legate and, more notably, as an investigator into Galileo's heliocentrism in 1616 (he affirmed afterwards to Galileo that his opinions had not been condemned). From 1587 he worked for the Congregation of the Index for Prohibited Books, becoming prefect in 1605, a post he held until his death.

ROBERTI  
**BELLARMINI**  
E SOCIETATE IESV  
S. R. E. CARDINALIS,

DE  
SCRIPTORIBVS ECCLESIASTICIS  
*Liber unus.*

Adiunctis Indicibus vndeциim,  
&

Breui Chronologia ab Orbe condito  
vsque ad annum M D C X I I.

Ultima editio à mendis praecedentium sedulè  
ac diligenter expurgata.

Cum Appendice Philologica & Chronologica  
R. P. PHILIPPI LABBE, Biturici,  
Societatis IESV Theologi.



PARISIIS,  
EX OFFICINA CRAMOSIANA.

M. DC. LVIII.  
CVM PRIVILEGIO REGIS.

His bibliography of ecclesiastical writers, originally devised as a guide to patristic literature, first appeared in 1616, and is arranged chronologically, beginning with Moses and the writers of the Old Testament, ending in 1500 with Martinus Azpilcueta. The volume opens with an alphabetical list of authors, and the entries are followed by various indexes of writers by subject: biblical commentaries (divided into old and new writers), works against heresy, scholastic theology, history, and other smaller categories. The volume concludes with Bellarmino's chronology of the world, up to the year 1612, listing kings, patriarchs, popes, writers, and heresiarchs. He also includes comments in the entries about what he has read and his personal opinions.

The annotator is not just marking passages but providing additional information including dates of authors and other biographical details (alternative forms of name or towns of origin), mentioning other bibliographies by Antonio Possevino, Philippe Labbe, and Photius, in particular noting later editions of the texts mentioned in Bellarmino's entries in order to expand and update them. The annotator also marks omissions by Bellarmino, adding the titles of books by various authors, and comments on the editions noted: in the list of poetical works by Gregory of Nazianzus, taken by Bellarmino from the 1570 Cologne edition, the annotator states 'multa et plurima desiderantur in hac editione' (p. 123).

USTC 6127031.

P A R S  
V E R S I O N I S A R A B I C A E  
L I B R I C O L A I L A H  
W A D I M N A H  
S I V E  
F A B U L A R U M B I D P A I  
P H I L O S O P H I I N D I ,  
I N U S U M A U D I T O R U M E D I T A  
A B  
H E N R I C O A L B E R T O S C H U L T E N S .

—  
L U G D U N I B A T A V O R U M ,  
A P U D H E N R I C U M M O S T E R T ,  
M D C C L X X X V I .

## The Vizier as a Jackal

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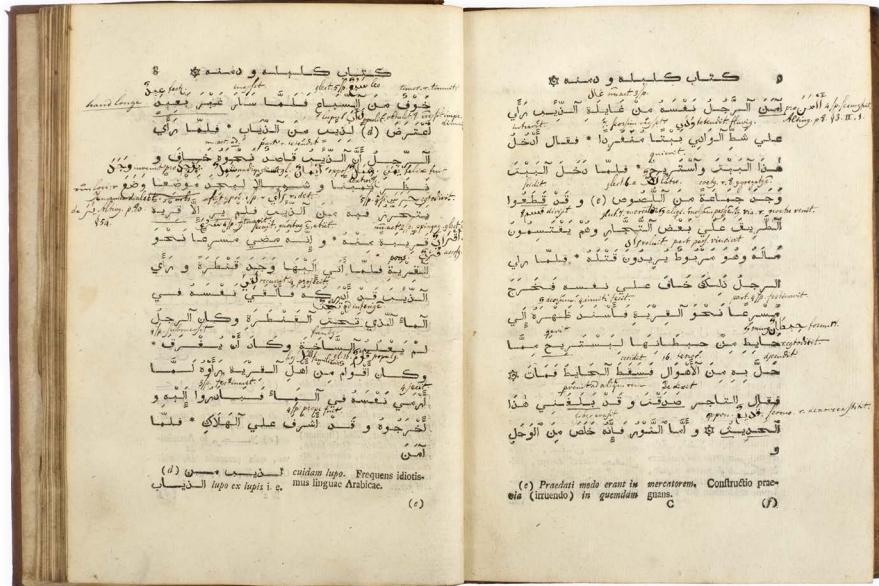
4. 'BIDPAI'; **Hendrik Albert SCHULTENS, editor.** Pars versionis Arabicae libri *Colailah wa Dimnah* sive fabularum Bidpaï philosophi indi, in usum auditorum edita ab Henrico Alberto Schultens. *Leiden, Hendrik Mostert, 1786.*

4to, pp. xxii, 156, [2 (errata)]; text in Latin and Arabic; a very good, crisp copy; bound in contemporary Dutch mottled calf, spine in compartments with small flower stamp in each compartment and tan morocco lettering-piece to second compartment, edges speckled red; binding a little rubbed with small stain to upper cover and small tear to lower cover, spine chipped at head; richly annotated throughout in a late eighteenth- or early nineteenth-century hand.

£2500

**First Arabic edition of a chapter of *Kalila wa-Dimna*, a selection of animal fables, drawn ultimately from Aesop via India and Persia, named for two jackals, Kalila and Dimna, who are used to frame the stories of wise and moral behaviour; a scholar's copy with numerous neat annotations in Latin and Arabic.**

The transmission of this text is somewhat complicated; this is the Arabic translation of a Persian text, probably following the Arab expansion into Persia, where fable collections were both composed and translated from Indian sources for entertainment. Many of the tales in *Kalila wa-Dimna* were derived from the Indian Mahabharata and Panchatantra, translated into Middle Persian, then into Arabic by the eighth-century Persian scribe Ibn al-Muqaffa. He composed other works on princely conduct, though in these tales, the animal rulers are usually less than regal in their behaviour, often only succeeding when taking advice given by lesser animals; perhaps this is the clue to his intended audience, of princely advisors rather than princes themselves. 'Kalila wa-Dimna was and remains one of the two most highly rated works of medieval Arab prose fiction' (Irwin, p. 40).

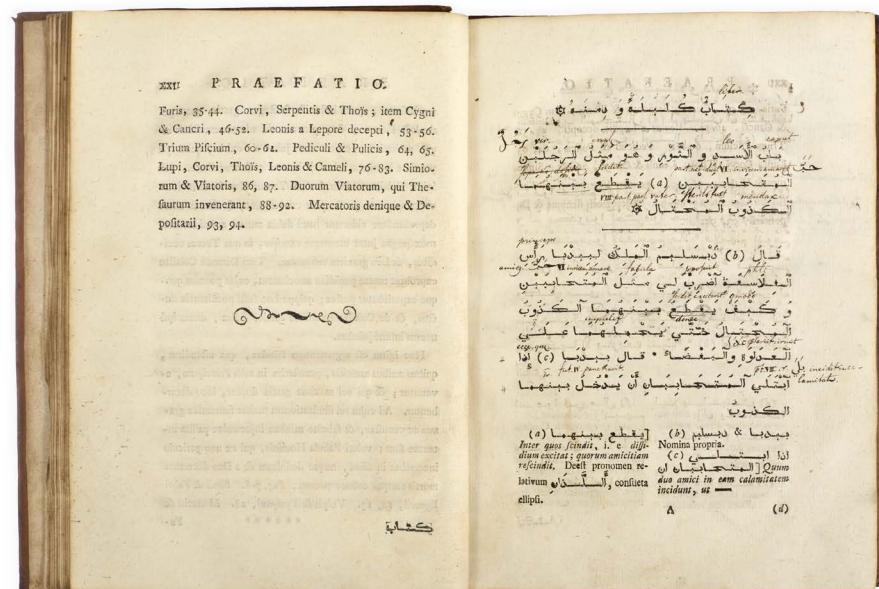


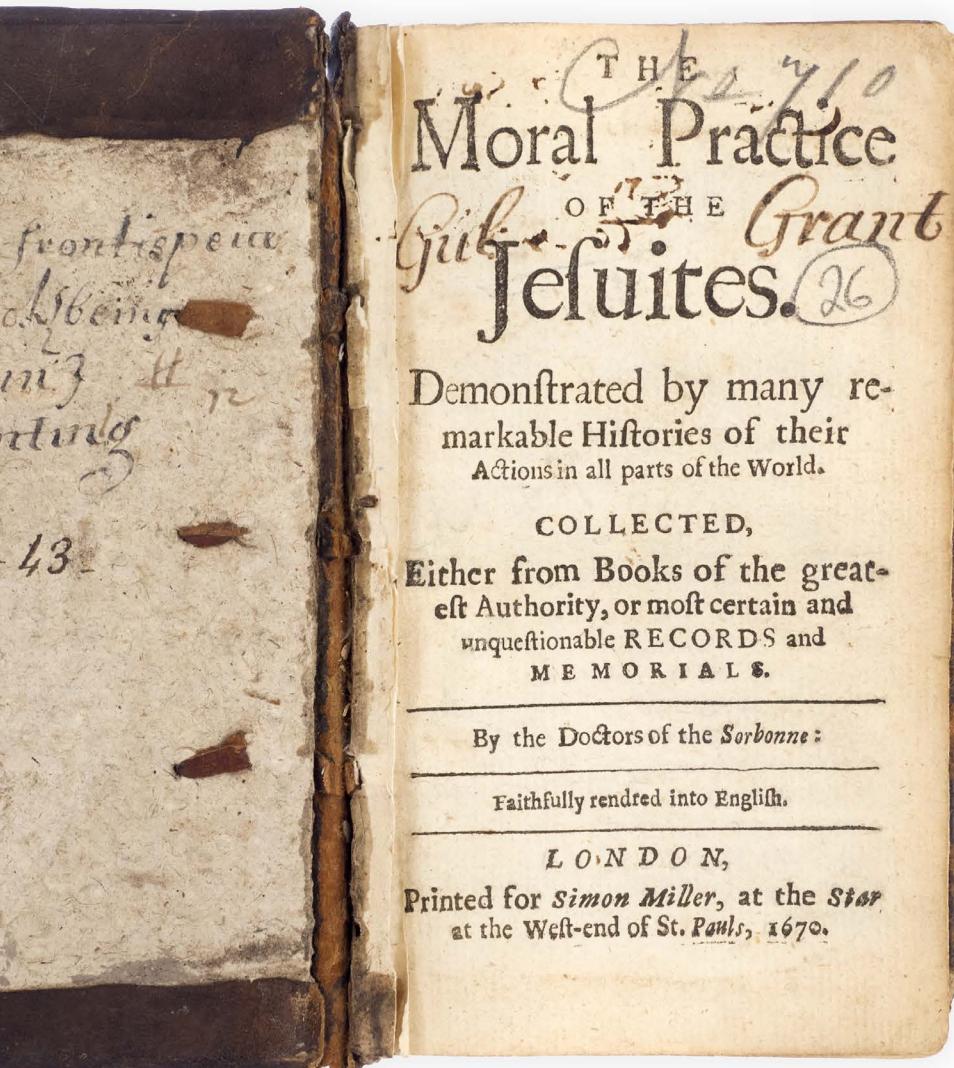
This is one of several Arabic texts edited or translated by Hendrik Albert Schultens (1749–1793), an Oriental scholar at Leiden University; he followed in the footsteps of his father and grandfather, who both held the chair of Oriental languages there. The library of Schultens père was sold in 1780 (the catalogue printed by Mostert), and lot 7006 was a Persian manuscript of this work. Many of the books from this sale, as well as the library of H. A. Schultens, were bought by a subsequent Leiden scholar, Johann Hendrik van der Palm; his library, sold in 1841, contained the manuscript 'from which part of the text was edited by H. A. Schultens in 1786 and is even now worthy to be compared with the edition of Sacyus. It comprises 102 leaves, bound, 4to, as well as a copy of this 1786 printing, with manuscript annotations (lot 753); many of his books were purchased by Leiden University.'

The Leiden bookseller Hendrik Mostert (active c. 1761–1793) worked closely with the University of Leiden, producing inaugural dissertations and theses, as well as several Arabic textbooks ('in usum auditorum', for the use of the students); he also issued a book in Hebrew type.

The contemporary annotations in this copy display close attention from the reader, from start to finish; he was probably a student or scholar at Leiden University. The annotations occur on almost every one of the ninety-six pages of text (except pp. 73–79) and occasionally in the extensive index of words and phrases, where the annotator notes a few further instances of usage. The notes provide interlinear Latin translations of words and phrases, indicate grammatical usage or the case of a word, and provide a few external references (to works on Hebrew by Jacob Alting and Robert Lowth), with some words given in Arabic to specify the root or origin of a particular term.

STCN 2389222537; Irwin, 'The Arabic beast fable' in *Journal of the Warburg and Courtauld Institutes* (1992), pp. 36–50.





## On Jesuit Morality (or Lack Thereof)

5. [CAMBOUT, Sébastien Joseph du; John EVELYN, *attributed translator*]. The moral Practice of the Jesuites. Demonstrated by many remarkable Histories of their Actions in all parts of the World. Collected, Either from, Books of the greatest Authority, or most certain and unquestionable Records and Memorials. By the Doctors of the Sorbonne. Faithfully rendered into English. *London, Printed for Simon Miller, at the Star at the West-end of St. Paul's, 1670.*

12mo, pp. [34], 405, [2 (printer's advertisements)], [1 (blank)], lacking the blank leaf A1; occasional light toning, small tear to the fore-edge of D4 not affecting text; in contemporary English calf sewn on three thongs laced in, double-filleted in blind, spine ruled in blind, speckled edges; small chip to head of spine, corners bumped, lower board scuffed; ownership inscription of William Grant to title-page ('Gul. Grant') and to final blank ('Ex Libris Gulielmus Gra[n]t JDC [...] 1694').

£700

First edition in English of *La morale pratique des Jesuites* (1669), a polemical Jansenist critique of Jesuit practices intended to 'inspire the World, and the Jesuites themselves, with horror at their detestable Morality' (p. [4]).

THE  
P R E F A C E  
Of the Design of this  
B O O K.

**T**here's no doubt but all who love the purity of the Moral Doctrine of Christ, are very sensible of the Corruption the Jesuites labour to introduce thereinto by the Opinions they have invented: But it may be said, That nothing is more dreadful in the Conduct of these Fathers than to see them pursue those

A 3

corrupt

With a distinct emphasis on the avarice and pride of the Jesuits, *La morale pratique des Jesuites* was published in eight volumes, the first two of which were compiled by Sébastien Joseph du Cambout and the remainder by Antoine Arnauld. The present work is a translation of the first volume, frequently attributed to John Evelyn. In it, the Jesuits are accused of immoral doctrine as well as practice through a series of extracts, among them a prophecy by Hildegard von Bingen foretelling the rise of 'men without a Chief, who shall feed and grow fat upon the sins of the people' (p.5); it is followed by a line-by-line analysis connecting each element of the prophecy to an element of Jesuit corruption. They are characterised, *inter alia*, as 'familiar with ladies, and with other women, and teaching them to cheat their husbands'; 'living deliciously'; 'shameless in their behaviour'; 'studious to invent new ways to do mischief'; 'depriving the poor, the miserable, and the sick of their Almes'; and 'cajoleing the populace, and courting their favour' through embellished accounts of their travels in Japan, Poland, Germany, and Rome.

A near-contemporary inscription to the front pastedown reads 'The Frontispiece of this book being a virgin is wanting'; this is likely a misunderstanding, as such a frontispiece is mentioned on p. 4, though in reference to the 1640 *Image du premier siècle de la Société des Jesuites*.

*Provenance:*

Likely the William Grant (1609–1678) who received his BA from Trinity College, Cambridge, in 1627 and MA from Exeter College, Oxford, in 1633; he was later vicar of Isleworth (Middlesex), where his parishioners 'brought twenty-one articles against him in Parliament in 1641', for such charges as opposing the practice of psalm-singing; he was said 'to have "called the singing Psalms, Hopkins Jigges, and affirmed that he had rather heare a pair of Organs ten to one, then the singing of them".

ESTC R15181; USTC 3087878. Barbier III, col. 355; Sommervogel XI 728b; Wing D2415.

DIALOGO  
DELLA SERAFICA  
VERGINE ET SPOSA  
DI CHRISTO S. CATHERINA  
DA SIENA.  
DIVISO IN QUATTRO TRATTATI.

*Nel quale profondissimamente si tratta della  
Provvidenza di Dio.*

*Et un breue Compendio della sua vita, & Canonizatione, sotto il Pontificato di Papa Pio II.*

*Et nel fine se narra il suo felice Transito.*



IN VENETIA, Appresso Giacomo Cornetti. 1589.  
Seconda Cattura veneta di mele.

6. **CATHERINE OF SIENA.** Dialogo della serafica vergine, et sposa di Christo S. Catherina da Siena. Diviso in quattro trattati ... Et un breve compendio della sua vita, & canonizatione ... Et nel fine se narra il suo felice transito. *Venice, Giacomo Cornetti, 1589.*

Small 8vo, pp. [32], 652, [4 (colophon and blanks)]; woodcut printer's device to title, initials, head-pieces; small worm tracks to title (not touching text), paper flaw to lower blank margin of pp. 239-240, quire S very browned, occasional light foxing; overall a good copy in seventeenth-century vellum, two nineteenth-century labels pasted to spine; ties wanting, a few marks, upper hinge split; early ink inscription at foot of title.

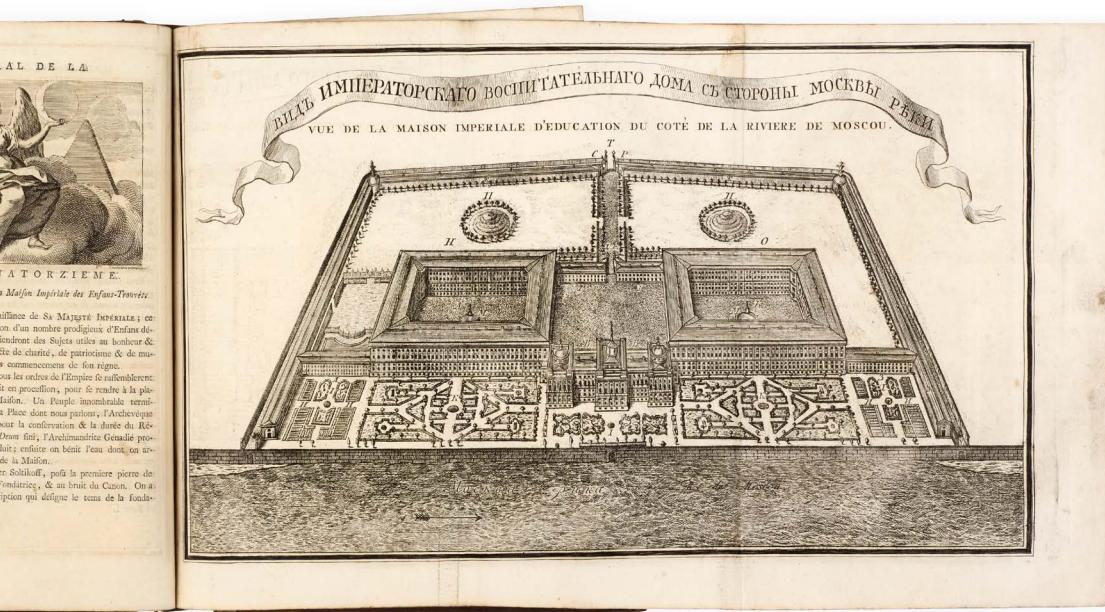
£550

**An uncommon edition of Saint Catherine of Siena's famous *Dialogo*, thought to have been composed between 1377 and 1378, and to have been largely dictated by the saint while she was in a state of ecstasy.** It is here divided into four parts, on discretion, prayer, divine providence, and obedience. The prefatory matter contains a short biography and details of her canonisation by Pius II.

'In all her writings, the central theme is that of Christ crucified, and in particular the thought of His blood, which Catherine saw as the supreme sign and pledge of divine love and the chief motive for ours' (*Oxford Dictionary of the Christian Church*).

The *Dialogo* was first printed, also in Venice, in 1494, although the text here follows Domenico Farri's edition of 1579. The title-page bears the attractive rose device of the Venetian printer Giacomo Cornetti, with the legend 'Dabo omnibus gratum odorem'.

EDIT16 CNCE 10276; USTC 819721. **Only one copy traced in the UK** (Bodley) and **three in North America** (California State, Stanford, Fisher).



# Enlightened Education in Catherine's Russia

7. [CATHERINE the Great of Russia.] BETSKOY, [Ivan]; [Nicolas-Gabriel LE] CLERC, *translator*; [Denis DIDEROT, *contributor*]. *Les plans et les statuts, des différents établissements ordonnés par sa majesté impériale Catherine II. pour l'éducation de la jeunesse, et l'utilité générale de son empire.* Amsterdam, Marc-Michel Rey, 1775.

Two vols in one, 4to, pp. I: [vi], [2], 160, 42, [2], II: [iv], 160, with an engraved frontispiece to each vol., 5 plates (of which 3 folding, the plate for vol. II, p. 109 bound after vol. II, p. 9), and 5 folding tables; engraved device to each title, engraved vignettes and head- and tailpieces throughout, one woodcut tailpiece; a few minor stains; else a very good copy in contemporary mottled sheep, spine gilt in six compartments with gilt lettering-piece, pink silk placemarker, edges marbled; neatly recornered, a little rubbed, hinges broken but joints sound.

£4000

**First edition in French, translated from the Russian of 1764–7, of Catherine the Great's plans for the Enlightened reform of education in her empire, with large engraved plans, tables, and allegorical vignettes proposing a striking and compelling vision for the new Russia.**

Influenced by Locke, Fénélon, and the *Encyclopédie*, Catherine had been interested in reforming Russian education since seizing power in 1762. The following year she appointed as her chief advisor on education Ivan Ivanovich Betskoy, natural son of a Russian prince, who had toured schools, universities, and hospitals on his travels abroad and mixed with the *encyclopédistes* while exiled in Paris. From 1764 he published a series of works on Catherine's planned reforms, collected and first translated into French in the present edition.



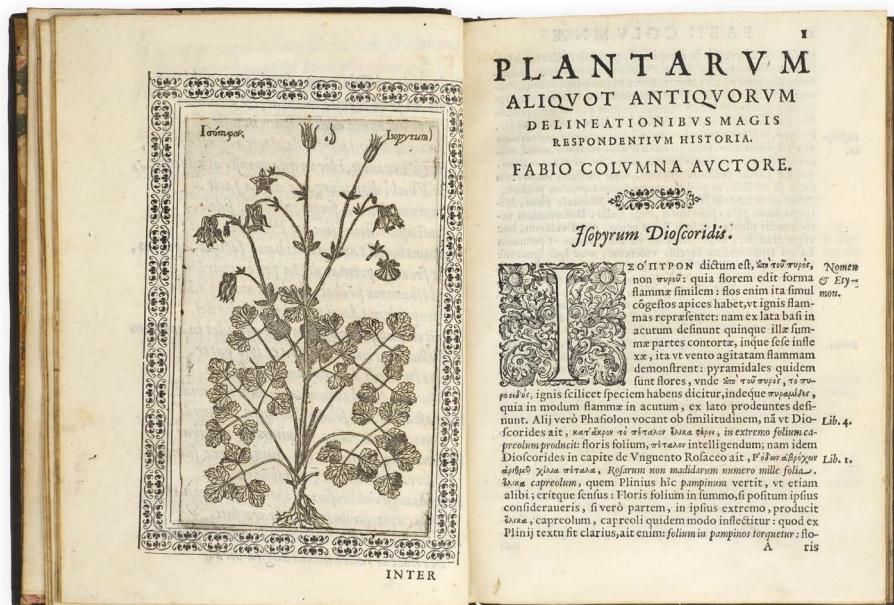
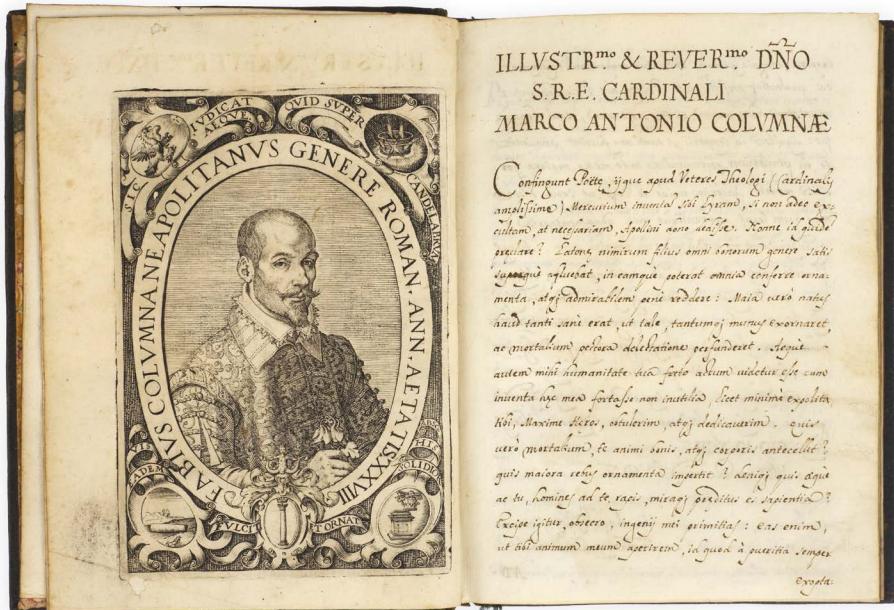
'The emphasis was on the creation of a "new kind of person", a new generation, which could only be achieved by isolating the child completely from the age of five to twenty-one from the harmful influences of parents and an illiterate, brutal and corrupt society. Schools were to stress not professional or vocational training but the creation of good citizens and accomplished human beings. Education was to be by precept and moral persuasion. Two years later Betskoy produced a continuation of the general plan dealing with the physical aspect of the education of children from birth to youth. These instructions, "selected from the best authors", are extremely modern in conception, with the emphasis on hygiene, simplicity, fresh air, loose clothing, well fitting and low heeled shoes etc.' (de Madariaga, p. 376).

**Among the more pioneering aspects was a refutation of Locke's support for corporal punishment: 'All forms of beating, apart from the pain, are, in accordance with all knowledge of all physical principles, harmful to health'** (quoted in *ibid.*, trans.).

Betskoy's works were translated into French (for pan-European consumption) and published under the supervision of Diderot, who appended a note of his own praising Betskoy and Catherine's reforms. Seemingly not by Diderot, however, is the **'biting indictment of serfdom' inserted here as well**: 'it may have been added by M. Clerc [the translator], or even by Betskoy. It must certainly have been known to Catherine; it provides an example of the difference between the image of Russia presented to Russians and that presented to the West' (*ibid.*, p. 378 n.).

**Library Hub shows copies at the BL, TCD, Rylands, and UCL only.**

Cioranescu 38333; STCN 306114666. See de Madariaga, 'The Foundation of the Russian educational System by Catherine II' in *Slavonic and East European Review* 57, no. 3 (1979).



# The First Botanical Book with Intaglio Illustrations

## 8. COLONNA, Fabio. Φυτοβασανος, sive Plantarum aliquot historia ... Naples, Orazio Salviani, 1592.

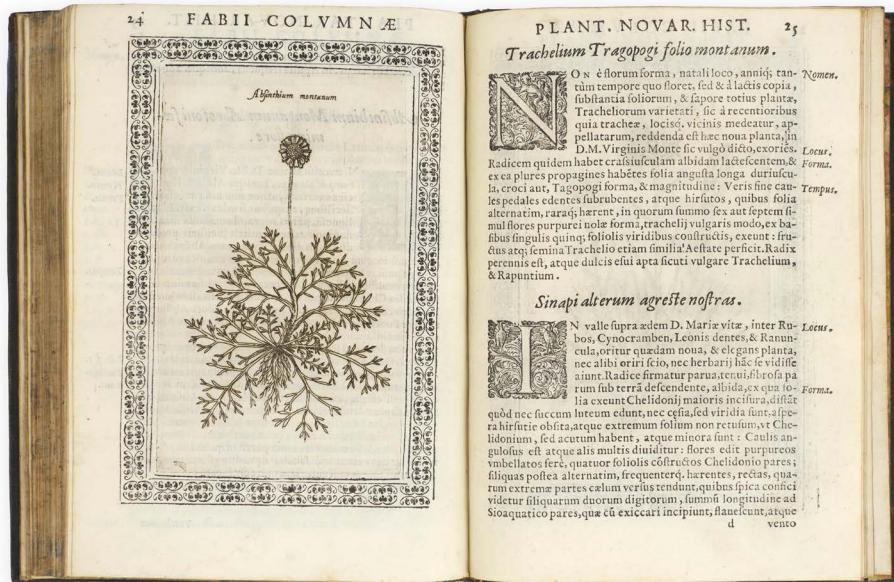
4to, pp. [viii, supplied in neat eighteenth-century manuscript facsimile], [ix-xvi], 120, 32, [8 (index)]; with 37 full-page etched illustrations by Colonna, each within a border of printer's ornaments, extra-illustrated with an engraved portrait of the author (from *La Sambuca lincea*, 1618); a very good, clean copy in eighteenth-century green morocco, sides blocked with a curious unidentified design; armorial device of Tommaso Giuseppe Farsetti to foot of spine (partially lost to insect damage).

**First edition, a landmark in botanical illustration, 'the first strictly botanical book with intaglio prints' (Blunt).**

In search of a cure for his own epilepsy Fabio Colonna (1567–1650), a lawyer by education, turned to the study of botany, and his modest but botanically accurate illustrations, drawn and probably etched by him, are among the first botanical etchings. One of the early members of Naples's Accademia dei Lincei, Colonna later became interested in astronomy (he corresponded with Galileo) and music, inventing a fifty-string meantone-tempered instrument.

**Provenance:** from the celebrated library of the Venetian poet and bibliophile Tommaso Giuseppe Farsetti (1720–1791), though apparently not listed in any of the sale catalogues of his books and manuscripts 1776–1788.

BMC STC Italian, p. 191; Adams C 2394; Blunt, pp. 87–89; Hunt 165 (37 plates); Mortimer (Italian) 130; Nissen, BBI 386 (38 plates); Pritzel 1822 (36 plates).



**C**Divinis humanisq[ue] dignu[m]  
conspectibus preclarissimum  
opus super quattuor novissi-  
mis cui **Speculū mortalium**  
titulus prefertur a reverendo  
p[re]te **Magistro nicholao denisse**  
prelato provinciali francie su-  
per fratres de obseruantia vul-  
gariter nuncupatos editum.  
ac cōmuniſ utilitatis oīum in  
tuitu congestum / vigilantissi  
mag[is]t[ri] prouidentia ac impensis  
honesti viri **Magistri martini**  
**moī rothomagi ad diui** **Lau**  
**di limina cōmorantis imp[re]s-**  
**sioni traditum. Hoc nostre sa-**  
**lutis anno Millesimo quingē**  
**tesimo sexto.** 

## On Death and What Comes Next

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**9. DENISSE, Nicolas.** *Divinis humanisq[ue] dignu[m]*  
*conspectibus preclarissimum opus super quattuor novissimis*  
*cui Speculū mortalium titulus prefertur a reverendo p[at]re*  
*magistro Nicholao Denisse ... editum ac co[m]munis utilitatis*  
*o[mn]ium intuitu congestum ... Rouen, Martin Morin, 15 February*  
*1506 [1507].*

8vo, ff. [127] (of 128, without the final leaf with colophon and verses to recto and printer's device to verso); title printed in red and black with bicolour line fillers, woodcut initials, text in two columns, margins ruled in pale red ink; old repairs to inner margin of title-page verso, a few small chips to edges, small marginal wormhole to last few leaves, some toning; overall very good in modern stiff vellum, title and date in ink to spine; boards bowed, some staining to pastedowns; a few sixteenth-century marginalia, underlining; sixteenth-century inscription to last page 'Istius voluminis simplex ... usus conceditur a reverende patre provinciali fratri Michaeli Labite', modern bookplate of Arthur Mullin.

£1650

Rare edition of the *Speculum mortalium* of the Franciscan theologian Nicolas Denisse, printed at Rouen by Martin Morin.

### his rebrobosz.

tormeta acerbissima.  
dolo: afflictiois itola:  
. Scōz ē tior turbatio  
ibil. Tercū ē podo:  
is importabilis.

ū itaq; ē dolor; afflīcti  
nis itolerabil; Un qz  
q; dicē pōt illōs hiē. xv  
die r̄p̄lesti me. q̄re fa

or me⁹ ppetu⁹ rē. ppē  
gaudiu⁹ bt⁹s ex eo q  
al⁹ rexpimētal⁹ fētiūt  
rīf a deo dilectos. z in

**ta** quis ē dolor dāna  
q p exiētiā se fētiūt  
pignatōe a do fēctos  
toumētū in pueriēg

to me in plenies  
Hē tior fbatōis horri  
Turbabūt tiore hor  
at. i. Rex magn⁹ ego

exercitu et nomine meo  
et in getib⁹. qđ viq⁹ veix  
qđb⁹ ē di noticia et me  
corribil. Attēde p̄ta sit

ibis ex eo q̄ experime-  
se ita a dño deo dile-  
lude tm̄ eē tiorē i hor-  
mat̄ ex idignatiōe dei

periētiā in se p̄cipiūt.  
**Ciū** tormēts ē pudor  
p̄fusiōis īportaz  
ōkusi sūt qm̄ de⁹ sp̄re

3d. Cōfūdāt d̄s uq a  
tē. opiat̄ pfusioe r pu  
sida q̄t̄ e honor q̄ta  
a dulcissia dei dilectio

expictiā sētūt bti er-  
rmatā et imobilis fixa et  
es tātā esse pfusionē  
ex eo q experimētaliter

De quarto nouissimorum scilicet de glia bestiarum.

**3**ter ce  
ter q ad re-  
trahēdō ho-  
mīnes a pctō  
efficacia ha-  
bere vidētur ad hoc videſ val-  
de p̄cipue pdesse posse ḡlē ce-  
leſtis ſeplatio. Nā ſi hō ſe re-  
frenat ab homicidio vel cōſi-  
mili opere criminoso ne pdat  
temporalia: Et omagis ſe debet  
coercere ab oī actu illicito ne  
amittat gaudia ſpiritu. Scribi-  
t̄ enī i. cor. vi. Iniqui regnū  
dei nō pſſidebunt. Immo cū  
maxima pſuſione repellet ab  
eo ne ſedēt cū regib⁹ et pnci-  
pib⁹ regni celeſtis i tā excelle-  
ti et ſolēni mēſa. Dicit enī cas-  
ſiodorus ſug illud p̄. Expelle  
eos qm̄ uincaueris te dñe. hic  
dicim⁹ qm̄ tñ vnuqſqſa a deita-  
te repellit p̄tū ei⁹ pctā cumu-  
lātur. q̄titas enī delicti mēſu-  
ra eſt repudij. T̄c non ḡlē  
pctā vitabit et tāq̄ vir⁹ moria-  
terū celeri⁹ ab horrebit q̄ per  
hēc celeſtē illa gaudī eternā  
liter ſe nouerit amittātur. Nos  
utq̄ frēs cariſimi in hui⁹ mī-  
dane peregrinatōis erūna no-  
ſtrī penas exili⁹ ſuſtinetis/bo-  
noz oī dispēdia pferetis/yn-  
diq̄ pctōz laq̄os/hoſtiq̄ ma-  
lignoz ifidias metuētis/ſi nō  
ſatis vigilatē aut ſolliciti-  
ca uētēs vndiq̄ pſturas et aguſ-  
as patiētes/cecuriētes i mif-  
eris/ torpeſcētes i viciſ/ vani-  
tate/ p veritate/exili⁹ p p̄tia/  
egelatē p copia/ pilitate p

Denisse (d. 1509) divides his text into four parts: on death (identifying three kinds: inevitable, desirable, and terrifying); on the last judgement; on the punishment of the damned; and on the glory of the blessed. The volume ends with various related questions and answers e.g will everyone rise at the last judgement from where they were buried; will women rise or only men; will angels serve as judges; do the damned hate God; can men become angels? A Parisian edition of the *Speculum mortalia* was issued by François Regnault in the same year.

From Orbec in Normandy, Morin (d. 1522) trained as a printer in Paris before working for Guillaume Le Talleur, Rouen's first printer, whom he succeeded in 1490/1. He issued several liturgical books for the English market, and produced university texts in association with booksellers in Caen and Angers.

**No copies traced in the US;** Library Hub finds only two in the UK (BL, Edinburgh), to which USTC adds two unverified copies (Bodleian, Stonyhurst College).

USTC 111296

# ‘A Walking Swill Tub’

**10. DOD, John, attributed.** A Sermon on Malt. [S.l., s.n., c. 1840].

Broadside (c. 217 x 135 mm), the beginning of the text arranged to spell the word ‘malt’, 59 lines of text within quadruple frame of type ornaments; very good; laid down on later paper.

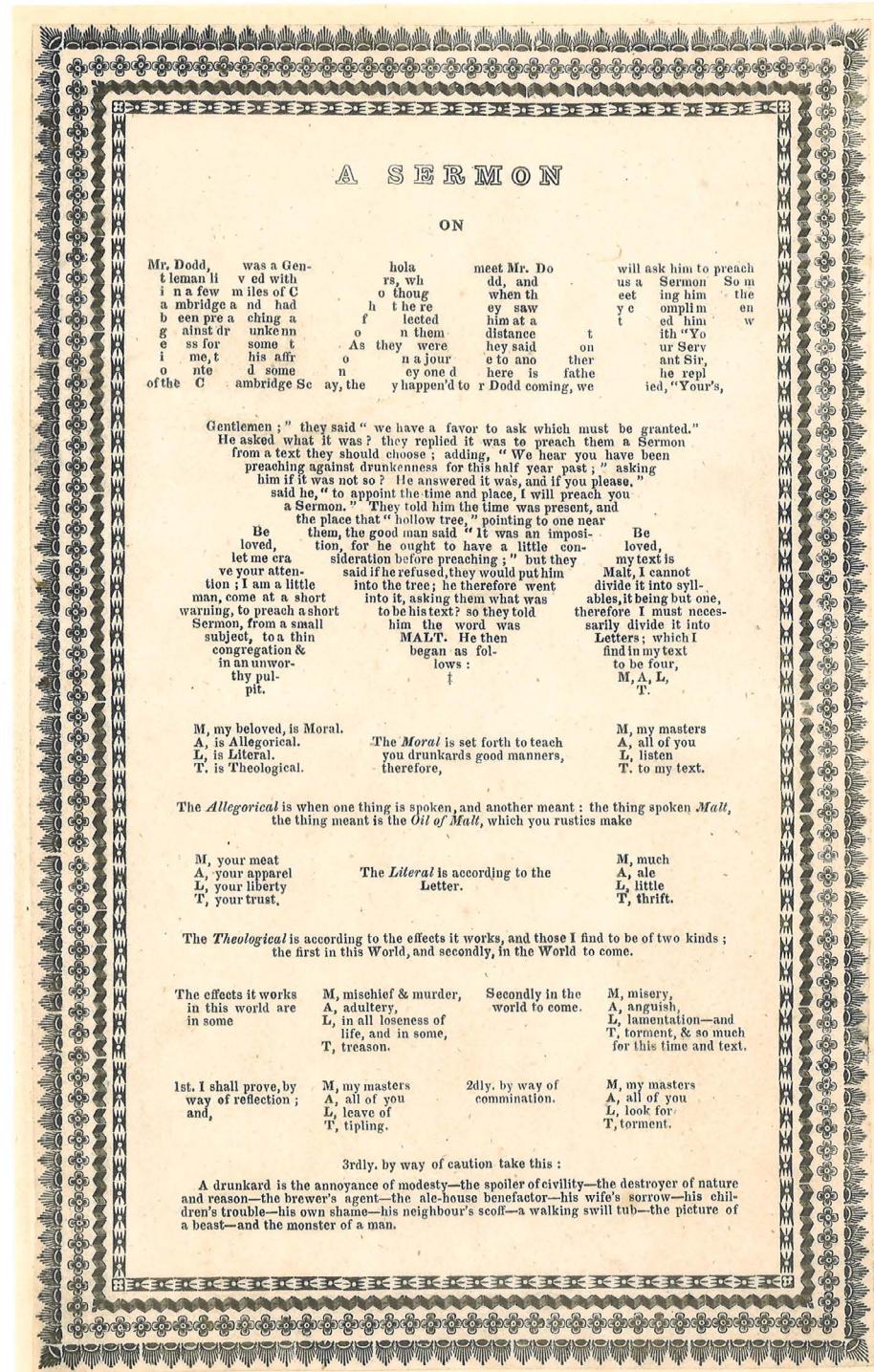
£875

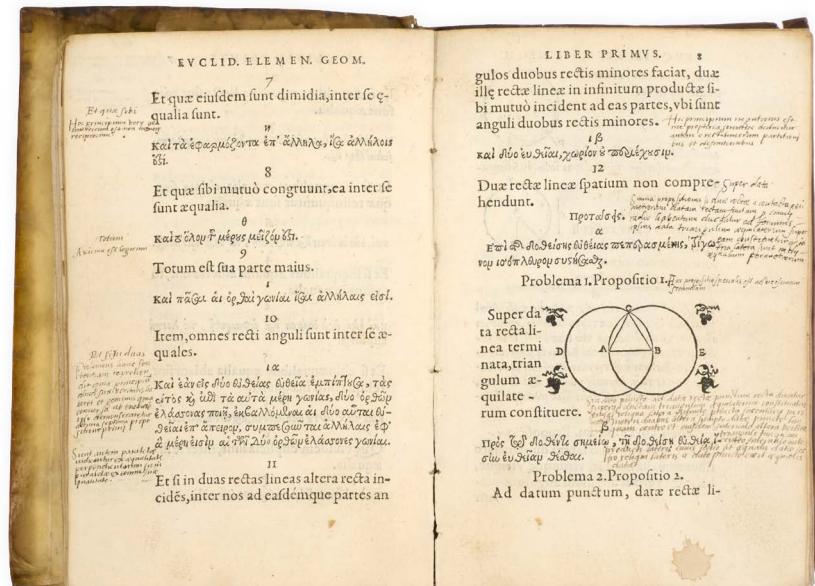
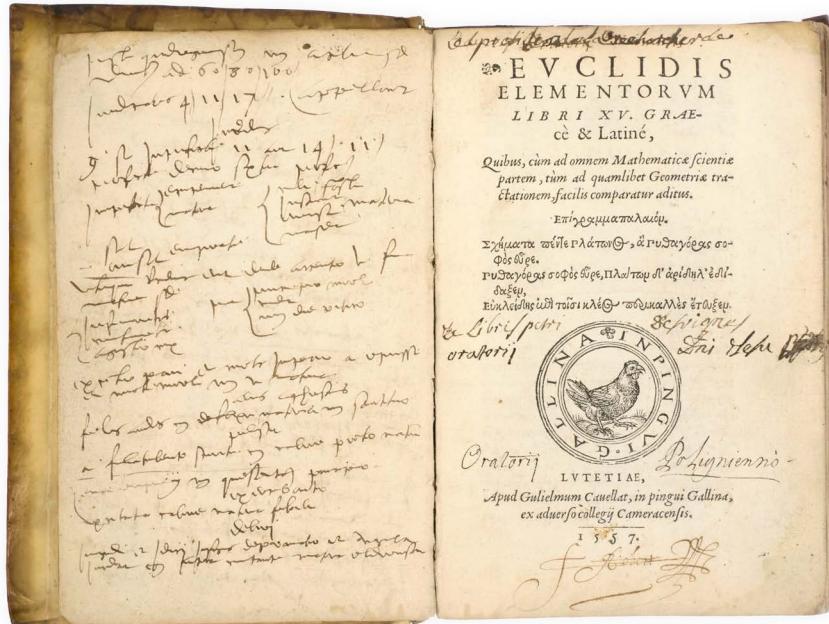
**A seemingly unrecorded printing of the famous sermon against student drunkenness attributed to the Puritan divine John Dod (1550–1645),** the word ‘malt’ in the title formed from the opening of the text: ‘Mr. Dodd was a Gentleman lived within a few miles of Cambridge and had been preaching against drunkenness for some time, this affronted some of the Cambridge Scholars ...’

‘Dod is the reputed author of the famous *Sermon on Malt*. According to the edition of 1777 ... he had preached strongly at Cambridge against the drinking indulged in by the students, and had greatly angered them. One day some of them met “Father Dod,” as he was called, passing through a wood, seized him, and set him in a hollow tree, declaring that he should not be released until he had preached a sermon on a text of their choosing. They gave him the word “malt” for a text, and on this he preached’ (DNB).

The letters of the word ‘malt’ are cleverly employed throughout, e.g. drunkenness leads to Mischief & murder, Adultery, Loseness of life, and Treason. A drunkard, the sermon concludes, is ‘a walking swill tub – the picture of a beast – and the monster of a man’.

The Newberry Library has a similar sounding broadside, somewhat larger, printed by T. Willey of the Temperance Press in Cheltenham in 1842.





## Annotated Euclid

**11. EUCLID; Jean MAGNIEN and Stephanus GRACILIS, editors.** Euclidis elementorum libri XV Graece et Latine, quibus, cum ad omnem mathematicae scientiae partem, tum ad quamlibet geometriae tractationem, facilis comparatur aditus ... Paris, Guillaume Cavellat, 1557.

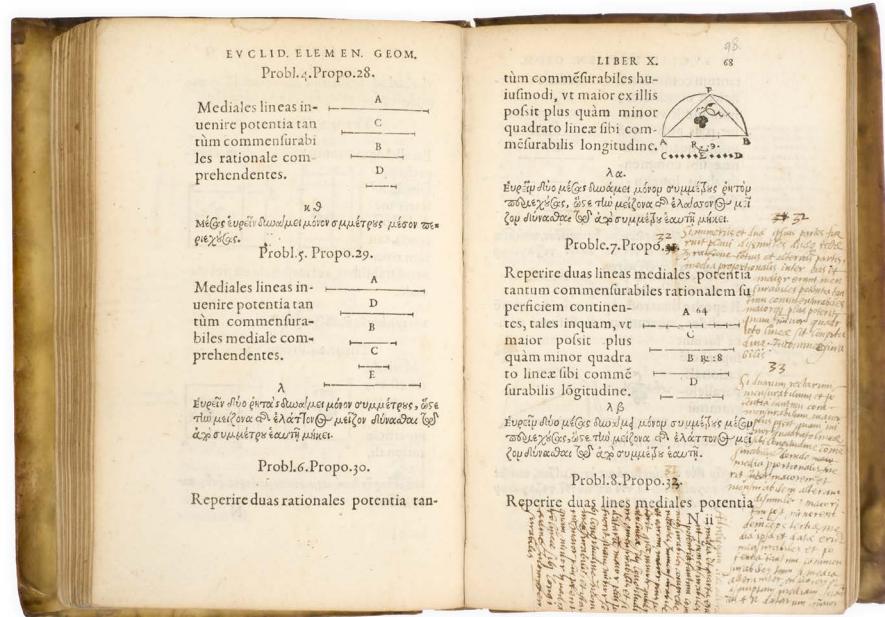
8vo, ff. [xvi], 88, '59–130' (i.e. 89–160); text in Greek and Latin, woodcut printer's devices to title-page and last page, woodcut diagrams throughout, woodcut initials and headpieces; very slight marginal dampstaining and toning, a few marks, last page dusty, but overall a very good copy; bound in contemporary vellum, yapp fore-edges, geometric patterns drawn with dividers on covers, '[...] Commissaire du Roy [?] [...] in manuscript to front cover, later paper spine label, vestigial ties to fore-edge, sewn on 4 split tawed thongs laced in, endguards of manuscript waste on vellum, spine lined with printed waste on paper; somewhat worn and stained, upper hinge split, rear endpapers removed; early ownership inscriptions 'Chabaud', 'ex libris Petri Desvignes oratorii Dni Jesu', 'Oratori Poligniensis' (Poligny), **annotations in a handsome contemporary italic hand to 56 pp., and 3 pp. of notes in a contemporary cursive hand to front endpapers (see below)**; nineteenth-century printed booklabel of A. M. Faivre to inner front cover.

£5500

**First edition of Euclid's Elements as edited by Jean Magnien and Stephanus Gracilis, with woodcut diagrams throughout, this copy extensively annotated by a contemporary student.**

Propositio 1. *Propositio 1.*

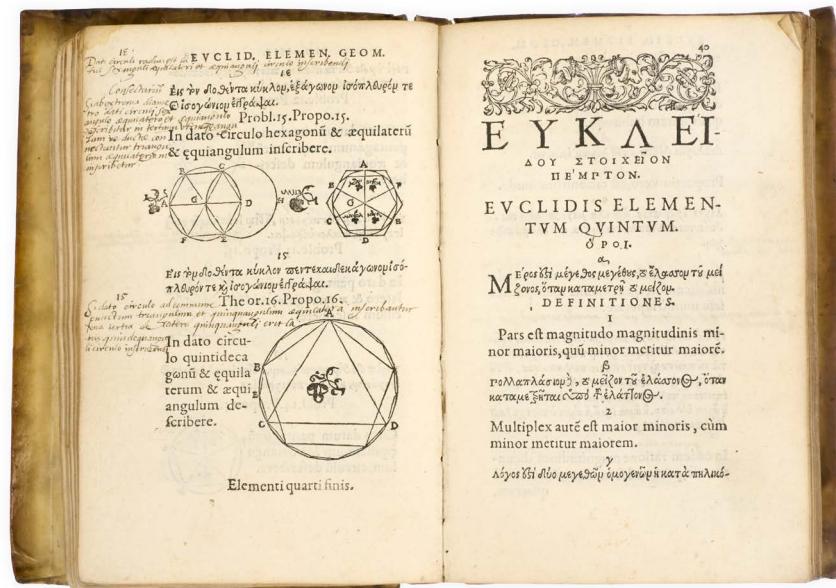
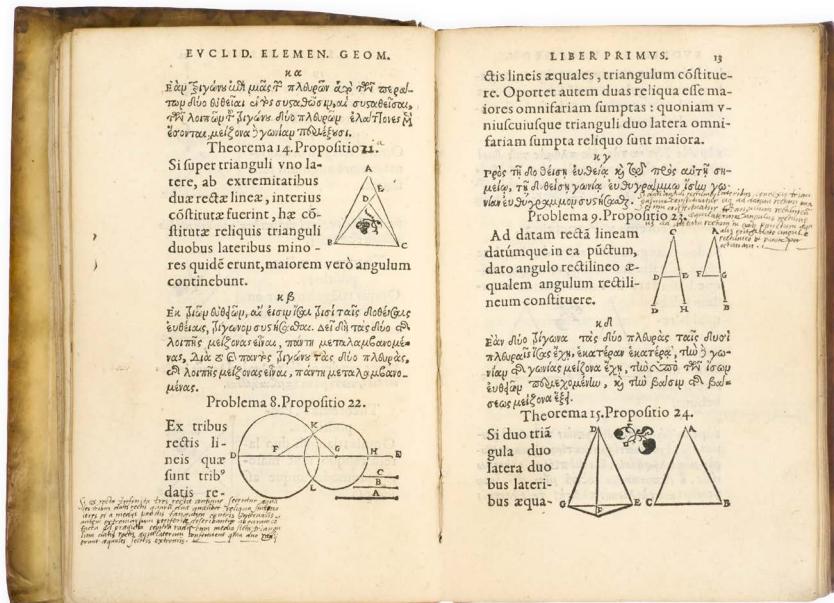
Ad datum punctum, data recta li-



The French mathematician and professor at the Collège royal, Jean Magnien (d. 1556), had projected an edition of Euclid's *Elements* with the Parisian publisher Guillaume Cavellat, but the enterprise was stalled by Magnien's premature death, prompting Cavellat to seek the assistance of Gracilis to bring the work to completion. The resulting edition contains Euclid's propositions in Greek and Latin, but not the proofs.

**The contemporary annotations, in an elegant italic hand, elaborate, occasionally at great length, upon the text.** The content suggests that they were taken down by a student from a teacher. They begin with definitions of mathematics and its parts and show a particular interest in points, lines, triangles, rectangles, parallelograms, circles, proportions, and commensurability. Our annotator provides summaries at the opening of books VI and X and makes references to Aristotle, Ptolemy, and Philoponus. Further mathematical notes in a contemporary cursive hand appear on the front endpapers.

USTC 152265; Pettegree & Walsby, *French Books* 70021; Smith, *Rara Arithmetic*, p. 240; Steck III.56.



# The Intellectual Faculties of the Blind Examined

**12. FLORIO, Blasco.** Lettera sopra alcuni ostacoli che la logica, e l'ideologia presentano alle osservazioni ideologiche sugli ostacoli che la cecità presenta allo sviluppo delle facoltà intellettuali dell'uomo, e sulla poca attitudine dei ciechi ad apprendere, ed insegnare le matematiche, dell'Abate Baldassare Spampinato ... *Messina, Giuseppe Fiumara, 1825.*

Small 4to, pp. 36, [3], [1 (blank)]; a little light foxing, 12 lines crossed through in ink on p. 32; a good copy in contemporary bronze wrappers; chipped and worn.

**£475**

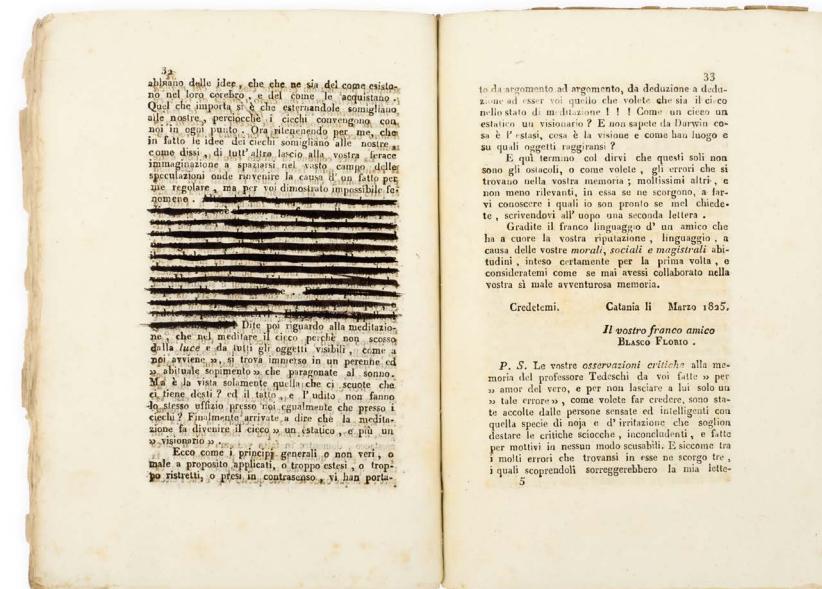
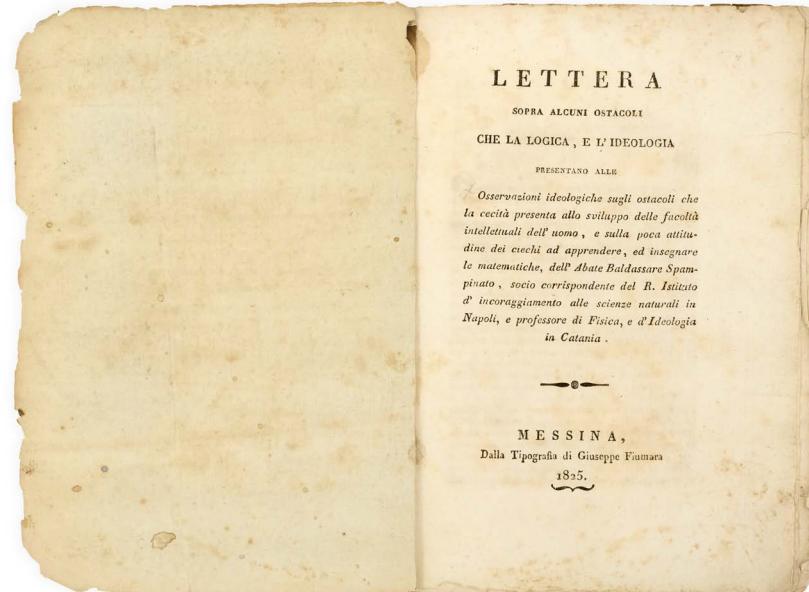
**Very rare first edition of this work on the intellectual faculties of the blind,** written by the Neapolitan nobleman Blasco Florio in reply to the *Osservazioni ideologiche sugli ostacoli che la cecità presenta allo sviluppo delle facoltà intellettuali dell'uomo* (Catania, 1824) of the Sicilian scholar Baldassare Spampinato.

Florio – much better known for his writings on fencing – here investigates the relationship between blindness and intelligence, and the ability of the blind to learn and teach mathematics. He compares the intelligence of sighted and blind people, discusses the advantages of written language over spoken, and examines the relationship between blindness, the senses, and memory.

There are several passages on the blind English scientist and mathematician Nicholas Saunderson (1682–1739), who served as Lucasian Professor of Mathematics at Cambridge University; the blind Swiss entomologist François Huber is also mentioned. Along the way, Florio refers to the work of Buffon, Erasmus Darwin, and Xavier Bichat.

Spampinato taught physics and ideology in Catania and was a member of the Istituto d'incoraggiamento alle scienze naturali of Naples.

**No copies traced on OCLC or Library Hub.** OPAC SBN records a single copy, at the Biblioteca della Società napoletana di storia patria.



# Triestine Tales for Teenagers

13. [JUVENILIA.] *Racconti per gli adolescenti. Con tavole miniate. Trieste, 'Sezione Letterario-Artistica del Lloyd Austriaco', 1857.*

8vo, pp. [2], 134, with 8 hand-coloured lithographic plates; foxed throughout; in publisher's dark blue pictorial cloth, front board blocked in gilt with details in red, blue, white, and green; spine sunned, short splits to front joint. £350

**First and only edition, extremely rare, of these cautionary tales for adolescents, featuring *inter alia* debates among children on the ethics of taxidermy, a brawl in Latin lessons, arrests for embezzlement, and the unjust incarceration of a schoolboy.**

The nine diverting (if somewhat saccharine) stories, accompanied by charming lithographic plates, encourage a virtuous life and promote kindness and respect for one's elders while condemning materialism and cruelty. In 'Il naturalista', for instance, Bice begs her brother, Costantino, to cease strangling small animals and taxidermizing them in pursuit of science; after he sees his pet rabbits eaten by a cat and is himself mauled by a frightened fox, he vows never to harm another animal and instead devotes himself to the pursuit of geology. 'L'avanzamento di classe', on the other hand, promotes studiousness and forgiveness: Eugenio, the school bully, insults Franceschino and his sister, later slapping the former across the face during a Latin oral examination; Eugenio fails his exams and is only able to progress to the next year thanks to the intervention of Franceschino, who quite literally turns the other cheek and becomes Eugenio's loyal friend.

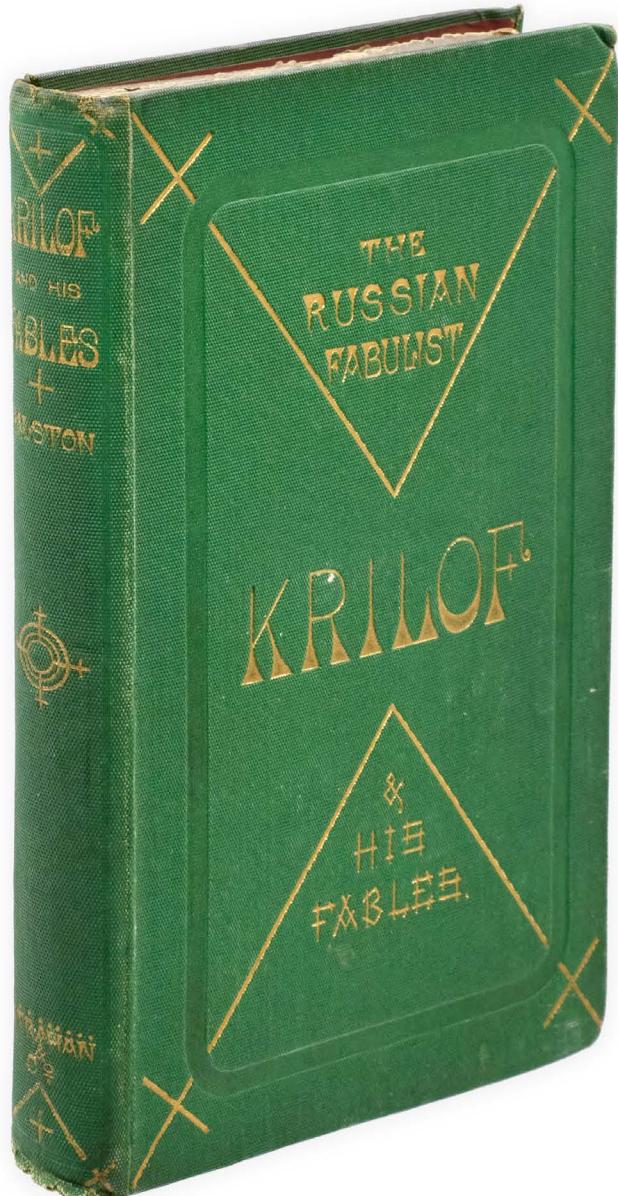
Österreichischer Lloyd, or Lloyd Austriaco, was the largest Austro-Hungarian shipping company, based at Trieste (then under Austrian rule) and providing cargo and passenger services from Trieste and Venice to Africa, Asia, and the Middle East; curiously, the organisation established an Art and Literature Section, with their own printing house, in 1849.

**No copies recorded on ICCU, OCLC, or Library Hub.**

*Allgemeines Deutsches Bucher-Lexikon VI* (1858), p. 103.







## ‘A Landmark in the Reception of Russian Literature in Britain’

14. **KRYLOV, [Ivan Andreevich]; William Ralston SHEDDEN-RALSTON, *translator*.** *Krilof and his Fables ...* London, Strahan and Co., 1869.

8vo, pp. xlvi, [2], 180, 32 (Strahan catalogue); with a half-title; engraved illustrations by Arthur Boyd Houghton and J. B. Zwecker throughout; a fine copy in the original publisher's green cloth, covers blocked in blind and gilt; front hinge cracked; authorial presentation inscription to title verso; armorial bookplate of Robin de Beaumont (1926–2023), with his lengthy pencil annotations to front free endpaper. £850

First edition in English in book form of any of Krylov's Fables, a presentation copy 'To Sir John Shaw Lefevre H.C.B. from the Translator'.

To Sir John Shaw before H.C.B.  
from the Translator

## KRILOF AND HIS FABLES

By W. R. S. RALSTON, M.A.  
*Of the British Museum*



STRAHAN AND CO. PUBLISHERS  
56 LUDGATE HILL, LONDON  
1869



THE MISER.

A CERTAIN Goblin used to keep watch over a rich treasure buried underground. Suddenly, he was ordered by the ruler of the demons to fly away for many years to the other side of the world. His service was of such a nature that he was obliged to do as he was bid, whether he liked it or not. Our Goblin fell into a terrible perplexity, wondering how he should preserve his treasure in his absence—who there was to take charge of it. To build a treasure-house, and hire a guardian—that would cost much money. To leave it to itself—that way it might be lost. Impossible to answer for it for a day. Some one might dig it up, and steal it: people are quick at scenting out money.

### THE MISER.

25

He worried himself; he pondered over it; and at last an idea came into his head. The master of the house to which he was attached was a terrible Miser. The Goblin, having dug up the treasure, appeared to the Miser, and said,

"Dear master, they have ordered me to go away from your house to a distant land. But I have always been well disposed towards you, so don't refuse to accept this treasure of mine, as a parting token of affection. Eat, drink, and be merry, and spend it without fear; only, when you die, I am to be your sole heir. That is my single stipulation. As for the rest, may destiny grant you health and long life."

He spoke, and was off.

Twenty years went by. Having completed his service, the Goblin flies home to his native land. What does he see? O rapturous sight! The Miser, dead from starvation, lies stretched on the strong box, its key in his hand; and the ducats are all there intact. So the Goblin gets his treasure back again, and rejoices greatly to think that it has had a guardian who did not cost him a single farthing.

[Krilof's remark at the end of this fable is—

"When a miser has money, and yet grudges to pay for food and drink, is he not treasuring up his ducats for a goblin?"

M. Parfait, the author of an excellent French translation of the fables, observes that the same idea has been expressed by a popular French poet, Pierre Dupont, who is not very likely to have read Krilof:

'Among the top achievements of Russian literature' (Terras), the fables were translated by William Ralston Shedd-Ralston (1828–1889), who had worked in the Department of Printed Books at the British Museum since 1853 and knew Tennyson, Carlyle, and George Eliot. Ralston taught himself Russian by memorizing a dictionary, visited Russia twice (in 1868 and 1870), where he met the folklorist Afanasev, and by 1875 was pre-eminent as a translator and critic, with a hundred publications to his name, this one of the earliest. 'His study *Krilof and his Fables* (1869) was a landmark in the reception of Russian literature in Britain' (ODNB). His Russian correspondents included Tolstoy and Turgenev, with whom established a close friendship. His translation of Turgenev's *Dvorianeskoe gnezdo* (as *Liza*, 1869) was deemed by the author the best translation of any of his works.

Here Ralston translates ninety-three of Krylov's most characteristic fables, with notes based on a critique of 1868 by Kenevich, to which he prefaces a lengthy biographical 'Memoir' of the author. He later expanded the work for a third edition of 1871.

The lawyer and politician John Shaw Lefevre (1797–1879), recipient of this copy, was, like Ralston, educated at Trinity College, Cambridge. He helped found the University of London, and his extensive library of Russian books (he had begun learning the language in the 1860s) was presented to the library by his widow in 1880. Lefevre had himself met Turgenev in 1857.

Line, p. 23.



## Belonging to a Monk at Saint-Denis

**15. MAXIMUS the Confessor; Jean PICOT, translator.**  
Sanctissimi patris magistri, Maximi, confessoris atque martyris, varia capitula, tum Theologica tum Oeconomica, de Virtute & Vitio, centuriis quinque distincta. [(Colophon:) Paris,] Guillaume Morel, [1560].

8vo, pp. [viii], 176, [1 (colophon)], [2 (blank)]; woodcut Morel device to title-page, woodcut initials; pale dampstaining at lower corner (a little heavier to quires G-H), but a very good copy; bound in contemporary vellum sewn on 3 tawed thongs laced in, spine lettered in ink, two pairs of tawed ties to fore-edge, yapp fore-edges, endguards of sixteenth-century manuscript waste on vellum; a few small marks to binding; sixteenth-century ink ownership inscription 'F. Henricus godeſtroy Dionysianus et theologus navarricus' to title, neatly deleted in ink with subsequent ink ownership inscription 'Ex libris Abrahami Girard 1661'. £850

**First edition of Jean Picot's Latin translation of this Byzantine compilation of extracts from the writings of Maximus the Confessor and others, our copy owned by a sixteenth-century monk at the Abbey of Saint-Denis.**

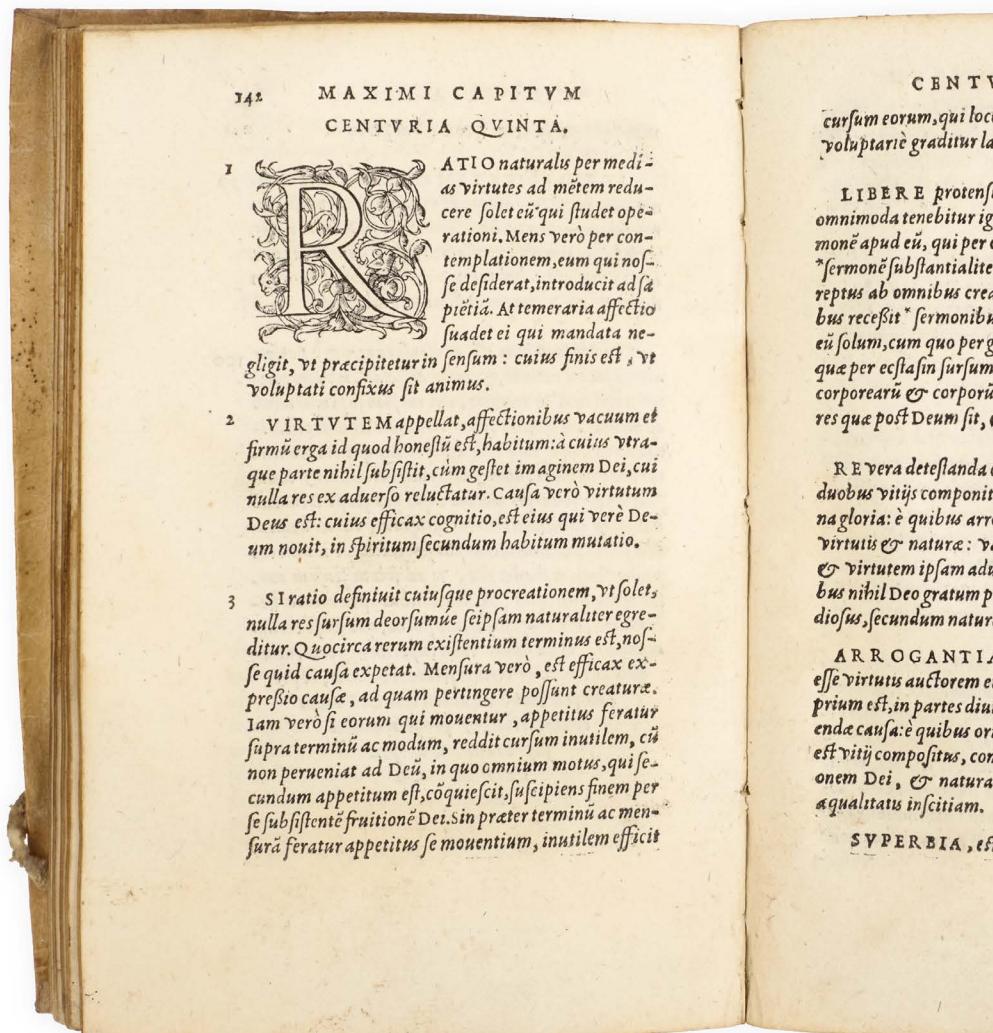
This work is attributed to Maximus the Confessor (c. 580–662 AD), a Byzantine monk and philosopher influenced by Neoplatonism, who regularly made use of this popular Byzantine literary format of chapters (capitula or κεφάλαια), containing short paragraphs or sentences designed to be memorised or grouped together for meditation or study, often assembled together in hundreds. These five *centuria* of chapters were most likely compiled in the early twelfth century from genuine writings of Maximus, in particular his question-and-answer compilation addressed to his friend Thalassius.

The Latin translation by Jean Picot (d. 1565) was printed by Morel as a companion to the Greek text, printed in the same year and often found together; the translation was subsequently reprinted in 1562. Picot, *conseiller du Roy* and the translator of numerous Greek theological works into Latin and indeed French, dedicates his translation to Eustache du Bellay (d. 1565), Bishop of Paris from 1551 to 1563.

*Provenance:*

1. Early ownership inscription of Henri Godefroy of Navarre, a Benedictine of the Abbey of Saint-Denis, and the author of a book on the relics of Saint-Denis as well as a funeral sermon for Maximilian II of Austria, both printed in 1577; he also owned a book now in the Bibliothèque Mazarine, where his inscription is dated 1573.
2. A subsequent ownership inscription of Abraham Girard (1635–1693), the Cistercian Abbot of Chalivoy in the diocese of Bourges, whose books were not dispersed until the late twentieth century (Drouot, *Bibliothèque d'Abraham Girard et à divers amateurs*, 9 February 1996).

BM STC French, p. 307; BP16 114838; USTC 152993 (under Valerius Maximus); Adams M 930 (the Greek and Latin texts together); Pettegree and Walsby, *French Vernacular Books* 89755 (under Valerius Maximus). See Van Deun, 'Maximus the Confessor's use of literary genres' in *The Oxford Handbook of Maximus the Confessor* (2015), pp. 275 and 280.





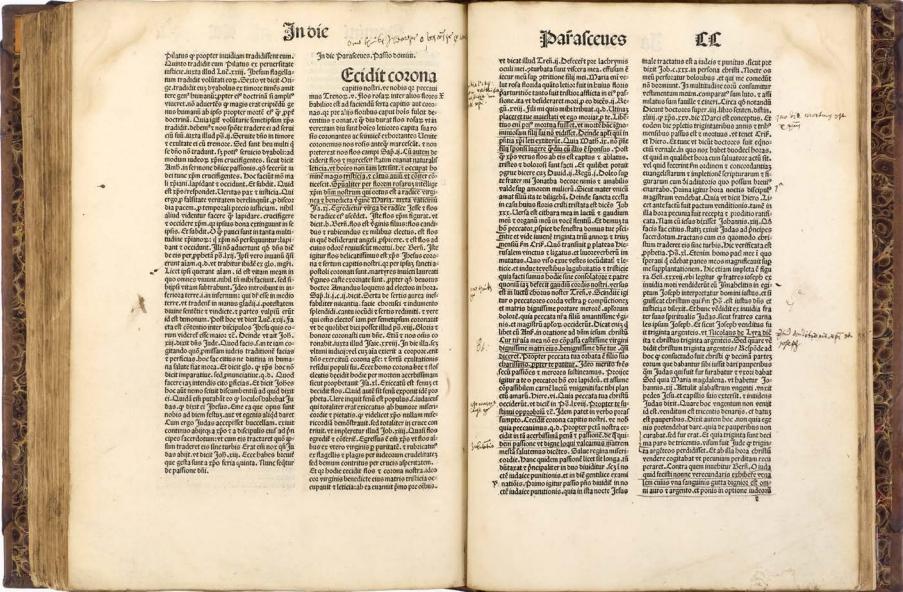
## Annotated Sermons Bound by the Unicorn Binder

**16. MEFFRET, Johann.** Sermones Meffreth alias Ortulus regine de tempore. Pars hyemalis. [Basel, Nicolaus Kesler, not after 1485.]

Folio, part I only (of III); ff. [231 (of 232, without final blank)]; a<sup>12</sup> b<sup>10</sup> c-r<sup>8</sup> f<sup>8</sup> s-v<sup>8</sup> w-z<sup>8</sup> 7<sup>8</sup> 9<sup>8</sup> 2<sup>10</sup>; gothic letter, text in two columns, capital spaces; title-page stained and worn (reinforced at head to verso), old marginal repair to e6, some (mostly marginal) dust- and dampstaining, 21 creased and chipped at margins with repairs to verso, else a good, wide-margined copy retaining some deckle edges; **contemporary English blind-tooled calf by the Unicorn Binder** relaid over late nineteenth-century calf, borders and central lattice composed of triple blind fillets, compartments of lattice filled with a lozenge stamp of a flower with fleurs-de-lys and a small round floral stamp, corners of frame with square dragon stamp (Oldham tools 63, 59, and 73 respectively; Pearson 48P for the flower stamp, 48W for the dragon), traces of two pairs of clasps; panels defective at edges, rebacked; early annotations in Latin in several English hands with manicules to c. 112 pp. (see below), early pen trials in English, early English inscription 'Liber m[agist]ri Redshawe' to title-page, early English manuscript title to head of lower cover 'De temp[or]e P[ar]s yemalis [...] and in an earlier hand 'M[agistri] A[rtis] Joh[a]n[nis] [...] | Saint Austyn Hist[-]'. **£6500**

**A volume of sermons with early English annotations, in a binding featuring tools attributed to an early Cambridge workshop known as the Unicorn Binder.**

G.D. Hobson named the workshop from a unicorn stamp found on some of its bindings; a slightly earlier Cambridge workshop, the Demon Binder, employed a very similar dragon stamp. More than one hundred bindings from the late fifteenth century survive from the Unicorn Binder's workshop, which may have belonged to Walter Hatley, a Cambridge stationer, whose known dates correlate with the bindings. The bindings are found on books with imprints from across Europe, dating from 1478 onwards.



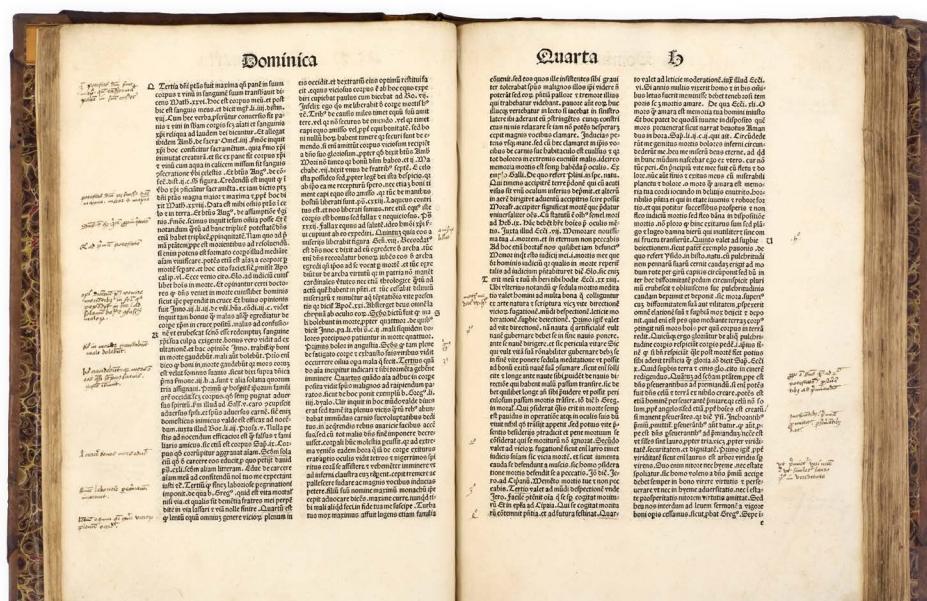
The association with Cambridge could indicate that the early owner, Master Redshawe, may have been John Redshaw, who was a sizar at Christ's College Cambridge in 1546. The two inscriptions on the lower board suggest that the binding may have been re-used at a very early date.

The text contains the winter section of this popular collection of sermons attributed to Johann Meffret of Meissen; the other two sections not included were for summer and for the feast days of particular saints, and surviving copies often contain just one or two sections. The text has been provided with capital letters in the right-hand headline (from A to DD) and also in the margins; these reference numbers are then used in the table to enable the easy location of specific passages. It is likely that this is the second printing of these sermons, closely following Kesler's other undated edition, assigned to not after 1483 (ISTC im00440000); both these editions are dated from manuscript notes of acquisition.

This copy contains sections that have been annotated in several hands, one early and small, another later (seventeenth century?) and a little messier, often just noting 'Exemplum' next to a passage. At the head of a2 the name of God (Yahweh) is written in Hebrew characters, but the other annotations are almost all in Latin, featuring marginal notes, underlining, maniples, and trefoils (the latter usually accompanying underlining, for example on a6v). The notes do not merely repeat phrases from the text, but also pull out themes or expand on the text; in some passages there are what seem to be commas or apostrophes, perhaps marking out places to take a breath (for example on d8). One page has a few words of English, a jotting rather than an annotation on the text (b8r).

ISTC records a single copy of part I in the UK as part of a made-up set at Cambridge University Library; other parts are found also at the British Library (parts II-III), Lambeth Palace Library (part II), and Ipswich School (part III).

HC 10999\*; BMC iii 764; GW M22648; Goff M441; BSB-Ink S-304; ISTC im00441000 (all for all three parts). See Hobson, *Bindings in Cambridge Libraries* (1929), pp. 40-46; Pearson, *Cambridge Bookbinding 1450-1770* (2023), pp. 30-32, 209-210 & 275.



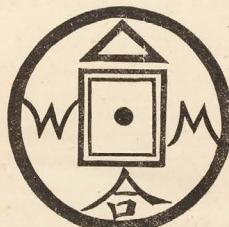
## Mesny's Chinese Miscellany.

A TEXT BOOK OF NOTES

ON

CHINA AND THE CHINESE,

IN TWO VOLUMES.



BY

WILLIAM MESNY, F.R.G.S., F.R. HIST. S.,

*Brevet Lieutenant-General Chinese Army.*

VOL. I.

SHANGHAI.

PRINTED AT THE "CHINA GAZETTE OFFICE," NO. 2, THE BUND.

1896.

## 'The Most Useful Work Ever Published'

**17. MESNY, William.** Mesny's Chinese Miscellany. A Text Book of Notes on China and the Chinese, in two Volumes ... Vol. I. *Shanghai, printed at the "China Gazette Office", 1896.*

4to, pp. [2], 524, xvi (index); vignette to title, Chinese characters in the text; pp. 19-20 bound out of sequence, a few leaves browned, upper corners of index creased; overall very good in twentieth-century red cloth with remains of original covers laid down, spine lettered in gilt; small marks to covers; modern collector's signature to front free endpaper. **£1500**

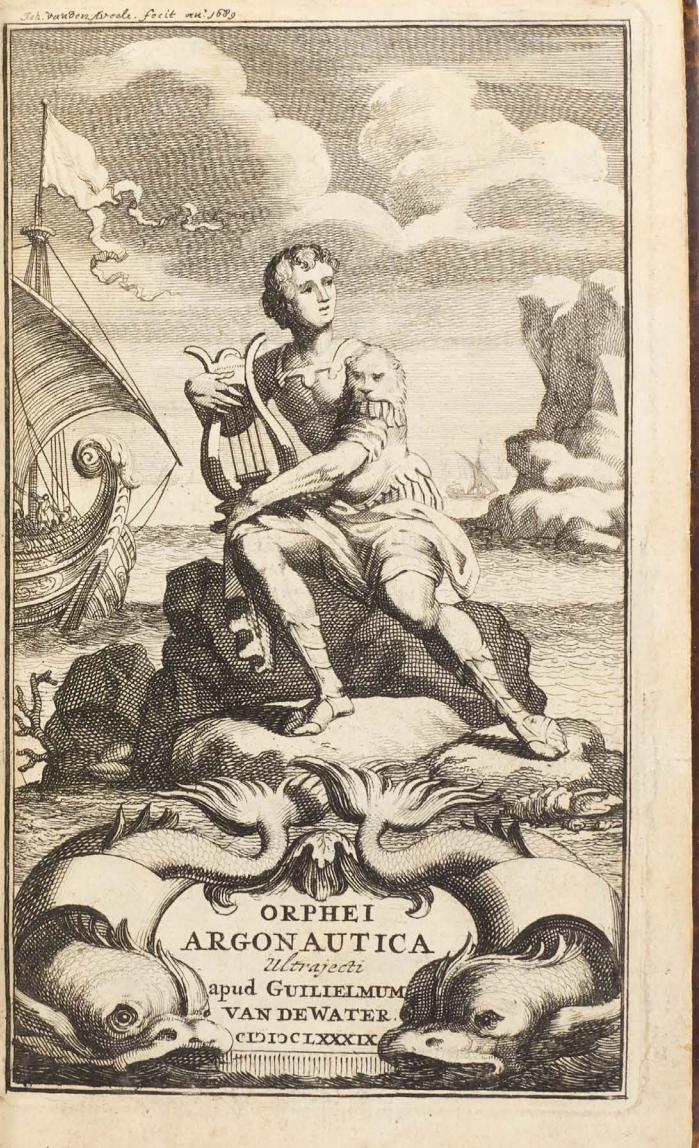
The first volume, collecting the first twenty-six weekly parts issued between 26 September 1895 and 19 March 1896, of a remarkable miscellany of all things Chinese, compiled by the Jersey-born adventurer William Mesny.

Mesny (1842-1919) spent almost sixty years in China, attaining high rank in the imperial army. He was also a Fellow of the Royal Geographical and Royal Historical Societies. Not one to shy away from self-promotion, he ends his preface here in confident vein: 'I make bold to say that with all its faults, *Mesny's Chinese Miscellany* will be the most useful work ever published, in any language on the many subjects of which it treats.'

The contents are undeniably eclectic: in the first few issues alone Mesny discusses the Chinese language, medicine, flora, etiquette, food, railways, and military matters, throwing in memoirs of his own adventures along the way.

**OCLC and Library Hub record only three copies in the UK (BL, CUL, Durham) and three in the US (Catholic University of America, Harvard, Michigan).** The series continued until its fourth volume, ending in June 1905.

Cordier, *Sinica* 104.



# Western Physics for Meiji Schools

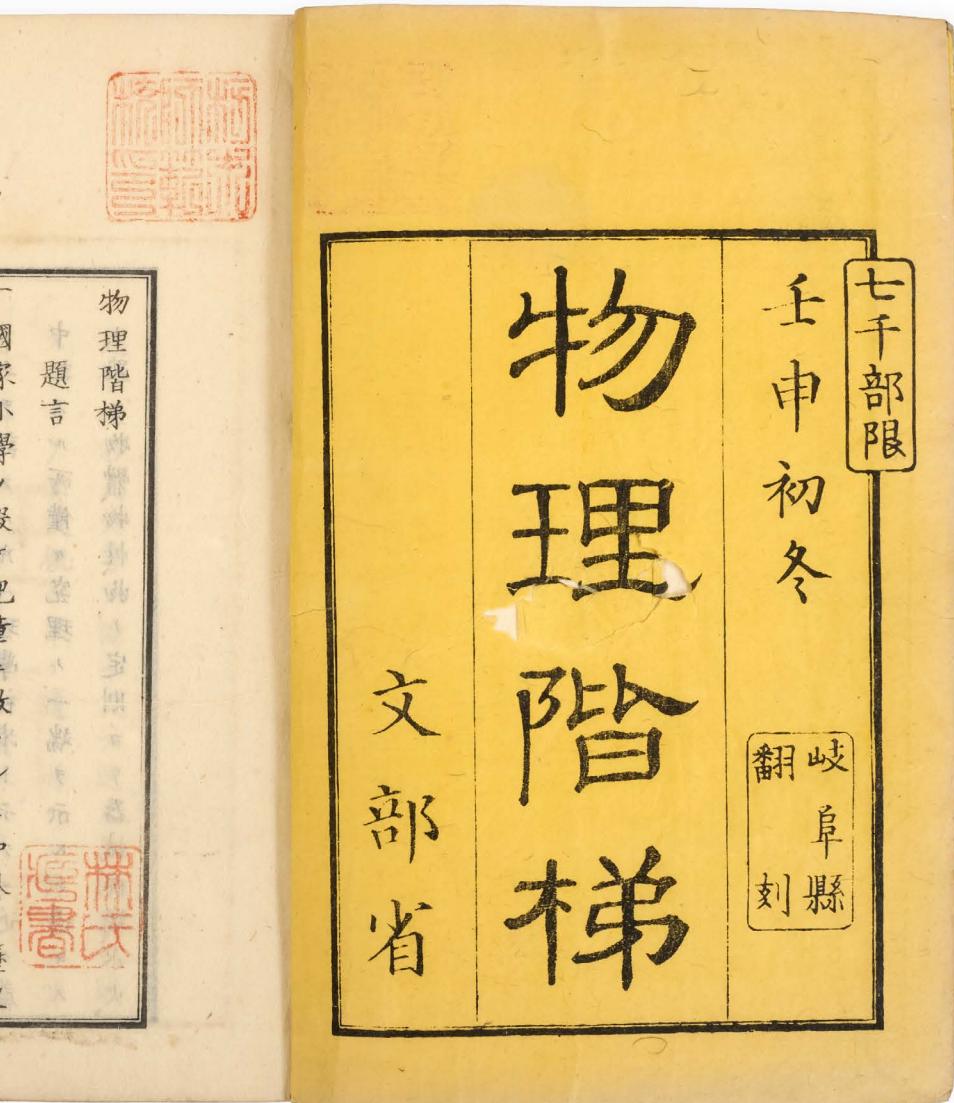
19. [PARKER, Richard Green; Junkichi KATAYAMA 片山淳吉, *editor.*] 物理階梯 [*Butsuri kaitei*; 'A Guide to Physics']. *Gifu Prefecture, Ministry of Education, Mizunoesaru/Jinshin* [i.e. 1872].

Three vols, 8vo; printed on double leaves, f. 60 of vol. III misbound after f. 64, c. 115 woodcut diagrams in-text; occasional minor stains, wormtrack to head of most of vol. III touching a handful of characters but sense intact, tear (mostly closed) to title affecting one character; else a good set in original yellow paper wrappers, *yotsume-toji* stitching; covers somewhat creased and soiled, stitching loose or split in a few sections but holding firm, silk corners (*kadogire*) a little worn, perished for vol. I; manuscript character (元 or 𩫑) in red to each front cover, red ownership seals of the 林 (Hayashi/Rin/Lin) family and of a normal college to the first page of each volume.

£1750

**First edition, very rare, of Japan's first elementary science textbook, a major catalyst for the introduction of Western physics after the Meiji Restoration.**



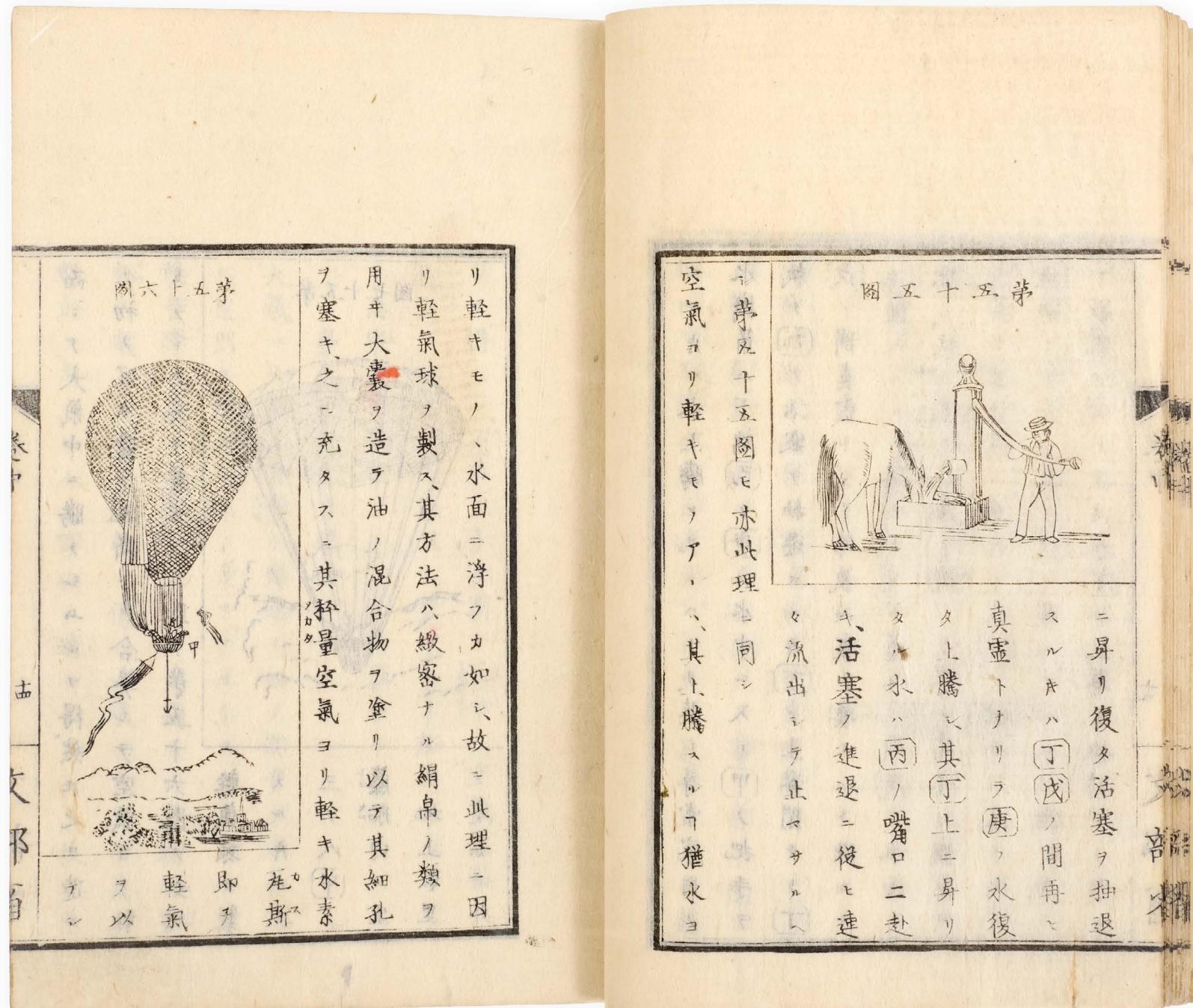


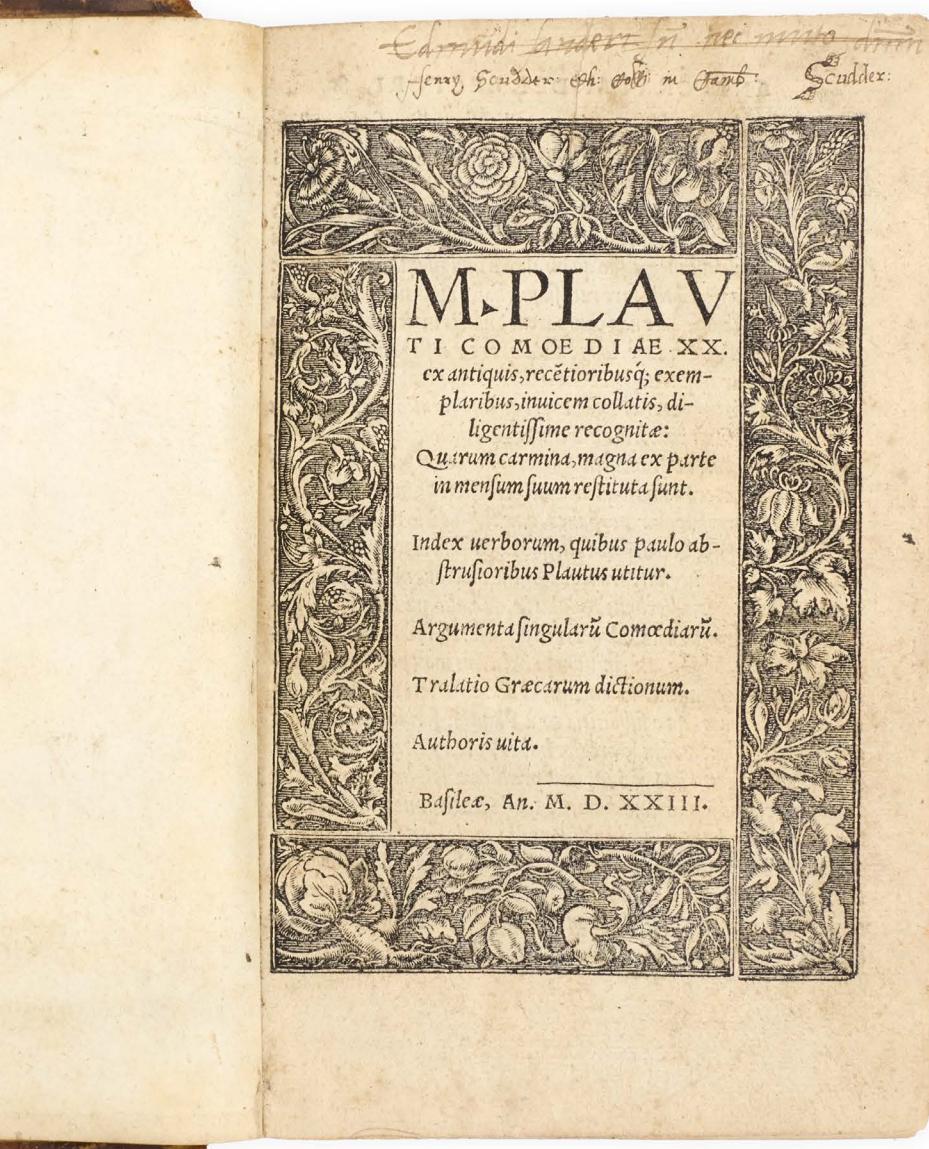
Titled *A Guide to Physics*, the work is chiefly a translation of the American pedagogue Richard Green Parker's *First Lessons in natural Philosophy* (first published in the 1840s), also making use of G.P. Quackenbos's *A Natural Philosophy* (1859). Published for use in schools by the Japanese Ministry of Education in an effort to introduce modern Western science to the newly open nation, the *Guide* covers subjects in physics, chemistry, and biology, including matter, mechanics, light and gas theory, acoustics, electricity, magnetism, the structure of the eye, and astronomy.

Accompanying the text are more than a hundred woodcut diagrams showing graphs, anatomical parts, and all manner of devices and inventions, such as pulleys, thermometers, pumps, a hot air balloon, and a camera. The preface, by the editor Katayama, puts a distinctly Neo-Confucian spin on the new science, applying to it the concept of *qi* (or *ki* in Japanese). The work was revised and reprinted many times in the later nineteenth century – some versions excising the section on astronomy after curricular revisions – and it remained dominant in Japanese schools for several decades after. **Through its use in Japan and its promotion by the government, the *Guide* played an 'important role' in disseminating the eponymous term and concept of physics (物理) – *butsuri* in Japanese, *wuli* in Chinese, *mulli* in Korean, *vật lí* in Vietnamese – both in Japan and the broader Sinosphere (Yang, p. 57, trans.).**

**Not in Library Hub. OCLC finds only one complete copy outside Japan, at UC San Francisco.** Chicago and Cornell each holds an incomplete set (vols I-II and II respectively).

See Masahisa Makino 牧野 正久,「科学史入門:明治初期の小学教科書物理階梯」『科学史研究』46 (2007); Keiko Shinohara 篠原圭子 and Ken Kawasaki 川崎謙『物理階梯總論』『みる日本人的自然科学理解』『日本理科教育学会研究紀要』30/1 (1989); Yang Yu 楊玉,〈關於中譯物理學名稱的由來〉『物理』16/1 (1987).





## Plautus Cantabrigiensis

**20. PLAUTUS.** M. Plauti Comoediae XX. ex antiquis, recentioribusque exemplaribus, invicem collatis, diligentissime recognitæ: quarum carmina, magna ex parte in mensum suum restituta sunt. Index verborum, quibus paulo abstrusioribus Plautus utitur. Argumenta singularum Comoediarum. Tralatio Graecarum dictionum. Autoris vita. *Basel, Andreas Cratander, 1523.*

8vo, ff. [xvi], 576; title-page within a border made of four woodcut panels, woodcut initials, large metalcut publisher's device to final verso (by Jacob Faber after Hans Holbein the younger); title-page slightly dusty, a few small spots and stains but a very good copy in late seventeenth- or eighteenth-century English panelled calf, flat spine, front board detached, rear joint worn, spine chipped at head and foot; ownership inscriptions to title-page and final leaf (see below), scattered early marginal and interlinear annotations in pen in an English hand, later pencil annotations in shorthand, one drawing attention to a parallel with *Hamlet*.

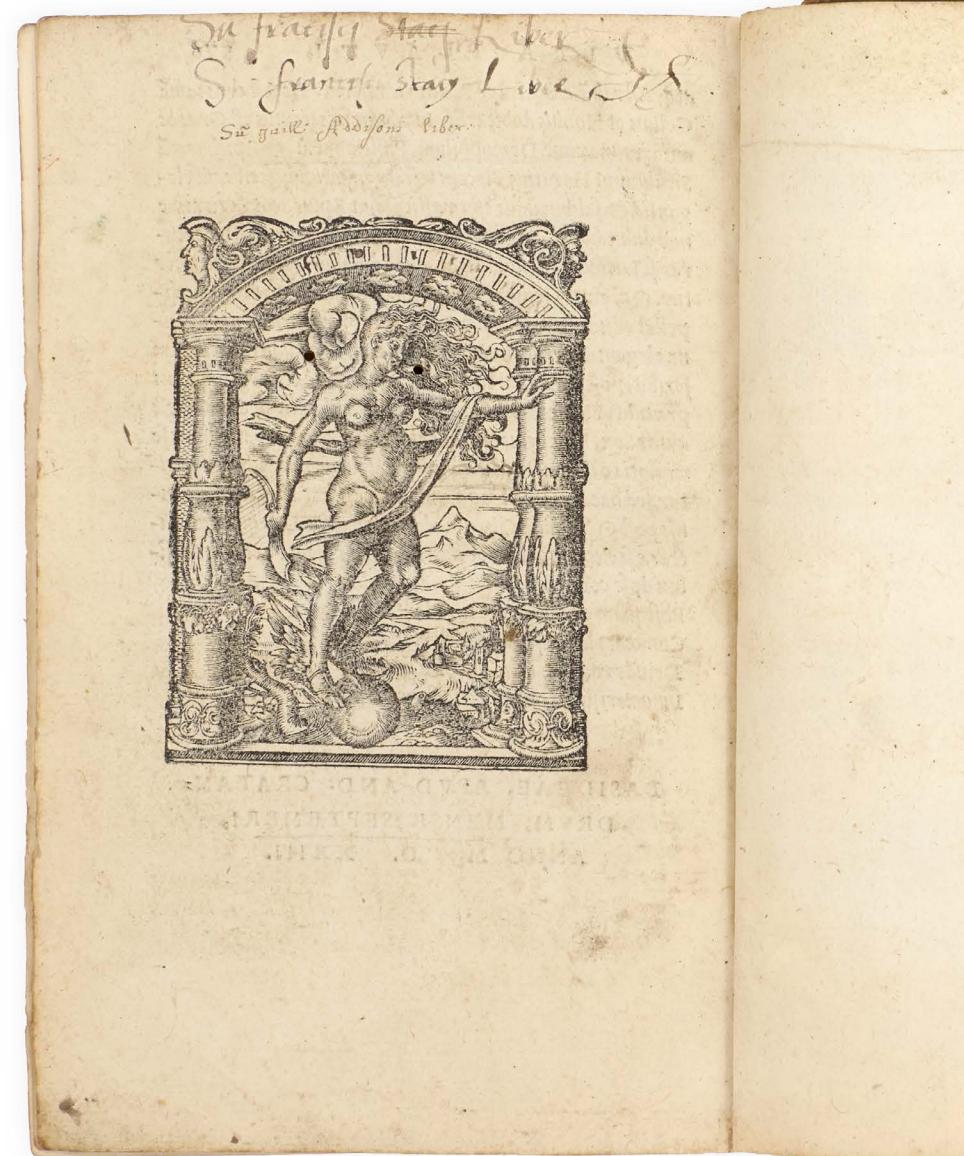
£1250

**First Cratander edition of the comedies of Plautus with early Cambridge provenance.**

One of the major literary re-discoveries of the Renaissance, Plautus' comedies enjoyed Europe-wide success and established themselves at the core of the literary canon, deeply influencing all successive theatre production, including much sixteenth-century English comedy. Printed evidence of Plautus' reception in England is surprisingly slight – the comic interlude *Jack Juggler* (c. 1562) was adapted from *Amphitryon*, and a translation of *Menaechmi* by William Warne had appeared in 1595, but there were no early editions in the original Latin and the first complete Plautus in English appeared only in 1692. But in performance the story is different: Henry VIII had two of the comedies staged to entertain the French ambassador in 1526, Shakespeare used the plot of the *Menaechmi* in *The Comedy of Errors* (1594), and Roman comedies were a staple of both the grammar school curriculum and University dramatics in the sixteenth century (Cambridge had staged twenty-three productions of Plautus alone by 1642) (see Miola, 'Roman Comedy in Early Modern England', in Dinter ed., *Cambridge Companion to Roman Comedy*).

It is satisfying therefore to note the early Cambridge provenance of this copy, with the contemporaneous ownership inscriptions of William Addison (1579–1653, matric. Christ's 1597/8, BA 1600/1, MA 1604, junior proctor 1610), with scattered marginalia in his diminutive hand, and Henry Scudder (1581–1652, Christ's BA 1602/3, MA 1606, later a Presbyterian preacher and member of the committee for the Scriptures 1648). It is perhaps not coincidental that it was while at Christ's nearly a century later that Laurence Echard produced his English version of Plautus. Other ownership inscriptions include those of Francis Stacy (sixteenth-century), Henry Rose (dated 1746), and John Payne (nineteenth-century).

Adams P 1488; VD 16 P 3382.



# Hand-Drawn Comic Postcards

21. [POSTCARDS.] 'PSH'. Twenty-nine manuscript postcards. [London, 1912–c. 1920?]

29 postcards (each c. 88 × 138 mm), rectos illustrated with hand-drawn cartoons in ink and wash with occasional highlighting/correcting in correction fluid, of which 28 in black and white, 1 with muted watercolours, nearly all initialled 'PSH', versos pre-printed in green; some soiling, a little light foxing to a couple of cards, but else excellently preserved; 5 postcards sent to Miss M.A. Potter and signed 'PSH', postmarked London 1912 and with green King George V halfpenny stamps. £375

**Hand-drawn postcards providing a rare, personal, and comic snapshot into English humour and the lives of London lovers in the first quarter of the twentieth century.**

Many of the postcards feature 'Punch'-style cartoons on a variety of themes, some mock landlords and pawnbrokers, others bank tellers, some marriages. Ten are titled 'Play Titles Travestied' and feature the names of contemporary plays and musicals with a comical reimagining of the title's meaning. These may have been inspired by Alfred Teele's similarly titled contemporary series in the journal 'Pick Me Up', though the theme does not seem to be unique to Teele. One postcard includes a portrait of Prime Minister Henry Herbert Asquith. 'PSH' is particularly fond of word-play, like this short exchange between judge and prisoner, titled 'Handy':

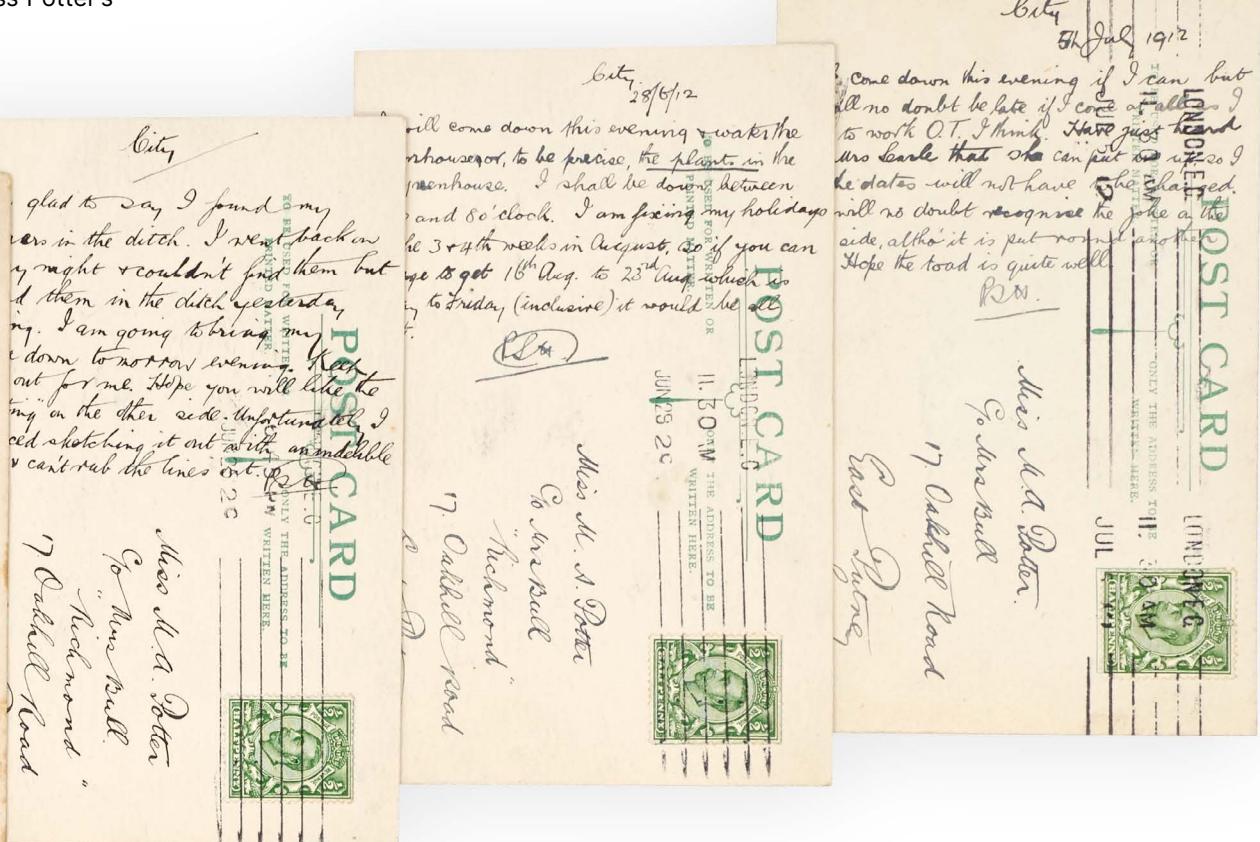
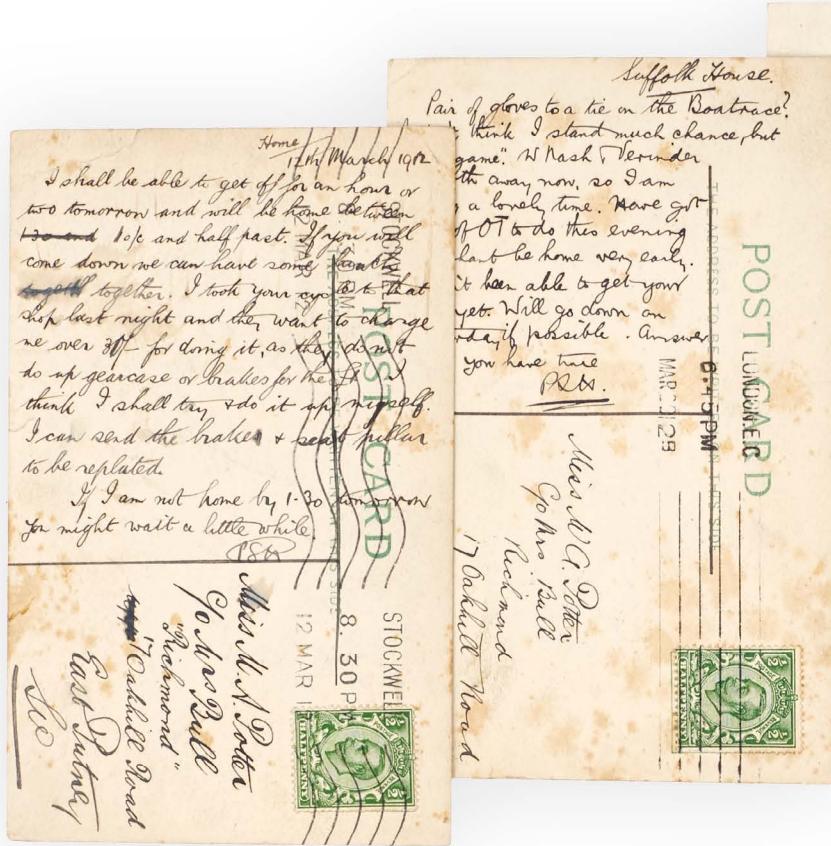
The Judge:	"What is your trade?"
Prisoner:	"I'm a locksmith, yer honour."
Judge:	"And what were you doing in the jewellers shop?"
Prisoner:	"Well, when the policeman came in I was making a bolt for the door."

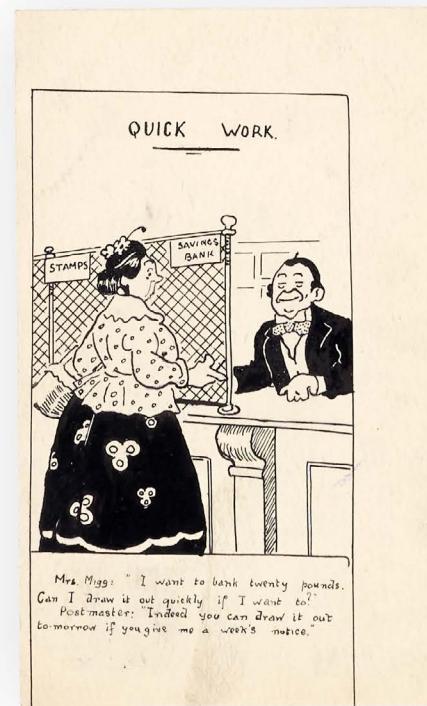
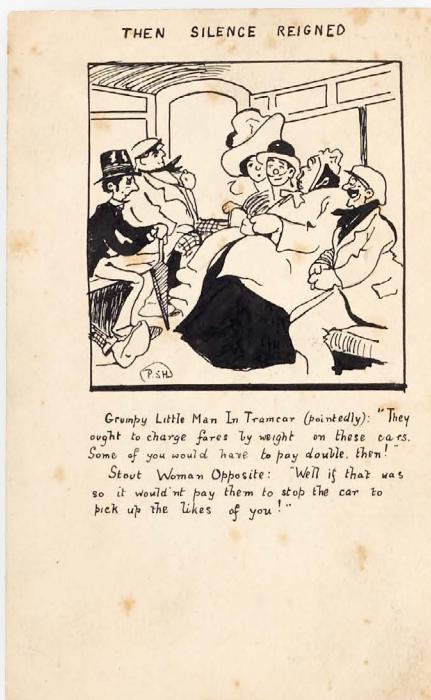
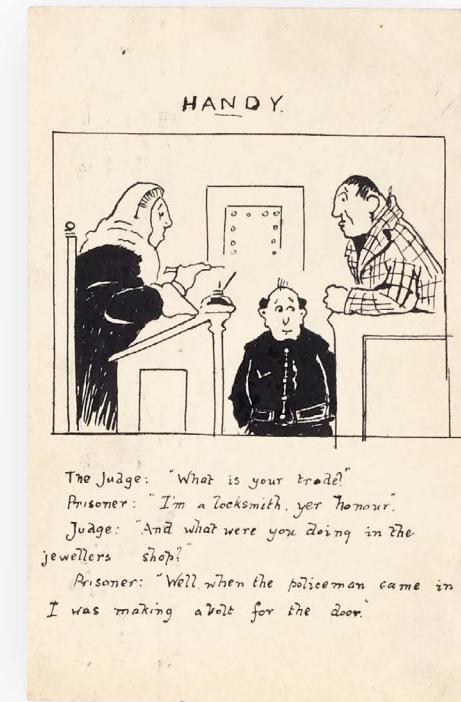


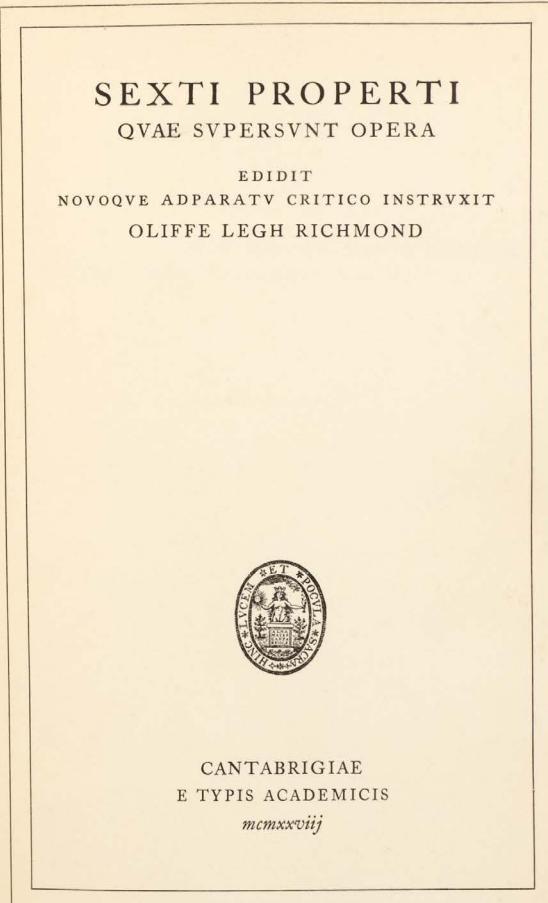
**Five of the postcards have been sent, postmarked London EC and Stockwell and dated between March and July 1912, to a Miss M.A. Potter in East Putney.**

The short messages imply a familiarity between the two, and frequently reference dates or times when PSH will be home and the two can meet – often providing windows of only half an hour. The postcards also include complaints of loneliness, anecdotes about painting landscapes, and a friendly wager on the Boat Race – ‘Pair of gloves to a tie on the boatrace? I don’t think I stand much chance, but I am “game” – as well as more mundane messages about working overtime, the prospect of taking a holiday together in August and the dates Miss Potter should try and get off work, and the complexities of fixing Miss Potter’s bicycle.

The final postcard sent is dated 5 July 1912 (though others, unsent, seem to have been drawn after 1912 as they reference plays staged later in the decade); perhaps PSH switched his correspondence to letters, or perhaps their August holiday was less than successful.







**22. PROPERTIUS; Oliffe Legh RICHMOND, editor.** *Sexti Properti quae supersunt opera, edidit novoque adparatu critico instruxit Oliffe Legh Richmond. Cambridge, University Press, 1928.*

8vo, pp. [x], 430, [2]; a very good copy in publisher's maroon cloth, spine lettered in gilt; spotting to endpapers; front free endpaper inscribed 'A F Scholfield | King's College | Cambridge | 1928', with 3 loosely inserted autograph letters signed from Richmond to Scholfield (see below). **£275**

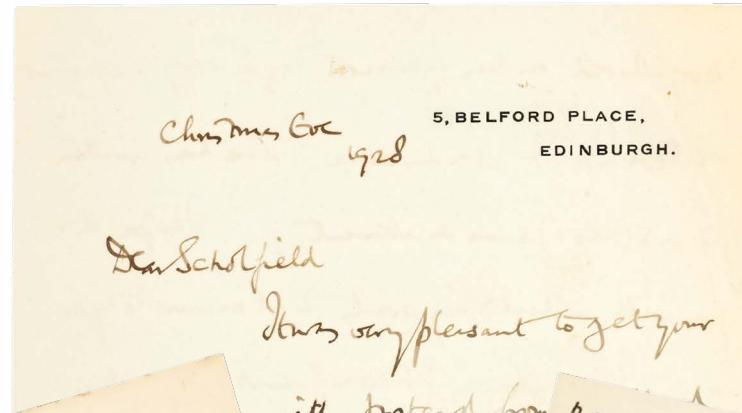
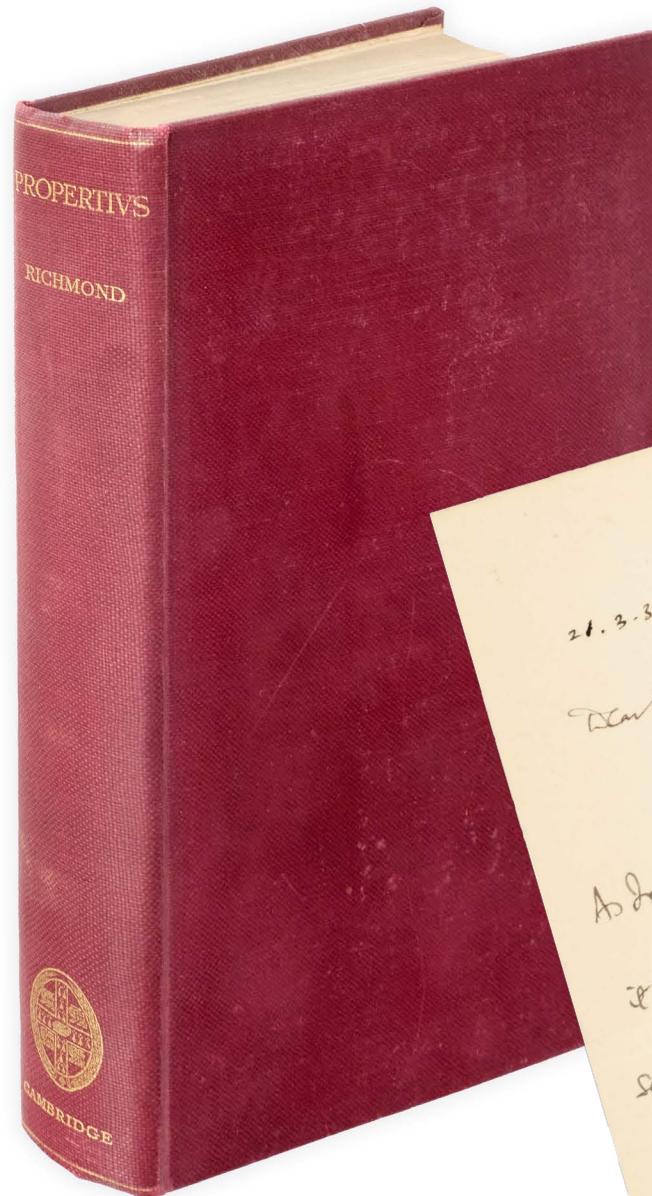
**First edition of Richmond's controversial Propertius, A. F. Scholfield's copy, with three letters from the editor.**

Oliffe Legh Richmond (1881–1977) proposes a comprehensive restructuring of Propertius' Elegies with significant transpositions and lacunae introduced on the hypothesis of reconstructing an uncial or earlier manuscript source, which he suggests must have been severely damaged and defective before transmission; the hypothesis has not been widely accepted.

The present copy belonged to Richmond's contemporary at Eton and at King's College Cambridge, the classicist and librarian Alwyn Faber Scholfield (1884–1969). Scholfield served as librarian to the Imperial Library in Calcutta from 1913 and at Trinity College Cambridge from 1919, before being appointed University Librarian in 1923; he remained in post until 1949, overseeing the construction of the new Library and the move out of the Old Schools.

Richmond's first letter, dated Christmas Eve 1928, thanks Scholfield for his congratulations on the publication of the book ('with a postcard from Sheppard, they were the first to arrive'), expresses apprehension for 'the onslaught of the reviewers', asks for corrections ('I have found about six very small misprints even now'), and writes that he won't publish his 'nearly complete' translation unless the edition meets with approval, comparing translating Propertius to Hercules' labours ('Translationis spes in Agro Scholae sic nutriatur; difficiles enim versus Properti, interpretari Herculeus labor adnotata').

The following two letters, dated 18 and 21 March 1930, discuss the book's largely unfavourable reviews – Klotz 'began with a page of complete misunderstanding' and Stewart 'knows nothing about MSS' – and plans to publish an article in response.



Dear Scholfield

It was very pleasant to get your

postcard from P.S. Did Philip come near a fellowship?  
Look for a small fee for reporting on him.)

5 Belford Place  
Edinburgh

26.3.30

Dear Scholfield

Thank you very much for your trouble. I hope your th

I am

As I read the review by the lady in Ms. & evidently

it went in unaltered. I shall not bother you to

laugh

now

Send me the volume of

Études Latines

soon

to be ready with my article till

the summer, as I start next week for Florence.

long ago. Has it ever appeared? +

call the Library lend it to me for a

few days? (Leave Edinburgh for a

few days)

I am writing a sort of general

summary of my spot which I am unlikely to have

time to write the full

account myself.

Yours very sincerely

W.H. Richmond

Rev des  
Études Latines  
Philip  
18.3.30

Dear Scholfield

Like Edinburgh there is no

copy of the Revue des Études Latines. A

few professors of French wrote a review

of my *Properties* for it + that in the Ms

call the Library lend it to me for a

few days? (Leave Edinburgh for a

few days)

I am writing a sort of general



## A Cartesian and a Newtonian Walk into a Bar...

23. [RAYNAL, Guillaume-Thomas, *Abbé*;] Johann Adam HILLER, *translator*. *Anecdoten zur Lebensgeschichte berühmter französischer, deutscher, italienischer, holländischer und anderer Gelehrten, erster [– zweyter] Theil.* Leipzig, Lankisch, 1762.

Two vols bound in one, 8vo, pp. [x], 292; 377, [5]; vol. II bound without terminal blank; engraved frontispiece by Johann Heinrich Meil, copper-engraved vignette to vol. I title, woodcut vignette to vol. II title, woodcut headpieces and initials, woodcut and typographic tailpieces; uniform light toning; but a very good copy in contemporary blue-grey boards; slight discolouration, extremities very lightly worn. £250

First edition in German of this collection of amusing literary, philosophical and historical anecdotes on French men and women of letters from the fifteenth century to the eighteenth, translated by the composer and conductor Johann Adam Hiller (1728–1804), one of Bach's successors as Cantor in Leipzig.



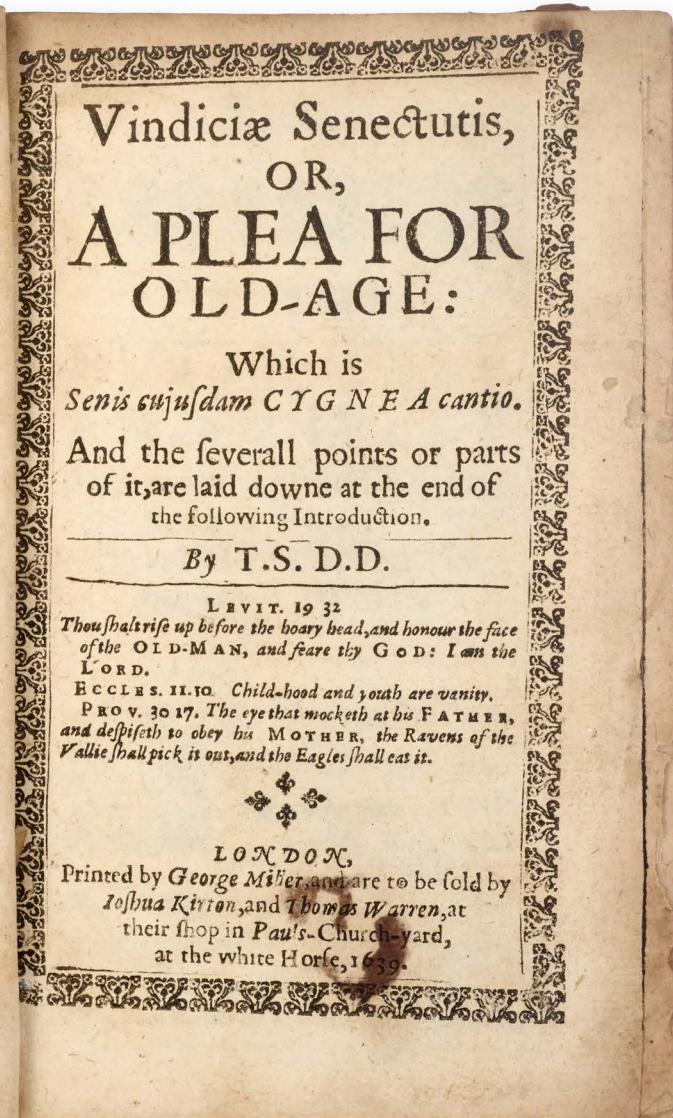
Hiller, considered the creator of the *Singspiel*, was also the compiler of a selections of anecdotes on musicians and rulers much in the style of this gathering. Although his wide connections with contemporary high-profile musicians facilitated his success as musical manager (he staged many of Handel's operas), Hiller did not disdain taking on occasional lucrative (if unglamorous) translation works; the present work is a translation of Raynal's *Anecdotes littéraires* (first 1750), undertaken at the suggestion of a 'man of taste' (preface, trans.). The variety of biographies (poets, philosophers, scientists, historians) offers a canon for a contemporary Republic of Letters with both a confidently selective and an eclectic inclusive outlook.

Beginning with Guillaume Budé (whose anecdotes recall him remaining unperturbed in his study during a house fire and coolly telling the screaming housemaid to pester his wife instead), the anecdotes proceed more or less chronologically until Hiller's own day; Rabelais is, needless to say, the source of numerous anecdotes, as are Molière and Racine (with an astonishing forty-two anecdotes each). There is a joke about a Cartesian and a Newtonian walking into a coffee-house for Descartes, and amusing snobbery from Scaliger and Casaubon: the former, upon being addressed in Scottish-accented Latin by a visitor, responded 'I don't speak Scots', and the latter, on attending a Sorbonne debate, pronounced 'Never in my life have I heard so much Latin of which I understood so little'. Six female writers are included: Henriette de Coligny de la Suze, Marie-Catherine de Villedieu, Madame de la Fayette, Antoinette Des Houlières, Marie de Rabutin-Chantal, and Madeleine de Scudéry.

The editor's note at the end mentions the contemporary publication of a French work of similar inspiration, and states the editor's intention to translate it and publish it as a sequel to his original collection. Thus, the sequel came out in the following two years as volumes III and IV, but with the different title *Merkwürdigkeiten zur Geschichte der Gelehrten, und besonders der Streitigkeiten derselben, vom Homer an bis auf unsere Zeiten; Aus dem Franzosischen übersetzt*.

**Outside continental Europe, OCLC and Library Hub find four copies in the US (Brigham Young, Indiana, Princeton, Yale), and three in the UK (BL, NLS, Trinity College Cambridge).**

VD18 11050047; Mansell 246:267; Holtzmann & Bohatta 1727; not in Brunet.



## In Praise of the Elderly

24. **S[HEAFE], T[homas].** *Vindiciae senectutis, or, a Plea for Old-Age: which is senis cujusdam cygnea cantio. And the several Points or Parts of it, are laid downe at the End of the following Introduction ... London, George Mither and are to be sold by Joshua Kirton, and Thomas Warren, 1639.*

Small 8vo, pp. [30], 6–210, [11], with an initial blank; the title-page (A2) is a cancel; title-page within a printed border; woodcut head-pieces and initials; inkblots to A3<sup>r</sup> and H1<sup>r</sup> affecting several lines, else a very good copy in contemporary sheep, spine worn and dry, corners bumped.

£1250

**First edition of a rare encomium on senectitude** by the eighty-year-old canon of Windsor, Thomas Sheafe, who died later in 1639, dedicated to the supremely long-lived divine Laurence Chaderton (1536?–1640), first Master of Emmanuel College, Cambridge. This is the rarer second issue, with a cancel title-page adding the booksellers' names to the imprint.

'Are wee in old-age quite worne out and good for nothing?' Sheafe asks incredulously, arguing systematically that bodily strength is inferior to wisdom and experience, that old men are to be preferred as both generals and in the pulpit, that they are less prey to the temptation of carnal pleasures, or the 'wild-goose-race' of personal liberty, and that the young no less than the old are subject to accidental calamity and disease. The second book (pp. 161 ff.) deals with the special privileges of old age.

**ESTC records only four complete copies of the first issue, and two of the present issue (Huntington and Folger).**

ESTC S117210; STC 22392.

## Annotated Throughout

**25. SUETONIUS Tranquillus, Gaius, and HERODIAN OF ANTIOCH.** *Vita di duodeci imperatori... nuovamente tradotta in volgare. Historia d'Herodiano de lo imperio dopo Marco tradotta in lingua toscana ... Venice, Venturino di Rossinelli [or Curzio Navò], 1539.*

8vo, ff. 148 [i.e. 138], [1], [1 (blank)]; woodcut device to verso of title (bull with initials M S, see below); text printed in italic types, guide letters for initials, running titles; stain to the first leaf of text, some marginal thumbing in places, very light toning, but a very clean copy in contemporary calf, sides with blind frames of multiple fillets, a single gilt fillet panel with gilt knotwork centrepiece and gilt cornerpieces, blind-ruled panelled spine; joint cracked but holding, spine extremities and corners worn and chipped, a further chip to the lower bottom edge, surface abrasions and staining, front endpapers renewed, ties perished; early ownership inscription on title 'Jo. Raph. Caf[atani], Cap[itani]?', further inscription to rear pastedown, erased, numerous annotations in the margins throughout, seventeenth-century inscription to the front pastedown citing the price of 20 soldi followed by a satirical sonnet (see below). **£1250**

**Annotated copy of a scarce edition of this early Italian translation of Suetonius and Herodianus**, two works of ancient history which explore the lives and deeds of Roman emperors from Julius Caesar to Domitian, and from Commodus to the Year of the Six Emperors in 238. The translator of this vernacular version has not yet been identified.

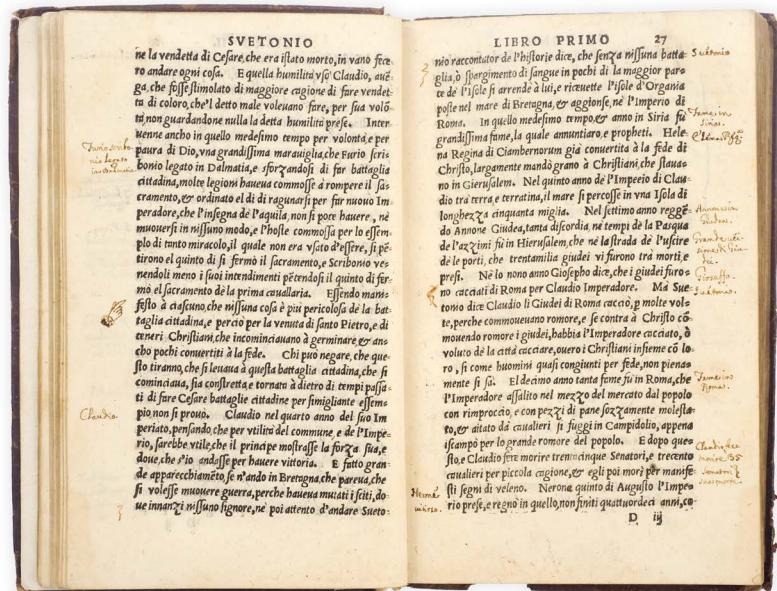
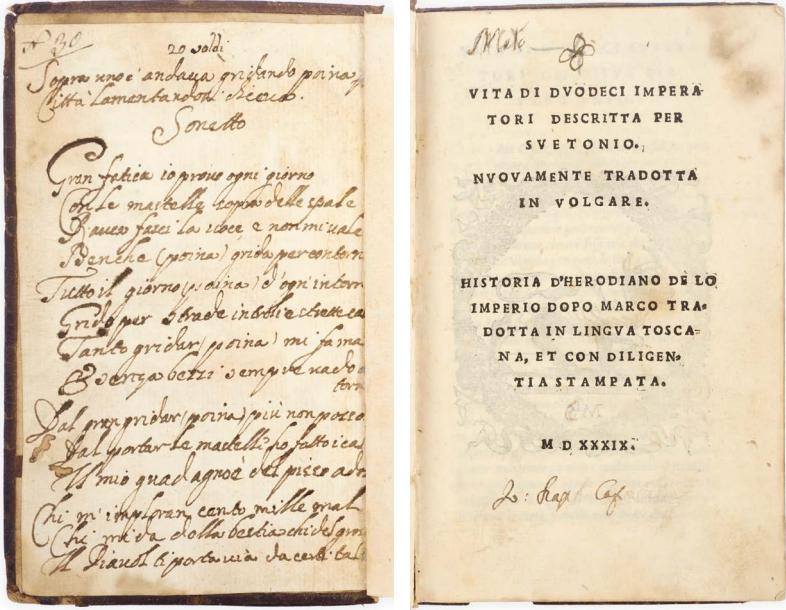


This publication attracted the interest of Dennis Rhodes, who identified the very few editions containing the same rare bull device and observed: 'The Suetonius of 1539 was printed in two separate issues, one bearing the two devices of Curtio di Troiano di Navò, the other containing the device of the much more obscure publisher Marco Salvioni. It becomes clear that between 1539 and 1544 (if not longer) these two booksellers shared the expense of certain editions which they employed Venturino Ruffinelli to print for them' (Rhodes, 1977).

The annotator is a diligent contemporary student of history. His marginalia succinctly label passages with their content, and the underlinings tend to pick out *sententiae*, or lines with a moral meaning. **The satirical sonnet penned on the front paste-down appears to lament a life of strife and labour**, with the inclusion of a frequent refrain in parenthesis or in commas, 'poina', one meaning of which is the vernacular rendition of Poine, the Greek personification of punishment.

OCLC finds four copies of this edition in the US (Folger, Iowa, Harvard, North Carolina), three in Canada (all in Toronto: Fisher, Pontifical Institute, University Library), and two in the UK (BL, CUL).

EDIT 16 CNCE 75682; USTC 763746. See Rhodes, 'Two Sixteenth-Century Italian Devices' in *The British Library Journal*, vol. 3, no. 2, (1977), pp. 135-38.



LES OEVRES DE  
C. CORNELIUS  
TACITVS, CHEVALIER ROMAIN.

*A sçauoir,*

LES ANNALES ET HISTOIRES DES CHOSES  
aduenes en l'Empire de Rome depuis le trespass d'Auguste.

LA DESCRIPTION DES PEUPLES DE  
Germanie, & de leurs moeurs.

LA VIE DE IVLES AGRICOLA, OU EST  
traicté de la conquête & description du pays iadis appellé  
Bretaigne, & maintenant Angleterre & Escosse.

Le tout translaté du Latin en François, & neuuellement reueu & corrigé  
en plusieurs passages.

Illustrées & enrichies en cette dernière édition d'amples Sommaires au commencement  
de chaque Livre & Chapitre, & d'Annotations ieruans pour l'intelligence de  
l'Historie. Le tout rapporté à ce qui concerne la Cour, l'Art militaire & la Police: ex-  
traits & tirez de tous ceux qui ont écrit sur ceul Autheur, & tournez en François.

Par P. D. B.

avec une Table dressée en forme de lieux communs, avec le recueil des Arrests &  
Ordonnances du Senat, des Loix, & des Harangues, des Accusations &  
défenses, & des exemples de vertus & de vices, des Batailles, Sieges  
de Villes, & autres choses du fait de guerre pour l'utilité de tous.



A P A R I S,  
Chez JEAN HOUZÉ, au Palais en la galerie des  
prisonniers allant en la Chancellerie.

M. D. X C I X.

AVEC PRIVILEGE DV ROY.

## The Culmination of French Tacitism

**26. TACITUS, Cornelius.** Les oeuvres ... a sçauoir, les Annales et Histoires des choses aduenes en l'Empire de Rome depuis le trespass d'Auguste. La description des peuples de Germanie, et de leurs moeurs. La Vie de Iules Agricola, ou est traicté de la conquête et description du pays iadis appellé Bretaigne, et maintenant Angleterre et Escosse. Le tout translaté du Latin en François ... par P. D. B. ... *Paris, Jean Houzé, 1599.*

4to, pp. [8], 952, [60 (index)]; woodcut printer's device to title-page, woodcut initials, head- and tailpieces; very light staining to head of first few leaves, rodent damage to head of index leaves with some loss of text, occasional staining to index; otherwise a very good, wide-margined copy; bound in contemporary French vellum over thin pasteboard, foliate oval gilt centrepiece to each cover, double gilt fillet border, flat spine with gilt bands and small floral stamps and lettered directly in gilt 'COR TACITUS' at head, edges gilt, yapp fore-edges, strips of French manuscript on vellum bound at each side of textblock, no pastedowns, flyleaves with watermark of a capital letter B; binding slightly soiled, rodent damage to yapp edges and head of spine, small hole to head of upper joint, upper hinge split.

£750

**Rare anonymous French translation of the works of Tacitus, at the peak of French interest in his writings, in a contemporary gilt vellum binding.**

Tacitus was at the height of his popularity in France at the time of printing; 1599 also saw the printing in Paris of the original Latin text. Both of these were supplied with notes by Justus Lipsius, the greatest Tacitean scholar, as well as by Annibale Scoto and Carlo Pasquale, extracted from their political commentaries on Tacitus printed in 1580, 1581, and 1589 respectively; this French edition adds notes by the unknown translator, which are merely signed 'B'. This interest in political ambivalence at a time of upheaval and assassination (Henri III was killed in 1589) also encompassed Machiavelli and Guicciardini, reflecting the continuing Italian influence on the French court of Catherine de' Medici.

'Readers and commentators agreed that Tacitus was an unparalleled repository of *arcana imperii*, secrets of state that opened up to the reader the hidden workings of high politics. They explored the techniques of political manipulation used by rulers of ancient Rome and the present day, drawing parallels between life at the imperial and early modern court, where the *utile* was often far from the *honestum*' (Gajda, 'Tacitus and political thought in early modern Europe, c. 1530–c. 1640', in *The Cambridge Companion to Tacitus* (2009), p. 258).

The printing of this edition was split between Houzé and Marc Orry, both of whom are named in the privilege.

**No copies traced in the US, and only two in the UK (both CUL).**

Adams T43; USTC 38452.



# With Annotations on Artillery and Algebra

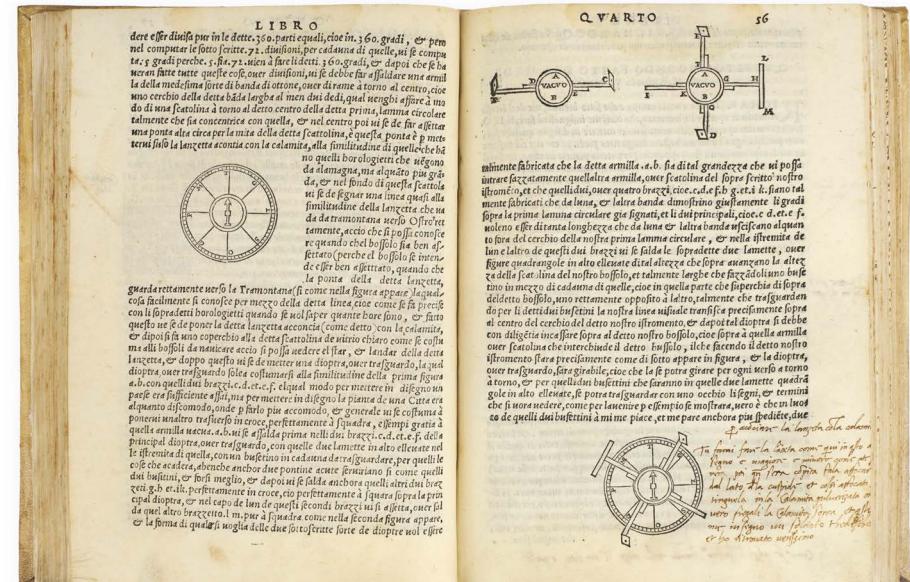
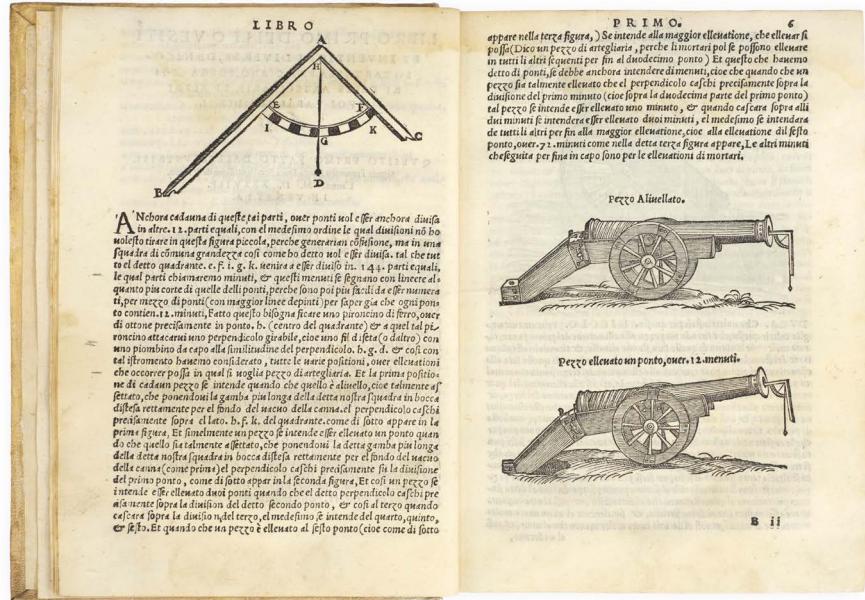
27. TARTAGLIA, Niccolò Fontana. *Quesiti, et inventioni diverse. [(Colophon:) Venice, Venturino Ruffinelli 'ad instantia et requisitione, & a proprie spese de Nicolo Tartalea Brisciano Autire', July 1546.]*

4to, ff. 132, [2 (contents)], without folding plate as usual; large woodcut portrait of Tartaglia to title-page with the motto 'Le inventioni sono difficili ma lo aggiungervi è facile', woodcut historiated initials, over 60 woodcut in-text diagrams and illustrations; very light marginal dampstaining to first and last leaves, occasional slight foxing, small closed marginal paperflaw to title-page neatly repaired verso, a single marginal annotation on f. 124 excised, but a very good copy; recased in old vellum, rebacked; small chip at foot of spine; contemporary annotations in Italian in light brown ink to c. 44 pp. with small marginal drawings including a cannon and a book, errata corrected in manuscript.

£6750

**First edition, annotated throughout by a contemporary reader, of Tartaglia's highly influential work on ballistics and algebra, containing his polemical rule for solving cubic equations.**

Brescian mathematician Niccolò Tartaglia (or Tartalea, 1499/1500–1557) taught mathematics at Verona in 1521 and in Venice in 1534, publishing the first Italian translations of Euclid and Archimedes and originating the science of ballistics in his 1537 *Nova scientia*. Divided into nine books, the present work is dedicated to Henry VIII, whose interest in the study of warfare had been indicated to Tartaglia by Richard Wentworth, the king's envoy in Venice. Wentworth is one of the many interlocutors in Tartaglia's 171 *quesiti*, dialogues in which the author discusses the merits of cannonballs made from lead, iron, and stone, saltpetre and the creation of gunpowder, methods of fortification, arithmetic, geometry, and algebra.



QVESITI ET INVENTIONI DI  
VERSE DE NICOLO TAR TALEA  
BRISCIANO.



Con gratia, & priuilegio dal Illustrissimo Senato Veneto, che niumo ardisea  
ne presuma, di stampare la presente opera, ne stampate altrome uendere ne  
far uendere in Venetia, ne in alcuno altro luoco, o terra del Dominio Vene-  
to, per anni dieci sotto pena de ducati trecento, & perdere le opere, el ter-  
zo della qual pena inmediate che sia denontiata, si applica al Arsenale,  
& un terzo sia del magistrato, over rettore del luoco dove se fara la  
aſſeſſione, & lalro terzo fara del denuntiante, over accusato-  
re, & fara tenuto ſecto, come nel priuilegio appa-  
re.

'The most important mathematical subject with which Tartaglia's name is linked is the solution of third-degree equations. The rule for solving them had been obtained by Scipione Ferro in the first or second decade of the sixteenth century but was not published at the time. It was rediscovered by Tartaglia in 1535, on the occasion of a mathematical contest with Antonio Maria Fiore ... On 25 March 1539, Tartaglia told Girolamo Cardano about it at the latter's house in Milan. Although Cardano had persistently requested the rule and swore not to divulge it, he included it in his *Ars magna* (1545)' (DSB). Tartaglia retaliated by publishing their correspondence within his *quesiti*, including Cardano's solemn vows not to publish on cubic equations until Tartaglia did.

Our copy, containing the often-lacking table of contents, has been annotated in a single hand: this early reader takes particular interest in the manufacture of explosives and fortification, numbering the steps for making gunpowder and noting the names of key ingredients. **Most copiously annotated, however, is the ninth and final book**, in which the annotator, *inter alia*, visualises and checks Tartaglia's equations through diagrams and calculations and provides an alternative method to the author's 'ingenioso modo' of finding the side lengths of a scalene triangle.

BM STC Italian, p. 658; Adams T 183; Cockle, Foreign 660; Marini, pp. 11-12; Norman II 2054; Riccardi II I:11; Wellcome I 6225. See DSB XIII, pp. 258-262.

A

L E T T E R

TO HER

M A J E S T Y

THE

QUEEN OF GREAT BRITAIN,

FROM

PHILIP THICKNESSE.

“ Let rules be fixt that may the rage contain,  
“ And punish faults with a proportion’d pain;  
“ And do not flay him, who deserves alone,  
“ A whipping for the faults, that he hath done.”

PRINTED FOR THE AUTHOR,

AND SOLD BY S. FORES, IN PICCADILLY, LONDON.

M,DCCXCI.

## A Royal Debt

28. **THICKNESSE, Philip.** A Letter to her Majesty the Queen of Great Britain .... *Printed for the Author, and sold by S. Fores ... London, 1791.*

4to, pp. [2], 13, [1]; a fine copy, lower edge partly untrimmed, disbound.

£1250

**First and only edition, very rare.** Thicknesse had been commander of the garrison at Harwich when Queen Charlotte first arrived in England after a difficult sea passage in 1761. ‘I cannot help here observing that during a great part of the afternoon ... I was driving my post-chaise, in a scarlet coat, upon the beach, to make it visible that her Majesty might not only be there safely landed ... but that Admiral Campbell ... well knew that at my cottage ... now well known to every body, was to be found better accommodation than could have been procured at Harwich ...’; Anson though insisted on landing, against a contrary wind, in the main harbour.

Shortly afterwards Thicknesse acquired a portrait of Frederick Prince of Wales (found in a drawer in a house bought from the Duchess of Kendal by his wife’s father), which he hoped one day to give to the royal family, and indeed contrived to do so via the French traveller and writer Louis Dutens, and John James Majendie, English tutor to the Queen. Although the Queen liked the portrait she was unable to accept the gift, but the portrait was not returned to Thicknesse for six weeks, despite his repeated efforts – a circumstance he attributes here to some dubious machinations by the two Frenchmen. Some years later, in 1766, Thicknesse moved to France, when he contrived again to gift the portrait to the Queen, this time through Lord Rochford and this time successfully. Rochford told the Queen “He had it from Mr. Thicknesse, at Paris.” Permit me, therefore, Madam, to say, that Mr. Thicknesse is now at Paris again; not because he prefers France to England, but that it is more convenient for his residence, and more suitable to his present circumstances’, i.e. great poverty. If his Majesty ‘may think it right to make me some compensation, or return the picture ... I humbly submit to your Majesty’s consideration’. In 1789, ‘nothing daunted by the early stages of the French Revolution [the Thicknesses] made a brief trip to Paris ... [then] departed more wholeheartedly in 1792 – Philip died of a seizure *en route* to Italy, and his wife was arrested and confined for eighteenth months.

ESTC shows two copies only: British Library, and Yale (trimmed to an octavo).

# With a Reading List for Aspiring Actresses

**29. YRVEN, Marcelle.** *La comédienne et le féminisme. Paris, L. Pichon, 1914.*

4to, pp. 2, [2 (blank)], 38, [2 (colophon, blank)], with half-tone photographic frontispiece; with half-title, printed in red and black; very occasional light spotting, title browned; in contemporary paste-paper boards, gilt lettering-piece to spine; corners and extremities a little worn, but a very good copy; the author's presentation inscription to title-page (see below). **£250**

**First edition of this feminist work on the necessity of a thorough literary and cultural education for women in theatre, by the celebrated actress Marcelle Yrven, presented to the editor-in-chief of *Le Figaro*'s literary supplement.**

Stage and film actress Marcelle Yrven (1877–1954) here argues that an actress's beauty and education are not mutually exclusive. For Yrven, feminism is 'when women want to rise up, not to be inferior to men but to equal or even surpass them, drawing upon their intelligence, their education, their individual qualities, their activity, and their curiosity' (p. 9 *trans.*). Citing Colette as a prime example of a *femme de lettres* who achieved great success on the stage, she urges young women to swap cloak-and-dagger tales and *feuilletons* for Molière, Racine, Corneille, and Hugo. Once the work of these 'cardinal authors' has been mastered, the aspiring actress should 'sacrifice social obligations for scholarly ones' (p. 28, *trans.*) and read widely, turning to anthologies for a variety of poetry and prose and subsequently to masterpieces of French drama.



Hommage respectueux à  
Monsieur Emile Berr en lui demandant  
de feuilleter ces pages, que je souhaite

MARCELLE YRVEN  
utiles, avec indulgence.

M.Y.

# La Comédienne et le Féminisme

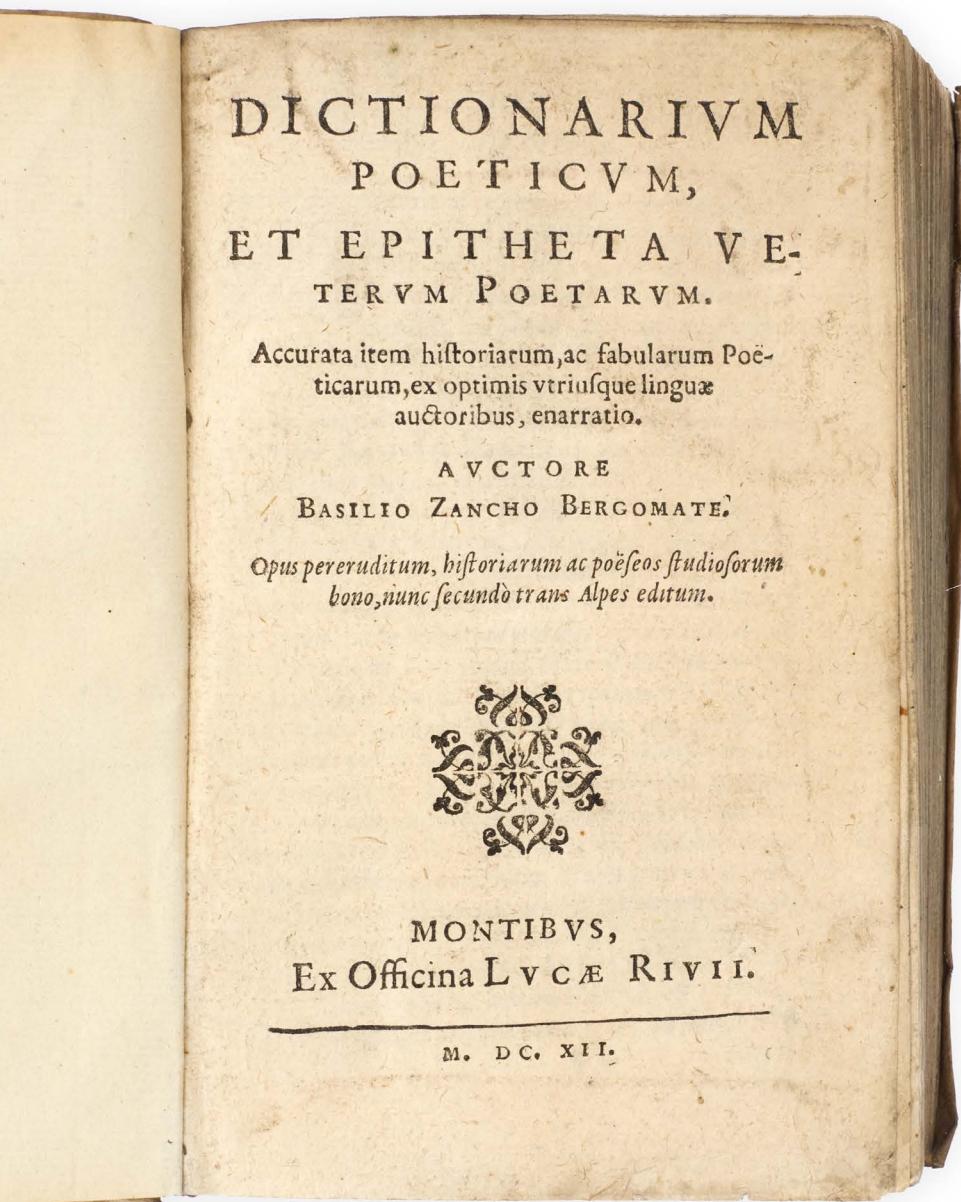


:: :: 1914 :: ::

#### Provenance:

Presented by the author to the journalist Émile Berr (1855–1923), journalist at *Le Figaro*, editor-in-chief of its literary supplement from 1895, and recipient of the Légion d'honneur in 1923: 'Hommage respectueux a Monsieur Emile Berr en lui demandant de feuilleter ces pages, que je souhaite utiles, avec indulgence. M.Y.'

We have found three other similarly inscribed copies of *La comédienne et le féminisme*, presented to Gaston Doumergue, former President of France (Médiathèque municipale Gaston Doumergue), to the writer and literary critic René Boylesve (BnF), and to the dramatist Georges Courteline (University of Toronto).



## From *Abella* to *Zodiacus*

**30. ZANCHI, Basilio.** *Dictionarium poeticum, et epitheta veterum poetarum ... nunc secundo trans Alpes editum. Mons, Luca Rivius, 1612.*

8vo, pp. [4], 347, [49 (index)]; typographic ornament to title; light dust-soiling at head of first few leaves, light toning and occasional foxing, rust-hole to pp. 269–270 affecting two words, small marginal loss at head of B2 affecting pagination of p. 19; a good copy in contemporary vellum over pasteboard sewn on three cords sewn in; spine later lettered in ink; ties perished, endpapers renewed.

£375

Scare Mons-printed edition of Zanchi's onomasticon from A to Z, providing a comprehensive list of deities, notable figures, and heroes and heroines from classical myth and legend, drawn from the works of Virgil, Horace, Tibullus, Ovid, and Propertius.

Zanchi (1501–1558) compiled this dictionary of Latin epithets at the age of seventeen, first published in 1542 as *Basilii Zanchi bergomatis epithetorum commentarii*. His own Latin verse was much admired by Leo X; he entered the Canons Regular of the Lateran in 1524 and subsequently wandered throughout Italy until he was arrested in 1558 for violation of Paul IV's edict preventing monks from straying from their monasteries; he died in prison in the same year.

A second edition appeared in 1601 in Leuven under the present title, and another at Antwerp, printed by Bellère in 1612, although no precedence is established (the title-pages of both the Antwerp and Mons editions describe the work as 'nunc secundo trans Alpes editum'). Luca Rivius, who later published another edition of the work in 1622, had been employed at the printing house of Jean Bellère in Antwerp and was active as a printer in Mons from 1603 to 1618. He is a relative – perhaps a brother – of Gerard Rivius, printer of the first edition at Leuven (Rousselle, p. 199).

OCLC finds copies of this edition at the BnF and Kolin only; we find one other, at the municipal library at Mons.

USTC 1120563; Rousselle, *Bibliographie montoise* 149; not in Brunet or STCV (recording the 1612 Antwerp edition only).

# Newly Published

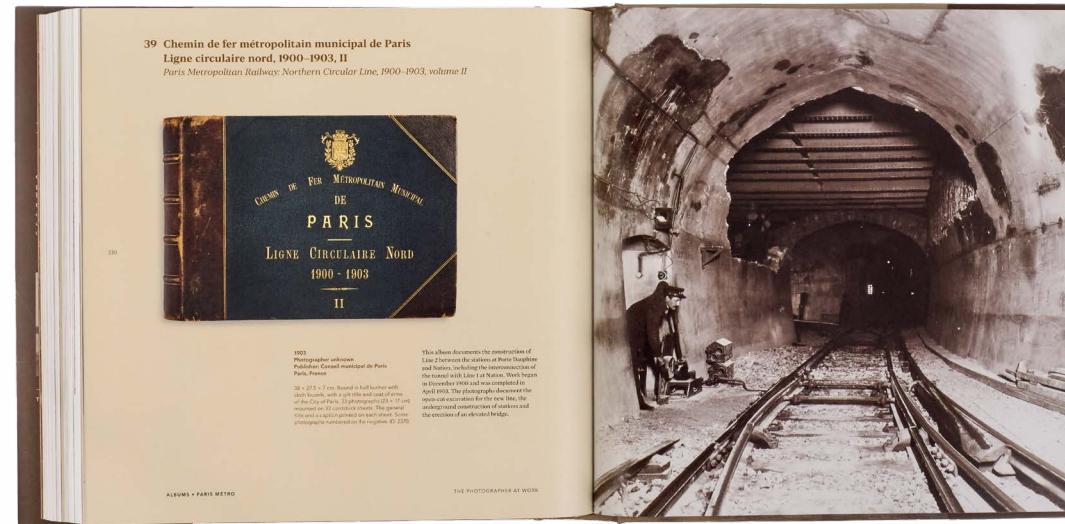
**ANDREWS, Mark E.** *The Photographer at Work. Documenting Civil Engineering 1853 to 1913.* Toronto, AE Publications, 2026.

Square folio (280 × 280 mm), pp. xvi, 431, [9]; over 400 photographic illustrations, c. 150 of which full- or double-page; coloured endpapers, printed boards, with photographic dustjacket. £85

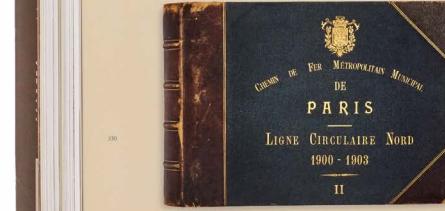
**A beautifully produced catalogue of photographs highlighting the intersections between civil engineering and photography from 1853 to 1915, lavishly illustrated with over four hundred photographic illustrations.**

'The construction of large and impressive civil-engineering structures coincided perfectly with the new medium of photography. Just as photographers were developing better techniques, civil engineers were building structures worthy of being photographed. The surge in construction, in terms of both scale and number of structures, required new means to document progress, and photography was the perfect vehicle for engineers to quickly, easily and precisely do so' (p. 5).

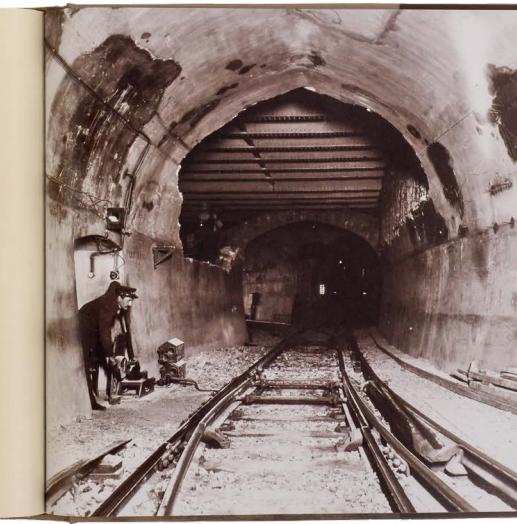
Beginning with portrait photographs of the civil engineer and designer of locomotives Robert Stephenson, *The Photographer at Work* highlights the Niagara Falls Suspension Bridge and Montreal's Victoria Bridge – the longest railway bridge in the world at the time of its construction – before featuring photographic albums on individual civil engineering projects, with a great deal of material on French infrastructure, the Paris metro, and the Panama Canal. Here, the photographs – many of which are full- or double-page spreads – take centre stage, showing not only an impressive array of canals, water supply systems, harbours, lighthouses, railway bridges, and tunnels, but also fascinating portraits of builders and engineers at work.



39 Chemin de fer métropolitain municipal de Paris  
Ligne circulaire nord, 1900–1903, II  
Paris Metropolitan Railway: Northern Circular Line, 1900–1903, volume II



1900  
Photographer unknown  
Publisher: Comité municipal de Paris  
Paris, France  
30 x 27.5 x 7 cm. Bound in full leather with  
skirt boards, with a gilt title and coat of arms  
on the front cover. The book contains 100  
photographs mounted on 33 cardstock sheets. The general  
title page is dated 1900, but the date of the  
photographs numbered on the pages is 1903.



31 Matériaux & outils de sondages pour les mines & les colonies  
Surveying equipment & tools for mines & settlements



1900  
Photographer unknown  
Engineers: Saint Just One and Louis Dreyfus  
Paris, France  
44 x 31.5 x 10 cm. Bound in half leather with  
skirt boards, with a gilt title on an inlaid leather  
label. The book contains 100 photographs, mostly  
from 19 x 22 to 22 x 31 cm mounted on  
30 cardstock sheets. The photographs are  
mostly portraits of men, mostly engineers  
and workers, in various mining and geological  
locations.

Surveying equipment and tools in  
French mining and geological activity for civil engineers. This album  
documents the equipment manufactured by  
the Paris-based company of Saint Just and  
Louis Dreyfus that drilled deep underground  
through the use of compressed air. The book  
is a collection of photographs of equipment  
in use, including a large air compressor.



Appareil d'assèchage au fond d'exploitation minier par les puits de la Compagnie des mines de Saint Just

ALBUMS THE PHOTOGRAPHER AT WORK



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