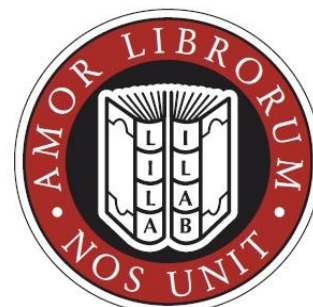




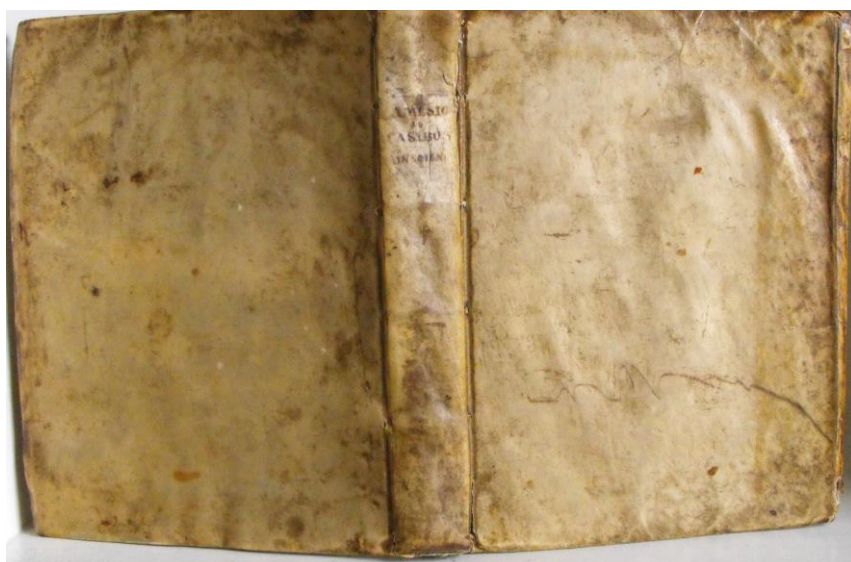
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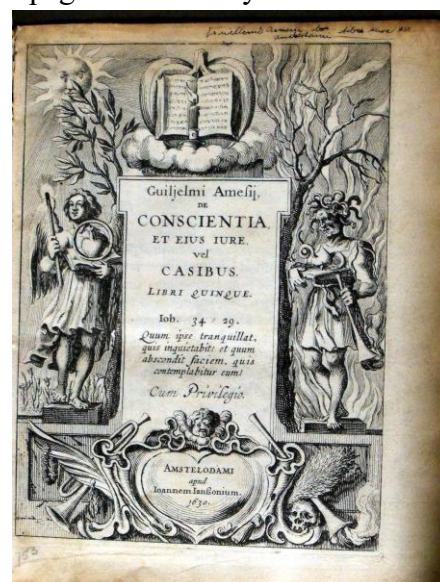
**1 AMES (William):** Guiljelmi Amesii de Conscientia et Eius Jure. vel Casibus. Libri Quinque. Amstelodami apud Ionnem Tanssonium, 1630. FIRST EDITION. Small 4to, 192 x 151 mms., pp.



[viii], 324 [325 - 334 "Paraensis," 335 - 336 index], including engraved title-page, contemporary vellum (soiled; rear hinge severely cracked with interior of spine exposed, upper front joint split, base of spine chipped. With two contemporary inscriptions (?purchase information) on verso of front free end-paper, and on the top margin of the title-page, in a neat hand, "Guillillami Asmesii [?bo] liber suos 1630/ Amstelodami," with the letters in square brackets marked out. There is an additional ownership inscription on the rear paste-down end-paper, "Henderson/ Flaccus 1693/ Burkely [sic] Manor/ Sheffield." A marginal note appears in

the lower margin of page 2. perhaps in the same hand as that on the title-page. I seriously doubt that this is Ames's autograph, and the handwriting is more in the style of the 20th century than the 17th century. [7861] **£2000 £ £950**

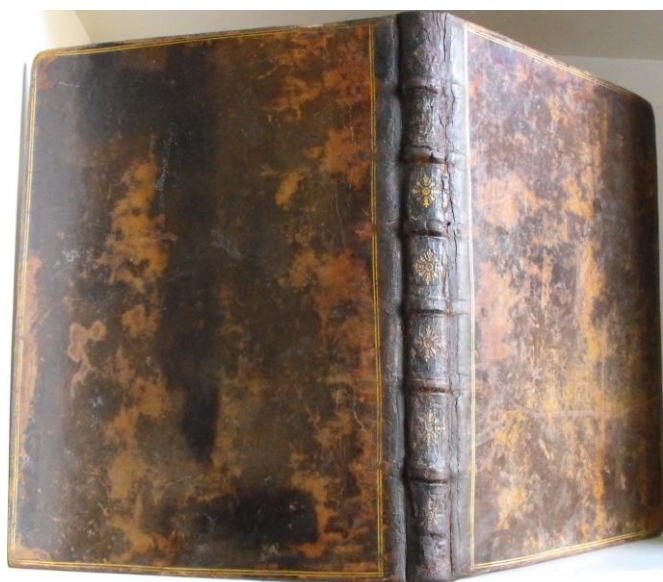
The English-born theologian, university lecturer, and Puritan divine William Ames (1576 - 1633) studied at Christ's College, Cambridge, but his non-conformity led him to an academic and clerical career in the Dutch Netherlands. He became Professor of theology at the University of Franeker in 1622 and remained there until his death in 1633. During this period, he produced his so-called magnum opus, *Medulla Theologiae* as well as the present book, both of which made him famous. His biographer, Keith L. Sprunger records in his *ODNB* entry, that *De Conscientia* "pleaded for less doctrinal wrangling and more zeal for 'life and practice ... conscience and its concerns'.





Franecker needed more daily puritanical ‘observance’. During his years as professor Ames often called for a ‘reformation’ to deliver professors and students from love of stage plays, oaths, dicing, masking, swearing, heavy drinking, and Sabbath breaking; instead, they would all work for personal godliness. He warned: unless the godly party acted decisively, the university motto might just as well be changed from *Christo et ecclesiae* (‘for Christ and church’) to *Bacchus et Bacchantibus* (‘for Bacchus and the Bacchantes’)....” Sprunger, in his various works on Ames and Puritanism, especially in New England in the 17th century, underscores the importance of Ames’s writings in the emigration of English Puritans to and in America. See these works by Sprunger: *The Learned Doctor William Ames* (1982); *The Auction Catalogue of the Library of William Ames* (1980); and “William Ames and the Settlement of Massachusetts Bay” (*The New England Quarterly*, 1966).

## 2 AMICO (Bernardino): Trattato delle Piante & Immagini de Sacri Edifizi di Terra Santa Disegnate



in Ierusalemme secondo le regole della Prospettiva, & uera misura della lor Grandezza dal R. P. F. Bernardino Amico da Gallipoli dell' Ord. di S. Francesco de Minori Offeuanii. stampate in Roma e di nuouo ristampate dallistesso autore in piu piccola forma, aggiuntone la strada dolorosa, & altre figure. In Firenze Appresso Pietro cecconcelli Allestelle Medicee..., 1620. Small folio, 278 x 203 mms.,

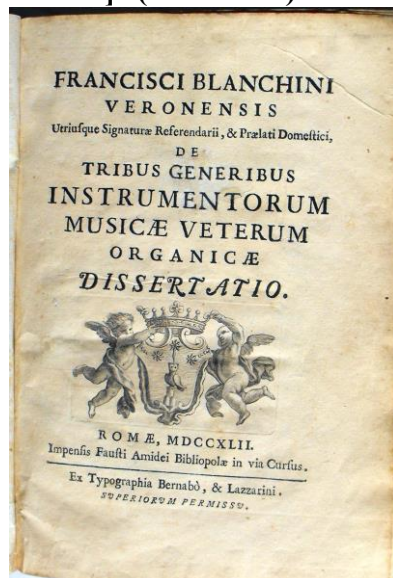
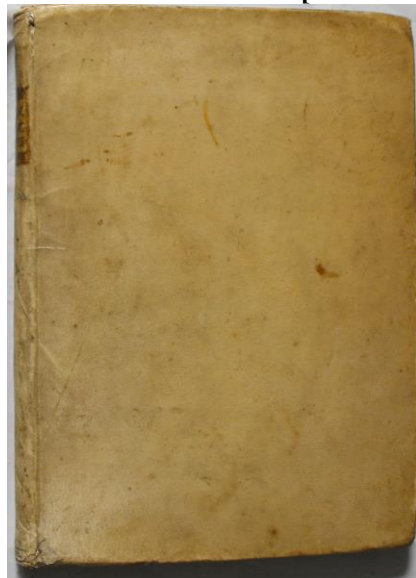
irregular and inconstent pagination, which sometimes includes the plates, but otherwise the same as the Bridwell copy, i. e., 10: 5, A2, B1, C-F2, G1, H-I2, L2, M1, N-R2, S1, T-V2, X1, Y-Z2, Aa-Cc2, Dd1, Ee-Qq2, Rr1, Ss-Vv2; 82 leaves, pp. [i-x], 1-65 [66] (i.e.:88: 22 pages, versos of 19 double-page plates have page number only on one page of text, the other blank and unnumbered; the versos of 3 pages of text, pp. 20, 29 and 42, are blank and not given page numbers) including engraved title page. [34] double-page engraved plates with 47 figures (not allowed for in the numbering of pages, except plate [1], which is pp. [2-3], thus making a total of 33 double-page plates, or 66 unnumbered pages (with figure 42 misnumbered 41 and with figure[41] appearing unnumbered on the same plate as figure 40). Contents: 1a: engraved title page. 1b: blank. 2a - 3a: dedication to Cosimo II. 3b - 4a: preface. 4b: printer's preface. 5a:blank. 5b: license. A1a - Vv2a: text, including [34] double-page plates as described above. Vv2b: colophon and woodcut printer's device. Bound in 18th century calf, with older gilt spine in compartments laid down; generally a very good copy with fine impressions of the plates, which are engraved by Jacques Callot and appear here for the first time. [6964] **£3000**

**£1500**

Robin Halwas comments, "Amico's drawings exhibit a new standard of naturalism and topographical veracity. He took the measurements of the plan and elevation himself, expressing them in "the ordinary cane, which is in use in the Kingdom of Naples" (composed of ten palms, corresponding to 7 1/4 feet), or asked others to measure where his access was impeded by the Ottoman authorities. Amico sometimes simplifies and alters what he observes, but scrupulously advises the reader of any distortion, as for example in Chapter 32, where he admits to "correcting" the Church of the Holy Sepulchre by substituting round arches for pointed ones. The value of Amico's was recognized immediately and the Trattato was plundered by numerous authors, most notably Franciscus Quaresmius (1622) and Olfert Dapper (1677). Rembrandt owned a copy of the second edition and borrowed from it Amico's rendering of the Temple of Jerusalem as a domed octagonal building.<sup>2</sup> When the methodological investigation of ancient remains in Jerusalem began in the middle of the nineteenth century, Amico's drawings were especially influential, and many scholars

attested his accuracy. Archaeological excavation in modern times has diminished the utility of the drawings, however, their value in the historical reconstruction of the shrines, as witnesses to the former state of holy places altered and sometimes destroyed, has not waned. The book will always retain interest as a register of traditions associated with the holy places in the author's time."

**3 BIANCHINI [or BLANCHINI] (Francesco):** Franciscisci Blanchini Veronensis Utriusque



Signaturae Referendarii, & Praelati Domestici, de Tribus Generibus Instrumentorum Musicae Veterum Organicae Dissertatio. Romae, Impensis Fausti Amidei Bibliopolae in via Cursus. Ex Typographia Bernabò, & Lazzarini, 1742. FIRST EDITION. Large 4to, xi [xii blank], 58, 8 full-page engraved plates of musical instruments, 5 engraved vignettes, contemporary vellum, with the armorial book plate of E. de Blavette on the front paste-down end-paper; fore-margins of first few leaves slightly frayed, slight wear to binding, but generally a very good copy. [3348]

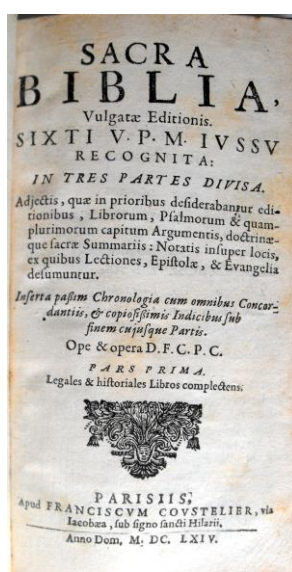
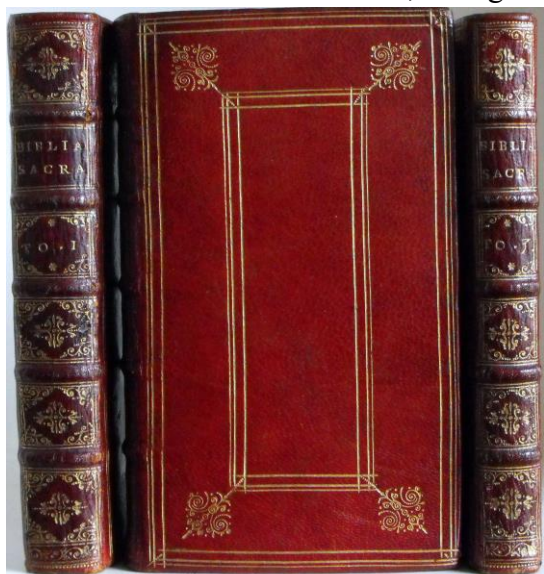
£3000

£1500

Francesco Bianchini [1662-1729] was librarian to Cardinal Ottoboni, later Pope Alexander VIII, in Rome. He seems to have been a much respected antiquary who enjoyed considerable Papal patronage. Bianchini's name is often spelled Blanchini, but it seems to be one and the same person. Graesse in his 'Supplement' of 1869 lists the work under Bianchini gives these as alternative spellings for the same person. [With thanks to John Wilbraham for this information.] This seems to be a work that Bianchini compiled as librarian, and it was not published in its lifetime. At the Wolffheim sale in 1928 - 1929, a copy sold for £100.

Eitner II, 32. Wolffheim, I, 1126. *Legacy of Sebastian Virdung* (Grolier Club, 2005), no. 38.

**4 BIBLE. Sacra Biblia, Vulgatae Editionis. Sixti V. P. M. Ivssu Recognita: Tres Partes Divisa.**



Adjectis, quae in prioribus desiderabantur editionibus, Librorum, Psalmorum & quamplurimorum capitum Argumentis, doctrinaeque factae Summariis: Notatis insuper locis, ex quibus Lectiones, Epistolae, & Evangelia desumuntur. Inserta passim Chronologia cum omnibus Concordantiis, & copiosissimis Indiciibus sub sinem cujusque Partis. Ope & opera D. F. C. P. C. Parisiis, Apud Franciscum Coustelier, via Iacobaea, sub signo sancti Hilarii [colophon in volume 3: Parisiis, Ex Typographia Clementis Gasse in vico Divi Nicolai a' Cardoneto], 1664. 3 volumes. 12mo, 163 x 90 mms., pp. [iv],

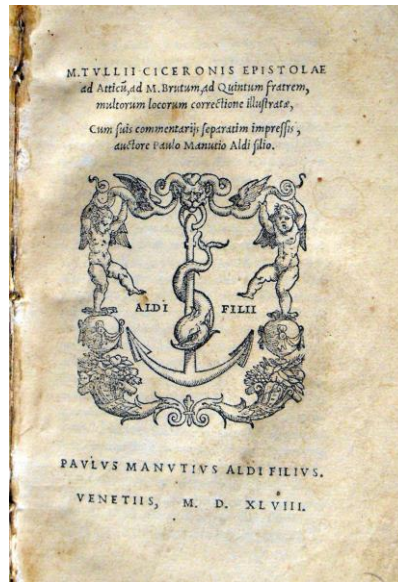
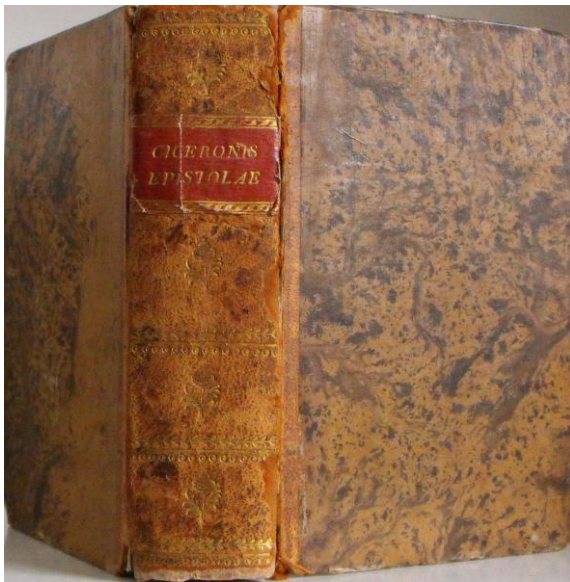
484, 4; [2], 485 - 819 [i. e., 829] [830 - 860 indexes]; [i], 232 [233 - 252 indexes], with engraved (by J. Grignion) title-page in addition to printed title-page in each volume, handsomely bound in full contemporary red morocco, with gilt panels on each cover, gilt dentelles, spines richly gilt in compartments, morocco labels, all edges gilt. A fine and attractive set. [7098] £1900

£950

D. F. C. P. C. are the initials for the French scholar Francois Cheminant, who prepared the text for this edition.



**5 CICERO M.** Tvllii Ciceronis Epistolae ad Atticum, ad M. Brutum, ad Quintum fratrem, multorum



locorum correctione illustratae, ut, post omnes omnium editiones, exeant emendatissima. In qua omnes epistolas commentarii, separtim impressi, propedim edentur, auctore Paulo Manutio Aldi filio. Pavlv Manvtivs aldi Filivs Venetiis, M. D. XL VIII. 1548. 8vo, 160 x 101 mms., pp. [iv], 333 + 11 unnumbered leaves, Registrum on recto of following leaf, with Aldus anchor on verso of last leaf, occasional marginal

annotation, 19th century quarter sheepskin, red label; several fore-margins water-stained, front joint cracked (but firm), spine dried, corners worn. [7570] **£1250** **£625**

This edition was prepared by Paulus Manutius (1512 - 1574), who dedicated the work to Guillaume Pellicier, Bishop of Montpellier. He was the third son of the Venetian printer, Aldus Manutius (1449/1450 - 1515) and took over the management of the press in 1533. This edition was first published in 1540.

Catalogue of the Ahmanson-Murphy collection of Aldine Press Books (California, 2001), no. 320. Renouard 129:2. Adams C1914.

**6 GIBBON (Edward):** Gibbon's History of the Decline and Fall of the Roman Empire, in Six Volumes, Quarto, Abridged in Two Volumes, Octavo. London, Printed for G. Kearsley..., 1789. FIRST



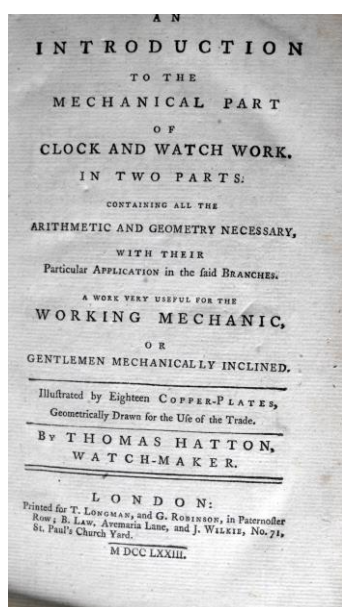
ABRIDGED EDITION. 2 volumes. 8vo, pp. xi [xii blank], 569 [570 blank, 571-572 adverts]; xi [xii blank], 562 [563-564 adverts], contemporary calf, rebacked with old spines and labels preserved and laid down, new front free end-paper in each volume. A very good set, with the words "Philosopher & Infidel" in a contemporary hand bracketing Gibbon's name on the title-page. [6064] **£1250** **£625**

This abridgement of Gibbon's six massive quartos has been variously attributed to the Aberdonian schoolmaster and educational writer John Adams (1750 - 1814) in the BL catalogue and in the *Oxford DNB*; and to the Reverend Charles Hereford by other commentators. The same abridgement was published in Dublin in 1790. *The English Review, Or, An Abstract of English and Foreign Literature* gave it a brief mention in 1791: "Our opinion of Gibbon's history is already known to the public. Concerning the present work, therefore, we have only to observe, that it is abridged with as little variation as possible from the original language. Tge truth is, that the epitomiser has servilely adhered to the text, even in expressions which are not defensible, either upon the principles of grammar or analogy. The abridgment, however, gives a competent view of the subject, and will prove more convenient to many readers from the

consideration both of time and expence." In the same year *The Analytical Review* had an axe to grind: "We must add, however, that so much of Mr Gibbon's stile is (perhaps unavoidably) preserved, that this publication can never be useful to young persons, who will not be able to understand perfectly the metaphorical flights, and the intricate phraseology of the author. It is even a question, whether the brevity of style essential to an abridgment has not rather increased the original obscurity.l"

There are three ESTC listings for this work. T78371 locates copies in the BL, the Bodleian, Oxford University Trinity College Library, National Library of Wales; Huntington, Stanford and University of North Carolina at Chapel Hill. A Dublin edition of 1790, T78372: BL, National Library of Ireland, Trinity College Library; and in 1790 a reissue of the sheets of the 1789 edition, “Abridged and expurgated for ‘the youthful mind’ (vol.1, 2nd preliminary leaf)”: Cambridge, Longleat House, Essex; Harvard Houghton, Library Company of Philadelphia.

**7 HATTON (Thomas):** An Introduction to the Mechanical Part of Clock and Watch Work. In Two Parts. Containing all the Arithmetical and Geometry Necessary, with their Particular Applications in the said Branches. A Work very useful for the Working Mechanic, or Gentlemen Mechanically Inclined. Illustrated by Eighteenth Copper-Plates, Geometrically Drawn for the Use of the Trade. London: Printed for



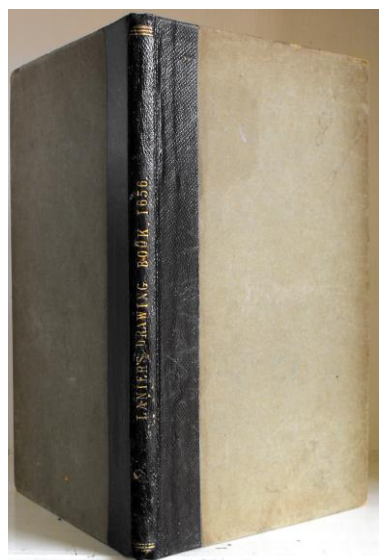
T. Longman, and G. Robinson..., B. Law..., and J. Wilkie..., 1773. FIRST EDITION. 8vo, pp. [ii], xvi, 400, including half-title, 18 folding engraved plates (at pp. 164, 180, 186, 194, 206, 212, 230, 242, 290, 300, 326, 328, 368, 384 (4 plates that should have been bound before page 368), 400, contemporary annotation in lower margin of p. viii, contemporary calf, recently rebaked to match with gilt spine and raised bands, morocco label, and corners restored; slight stains on front free end-paper and verso of half-title, but a very good copy with the armorial book-plate of William Lewis Newman on the front paste-down end-paper. [5593] **£3000**

In the dedication of the work to “Lord Stanley,” Thomas Hatton (fl. 1757 - 1774) notes his family seat is in the “centre of the whole support of this great branch of trade, which is the subject of the following sheets.” He complains however that the number of those employed in the clock and watch trade is only one fourth of what it once was: “a great part of it is got into the hands of *Pagan and Christian Jews*, who carry on the business to suit their brethren, and

have sold the faith of the Nation abroad....” In the preface, he mentions previous works by Huygens, Hook, Derham, and Martin. In the same year, Hatton also published his *Essay on Gold Coin*. It was reprinted in 1774, with new material. A facsimile of the above work appeared in 1978.

ESTC T101329 locates copies in the BL, Cambridge, NLS, Edinburgh, British Dental Association Library, London, Guildhall Library, London, University of London, John Rylands Library, Bodleian, St. Andrews, and Taunton Library in the UK; copies at Bancroft Library, Berkeley; Hagley Museum and Library, Greenville, Delaware; Winterthur Museum Library, Winterthur, Delaware; Smithsonian Institution, University of Notre Dame Library, Amherst College Library, Boston Public Library, MIT, in the USA; and elsewhere at Niedersächsische Staats- und Universitätsbibliothek, Göttingen and Auckland Public Library.

### UNIQUE VARIANT: TWO TIMES LONGER THAN THE PREVIOUSLY KNOWN VERSION



**8 LANIER (Nicholas):** Proue prime fatti a l'aqua forte da N. Lanier a l'eta sua giouenile di sessanta otto anni 1656. [No place] [No Publisher] [c. 1825]. 231 x 147 mms., 31 full-page engraved plates (including the foxed first leaf functioning as title-page), 2 folding engraved plates, bound in early 19th century quarter roan, with “Lanier’s Drawing Book 1656” tooled in gilt on spine, plain boards; first plate, with title foxed; many plates marked with “L” in corner area of plate, others marked with “V”. [8008] **£1250 £625**

This rare volume is comprised of engravings of the drawings of Parmigianino (Girolamo Francesco Maria Mazzola), Giulio Romano, Lodovico Carracci and others. The engravings were made by Nicholas Lanier (1588-1666), who was an eminent art collector and musician in



seventeenth-century England. The art historian Jeremy Wood translates the Italian title of the work, *Proue prime fatti a l'aqua forte da N: Lanier a l'eta sua giouenile di sessanta otto Anni 1656*, into English as “First proofs made in etching” by Nicholas Lanier “at his youthful age of sixty-eight”.

It is believed that in the early nineteenth century, around 1825, the engraved plates of the seventeenth century were used to create this volume of engravings; the paper in the volume appears to date considerably later than the seventeenth century. What appears to be unique about the present volume is that it seems to be an enlarged version, as it has twenty further plates than the previously known version, which, in each of the two known copies, has only eleven plates, all of which are work by one artist, Parmigianino. Of the eleven-plate version, OCLC says that the book “[c]onsists entirely of etchings from drawings by Parmigianino. The paper and binding both indicate that this is a nineteenth century reprint, possibly ca. 1825, from the original copper plates, with hand tooling on spine. Binder’s title on spine: Lanier’s drawing book, 1656” (OCLC number 10094746). The two copies of the eleven-plate version found by OCLC are at Stanford University and the University of Virginia. No copy of the book in any form is located in COPAC. The copy on offer appears to be unique, and fortuitously so, in containing twice as many plates as the previously-known issue and as containing multiple artists rather than merely one.



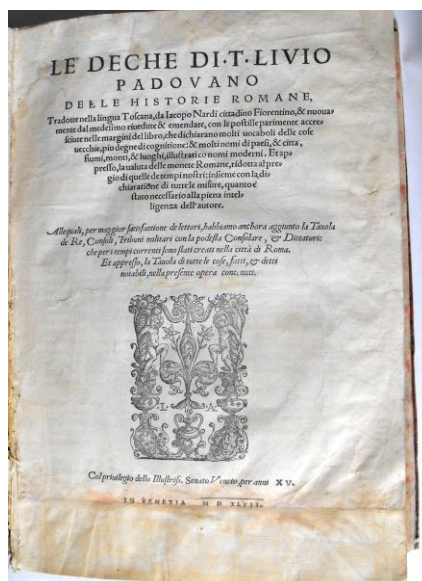
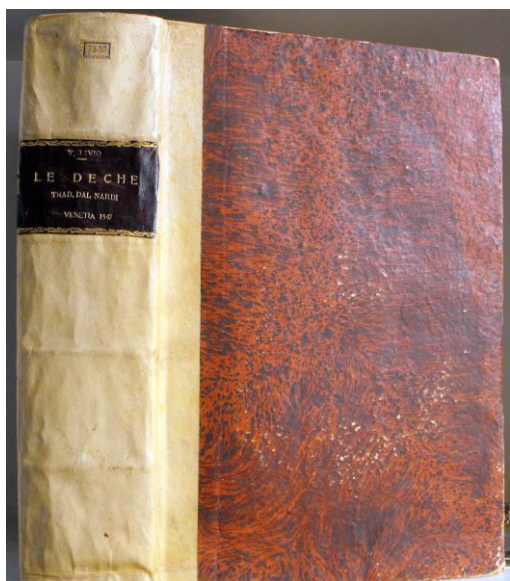
The musician and art dealer Nicholas Lanier (1588-1666) was in Italy, specifically Venice, as early as 1610, as a diplomatic courier. “Immediately after the funeral of James I on 7 May 1625 Lanier was dispatched by the new king, Charles I, to Italy, to search out and purchase paintings for the enlargement of the Royal Collection. Through Daniel Nys, a French-born art dealer, agent, and entrepreneur, Lanier made contact with the duke of Mantua, Ferdinando Gonzaga, with a view to buying the extensive and celebrated Mantuan collection. The negotiations were long and tortuous and were not finally completed until 1628; the total price paid for this splendid collection was 68,000 scudi (then about £15,000). During this period Lanier made two separate visits to Italy, being based for the most part in Venice. At the end of his first trip he returned to England with his own portrait by Van Dyck (now in the Kunsthistorisches Museum, Vienna). As a result Van Dyck was invited to enter the service of King Charles. Lanier had already begun to collect drawings, both for himself and for his patron Lord Arundel, at a time when such pieces were considered valueless, and was the first to imprint on them a distinctive collector’s mark” (*Oxford DNB*).



Samuel Pepys in his diary entry for October 31, 1665, remarks on a visit to his home from Nicholas Lanier (spelling his name “Laneare”) and praises his artistic eye. Pepys wrote: “Among other things, Laneare did, at the request of Mr. Hill, bring two or three [of] the finest prints for my wife to see that ever I did see in all my life”. The early twentieth-century Pepysian editor G. Gregory Smith glosses the passage succinctly: “Nicholas Lanier (1588-1666) for a second time Master of the King’s Music (1660). He was an art connoisseur, and had been commissioned by Charles I to purchase pictures, etc. in Italy for the Royal Collections. He wrote music for masques by Campion and Ben Jonson” (*Diary of Samuel Pepys*, London, 1905, p. 353).

See Ian Spink's article "Lanier in Italy" in *Music and Letters* (1959); and Jeremy Wood's chapter, "Nicholas Lanier (1588-1666) and the Origins of Drawings Collecting in Stuart England", in Christopher Baker, Caroline Elam, and Genevieve Warwick, editors, *Collecting Prints and Drawings in Europe, c. 1500-1750* (2003).

**9 LIVY. Le Deche di T. Livio Padovano delle Historie Romane, Tradotte nella lingua Toscana, da**



Iacopo Nardi cittadino Fiorentino, & nuouamente dal medesimo riuedute & emendate, con le postille parimente accresciute nelle margini del libro, che diachiarano molti uocaboli delle cose uecchie, piu degne di cognitione: & molti nomi di Paesi, & citta, fiumi, monti, & luoghi, illustrati conomi moderni. Et appress, la ualuta delle monete Romane, ridotta al pregio di quelle de tempionostir: insieme con la dichiarazione di tutte le misure, quanto e stato necessario alla piena intelligenza dell'autore.

Allequali, per maggior satisfation de lettori, habbiamo anchora aggiunto la Tauola de Re, Consoli, Tribuni militari con lad podesta Consolare, & Dittatori: che per i tempi correnti sono stati creati nella citta di Roma. Et appresso, la Tauola di tutte le cose, fatti, & detti notabili, nella presente opera contenuti. Col priuilegio dello Illustriss, Senato Veneto, per anni xv. In Venetia M D XLVII. [From Colophon: In Venetia nella stamperia degli heredidi Luc'Antonio Giunti Fiorentino, Nell anno del MDXLVII. Nel mese di Marzo.] 1547. Large, thick folio, 309 x 212 mms., [21 leaves, including final blank], 485 leaves printed recto and verso, with engraved vignette on title-page and a Giunti engraved vignette on colophon, later 18th century quarter vellum, marbled boards, black morocco; upper inner margin and lower portion of title-page neatly repaired, lower front hinge slightly cracked, margins of last leaf very slightly frayed, corners worn, but a very good copy of this popular imprint. [6994] **£1250** **£625**

This edition was prepared by the Italian historian and classicist, Jacopo Nardi (1476 - 1563). Titus Livius, as the historian is formally known, composed his *Ab urbe condita* in the years 27 to 15 B. C., though only about 25% of the original is thought to survive. There was some dispute in the early 19th century about the *editio princeps*, which is the edition printed in Rome by Sweynheym and Pannartz in two volumes in 1469. Nardi's edition was first published in 1540.

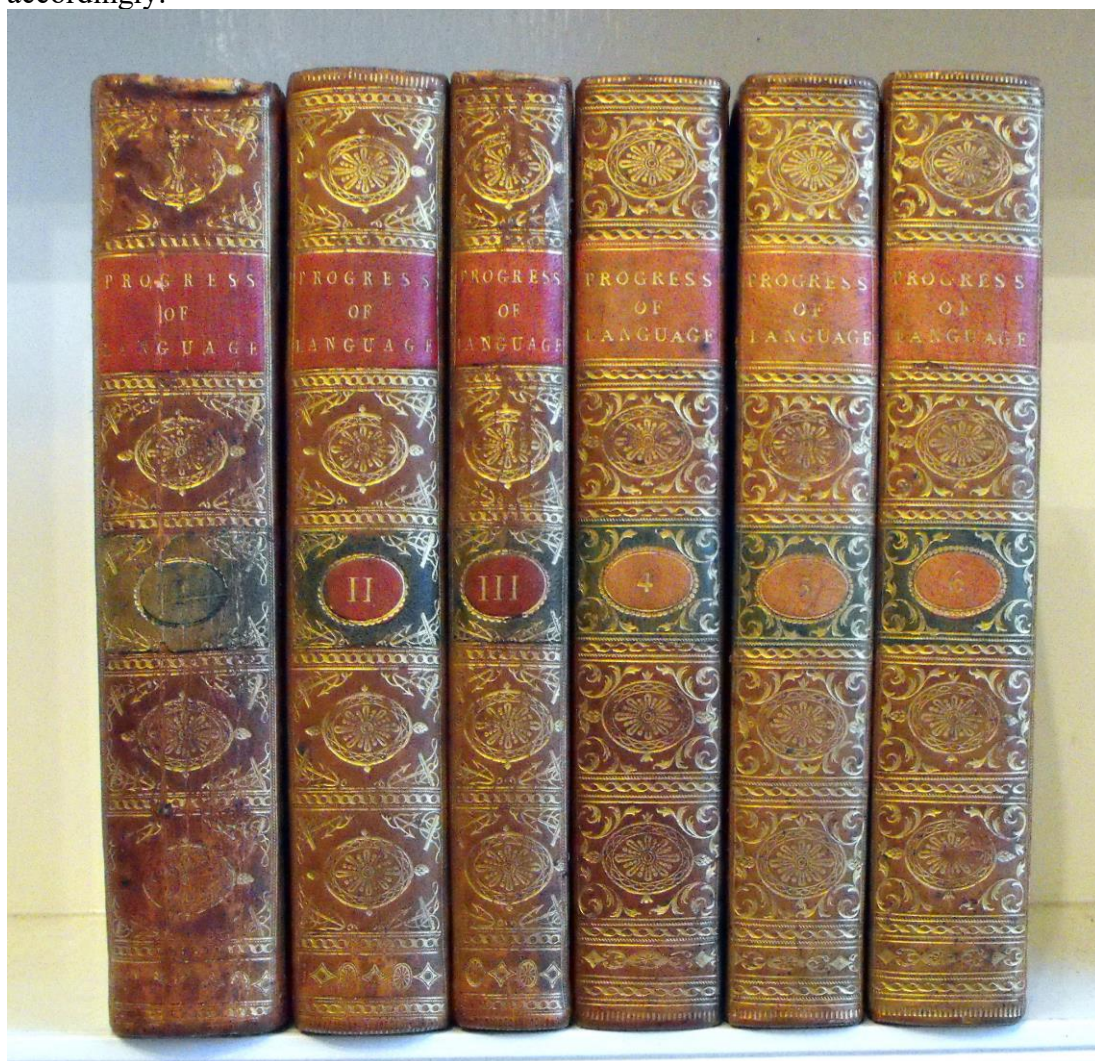
**10 MONBODDO (James Burnett), Lord:** Of the Origin and Progress of Language. Second Edition [volumes 1 and 3]. With large Additions and Corrections. To which are annexed, Three Dissertations, Viz. 1. Of the Formation of the Greek Language. 2. Of the Sound of the Greek Language. 3. Of the Composition of the Ancients; and particularly of that of Demosthenes [volume 2 only]. Edinburgh: Printed for J. Balfour, Edinburgh [inter alia]; and T Cadell..., London, 1774 - 1792. FIRST EDITION of volumes 2, 4, 5, and 6. 6 volumes. 8vo, 217 x 136 mms., pp. x, xi [xii blank], 678; xi [xii blank], 588; xv [xvi blank], 466; xli [xlii Errata], 463 [464 blank]; xxxi [xxxii blank], 471 [472 blank, 473 Errata and notice to binder]; lii [liii Errata, liv blank], 473 [474 blank], with volumes 4, 5, and 6 printed in half-sheets, contemporary polished calf (probably Scottish), spines richly gilt, red and green morocco labels, bindings almost uniform except for the first three volumes lettered in Roman and the last three in Arabic numerals and minor variations in tools; spines slightly rubbed, heavier to volume 1 with lettering indistinct and a few chips, but a handsome set, with the early 19th century autograph of "Joseph [?W L] Shirreff" on the front paste-down end-paper and the small armorial bookplate, in the shape of a balloon with motto "Justitia" at the top, with "J. L. Shirreff" underneath on the front paste-down end-paper. J. L. Shirreff is James Lumsden Shirreff, surgeon of



Deptford, Kent, and later of Stradmore, Cardiganshire. Monboddo discusses twice the deaf-mute painter Charles Shirreff in Volume One, Book One, who is possibly some relation of J. L. Shirreff. [6434] **£4500**

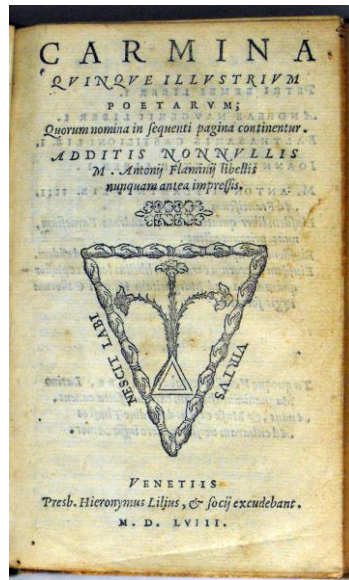
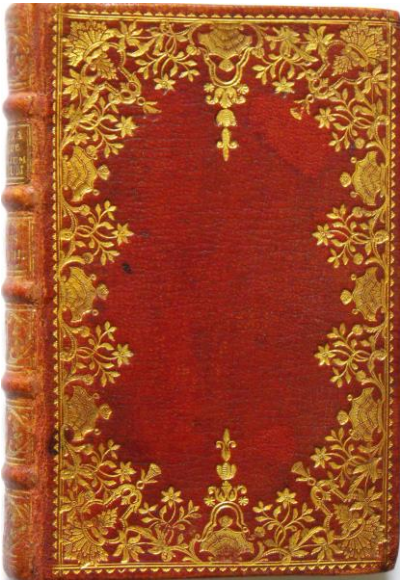
For the record, here are the imprints in volumes 2 - 6: volume 2, Edinburgh: Printed for J. Balfour...And T. Cadell..., 1774; volume 3: London: Printed for T. Cadell...and J. Balfour, Edinburgh, 1786; volume 4: Edinburgh: Printed for J. Bell, Edinburgh and T. Cadell..., 1787; volume 5: Edinburgh: Printed for J. Bell...and T. Cadell..., 1789; volume 6: Edinburgh: Printed for Bell & Bradfute...and T. Cadell..., 1792. A portrait was added to some copies, but it is not "called for." The fullest account of Monboddo's work on language is found in Iain Maxwell Hammett's Ph. D. dissertation (1985), "Lord Monboddo's Of the origin and progress of language: its sources, genesis and background, with special attention to the Advocates' Library." In his *Oxford DNB* entry on Monboddo, Dr. Hammett writes, "Essentially an attack on Locke's fashionable theory of ideas as the source of scepticism and materialism in Hume and the French Enlightenment, Monboddo's work was recognized in France, Italy, and Germany. It was translated in part into German by E. A. Schmidt (1784–6) and praised by J. G. von Herder, who attributed the British notices of the first volume to a conspiracy in defence of Locke. British criticisms, which included vicious attacks in the *Edinburgh Magazine and Review* (1773–6) and in *Dissertations: Moral and Critical* (1783) by his friend James Beattie, culminated in John Horne Tooke's Lockian assault on Monboddo and Harris in *The Diversions of Purley* (1786). A century later, the ninth edition of the *Encyclopaedia Britannica* (1875–89) found neo-Kantianism implicit in Monboddo's 'intimate knowledge of Greek philosophy' and Darwinism in 'His idea of studying man as one of the animals, and of collecting facts about savage tribes to throw light on the problems of civilisation.'"

Alston records that volumes I and III were reprinted as a "second" edition in 1774 and 1786 as the publishers discovered that they had not printed a sufficient number. Some copies have mixed sets accordingly.





**11 NEO-LATIN POETRY. [FLAMINIO (Marcantonio)]:** Carmina Qvinque Illvstrivm Poetarvm;



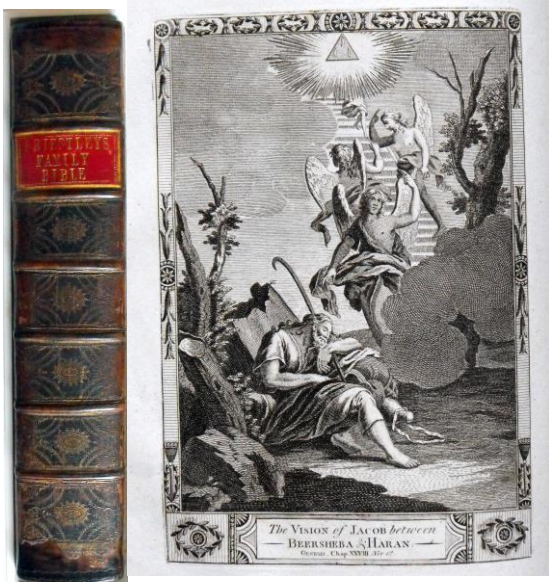
Quorum nomina in sequenti pagina continentur. Additis Nonnullis M. Antonii Flaminii libellus nunquam antea impressis. Venetiis Presb. Hieronymus Liljus. & socii excudebant, 1558. Small 8vo, 145 x 90 mms., ff. 183 [1], ornamental woodcut on title-page, bound in 18th century maroon goatskin, with elaborate ornamental gilt borders on cover, spine ornately gilt, all edges gilt; small piece torn from upper corner of front free end-paper, but a fine copy, with the armorial bookplate of the Dogmersfield Library on the front paste-down marbled end-paper. [6982] **£1250** **£625**

Although Marcus Antonius Flaminus (Marcantonio Flaminio, 1497/98 - 1550) is

perhaps the most notable of the poets in this volume (hence his name on the title-page), his poetic colleagues are probably just as distinguished: Baldassare Castiglione, Pietro Bembo, Andrea Navagero, and Giovanni Cotta. Flaminus' poems take up about two-thirds of the book, from folio 47 verso to the end.

Maddison, Carol: *Marcantonio Flaminio, Poet, Humanist and Reformer*. London, Routledge, 1965..

**12 BIBLE. PRIESTLEY (Timothy):** The New Evangelical Family Bible; or, a complete Paraphrase,



Exposition, and Commentary on the Holy Scriptures of the Old and New Testaments: Containing A New and Beautiful Edition of the whole Sacred Texts of the Old and New Testaments, Correctly and Distinctly Printed at Large: Fully Explained and Illustrated With Copious Notes and Annotations, Doctrinal, Critical, Historical, and Experimental: Wherein the Mis-translations are Corrected; the seeming Contradictions Reconciled; former Errors Rectified, the Objections of Atheists, Deists, Arians, Socinians, and Free-thinkers Answered; difficult Passages Explained; and the Sacred Writings Displayed in their genuine Purity and Lustre. Together with Practical Observations and suitable Reflections on every Chapter, From the Beginning of Genesis to the End of Revelation.... Embellished with Large Elegant Scripture Prints, finely engraved on Copper. London: Printed and Published under the immediate Inspection of the Author, Sold

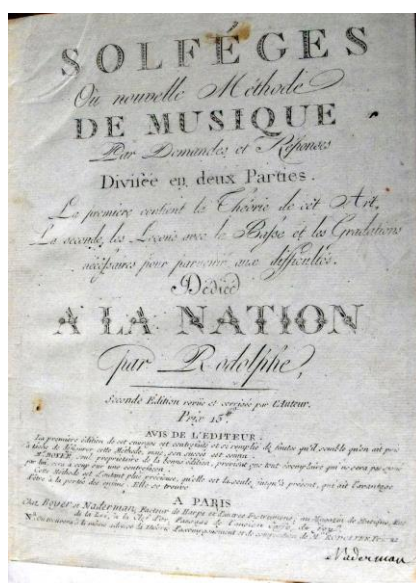
Wholesale and Retail by Alex Hogg.... And sold by H. D. Symonds..., J. Parsons, and W. Button; W. Ash; J. Murgatroyd; M. Gurney; J.S. Jordan; J. Mathews; J. Sudbury; J. Delahoy, at Deptford-Bridge; and M. Murray: and may be had of all the Booksellers and Newsmen, in London, Westminster, and at Bath, Bristol, Birmingham, Canterbury, Cambridge, [and 25 other towns in England]; and likewise in England, Wales, Scotland, Ireland, France, Holland, Germany, America, &c. no date], [?1793 - 1794]. Folio, 397 x 230 mms., pp. vi, [7], 8 - 1080, weighing 5.7 kg. (12 pounds, 9 ounces), engraved frontispiece and 89 full-age engraved plates and maps, contemporary calf, rebaked, with old spine ornately gilt in compartments and red morocco label laid down, top and base of spine finely restored; covers scratched, but an interesting copy, with a small rectangular red morocco label, 110 x 42 mms., on the front paste-down end-paper, "John Hodges and Sarah Stroud/ Rotherhithe/ 1792," with their succeeding family history on five leaves at the end. A web site on the genealogy of the Hodges-Stroud alliance suggests that they never married, and that Louisa Lancaster Hodges, their daughter was baptised on 30 May 1794 at St. Mary's Rotherhithe, but went by the mother's surname. In fact, one of the records on the end-papers records,

“Louisa Lancaster Stroud, the Daughter of the of the Aforementioned, Born May 8th 1794, Twenty Eight Minutes Past vie in the Morning at No. 296 Rotherhithe Street, Rother[hithe] & Baptised 30th May at St Marys Rotherhithe by the Rev. Shearman, Godfather, Mr. Willm Lancaster Snr Godmothers Mrs. Stone and Mrs. Baldwin.” [7725] **£1500** **£750**

Timothy Priestley (1734 - 1814), one of six children of Jonas Priestley and Mary Swift and younger brother to Joseph Priestley (1733 - 1804), trained himself to work with brass and wood to make models for his older brother, but at an early age became interested in the dissenting ministry, and in 1760 was ordained priest to take up a role as past to a congregation at Kipping, Thornton, near Bradford. He eventually wound up in London, as minister of the Jewin Street Independent Church, London. At the same time he also edited the *Christian's Magazine, or, Gospel Repository*, which was designed to counteract unitarianism, with Selina, Countess of Huntingdon as the magazine's patron. *ODNB* gives the date of publication of this edition of the Bible as 1792, which is probably accurate, given the evidence of the bookplate.

This seems to correspond to ESTC T95041, with copies located at the BL, Wisconsin-Madison, Chicago; and Dunedin in New Zealand. What appears to be another issue, ESTC T200457 is located in the John Rylands Library. However, T95041 mentions two lists of subscribers, which are not present in this volume; nor is the portrait of Priestley, which is called for in the “Instructions to the Binder,” but the somewhat eccentric placing of the plates and the admonitions about impressing the engravings, etc. suggest that each copy of the Bible was bound separately from the original issue numbers and that no two copies are likely to be exactly the same.

### 13 RODOLPHE (Jean Joseph): Solfeges, Ou, Nouvelle Methode de musique Par Demandes et Reponses Divise es en deux Parties: La premiere contient la Theorie de cet Art: La seconde, les Leçons avec la Basse et les Gradations ne cessaires pour parvenir aux difficultes....



éponses Divise es en deux Parties: La premiere contient la Theorie de cet Art: La seconde, les Leçons avec la Basse et les Gradations ne cessaires pour parvenir aux difficultes.... Seconde Edition revue et corrigee par l'Auteur. A Paris Chez Boyer et Naderman, facteur de harpe et d'autres instrumens: au Magasin de musique, R. [i.e., Rue] de la Loi, a à la Clef d'Or, Passage de l'ancien Caffé é de Foy, [1790] [1790]. Folio, 331 x 246 mms., pp. [ii], 166, folding engraved plate of keyboard at end and otherwise engraved throughout,

contemporary quarter green sheepskin, boards; front free end-paper creased, binding a little rubbed, but a good copy with the autograph “Mlle. Julie Mallet” on the top margin of the recto of the front free end-paper. Julie Mallet was later the third wife of Jean-Baptiste Lamarck (1744 - 1829), whom he married in 1798 after the death of his wife Charlotte in 1797. [7480] **£1500** **£750**

Jean Joseph Rodolphe (1730-1812), also known as Johann Joseph Rudolph, was an Alsatian composer, violinist, and horn player. His early career was in Stuttgart, where several of his operas and ballets were performed. This work, first published in 1784, proved very popular with performers and students and was regularly reprinted until the 1850s. From 1798 he was a professor at the Paris Conservatory. He popularized the horn as a solo instrument, and was probably the first in Paris to use the technique of hand-stopping, by which a natural horn can be made to produce notes outside of its normal harmonic series.

Two manuscript inscriptions in this copy are noteworthy. First, one of the two publishers, Naderman, signs with a surname, no doubt to certify the authenticity of this copy, in the lower right corner of the title-page. I assume this is the original proprietor, Jean-Henri Naderman (1734-1799), but it is conceivably his wife, Barbe-Rose Naderman, who took over the business upon his death in February 1799.

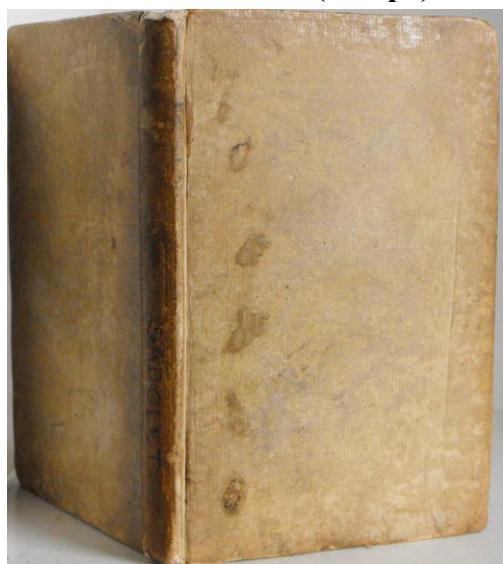


The second inscription is “Mlle. Julie Mallet”, presumably the woman of that name who famously became the third and final wife of the controversial biologist Jean-Baptiste Lamarck (1744-1829), after whom Lamarckian evolutionary theory is named. It is impossible to overestimate the importance of Lamarck to the field of biology, even if he is often seen primarily as a precursor to Darwin. Lamarck is credited with being the first to use the term itself, “biology”, in “its modern sense”; and “Lamarck’s contribution to evolutionary theory consisted of the first truly cohesive theory of biological evolution” (Wikipedia). The only more prominent name in evolutionary theory from the century is that of Charles Darwin himself. Stephen Jay Gould has argued “that Lamarck was the ‘primary evolutionary theorist’, in that his ideas, and the way in which he structured his theory, set the tone for much of the subsequent thinking in evolutionary biology, through to the present day” (Wikipedia).

Mademoiselle Julie Mallet married Lamarck in 1798, at about the age of thirty, but she died young on August 27, 1819 (see the online “Chronologie de la vie de Jean-Baptiste Lamarck” by Raphaël Bange and Pietro Corsi). Very little appears to be known about Mallet, both before and after her marriage to Lamarck. I take the volume on offer to indicate that she either played a musical instrument or aspired to do so, which is more detail about her character or person than I have been able to glean from any other source, apart from the most basics facts already mentioned, such as the date of her marriage, her age at marriage, and the date of her premature death.

### THE FRIEDRICH JACOB REUCHLIN - JOSHUA WILSON - JOHN FROST COPY OF THE GROUNDBREAKING WORK OF ERASMUS SCHMIDT

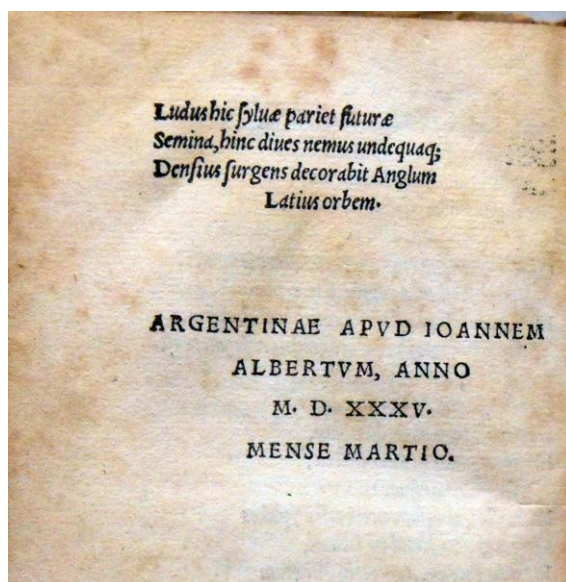
**14 SADOLETO (Jacopo):** De liberis recte instituendis, liber. Argentinae [Strasbourg] Apud Ioannem



14 Albertum, Anno M. D. XXXV. Mense Martio. 1535. Small 8vo, 147 x 90 mms., unpaginated, pp. [124], collating A-H8, with the recto of the last leaf bearing the engraved colophon, contemporary vellum (slightly soiled), with the autograph in ink “Walter Shelley/ M. Temple” on the front paste-down end-paper, and in pencil on the recto of the front free end-paper, “Cosmo Gordon/ [?Inschia] 1951.” [7566] **£2500** **£1250**

Sadoletto (1477 - 1547), the Italian humanist and churchman, and in 1533 published his *De pueris recte instituendis*, considering the education of boys in his capacity as Bishop of Carpentras, to be his most important duty. Sadoletto was also friendly with Erasmus (1466 - 1536) and

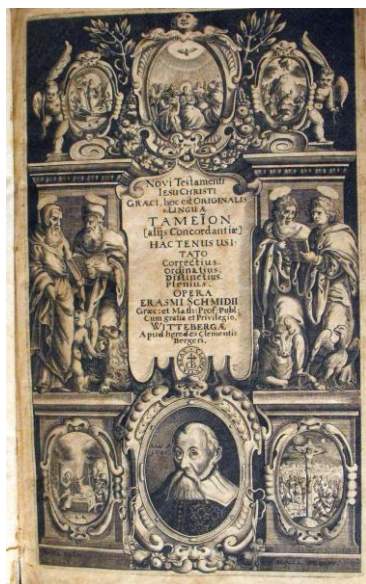
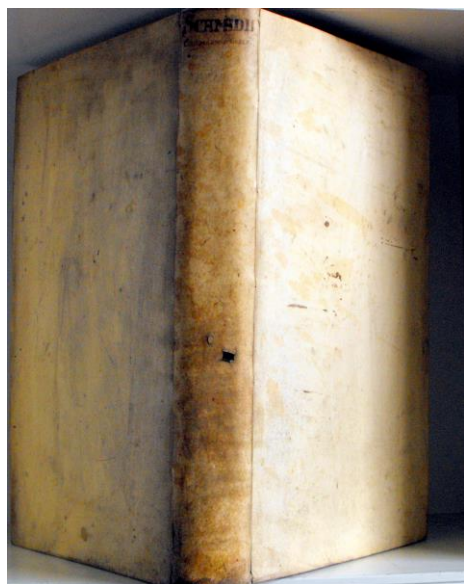
corresponded with him on numerous matters, including education; his *Imago pueri Jesu posita in ludo literario* is included in the present volume. “Sadoletto, a cultured yet devout believer, strikes a note of deep seriousness, symptoms of the temper of the counter-reformation to which he so ardently devoted himself. Then he writes as one with a definite end in view : he has in mind the youth of the higher professional class his own and of landed families of modest estate. He knows what is wanted from experience of society in France as well as in Italy. Again, no other humanist writer upon education has as thoroughly entered into the true spirit of Plato. The end which Sadoletto puts forth is that of a liberal training not concerned with any of the possible technical superstructures which taste or need



may suggest. The impression we gain from the *De Liberis recte Instituendis* is that its author knew well the class for which he was writing ; that he kept within the bounds of the attainable: that he set himself to exhibit in harmonious outlines an adaptation to the modern and the Catholic world all that was best in antique as the unwearied scholarship of the Italian Renaissance, which had already reached its zenith, had revealed it. Sadoletto himself was amongst the greater scholars of his time, surpassing most of them in insight into the significance of Greek thought. His treatise, it may be added, forms an instructive introduction to a study of the Jesuit Ratio” (W. H. Woodward: *Studies in Education during the Age of the Renaissance*, 1906).

WorldCat locates a copy of this printing in Universiteitsbibliotheek Utrecht, Bibliothèque nationale et universitaire, and Bibliothèque interuniversitaire Sainte-Genève. In North America, there are copies of the 1538 edition at the Folger, Cornell (2), with Yale having the 1533 and 1535 editions, etc.. No copies of this Strasbourg imprint found in Copac.

## 15 SCHMIDT (Erasmus): Novi Testamenti Jesu Christi Graeci, Hoc Est, Originalis Linguae Tameion



(aliis Concordantiæ) Hactenus Usitato Correctius, Ordinatus, Distinctius, Plenius, Jam dudum a pluribus desideratum: Ita Concinnatum, Ut Et Loca reperiendi, & Vocum veras Significationes; & Significationum diversitates per Collationem investigandi, Ducis instaresse possit. Opera Erasmi Schmidii, Graec. L. & Mathem. Prof. Cum gratia & Privilegio Elect. Saxon. Wittebergae, Impensis haeredum Clementis Bergeri Bibliopol: Ex Officina Typographica Jobi Wilhelmi Fincelii. 1638. FIRST EDITION. Folio, 345 x 220 mms., unpaginated but collating [ii4] A - Kkk6 (including final blank), printed title-page

in red and black, fine engraved title-page, contemporary vellum (soiled); uniformly lightly foxed, but a very good copy, with several inscriptions, viz., on the front pastedown endpaper, "F. J. Reuchlin / 1731 " and "A present from Joshua Wilson, Esq. / John Frost / Turvey, 1832"; and on the recto of the front free endpaper several inscriptions, including one in pencil by another bookseller, and “ ‘The best Greek Concordance / to the New Test. ever published.’ Horne”; and “See a very excellent condensed edition / by Greenfield, published by Bagster.” Erasmus Schmidt (1570-1637) made his mark at the University of Wittenberg, where he was educated and where he became Professor of Greek in 1597. He was both a classical scholar and a mathematician. His best-known scholarly work is his history and edition of Pindar’s fragments (1616). He completed this concordance to the Greek New Testament shortly before his death. William Greenfield’s edition was published in 1830, and the abridged version alluded to in the inscription (above) was published a few years later (undated). [6661] **£1250**

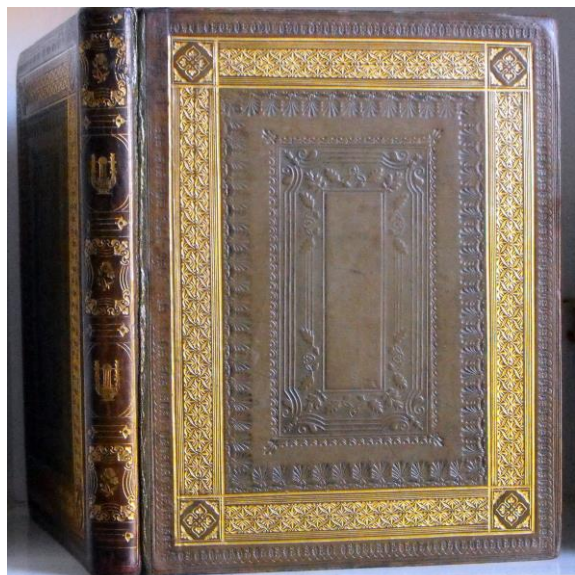
**£625**

The present copy of Schmidt’s concordance was owned in succession by the prominent Lutheran theologian Friedrich Jacob Reuchlin (1695-1788), professor of theology at the University of Strasbourg, then Joshua Wilson (1795-1874), one of the great patrons in the history of Congregationalism in England (four thousand books from his shelves became the foundational collection of the Congregational Library), who in turn presented the book in 1832 to John Frost (1808-1878) of Turvey, Bedfordshire, and of Cotton End, Bedfordshire. The year 1832 is underscored in the inscription. What happened in 1832? That was the year Frost “accepted the pastorate of the church at Cotton End, where he remained until his death in 1878” (Dissenting Academies Online). A few years later in 1840, John Frost became the head of the much-discussed, newly-formed Cotton End Academy, where he would educate scores of Congregational ministers for several decades, a number of whom journeyed forth as missionaries after their tutelage under Frost. It seems most likely that Wilson gave this volume to Frost specifically as an encouraging gift in his new



position at Cotton End in 1832. Later, as head of the academy, Frost was known as a “dedicated and popular teacher” (Alex Danchev, *Oliver Franks: Founding Father* [Oxford: Clarendon Press], 1993, p. 3), and Cotton End Academy became one of the more prominent dissenting institutions of the Victorian Period. With this gift to Frost in 1832, Joshua Wilson’s generosity to the cause of Congregationalism -- here as elsewhere -- proved distinctly propitious.

# 15 SCRAPBOOK. LATE WILLIAM IV OR EARLY VICTORIAN CHILDREN’S SCRAPBOOK.



A small quarto scrapbook, 237 x 180 mms., completely filled with mostly hand-colored illustrations, almost certainly taken from chapbooks of the period, some illustrations dated 1830 and 1834, with the paste-down end-papers and 27 leaves covered recto and verso with illustrations, mostly of children and mostly of domestic scenes, as well as cricket, swimming, games, dancing, etc. Attractively bound in contemporary blind-stamped borders within ornately gilt border, rebaked with old spine gilt in compartments to a lyre and floral motif laid down; rear free end-paper and paste-down end-paper with remains of glue, but a fine copy. [8140] **£1250** **£625**



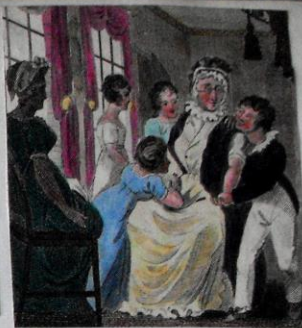




FRONTISPIECE TO 'THE GREEDY CHILD CURED.'



Charles kept his promise, and upon his second visit brought a box of drawings in which were many pretty flowers that his young friends thought looked quite like nature, and the fruit was so well done, that Emma declared it seemed real. While Alfred said, the currants and grapes made his mouth water.



FRONTISPIECE TO 'SELF-WILL, OR, YOUNG HEADS NOT THE WISEST.'



He did feel some shame, when his mother asked, what he had been doing; but he was too candid to tell a falsehood, or even make an excuse, so he plainly told her of his father's command, and how sorry he was to give up his garden-work.

London: William Dutton, 25, St. Martin's Lane.