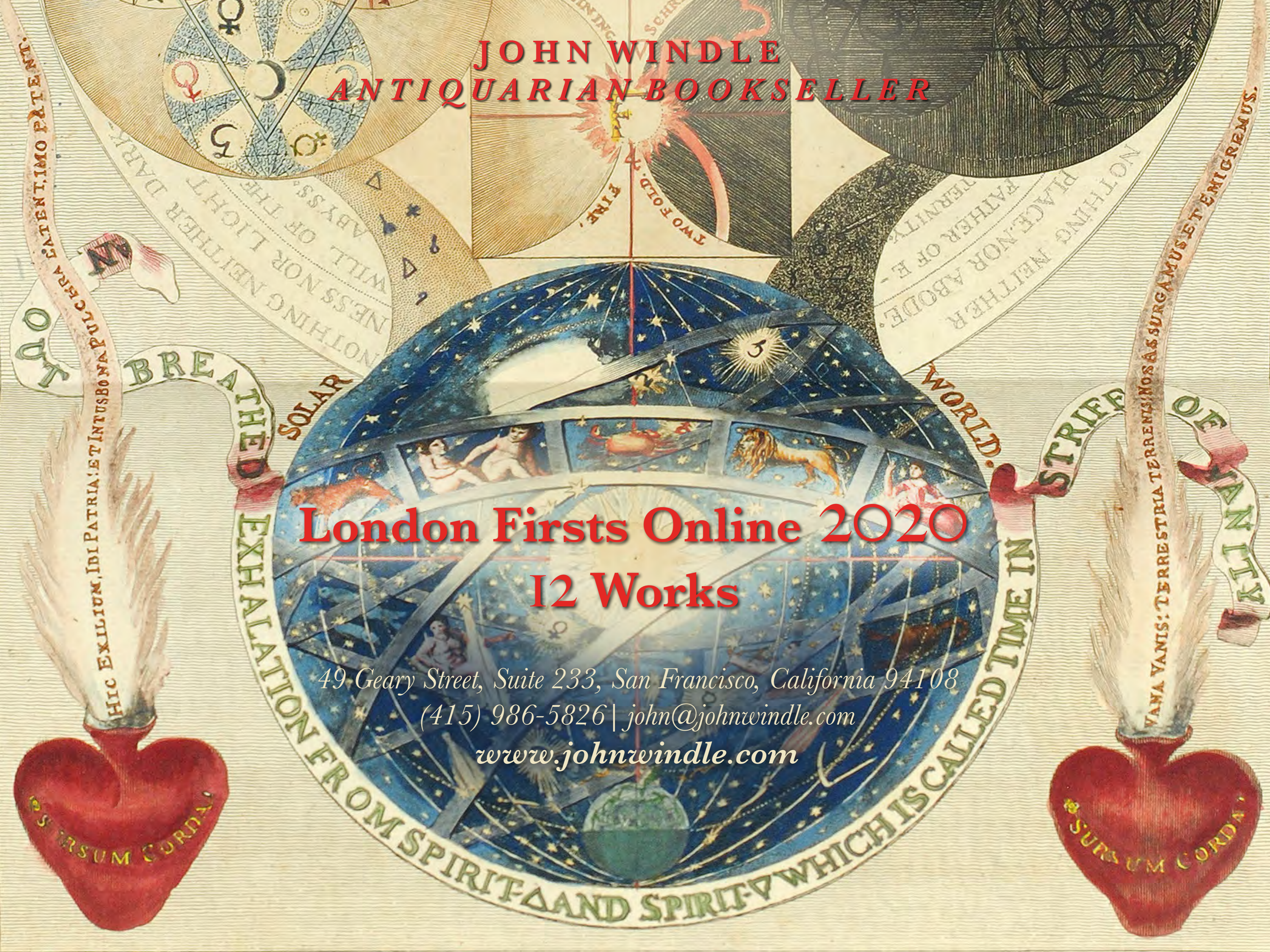


**JOHN WINDLE
ANTIQUARIAN BOOKSELLER**

**London Firsts Online 2020
12 Works**

*49 Geary Street, Suite 233, San Francisco, California 94108
(415) 986-5826 | john@johnwindle.com
www.johnwindle.com*



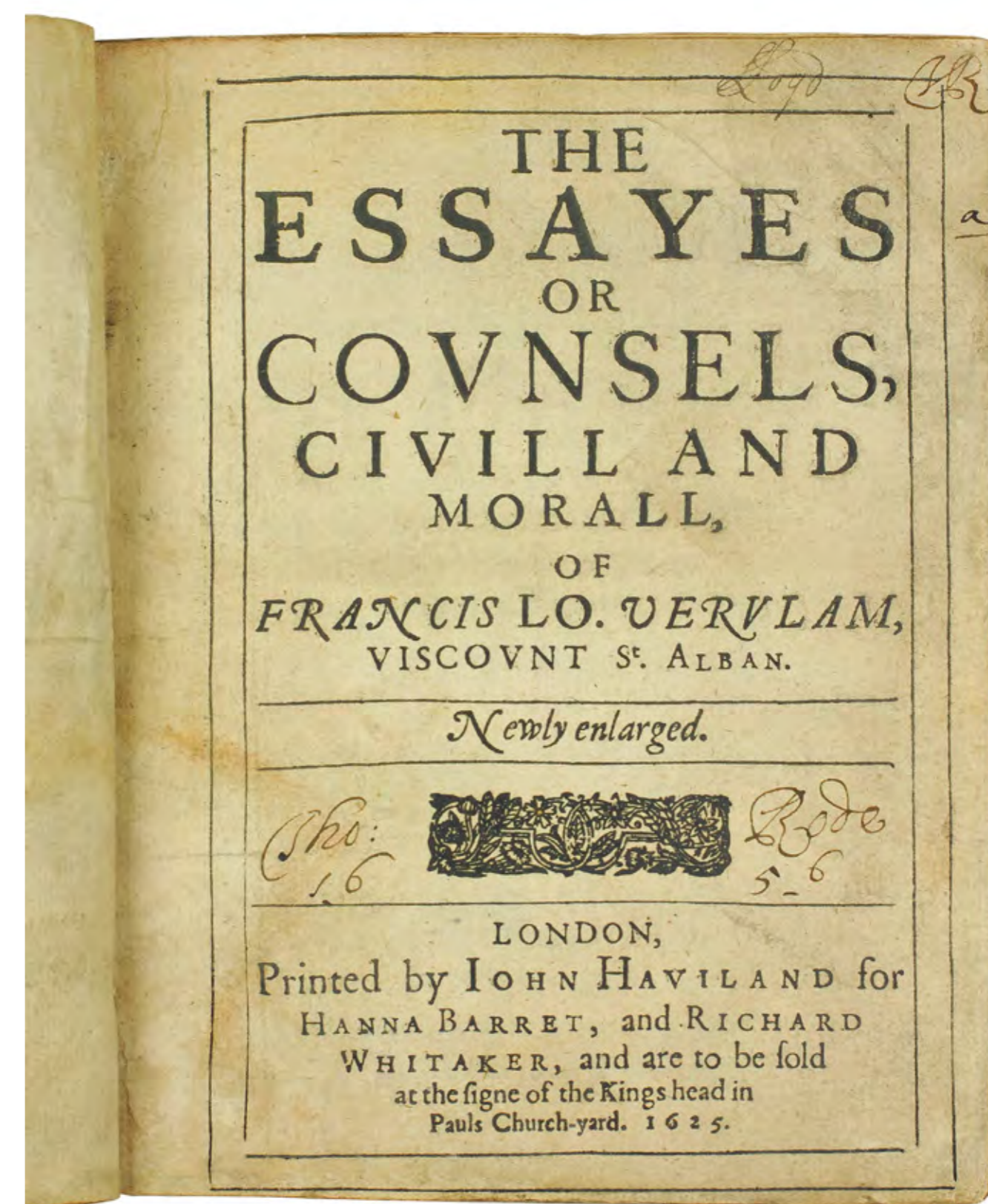


1. [BACON, FRANCIS. *The Essayes or Counsels, Civill and Morall of Francis Lo. Verulam, Viscount St. Alban. Newly enlarged.* London: Printed by John Haviland for Hanna Barret, and Richard Whitaker, 1625.

4to, [12], 340 pp. First leaf is blank. A⁴ (a)² B-2V⁴ 2X². Original vellum, overlapping foreedges, signs where the thongs were removed; backstrip lettered in ink. Title page with signature of Thomas Rode dated 1656. A remarkably fine copy in unsophisticated original condition, some inevitable soiling to the vellum. Enclosed in a blue quarter morocco slipcase.

§ One of the most important books in the English language, of enduring influence on Western philosophy and ethics, “the distillation of a lifetime’s wisdom by the wisest man of his day” (Winterich, *23 Books*, 208). First complete edition and the last printed in the author’s lifetime, first issue with the imprint reading “Printed by John Haviland for Hanna Barret, and Richard Whitaker” and with “Newly enlarged” on the title-page. The second issue (Gibson 14) has imprint reading “John Haviland for Hanna Barret” and has “Newly written” on t-p. Some cataloguers call this 1st Collected or

1st Complete edition. STC indicates that this is a new work different from *The Essaies...* STC (2nd ed.), 1147. Quaritch cat. 436 (1930) #102 noted: “In his dedication Bacon says ‘I doe now publish my *Essayes*; which of all my other workes have been most Currant: For that, as it seems, they come home to Mens Businesse and Bosomes. I have enlarged them, both in Number, and in Weight; so that they are indeed a New Worke.’” Britwell Handlist p. 52. Grolier Club English 100 p. 26. PMM 119. (123031) \$45,000



THE FIRST



TO
THE RIGHT
HONORABLE MY
VERY GOOD LO. THE DVKE
of Buckingham his Grace, Lo.
High Admirall of England.

EXCELLENT LO.



ALOMON
saies; *A good
Name is as a
precious oynt-
ment*; And
I assure my
selfe, such wil
your *Graces* Name bee, with
A 3 Poste-

Of Truth.

I



Of Truth.

I.



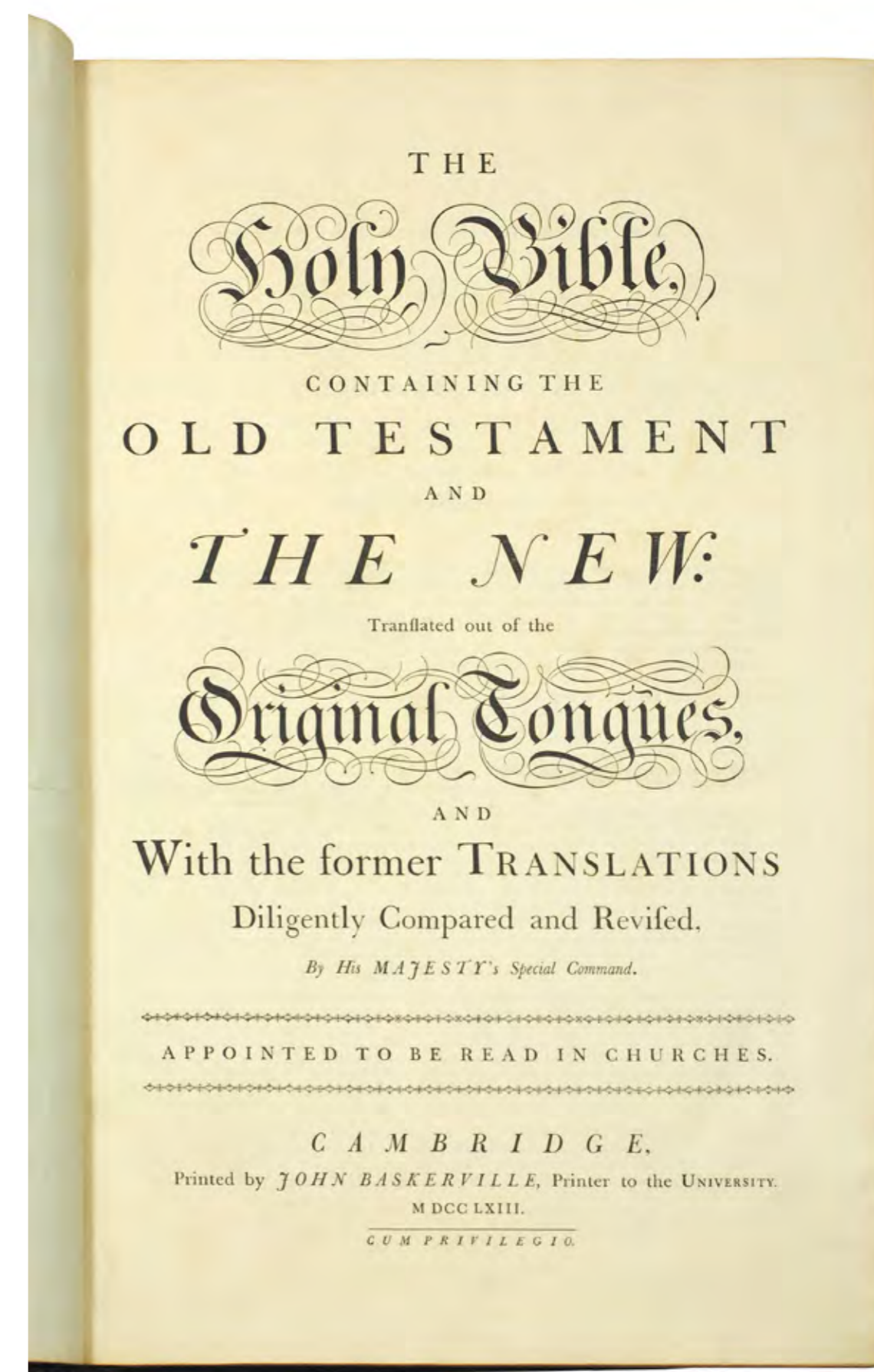
HAT is Truth; said
jesting Pilate; And
would not stay for
an Answer. Cer-
tainly there be, that
delight in Giddi-
nesse; And count it
a Bondage, to fix a
Beleeve; Affecting Free-will in Thinking,
as well as in Acting. And though the Sects
of Philosophers of that Kinde be gone,
yet there remaine certaine discoursing
Wits, which are of the same veines, though
there be not so much Bloud in them, as
was in those of the Ancients. But it is not
B onely



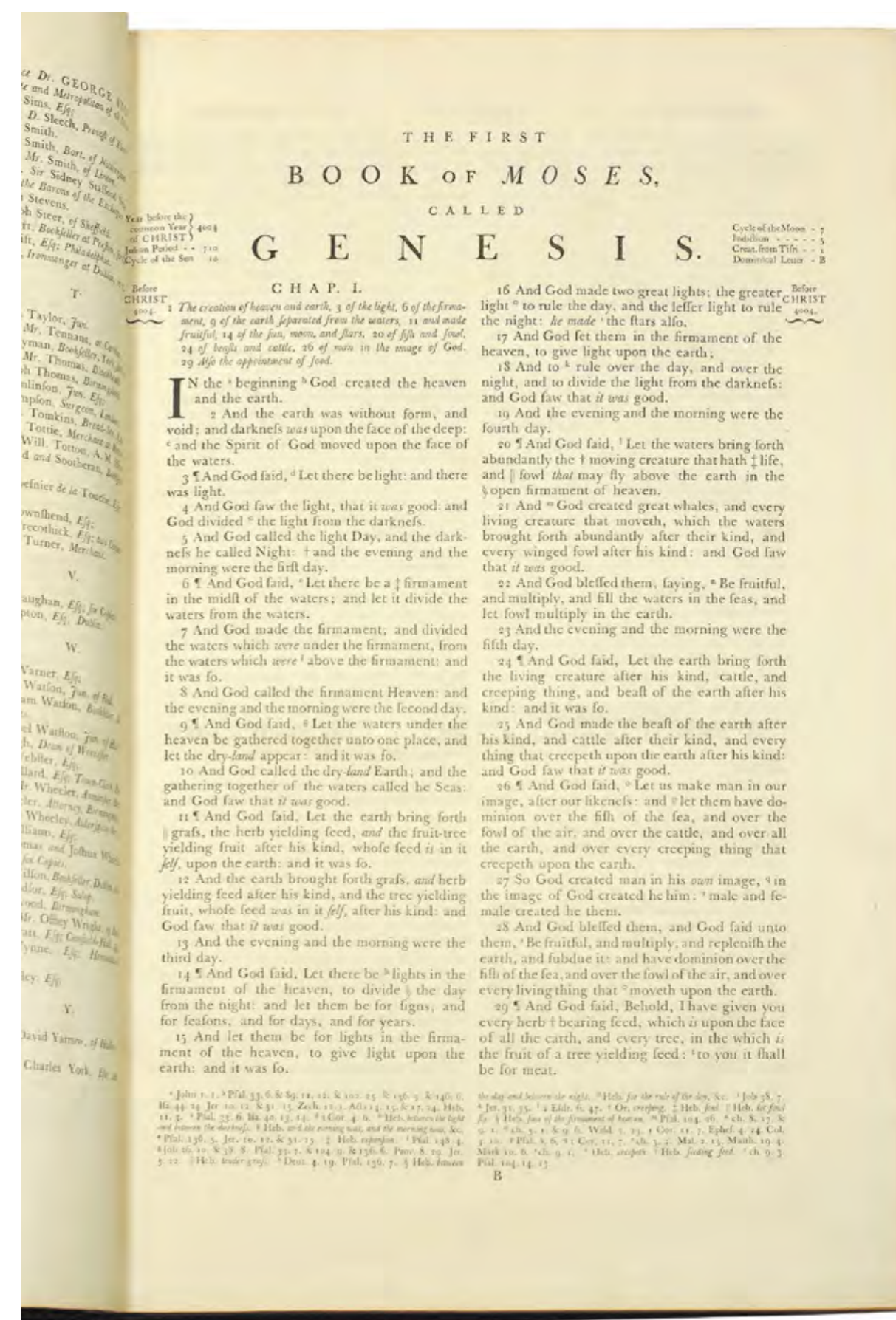
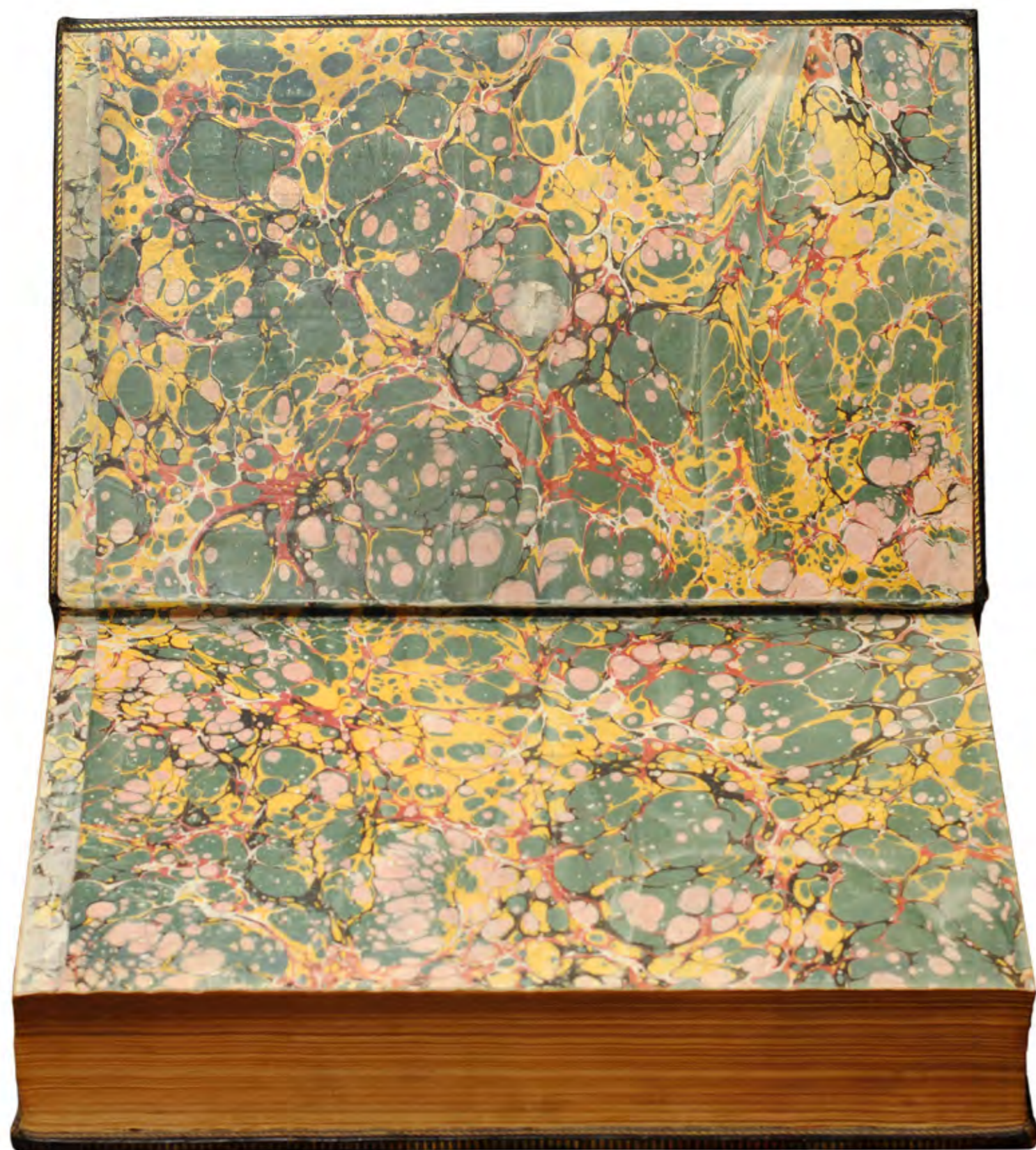
2. [BIBLE IN ENGLISH]. *The Holy Bible, Containing the Old Testament and The New: Translated out of the Original Tongues, and With the former Translations Diligently Compared and Revised, By His Majesty's Special Command. Appointed to be Read in Churches.* Cambridge: Printed by John Baskerville, Printer to the University, 1763.

Royal folio, 573 unnumbered leaves. A2, χ 1, B-13D2, *a-*e2, *f1. English binding of contemporary full blue-green morocco, covers with elaborate gilt border, backstrip richly gilt with red morocco lettering pieces stamped in gilt "HOLY BIBLE" and at the foot "BASKERVILLE", gilt edges, marbled endpapers. Inevitable slight signs of wear on such a huge book but in all a very good unrestored copy, internally flawless.

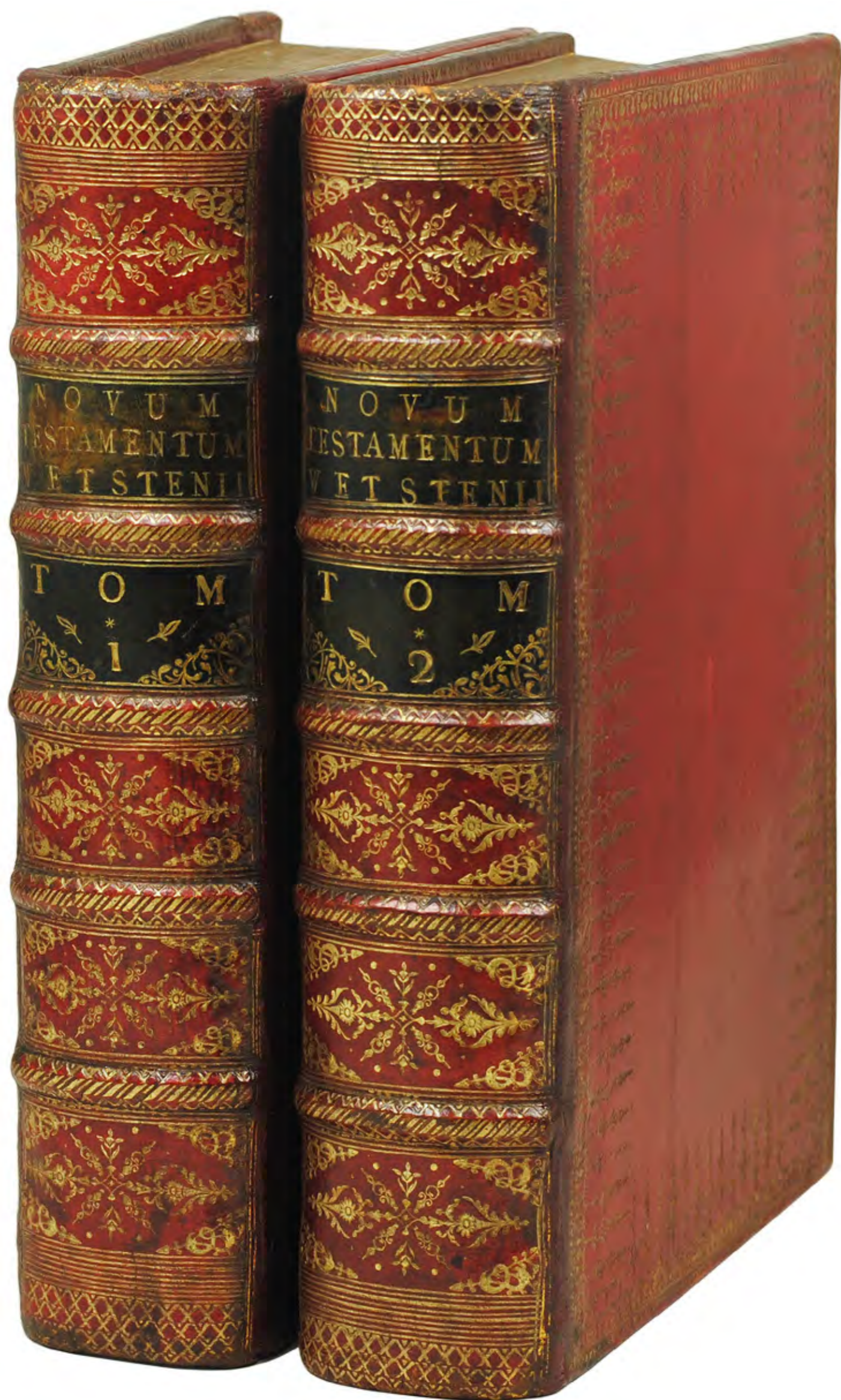
§ First edition, third issue of the subscribers' list as usual. "John Baskerville was a monumental figure in the history of English bookbinding and printing, with contemporary accounts of his work ethic revealing a man deeply engaged in virtually every aspect of book production. Yet for most of his life and indeed for many decades afterwards he was decried as a mere amateur. Still other sources show an individual with highly idiosyncratic and paradoxical habits -- he lived with Sarah Eaves for nearly two decades out of wedlock; a devout atheist who was buried in his own backyard without Christian ceremony; a man who 'had wit but always against religion and decency'" (F.E. Pardoe in *John Baskerville of Birmingham: Letter- Founder and Printer*, 1975).



Paradoxically, after taking the position of Printer to the University of Cambridge on 1 December 1758, Baskerville produced one of the few great Bibles. It is a true masterwork, expertly printed with impeccable attention to ink, type, spacing, paper quality and ease of use. Published on 4 July 1763, “the adjective that inevitably comes to mind is ‘noble’ and the volume warrants the word. It was conceived and executed on a grand scale... to show that he had now learnt his craft and was able to practice it in a masterly fashion... [and] the result shows again that Baskerville must be placed in the very top rank of book designers” (Pardoe, 87). Morison and Day (*The Typographic Book*, 1963) write that



“Baskerville’s folio English Bible, printed for the University of Cambridge, is the finest presentation of Holy Writ since Richelieu’s Latin Vulgate printed at the Imprimerie Royal” (48). Gaskell 26. Herbert 1146. Morison & Day, *The Typographic Book* 48. Huntington Library, *Great Books in Great Editions*, 7. Rothschild 2640. Rumball Petre 145. (123054) \$25,000



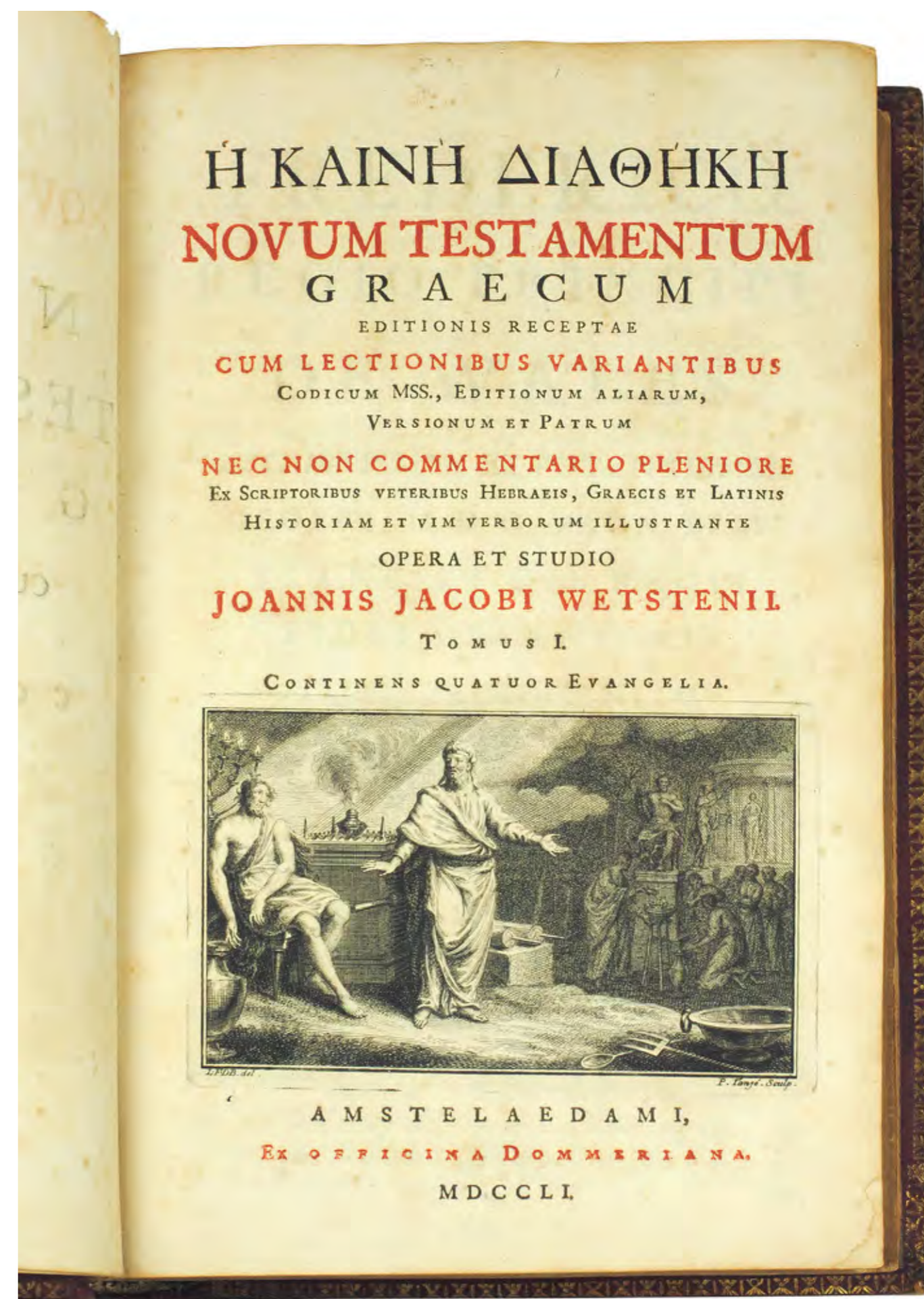
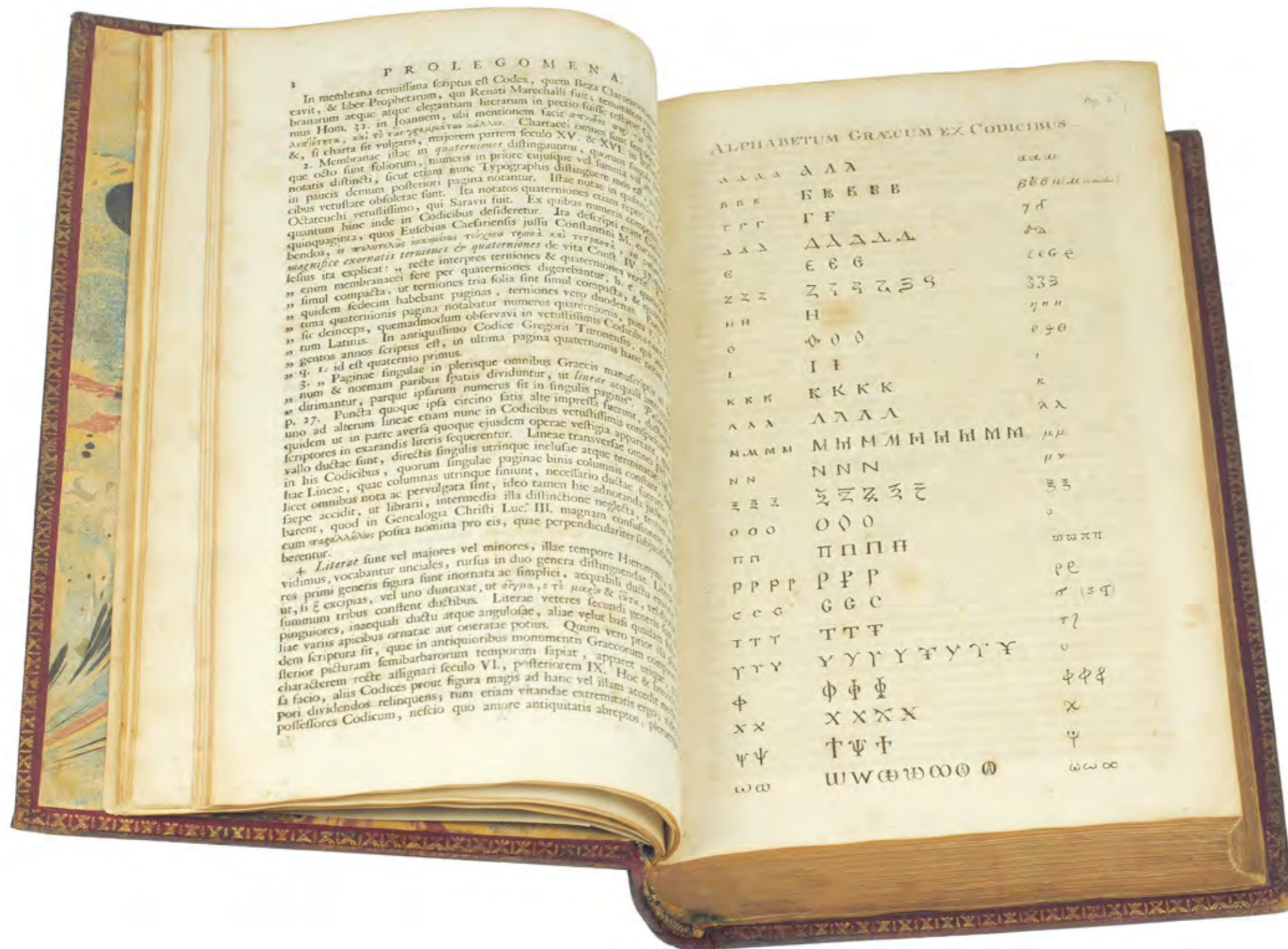
3. BIBLE. NEW TESTAMENT. GREEK. WETTSTEIN, JOHANN JAKOB, EDITOR. *He kaine diatheke [in Greek] Novum Testamentum Graecum; Editionis Receptae Cum Lectionibus Variantibus Codicum MSS, Editionum Aliarum, Versionum Et Patrum Nec Non Commentario Pleniore Ex Scriptoribus Veteribus Hebraeis, Graecis Et Latinis Historiam Et Vim Verborum Illustrante.* Amsterdam: Officina Dommeriana, 1751.

2 vols., [vi], 966, [2]; 896, (list of codices) 1-26 in reverse order, 897-920 pp. (final 1 1/2 pp. are errata). With an engraved vignette on the title-pages, and an engraved alphabet leaf at p.2; a little browned and dusty here and there. Contemporary red morocco very richly gilt, gilt-panelled backstrips with black labels.

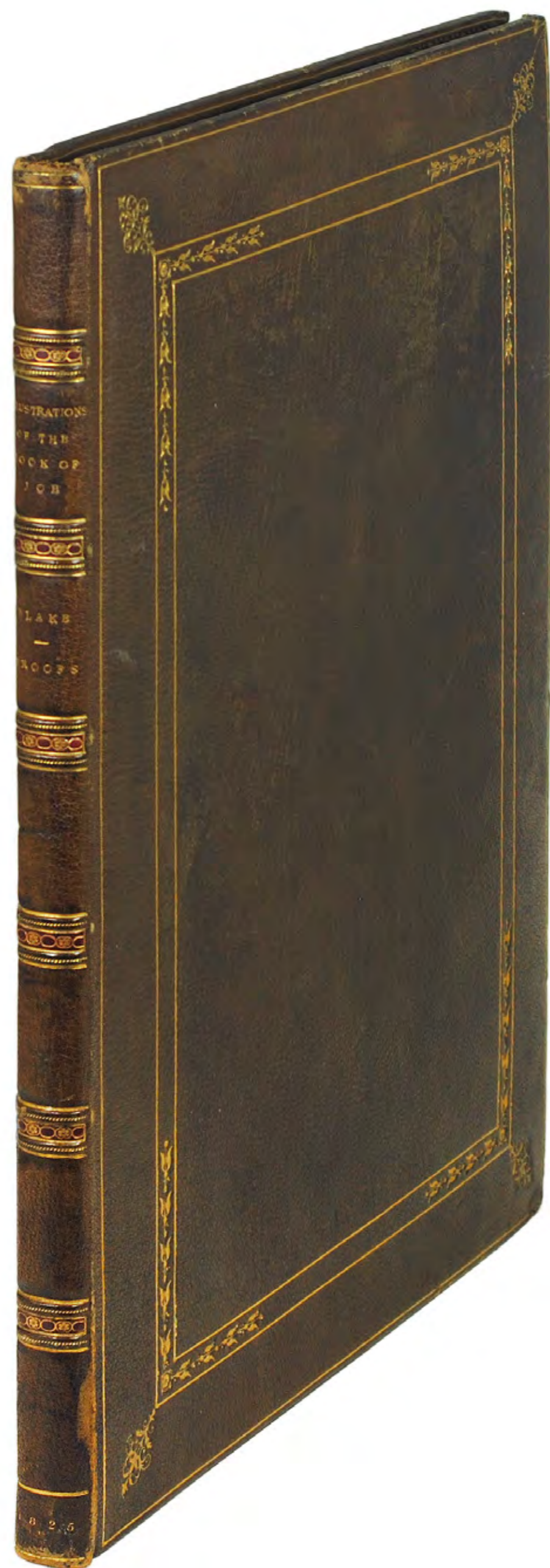
§ A superb copy of a renowned Greek edition of the Bible with a fascinating association. This copy was in the choice Greek library of Sophia Streatfeild; prior to that there is the bookplate of an earlier Streatfeild with their motto “Data Fata Sequutus” (sic), and the modern bookplate of Joseph M. Gleason whose library was at Lone Mountain College in San Francisco until they sold it en bloc to John Howell- Books who dispersed the books far and wide. This book recently turned up in a yard sale in Central California and was bought by a scout purportedly for \$5.



Sophia Streatfeild was a brilliant classical scholar, a stunningly beautiful woman, and a renowned flirt, whose charms and amorous conquests were recorded at length by Hester Thrale with equal parts admiration and exasperation: “a Young Coquet whose sole Employment in this World seems to have been winning Men’s hearts on purpose to fling them away. How She contrives to keep Bishops, & Brewers, & Doctors, & Directors of the East India Company all in her Chains so—& almost all at a Time would amaze a wiser Person than me.” Thrale’s own husband was one of the many much taken with Streatfeild, as was Samuel Johnson, although he apparently regarded Fanny Burney’s Greek scholarship higher. The DNB heads her entry simply “Streatfeild, Sophia (bap. 1755, d. 1835), beauty”.



A women of fierce intellect and wild reputation, she died unmarried at around 80 years of age and remains one of the period’s more enigmatic figures. Her entire Greek library (all 43 volumes bound to match) was sold by the Robinsons in 1935 for £195. It was #1 in their catalogue 56. (123171) \$6500



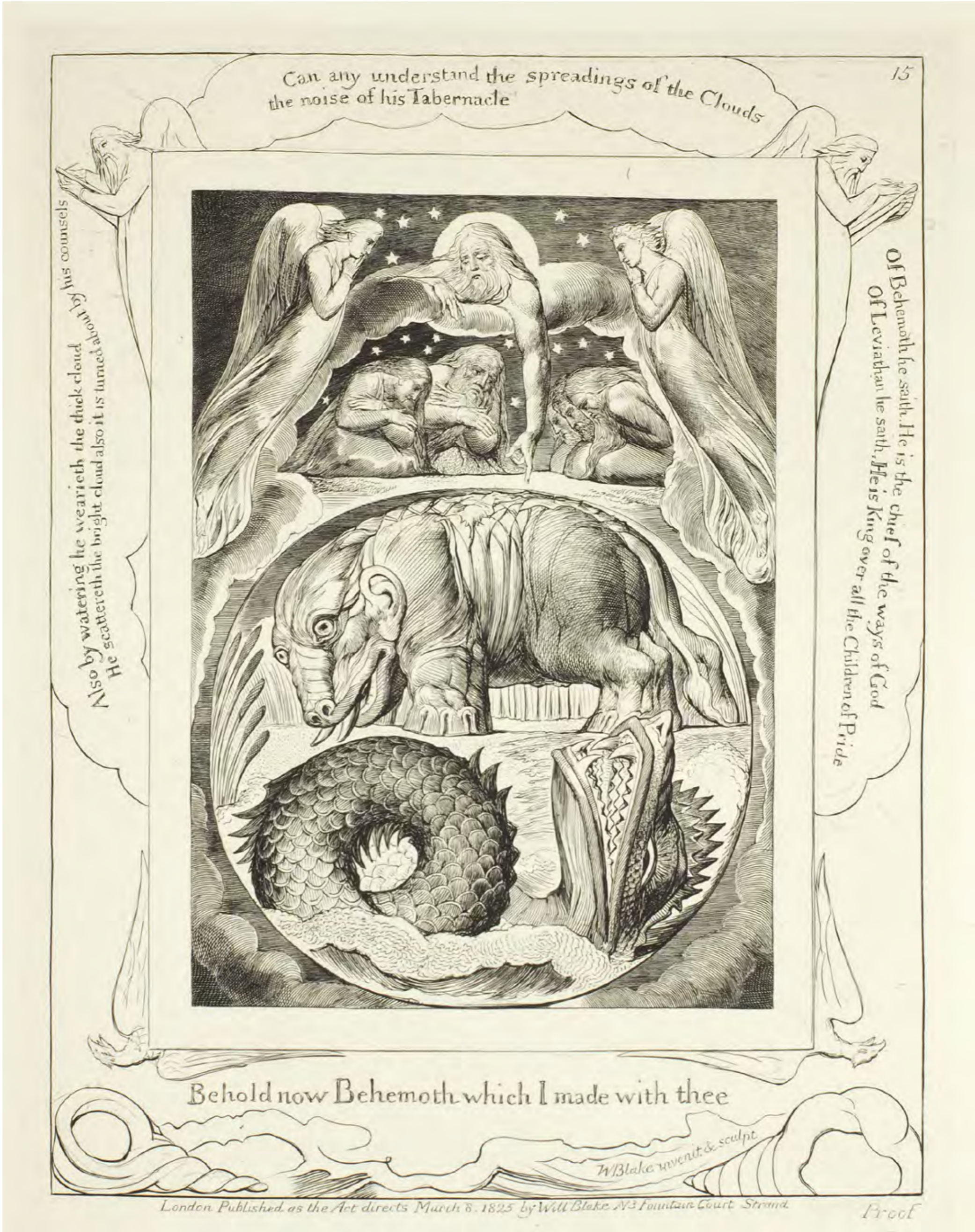
4. BLAKE, WILLIAM. *Illustrations of the Book of Job.* London: [plates dated] 1825 [but published 1826].

Folio, 320 x 254 mm, engraved title and 21 plates. Proofs on India paper mounted on handmade paper, some leaves (2, 5, 6, 11, 14, 17, 18) watermarked J. Whatman Turkey Mill 1825. Gilt ruled green morocco over thick boards, fleurons at the outer corners, double-rule inner frame enclosing a bloom roll, gilt-ruled spine, sewing bands with gilt red morocco onlays, thick dark blue endleaves, all edges gilt, by Riviere: a brilliant set with no foxing at all, interleaved with blanks at the time of binding with no offsetting. Lower cover of the binding at some time tied up with string with ensuing indentation.



§ First edition, limited to 150 proof sets (65 sets were also printed on French paper, and 100 sets on drawing paper with the word ‘proof’ removed). This is one of finest sets of the proofs I have ever seen, and far outshines the other two original printings and the later re-issue. The India paper set is the best printing of these famous plates which comprise Blake’s major single achievement as a printmaker after the illuminated books. *Illustrations of the Book of Job* was Blake’s last completed prophetic book: the text, a series of biblical quotations, is above and below each image. “It was produced while Blake was still working on Jerusalem, his most obscure book; yet the illustrations are Blake’s most lucid; and they are the supreme example of his reading the Bible in its spiritual sense” (S. Foster Damon, *A Blake Dictionary*, p. 217). “The modest size of the central panels does not prevent them from ranking with the supreme masterpieces of graphic art” (Ray, *Illustrator and the Book in England* #8). Note: as always, the first plate after the title-page is misdated 1828. (ww) \$89,500







5. BÖHME, JAKOB. BEHMEN, JACOB. *The Works of Jacob Behmen, The Teutonic Theosopher... with Figures, illustrating his Principles, left by the Reverend William Law, M.A.* London: R. Richardson, 1764 [vols. 1 and 2] and G. Robinson, 1773 [vol. 3] and 1781 [vol. 4].

4 vols. 4to, xxiii, 269, [6], 301, [20]; [iv], 195, [36], 120, 160, 32; [iv], 507, [26], 37; [6], 304, 218, [7] pp. With copper-engraved frontispiece portrait & 25 copper-engraved plates, 2 of them hand-colored, 2 double-page, and 4 with complex overlays (including one of the double-page plates). Modern half calf, backstrips divided into six gilt-tooled compartments, two with red and green title labels, four with the occult symbol of a solar cross inside a blazing sun. A very good set in an attractive and appropriate binding, with only intermittent foxing and spotting and with the occasional marginal notes of Charles Muses (see below). The remarkable plates are in fine condition with just one or two insignificant creases and closed tears to the intricate overlays.

§ First collected edition in English of the works of Jakob Böhme (1575-1624), the German mystic whose radical religious visions were an important source of inspiration to Quakers, Theosophists, German Romantics, and other free thinkers including William Blake. Böhme's controversial theology departed from its Lutheran foundation in the suggestion that the God is incomplete without Creation and

that humanity's fall from grace was necessary and desirable as a precondition of our evolution to a new state of redeemed harmony, more perfect than our original state of innocence. This is perhaps the most important edition for the English-speaking

world, as it was through this edition that writers like Blake and Coleridge discovered Böhme's philosophy. Blake was particularly struck by the cosmology and by the illustrations and their influence can be seen throughout his prophetic works. See Bindman, *William Blake His Art and Times*, #4: "Böhme was one of the key influences on Blake's youth and there is every reason to suppose a life-long acquaintance with the extraordinary illustrations in this book... especially the Three Tables of Divine Revelation... the production of such unusual works must have been known to the young Blake". Also see Hamlyn and Phillips, Tate Britain Exhibition 2001 #229-233.

Though known as the "Law Edition", William Law's (1686-1761) association with this publication was entirely posthumous. As a Church of England clergyman and theologian his obsession with Böhme's writings horrified contemporaries like John Wesley but did much to bring them to the attention of English readers. After his death Richardson published this, the first complete works in English, using 17th century translations by John Ellistone and John Sparrow and including in the place of an introduction a fragment of a philosophical dialogue which Law had left unfinished at his death. The publication was financed by Elizabeth Hutcheson, a wealthy widow who had joined Law's household during his final years. Vol II had appeared as a stand-alone "Works" published by Richardson the previous year (ESTC N25535); it appears here with a cancel title page and with the advertisement moved to Vol 1. The remarkable plates "left by" Law were designed by Dionysius Freher, an early follower of Böhme. They offer diagrammatic and symbolic interpretations of Böhme's theological systems. In four of the plates, the sheer complexity of Böhme's spiritual cosmology is magnificently rendered using intricate onlays, as many as 16 in one example.

Provenance: Dr. Charles Muses (1919-2000), esoteric philosopher who co-authored works with Joseph Campbell. Included with the *Works*, is Muses' original, annotated, PhD thesis on Böhme and Dionysius Freher, submitted to Columbia University in 1949. (4to, 280 x 220 mm, 252 pp. Typescript on thin onion paper. With label: "Charles A. Muses / 37-16 92nd street / Jackson Heights, L.I. NY" pasted on first leaf. Additions and annotations in Muses' hand in brown ink throughout.)

Reasonably well represented in institutions, fine copies are very scarce on the market. The last good copy sold at auction in 2000 for \$7500, some copies since but seemingly always imperfect. This copy was last sold by Ursus in 2014 for \$15,000. ESTC T125516. (123064) \$22,500



THE
WORKS
OF
JACOB BEHMEN,
The Teutonic Theosopher.
VOLUME I.

CONTAINING,
I. THE AURORA.
II. THE THREE PRINCIPLES.

To which is prefixed,

The Life of the Author.

With FIGURES, illustrating his PRINCIPLES, left by the
Reverend WILLIAM LAW, M. A.

LONDON,
Printed for M. RICHARDSON, in Pater-noster Row.
MDCCLXIV.



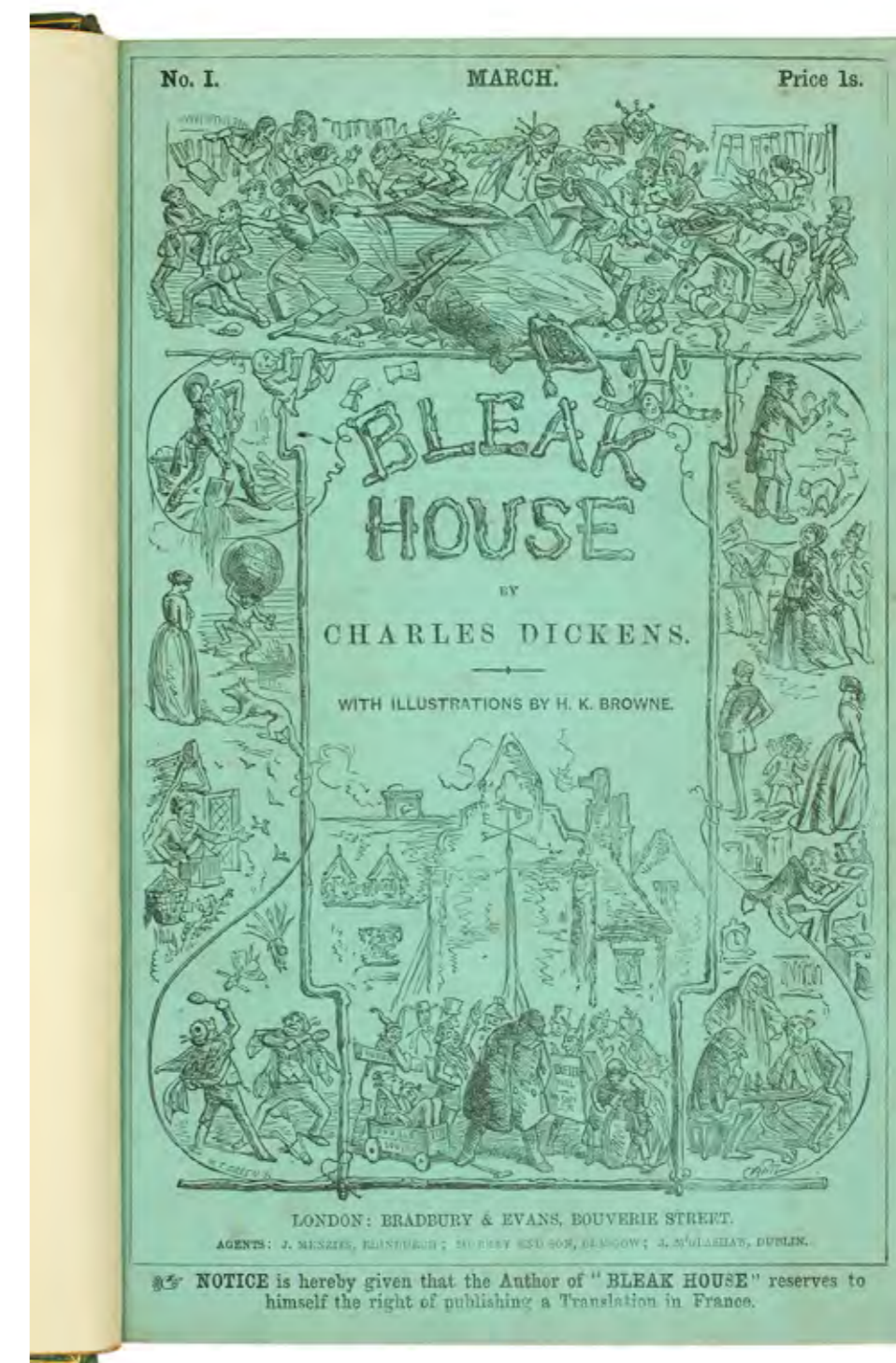




6. DICKENS, CHARLES. *Bleak House*. London: Bradbury & Evans, 1852-1853.

19 parts (20 numbers) in 2 vols. Vol. 1: 8vo, xiv, 624 pp. with the full text, 40 plates etched by "Phiz", including the engraved title, plus the original wrappers and some ads bound in. Full green morocco gilt with pink silk doublures, t.e.g. Vol 2: Bound ads (the majority), various sizes and paginations. Half green morocco gilt with marbled paper sides and endpapers, t.e.g. Very handsome bindings by Zaehnsdorf, slightest rubbing to morocco, the finest set known.

§ First edition, bound from the original parts, with the advertisements collected in a separate volume. Dickens' great byzantine tale of family secrets, rapacious lawyers, and innocent victims, which helped lead to actual legal reform in the United Kingdom. Originally serialized in 19 parts (the final part contained two numbers), this is surely the finest bound set known, presented with the wrappers, illustrations, and advertisements in a superb Zaehnsdorf binding. Lacking only 2 of 16 slips for *Household Words* (issues 5 and 6 per Hatton & Cleaver), and the slip announcing the plate mishap from part 9. The ad for "The Village Pastor", often lacking, is present, as



are all issues of the *Bleak House Advertiser* (divided between vols. 1 and 2), and 80 additional ads and inserts. Previously sold by Colin Franklin to a private collector and thence to us. Eckel 79-81. Sadleir 682. Hatton & Cleaver pp.275-304. (123284) \$9750



FRONTISPIECE.

Bleak
HOUSE

BY
CHARLES DICKENS.



LONDON:
BRADBURY & EVANS, BOUVERIE STREET,
1853.

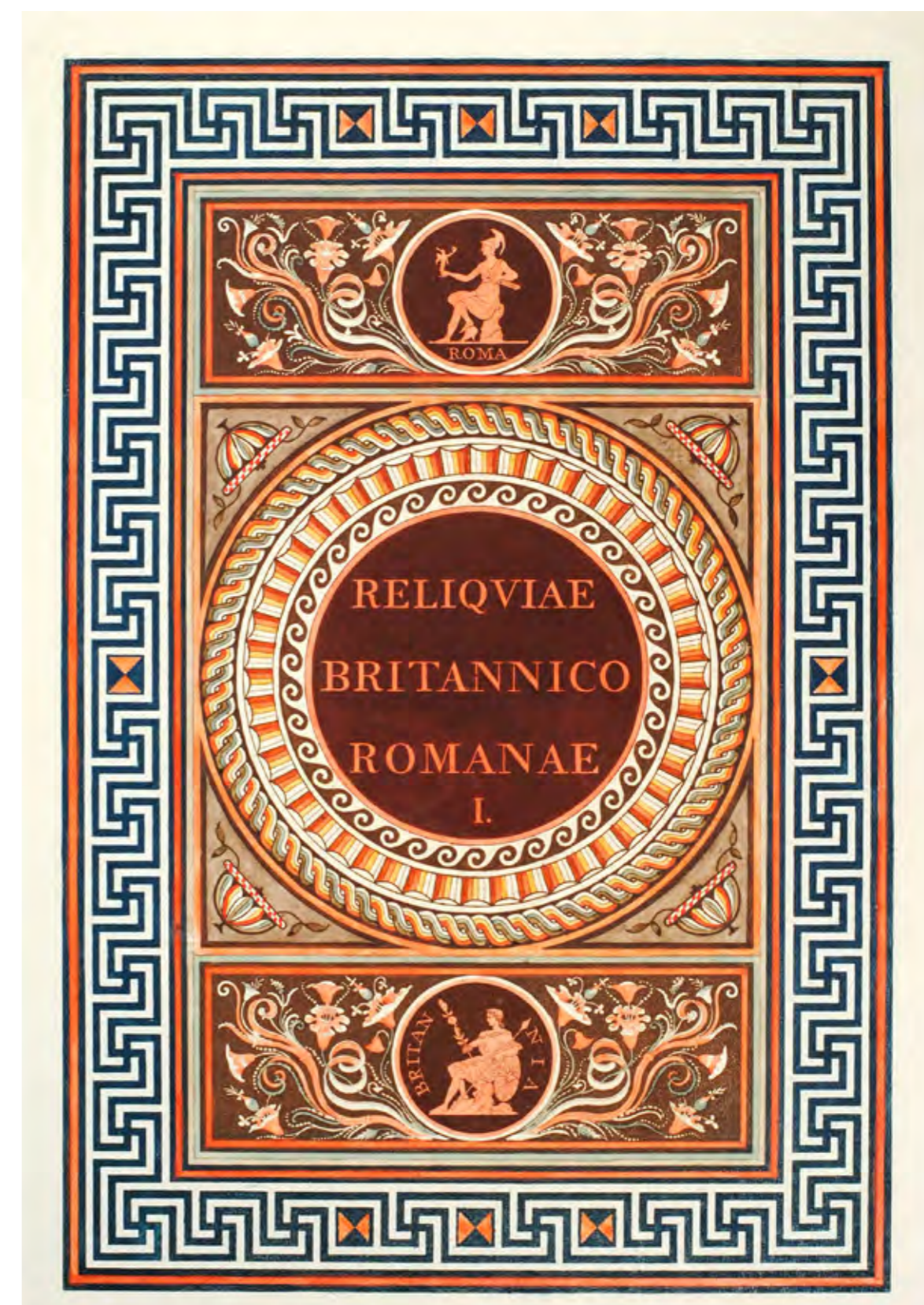


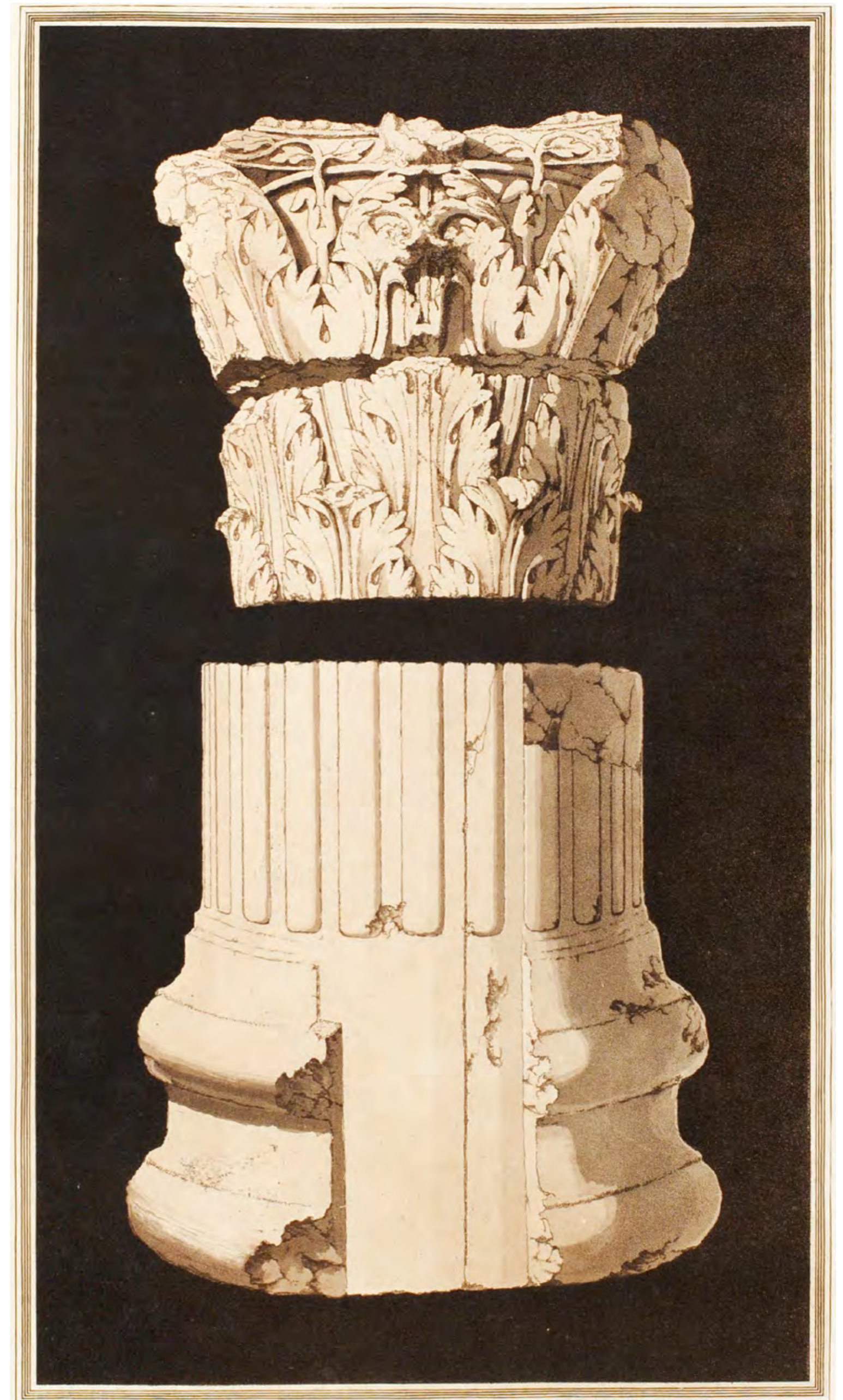
7. LYSONS, SAMUEL (1763-1819). *Reliquiae Britannico-Romanae, containing figures of Roman Antiquities discovered in various parts of England.* London: printed by T. Bensley for Cadell & Davies, etc., [1801-]1813-1815.

3 parts in one volume, huge folio, 3 additional color-printed and hand-finished engraved vol. titles, engraved dedication, 7 engraved part titles, 6 of which color-printed and finished by hand, 4 engraved leaves of lists of plates color-printed and with hand-finished vignettes, 111 engraved plates, of which 99 finely hand-colored or partially hand-colored, 12 either plain or printed in monochrome colour, 37 double-page or folding; 10 pp. of letterpress text at the end. Contemporary russia, rebacked, gilt supralibros unidentified. The Lysons family copy, later the Jeudwine copy with his bookplate.

§ Lysons's own copy, inscribed by his brother after his death to his son, with two autograph letters; a magnificent copy of "Lysons' splendid work". (Lowndes). "Only 200 copies of the whole Work have

been printed off, and most of the Plates cancelled; not with the view of making a scarce book, but from the great difficulty of getting even that number properly coloured under the Editor's inspection" (Advertisement to present work). In fact, according to Lysons' own records 70 copies at most were completed and Colin Franklin (*The Book Collector*, 2014) notes that one source records only twelve copies completed. This, Lysons' own copy, was last seen at the Jeudwine sale, Bloomsbury, 29 Nov. 1984, lot 370. (106968) \$49,500











8. MACKMURDO, ARTHUR HEYGATE; HORNE, HERBERT; IMAGE, SELWYN. *The Century Guild Hobby Horse. (Issues 1-28, Complete).* London: Kegan Paul, Trench & Co. January 1886. October 1888 [and] London: The Chiswick Press, January 1889 - October 1892.

4to. 28 volumes illustrated by woodcut and photogravure, in the original printed wrappers. Expectable browning to the untrimmed edges and occasional foxing and offsetting; issue no. 9 front wrapper spotted and rear wrapper very creased; issue 12 slight red staining to rear wrapper; issue 21 upper wrapper torn with large loss; issue 28 lower wrapper soiled and with a large chip. Despite the flaws listed above the overall condition is in general clean and quite beautiful, remarkably well-preserved or a large format, elegant journal in its original wrappers.

§ A complete run of the main series of the Century Guild Hobby Horse, the first significant magazine dedicated to the visual arts in England, preceding both the *The Yellow Book* and *The Savoy* and more egalitarian than either in its mission to create a unified vision of the arts and crafts in Victorian Britain.

The quarterly magazine was the collaboration of architects Arthur Mackmurdo and Herbert Horne

and the designer Selwyn Image, who together formed the small but influential Century Guild of Artists. It featured essays on the fine and decorative arts, architecture, literature, typography, book design and collecting, along with much original poetry. The Guild members were clearly well-connected, particularly with the Pre-Raphaelites, and regular contributors included W.M. Rossetti, Christina Rossetti, and Frederic Shields. Oscar Wilde contributed an essay on Keats, May Morris one on embroidery, and William Morris' lecture on "The Influence of Building Materials upon Architecture" appeared for the first time in print in its pages.

There is an essay by Hubert Parry on English song writing, original poetry from Matthew Arnold and Christina Rossetti, and several essays by Alfred Pollard on book design. The contributors were particularly interested in the influence of William Blake and different issues featured several very important facsimiles as well as the first typographic printing of *The Marriage of Heaven and Hell*.

A prepublication issue had been printed by George Allen for Mackurdo in 1884. After Mackmurdo and Image stepped away at the end of 1892, the magazine was renamed simply *The Hobby Horse* and survived for two more years before ending in 1894, the year *The Yellow Book* first appeared. Neither the prepublication issue, nor these later issues are included in this series.



An ambitious and quite beautiful production, suffused with the spirit of the Arts & Crafts movement, the issues are finely printed on handmade paper at the Chiswick Press, illustrated with woodcut decorations and with photogravures of notable artworks. From the frontispiece art reproduced with the permission of many famous names, to the appended directories of recommended craftsmen and women (May Morris, William Muir, W.M. Rossetti among them) the issues form a rich record of the thoughts and activities of a fascinatingly intertwined group of artists, authors, and designers, in the act of revolutionizing the visual arts in England.

Complete runs like this are very uncommon in institutions and in the trade. (122998) \$7500



FORD MADOX BROWN:

CHARACTERISTICS.

IN dealing with some artists one has but a very simple and slender stock of primary motive force to consider: there may be grace, or the love of grace, or simplicity, or action and motion, or moral sentiment, or domesticity, or devoutness. Artists could be named whose whole performance starts from some one or other of these leading conceptions or predilections,—these, or the like of these: one finds the same influence marked in work after work, with more or less difference of application. There are other motive forces which, though capable of being summed up in a single word, are in themselves so complex that their outcome is multiform and varied: such for instance are the sense of beauty, or form or colour, the love of nature, whimsicality, passion, romance, life. And again there are artists who work under a combination of influences, whether these be in themselves simple or complex. Mr. Madox Brown (to whom we must devote the remainder of our brief space, after these very scanty generalities) is an artist not of the first or simple-motive class, but of the other class, that of motives complex and combined. I need

FORD MADOX BROWN.

49

hardly say that a large proportion of the artists who are distinguished for intellect and strong character belong to this class.

If we think over the works which Mr. Brown has produced, and the general tone of his treatment of them, we shall find that one of his most marked characteristics is that of combining with elevated subject-matter, and a passionate, dramatic, and impressive general treatment, a considerable spice of the familiar, or even the grotesque or semi-grotesque. He will be dignified, but “stuck-up” he will never be. This is the tone of a man who appreciates life, with its grave issues and taunting contradictions, at first hand—not merely by following in the wake of other and more inventive minds. To take an example or two from his series of frescoes in the Townhall of Manchester. If the Romans build a camp at Mancunium, the general’s wife has dyed her hair, and his small boy kicks out at a “nigger:” if king Edwin is baptized in York, there is an old Saxon nobleman who cannot manage to kneel down without the aid of two crutches: if the Danes are driven out of Manchester, a sow and her litter bear their part in overthrowing the invader: and so on constantly in Mr. Brown’s compositions. In short he is original without being wiredrawn, and can be serious, solemn, or impassioned, without burking that sense of humour which used always to be regarded as an English characteristic, but which theories of art, and the interminable palaver of critics, tend to suppress or to undervalue. This concrete grasp of life and its facts, with an exceptional faculty in the evolution of the subject both through its main features and through subsidiary incidents, is eminently marked in Mr. Brown’s work. He has little or no tendency to the abstract—the human drama absorbs him, and this with increasing force as time advances. Some few of my readers may remember his early cartoon of *Justice*. Here we saw some

H



Little TOM the Sailor

And does then the Ocean possess
The promising, brave, little youth,
Who, displayed in a scene of distress,
Such fortitude, courage, and Truth?
Little Tom is a Cottagers' Son;
His years not amounting to ten;
But the Dawn of his Manhood begun
With a Soul like the noblest of Men.
In an Hospital, distant from Home,
He lost his unfortunate Sire;
And his Mother was tempted to roam,
But to see that kind Father expire.
To depart from her Cottage was hard;
To desert the dear child, was worse;
Thy! She had an infant to nurse,
And a sick little Infant to nurse.
The brave little Tom tried to cheer
The Grief that He shoulder'd to see;
"Go, Mother! He said, without fear,
Go! and leave these poor Creatures to me!
Go, you my sick Father receive!
And I will take care of these two:
I will not stir out of the Door,
For what without me could they do?
I will carefully dress them, and feed,
For you, our dear Father, to ease,
Will not desert them indeed,
And Tom kept the promise he gave.
But his Mother a Widow came back,
Went and Sorrow her Portion must be,
And her Reputation, alas!
Was with little Thomas to see.
O! Sons! then proud Servants of God!
The Children of Britain defend!
O! a better the Deed never found,
Little Thomas will find here a Friend.
And when He's dead in the Shroud,
If a Storm should blow to destroy,
The Billows from God in the Foul,
Will watch over the virtuous Boy.
I know, when the Tempests upcall,
That Spirit paternal is left;
Go, God! then, Protector of All!
Let me shelter this dear little Frame!
A Defender, with Honour, his Day!
In the Day, may his Country admire!
Since the Child was a Guardian so true
To the desolate Cot of his Sire."



*Printed for & Sold by the Widow Spence at Folgate
For the Benefit of her Orphans
October 3, 1800*

KEATS' SONNET ON BLUE.

DURING my tour in America I happened one evening to find myself in Louisville, Kentucky. The subject I had selected to speak on was the Mission of Art in the Nineteenth Century, and in the course of my lecture I had occasion to quote Keats' Sonnet on Blue as an example of the poet's delicate sense of colour-harmonies. When my lecture was concluded there came round to see me a lady of middle age, with a sweet gentle manner and a most musical voice. She introduced herself to me as Mrs. Speed, the daughter of George Keats, and invited me to come and examine the Keats manuscripts in her possession. I spent most of the next day with her, reading the letters of Keats to her father, some of which were at that time unpublished, poring over torn yellow leaves and faded scraps of paper, and wondering at the little Dante in which Keats had written those marvellous notes on Milton. Some months afterwards when I was in California I received a letter from Mrs. Speed asking my acceptance of the original manuscript of the sonnet which I had quoted in my lecture. This manuscript I have had reproduced here, as it seems to me to possess much psychological interest. It shows us the conditions that preceded the perfected form, the gradual growth, not of the conception but of the expression, and the workings of that spirit of selection which is the secret of style. In the case of poetry, as in the case of the other arts, what may appear to be simply technicalities



9. [REMBRANDT (REMBRANDT VAN RIJN)]. *The Good Samaritan*. Rembrandt inventor et fecit [sic]: 1633.

Large 4to, 255 x 207 mm. A fine impression with ample margins outside the plate mark, on paper with a foolscap watermark. Archivaly framed.

§ This etching depicts the final scene in the parable of *The Good Samaritan* (Luke 10:25-37) in which the Samaritan stopped to help a traveler who had been attacked by robbers. Here he has brought the wounded man on horseback to an inn and pays for the man's care and lodging. This is one of only two etchings in which Rembrandt reproduced his own paintings; the other is *Christ Before Pilate*. *The Good Samaritan* repeats with a number of variations the composition of his painting in the Wallace Collection, London. Among Rembrandt's additions here to the largely empty foreground that appeared in the painting is the defecating dog that adds a note of everyday reality to the biblical scene. Provenance: Albertina (Lugt 5d) released as a duplicate: Robert Dumesnil (Lugt 2200); private collection USA from Paul McCarron c. 1970 (p.o.r.). (122965) \$50,000



10. SCHEUCHZER, JOHANN JAKOB. *Kupfer-Bibel: in welcher Die Physica Sacra, Oder Beheiligte Naturwissenschaft Derer in Heil. Schrift Vorkommenden Natürlichen Sachen, Deutlich Erklärt und Bewährt.* Ausburg and Ulm: Gedruckt bey C.U. Wagner, 1731-5.

Folio (393 x 245 mm), 5 vols.: [48], 276; [8], 276-672; [8], 572; 573-1140; 1141-1426, [79] pp. With engraved frontispiece portrait of the author facing an engraved allegorical frontispiece, and 762 other engraved plates after drawings by Johann Melchior Füssli, rainbow plate in vol. 1 partly colored. Modern mottled full calf, gilt-tooled and lettered backstrips with red morocco labels and raised bands, all edges decoratively stamped, new endpapers and headbands. Occasional browning and spotting, some volumes with occasional dampstaining; overall very good or better in a restrained and appropriate modern binding.

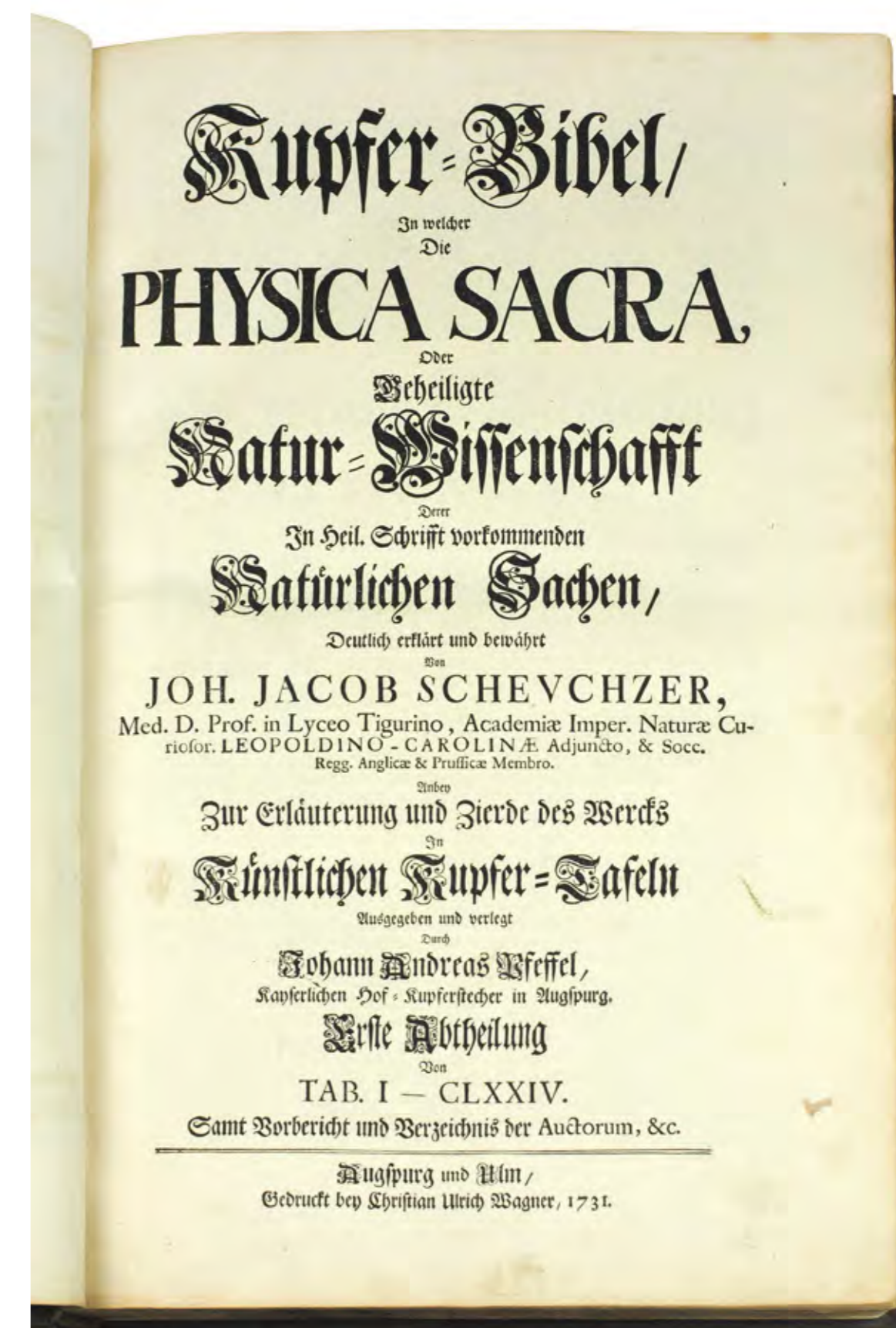
§ First edition, the German edition, published concurrently in Latin. Scheuchzer's monumental *Physica Sacra* or *Kupfer-Bibel*, the "Copper Bible" so called for the 762 magnificent copper-plate engravings, illustrating and expanding upon the biblical text throughout. Johann Jakob Scheuchzer (1672-1733) was a polymath Swiss scholar, a physician, professor of mathematics, a

chair in physics, and one of the fathers of paleontology, as well as an ardent Christian. With the *Physica Sacra*, he intended to apply Enlightenment science to the understanding of scripture, and a Biblical frame of analysis to the rising scientific disciplines of geology, biology, and paleontology.

The scale of the endeavor is astounding. Genesis alone is illustrated with 114 plates, each accompanied by extensive commentary. Consideration is given to the transition from chaos to a Copernican planetary system, carefully-observed studies of created nature in all its forms, the construction and meteorological fate of the ark, contemporary fossil evidence of the antediluvian world, and to the subsequent human histories viewed through scientific lenses from anatomy to zoology. Scheuchzer was also an avid fossil collector and director of the Zurich Museum of Natural History, and the most famous illustration must be that of his prized fossil *Homo diluvii testis*, “Man, a witness of the Deluge”, considered at length in the commentary and described as “one of the rarest relics which we have of that accursed race which was buried under the waters” (a claim Cuvier later overturned when he identified it as a giant salamander). The drawings for the plates were made by Johann Melchior Füssli, with the addition of highly-elaborate engraved borders by J.D. Preissler (heavily allegorical, carefully scientific, or both) a body of work which marks an important juncture between Baroque illustration and the rise of scientific illustration.

“Scheuchzer’s basic idea was to create a double defense, on the one hand against the critics of the Scripture, and on the other against the critics of the new sciences. In the end, the *Physica Sacra* did not tie the two books of revelation closer together, as was intended. On the contrary, it separated them from each other and made one of them dispensable for the knowledge of nature.” (Michael Kempe, “Sermons in Stone”, in *The Book of Nature in Early Modern and Modern History*, 2006, p.111).

Provenance: Pasted label bearing hand-drawn coat of arms with the name “L E Høegh-Guldberg” dated 1794 on the front free endpaper, almost certainly Lucie Emmerentze Høegh-Guldberg (1738-1807). She was the wife of Ove Høegh-Guldberg, the de facto Prime Minister of Denmark under the insane monarch Christian VII, marrying him at the age of 30 after the death of her sister, his first wife. Two additional ownership marks, the first dated 1835, suggest the book was passed down through the family to Sophie Elizabeth Høegh-Guldberg, who inscribed her name in 1903. (123182) \$19,750



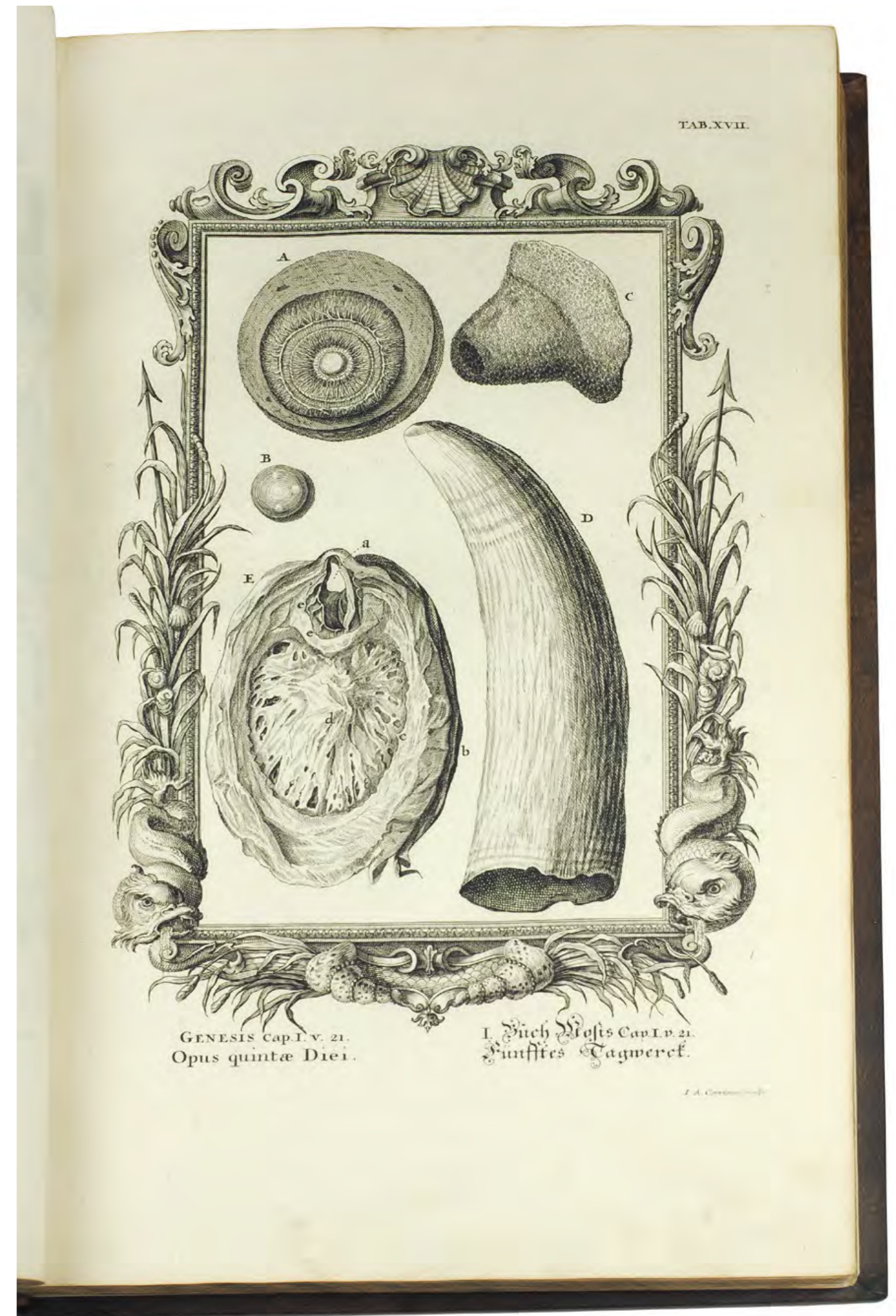


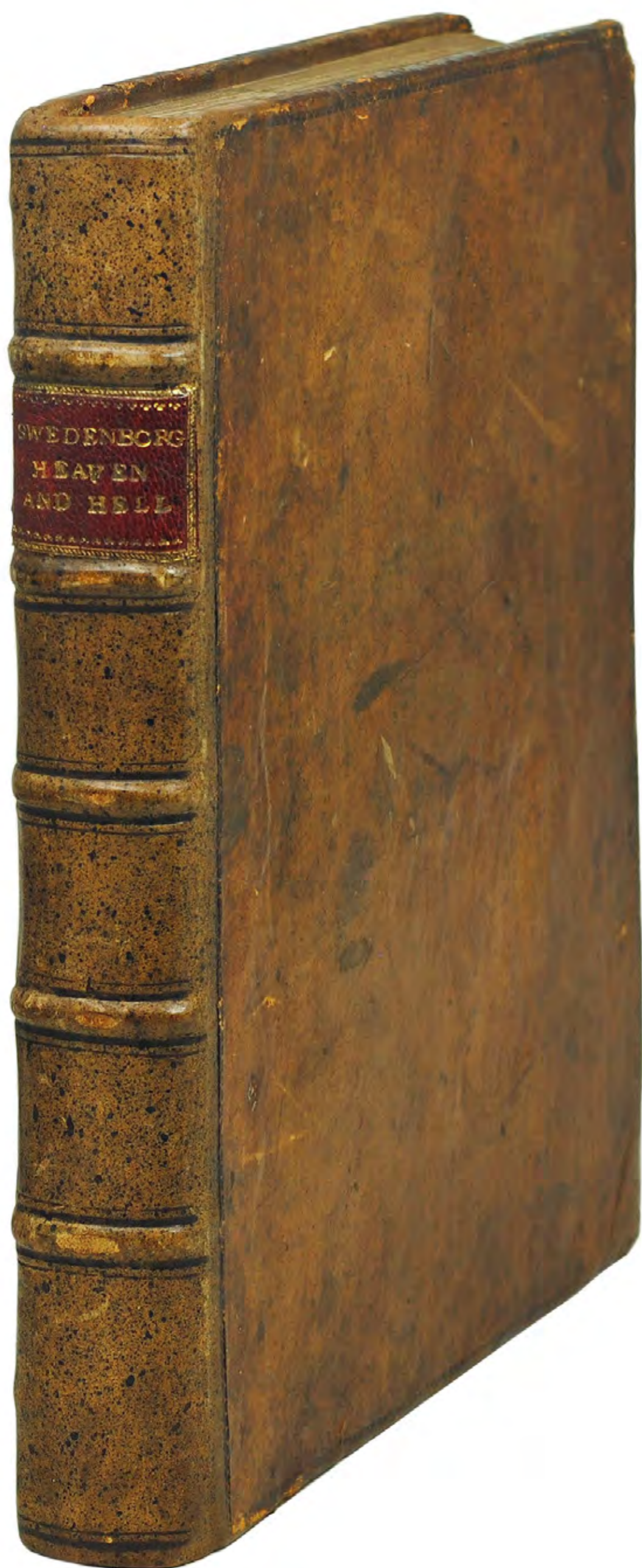
CHEUCHZER, HELVETIO TIGURINUS
IO PATRIO PROF. ACADEMIÆ CÆSAREÆ
NÆ ADIUNCTUS DICTUS ACARNAN, NEC
ARUM ANGLICÆ ET PRUSSICÆ MEMBRUM.
ÆTAT. ANN. LIX.
T. Laub sculp.



GENESIS Cap. I. v. 14-15.
Opus quartæ Diei.

I. Buch Mosi Cap. I. v. 14. 15.
Diertes Tagwerk.

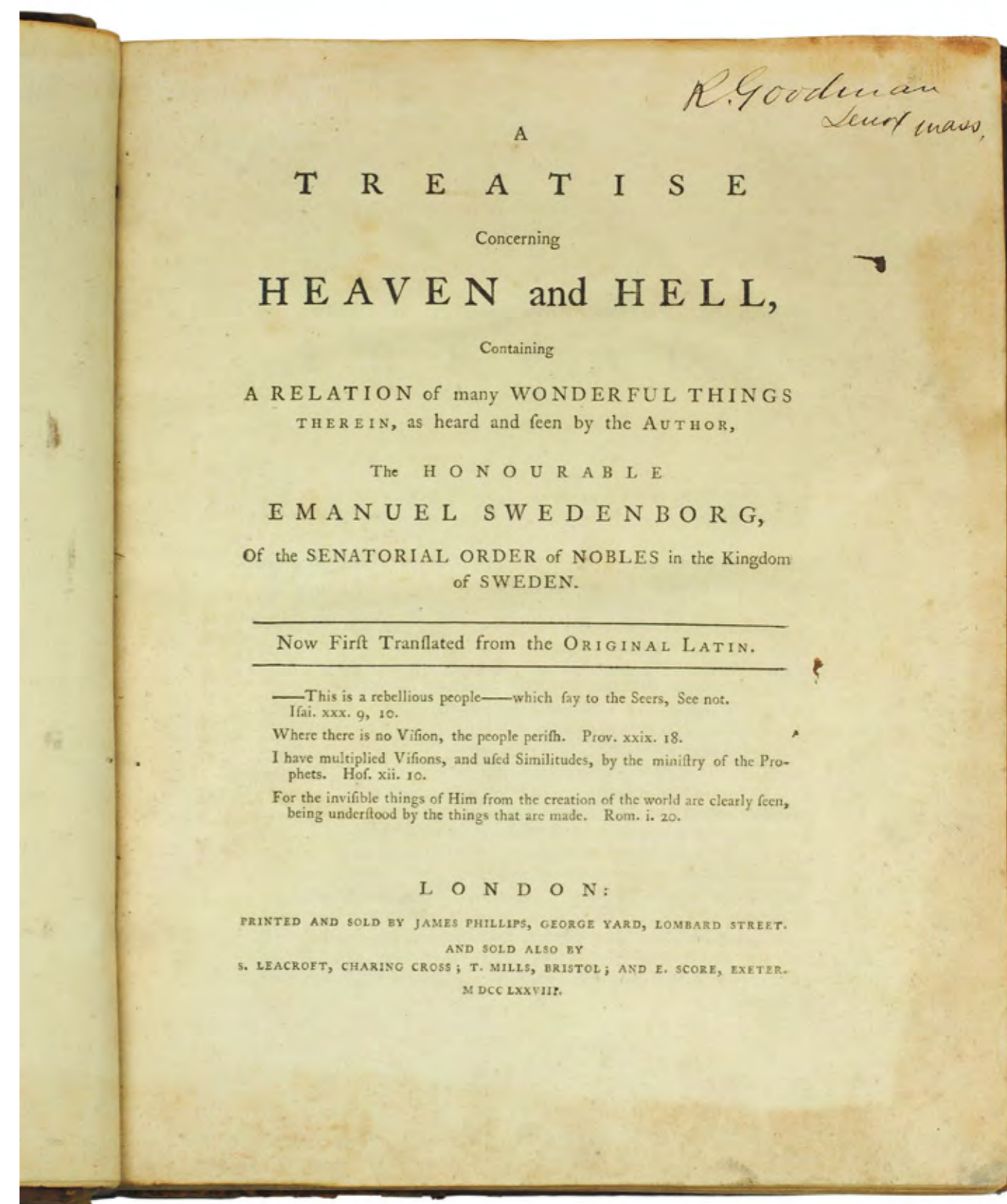




11. SWEDENBORG, EMANUEL. *A Treatise concerning Heaven and Hell, containing a relation of many wonderful things therein, as heard and seen by the author, the Honourable Emanuel Swedenborg, Of the Senatorial Order of Nobles in the Kingdom of Sweden. Now first translated from the original Latin.* London: James Phillips, George Yard, Lombard Street. And sold also by S. Leacroft, Charing Cross; T. Mills, Bristol; and E. Score, Exeter, MDCCLXXVIII [1778].

4to, [2], lvii, [3], 412 pp. Early calf, modern rebacking, red morocco label, old ink signature on title, ink signature on front free endpaper “Susanna Byrne(?)” dated 1779, occasional spotting, a very good, wide-margined copy.

§ First edition in English, translated by William Cookworthy and Thomas Hartley. A very scarce book in commerce, appearing in auction records only three times since 1900. Blake was well aware of Swedenborg and is known to have owned and read the second edition of 1784 now at Harvard. This copy came from the library of Ron Siegel MD, a noted researcher into descriptions of ecstatic states, drug-induced euphorias, etc. ESTC T147494. (123191) \$3500



C A T A L O G U E

OF THE

T H E O L O G I C A L B O O K S

Published by the Author EMANUEL SWEDENBORG.

ARCANA CŒLESTIA, quæ continent Explicationem super
Genesim et Exodum, 8 vol. Londini An. 1747 ad 1758, ed.

De COELO ET INFERNŒ. De Nova Hierosolyma et ejus Doctrina Cœ-
lesti. De Ultimo Judicio. De Equo albo. De Telluribus in Universo,
Londini An. 1758, ed.

DOCTRINA NOVÆ HIEROSOLYMÆ. De Domino. De Scriptura Sacra.
Doctrina vitæ pro Nova Hierosolyma. Continuatio de Ultimo Judicio,
et de Mundo Spirituali, Amstelodami An. 1763, ed.

SAPIENTIA ANGELICA de Divina Providentia, et de Divino Amore
et Divina Sapientia, Amstelodami An. 1763, ed.

DELITIÆ SAPIENTIÆ DE AMORE CONJUGIALI. Post quas sequuntur
voluptates infantiæ de Amore Scottatorio, Amstelodami An. 1768, ed.

APOCALYPSIS REVELATA, Amstelodami An. 1764, ed.

VERA CHRISTIANA RELIGIO, continens Universam Theologiam Novæ
Ecclesiæ, à Domino apud Danielem, Cap. vii. 13, 14. et in Apoca-
lypsi, Cap. xxi. 1, 2. prædictæ, Amstelodami An. 1771.

[1]

CONCERNING
H E A V E N A N D H E L L.

IN our Lord's discourse with his disciples on the *Consum-
mation of the age* (1), or last time of the church, at the end
of his prophecies concerning its successive states in regard
to love and faith (2), he says thus: "Immediately after the
"tribulation of those days shall the sun be darkened, and the
"moon shall not give her light, and the stars shall fall from
"heaven, and the powers of the heavens shall be shaken; and

References for explanation, illustration, and proof, to a Latin work of
the author, in eight volumes in quarto, entitled, *Arcana Cœlestia*, or, *Heavenly
Secrets*, printed in numbers, or short sections, to which the references direct. n.
with the figures following that letter, denotes the number of the sections referred to,
from the beginning to the end of that work.

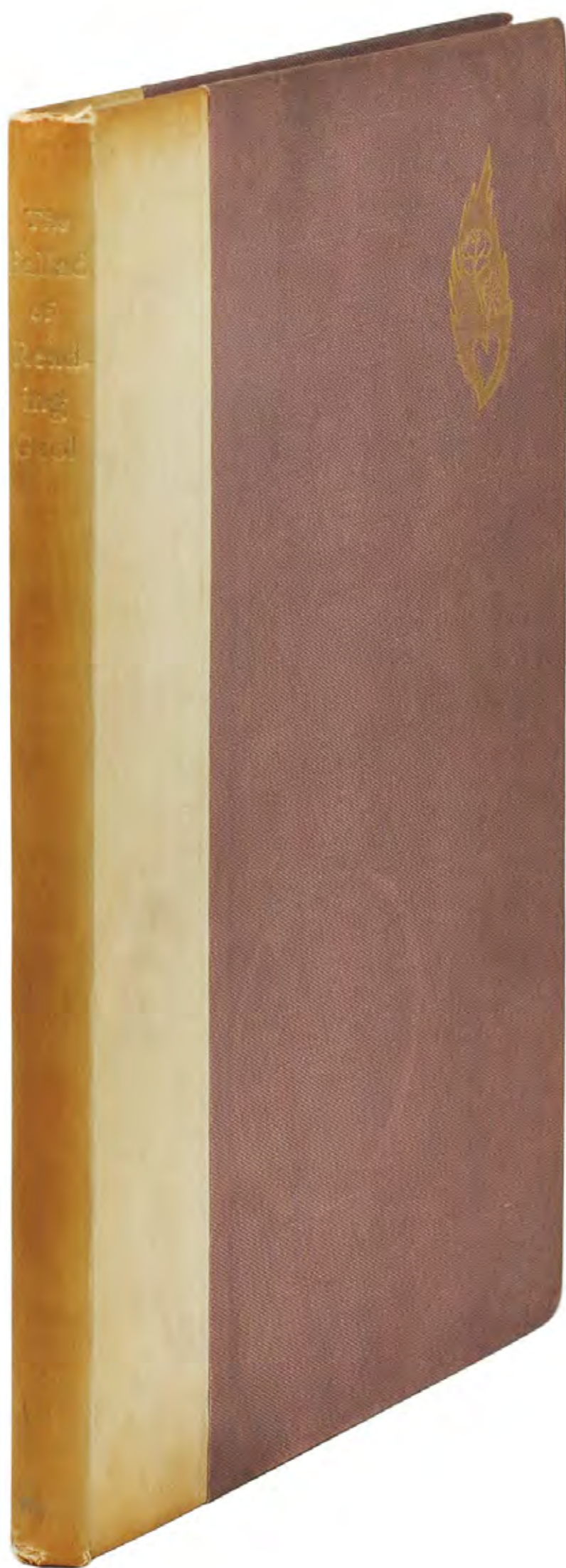
N. B. As the references under many articles are too numerous to be inserted,
the translator often passes over the preceding numbers, and only gives two or three
of the last; as the author, in the body of that work, by a most stupendous strength
of memory, generally refers the reader to the foregoing numbers, in which the
subject matter before him is treated of.

(1) The words here translated, *The consummation of the age*, is the true render-
ing from the Greek, and not, *The end of the world*, as in our common translation,
the word *Aion* never signifying the world, but an age or period of time, or a dis-
pensation of things; and here particularly, of the church, as explained by the
author: and that it here signifies the end of the church under its present dispen-
sation. See n. 4535. 10672.

(2) Our Lord's predictions concerning the consummation of the age, his second
advent, the successive desolation of the church, and the last judgment, as in Matt.
xxiv. xxv. are explained in the work entitled, *Arcana Cœlestia*, in the prefixes to
Genesis, from the fifth to the twenty-fourth chapter, n. 3353 to 3356, &c. and
5063 to 5071.

A

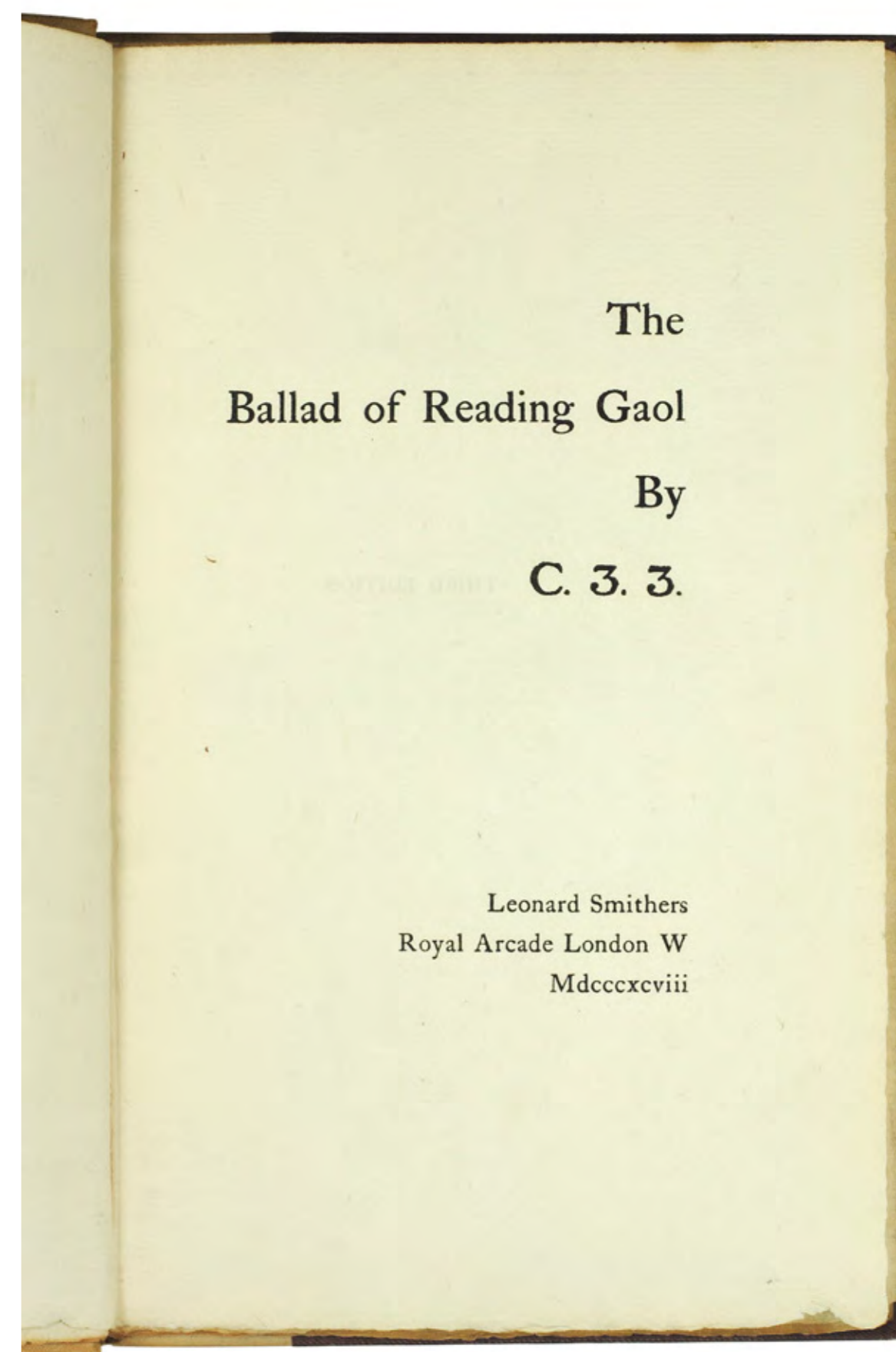
" then



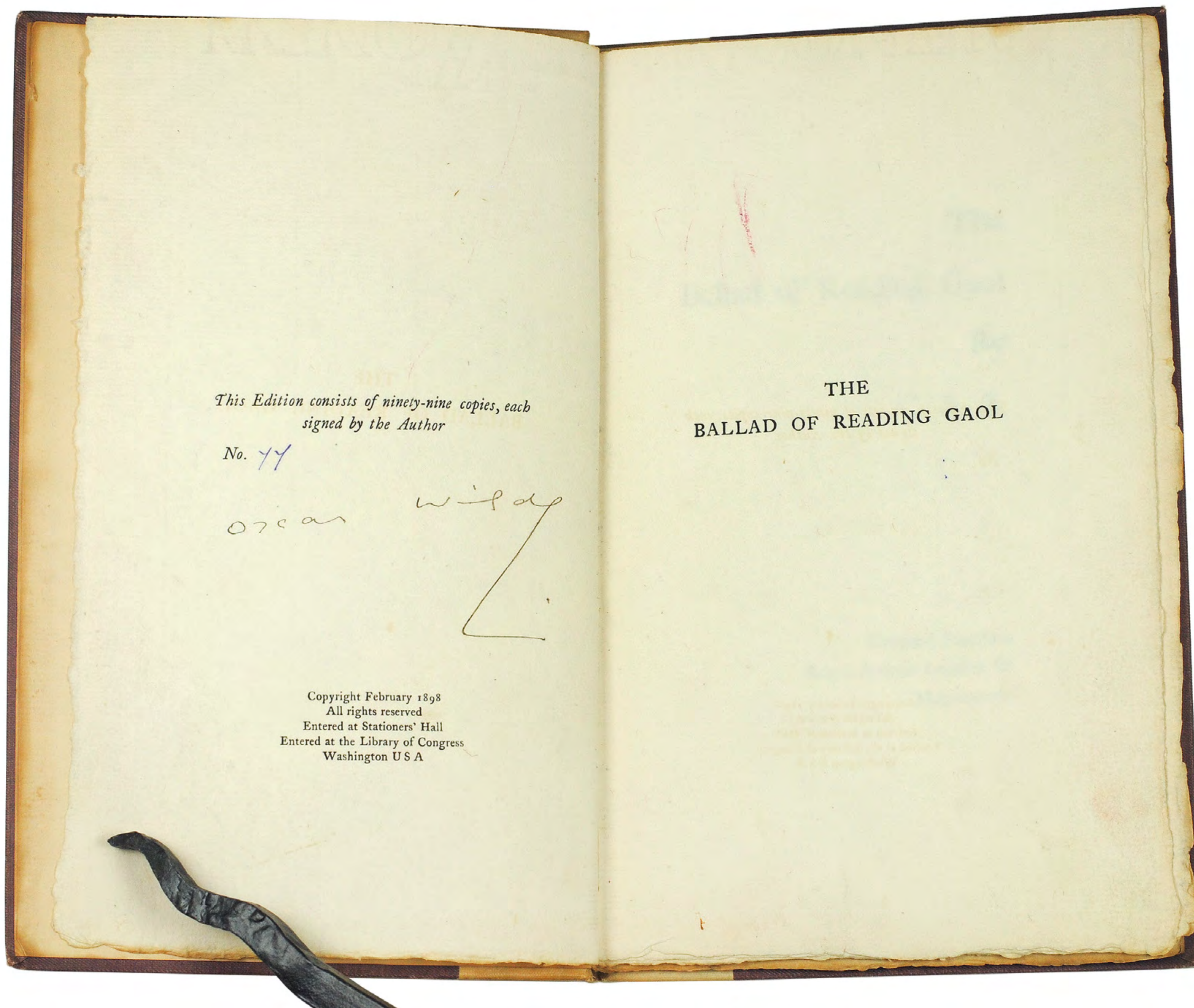
12. [WILDE, OSCAR]. *The Ballad of Reading Gaol by C.3.3.* London: Leonard Smithers, 1898.

Slim 8vo, [4], 31 ff. Printed on hand-made paper on one side of the page only. Original quarter white buckram, lavender boards, backstrip lettered in gilt, a good copy slightly soiled and backstrip browned. From the Lucius Wilmerding collection but without his bookplate.

§ Third edition, i.e. one of three essentially identical printings in 1898, one denoted “first edition” and limited to 800 copies, one without the limitation leaf denoted “second edition”, and this set of sheets with the statement of limitation to 99 copies on handmade paper and the only one of the three versions signed by Oscar Wilde. This controversial poem was written by Wilde under the pseudonym of the number he was given in prison. It includes some of Wilde’s most famous lines: “each man kills the thing he loves”; “some love too little, some too long, some sell while others buy”; “every prison that men build is built with bricks of shame”. This is one of Wilde’s rarest signed editions and is a foundational book in Uranian literature. Clark Library Wilde Catalogue, vol. 3, p.4. Historian Neil McKenna has argued that Uranian poetry had a central role in the upper-class homosexual subcultures of the Victorian period. He insisted that poetry was the main medium through which writers such as Oscar Wilde, George Ives and Rennell Rodd, 1st Baron



Rennell sought to challenge the anti-homosexual prejudices of the age. (123201)
\$12,500



*This Edition consists of ninety-nine copies, each
signed by the Author*

No. 44

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THE
BALLAD OF READING GAOL

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