

change of prin^{ces}



TREASURES
FROM
UCL

GILLIAN FURLONG



TREASURES
FROM
UCL



OTUS BENGALENSIS.

TREASURES FROM UCL

Gillian Furlong

 **UCLPRESS**

Contents

Contributors 8

Concordance 9

Foreword 10

Michael Arthur, Provost and President of UCL

UCL Library Services and its Collections – a history 12

Gillian Furlong, Head of Special Collections, UCL Library Services

1 **Illuminated Bible of the 13th or 14th century, Italy** 22
Biblia Latina

2 **Jewish service book of the 13th or 14th century, Spain** 26
Castilian Haggadah

3 **A beautiful *Lectionarium*, or reader, with fragments of two texts** 30
13th-century Lectionary

4 **A rare late medieval chemise binding** 34
Passio Christi ('*Passion of Christ*')
Frederick Bearman

5 **Early edition of Rabanus Maurus's commentaries** 36
Rabanus Maurus, *De Sermonum proprietate, sive Opus de universo*

6 **Genealogical roll chronicle of the kings of England, from a Yorkist** 38
Chronicon genealogicum regum anglorum
David D'Avray

7 **Book of Hours from the late 15th century, adapted for the Victorian market** 42
Officium Beatae Mariae Virginis

8 **Witch-hunting handbook with a Ben Jonson connection** 46
Jakob Sprenger and Heinrich Kramer Institoris, *Malleus Maleficarum*

9 **Part of Book V of *Confessio Amantis* ('*The Lover's Confession*')** 48
John Gower, *Confessio Amantis*

10 **A guide to the good Christian life** 50
Andrew Chertsey, *The craftie to lyve well and to dye well*

11 **Miles Coverdale and the genesis of the Bible in English** 54
Miles Coverdale, *Biblia: the Byble: that is the holy Scripture of the Olde and New Testament*
Paul Ayris

12 **The art of practising Judaism in the 16th century** 58
Italian *Mahzor*

13 **Islamic art in the 15th century** 60
Fragment of the Holy Qur'an

14 **A very rare medieval astronomical text** 62
Johannes De Sacrobosco, *Tractatus de Sphaera* and other tracts

15 **First printed edition of Euclid's *Elements*** 64
Euclid of Megara, *Elementa geometriae*

16 **An early printed herbal** 66
Anonymous, *Herbarius latinus: Herbarius seu de virtutibus herbarum*

17 **A very rare book of lunar tables** 68
Bernat de Granollachs, *Lunarium ab anno 1490 ad annum 1550. Summario de la luna*

First published in 2015 by
UCL Press
University College London
Gower Street
London WC1E 6BT

Text © Gillian Furlong and contributors listed on p.8, 2015
Images © 2015 University College London

This book is published under a CC BY-NC-SA licence.

A CIP catalogue record for this book is available from The British Library.

ISBN: 978-1-910634-00-4 (Hbk.)
ISBN: 978-1-910634-01-1 (Pbk.)

DOI: 10.14324/111.9781910634011

Designed by Andrew Shoolbred
Printed in Hong Kong by Great Wall Printing Co. Ltd

FRONT IMAGE: The Trevelyon Manuscript; the Tudor rose, prominently featured (fol. 53r).

BACK IMAGE: Hand-coloured lithographic plate from *A monograph of the Ramphastidae: or family of toucans* by John Gould and Edward Lear, dated 1833. It shows the species Ramphastos Toco (the Toco Toucan).

FRONTISPIECE: Hand-coloured lithographic plate of the *Otus Bengalensis* (Bengal Owl), from John Gould's *A century of birds from the Himalaya Mountains*, 1831.

- 18 **The standard medieval manual of surgery** 70
Guy de Chauliac, *Cyrurgia* [with other medical tracts]
- 19 **First translation of Vitruvius's *De Architectura* in Italian** 72
Cesare Cesariano (ed), *Di Lucio Vitruvio Pollione De Architectura*
Adrian Forty
- 20 **Medical treatises from the East** 74
Haly Abbas [Ali ibn-al-'Abbas al Majusi], *Liber totius medicine necessaria continens*
- 21 **Battlefield surgery techniques: a 16th-century self-help manual** 76
Hans von Gersdorff, *Feldtbuch der Wundartzney*
- 22 **Copernicus – the first publication on a heliocentric universe** 80
Nicolaus Copernicus, *De revolutionibus orbium coelestium*
- 23 **A physician's handbook for the Elizabethan age** 84
Pier Andrea Mattioli, *Commentarii, in libros sex Pedacii Dioscorides Anazarbei, de medica materia*
- 24 **Second expanded edition of Vesalius's *De Fabrica*, the first book of scientific anatomy** 88
Andreas Vesalius, *De humani corporis fabrica libri septem*
- 25 **Fine early editions of Dante's *La Divina Commedia*** 90
Comento di Christoforo Landino Fiorentino sopra La Commedia di Dante Alighieri
- 26 **A guide to the etiquette of courts and courtiers** 94
Baldassarre Castiglione, *Il Libro del cortegiano del conte Baldesar Castiglione*
- 27 **A rare and unusual late Elizabethan commonplace book** 96
Thomas Trevelyan, manuscript, c. 1603
- 28 **Early mathematical treatise for artists' use** 100
Albrecht Dürer, *Les quatre livres d'Albert Dürer, peintre & geometrien...de la proportion des parties & pourtraits des corps humains.*
- 29 **A revolutionary discovery on the circulation of the blood** 102
William Harvey, *Exercitatio anatomica de motu cordis et sanguinis in animalibus*
- 30 **Views of the magnified world** 104
Robert Hooke, *Micrographia: or some physiological descriptions of minute bodies made by magnifying glasses*
- Eleazar Albin, *A natural history of spiders, and other curious Insects: illustrated with fifty-three copper plates, engraven by the best hands*
- 31 **The greatest work on exact science** 108
Sir Isaac Newton, *Philosophiae naturalis principia mathematica*
- 32 **A 17th-century manual for mathematical calculations** 110
Rechenbuch, auff der Feder, Johann Best Vater
- 33 **The ruins of Rome, seen through 18th-century eyes** 112
Giovanni Battista Piranesi, *Vedute di Roma. 'View of the Flavian Amphitheatre known as the Colosseum'*
- 34 **Breaking new ground: The Johnston-Lavis Collection** 114
Athanasius Kircher, *Athanasii Kircheri e Soc. Jesu Mundus subterraneus in XII libros digestus*
David Price
- 35 **Fiery fields – volcanoes as never seen before** 118
Sir William Hamilton, ed Pietro Fabris, *Campi Phlegraei, Observations on the volcanoes of the two Sicilies, as they have been communicated to the Royal Society*
- 36 **Showpiece bindings for treasured texts** 122
Solomon ben David de Oliveyra, *Calendario facil y curiozo de las tablas lunares calculadas con las tablas solares*
Mír shams al-Dín Faqír Dihlavi, *Masnavi-i Akbar Sultan ('Romance of the Sultan Akbar')*
- 37 **Tortoiseshell binding of the 18th century** 128
Orden de las oraciones cotidianas ['Order of the daily prayers']
Frederick Bearman
- 38 **A very rare first edition of *Paradise Lost*** 130
John Milton, *Paradise Lost: a poem written in ten books*
- 39 **The creation of Dr Johnson's *Dictionary*** 132
Samuel Johnson, *The plan of a dictionary of the English language* and *A dictionary of the English language: in which the words are deduced from their originals, explained in their different meanings...* *The third edition, carefully revised.*
- 40 **Designs for a panopticon prison by Jeremy Bentham** 136
Section of an Inspection House; Plan of Houses of Inspection; Section Plan, c. 1791
- 41 **An unusual manuscript poem of Lord Byron** 140
Samuel Rogers, *The pleasures of memory: with other poems,* with a handwritten poem by George Gordon Byron, 6th Baron Byron
- 42 **A musical note** 142
Ludwig van Beethoven, handwritten note
- 43 **Art for medicine's sake: Carswell collection of drawings of pathological conditions** 144
Sir Robert Carswell, *Anaemia cured by the Carbonate of Iron and Heart with hydatid [cyst] in walls of left ventricle*
- 44 **Illustrations by Edward Lear and 'the Bird Man'** 148
John Gould, FLS, *A century of birds from the Himalaya Mountains* and *A monograph of the Ramphastidae: or family of toucans*
- 45 **The cult of the autograph – and a Bloomsbury literary connection** 152
Autograph book of Mary Talfourd, London, 1840s–50s
- 46 **The first operation under ether in Europe** 154
Robert Liston, Patient case register, University College Hospital
- 47 **The classic description of the struggle for life** 156
Charles Darwin, *On the Origin of Species by Means of Natural Selection*, 1st edition, and manuscript drafts of *On the Origin of Species* and *The Descent of Man*
- 48 **Paris literary and theatre life in the 1860s** 160
Manuscript letters of Emile Zola
- 49 **A British entrepreneur in 19th-century South America** 162
José Manuel Groot, *Portrait of Joseph Brown*
Nicola Miller
- 50 **A gallery fit for sculpture models** 164
Decoration of the Flaxman Gallery, University College, Gower Street
Rosemary Ashton
- 51 **Pioneers in science and medical science who shaped 20th-century life** 166
Sir Victor Horsley, physiologist and surgeon, First World War field operations notebook, Gallipoli
Sir William Ramsay, discoverer of argon, helium, krypton and other gases, laboratory notebook
Sir Ambrose Fleming, inventor of the thermionic valve, laboratory notebook on telegraphy
Kathleen Lonsdale, crystallographer, letter to Dr Matheson, Governor of HMP Holloway
- 52 **An early supporter of women's rights** 172
Leonora Tyson, ed, *An Anti-Suffrage Alphabet*, The Women's Press
Frederick and Emmeline Pethick Lawrence, eds, *Votes for Women* newspaper, Vol III
- 53 **Contemporary literature of the First World War** 176
Francisco de Sancha y Longo [F Sancha], *Aesop's Fables Up to Date*
- 54 **A modern classic with notoriety** 178
James Joyce, *Ulysses*, 1st edition, Shakespeare and Company
- 55 **Henry James and George Orwell** 180
Henry James, *The Turn of the Screw; The Aspern Papers*
Mary Collins
- 56 **George Orwell – a timeless voice** 182
George Orwell, literary notebook and National Union of Journalists membership card
René Weis
- Glossary 186
- Select Bibliography 187
- Acknowledgements 188
- Index 189

Contributors

The publishers would like to thank the following for contributing entries to this book (numbers in brackets refer to contributed entries):

Rosemary Ashton

Emeritus Quain Professor of English Language and Literature and Honorary Fellow of UCL (no.50)

Paul Ayris

Chief Executive, UCL Press, Director of UCL Library Services and UCL Copyright Officer (no.11)

Frederick Bearman

Preservation Librarian, UCL Library Services (nos.4 and 37)

Mary Collins

Professor and Dean of Faculty of Life Sciences, UCL (no.55)

David D'Avray

Professor of History, UCL (no.6)

Adrian Forty

Professor of Architectural History, UCL (no.19)

Nicola Miller

Professor of Latin American History, UCL (no.49)

David Price

Professor of Mineral Physics and UCL Vice Provost (Research) (no.34)

René Weis

Professor of English, UCL (no.56)

Concordance

Library reference	Entry number	Library reference	Entry number
1914–18 COLLECTION/POSTCARDS/SANCHA	53	MS PERS 1	36
Bentham Papers 119a/119	40	ORWELL B1	56
Bentham Papers 119a/121	40	ORWELL J26	56
Bentham Papers 119a/122	40	ORWELL COLLECTION L10 JAM 1	55
College Archives Photographs/ Interiors/Flaxman Gallery	50	PEARSON/10/2	47
GALTON/1/5/2	47	PEARSON/10/3	47
HORSLEY PAPERS B29	51	RAMSAY /1–65/22–31/23	51
Housman Collection 347	52	S R B 1535 B4	11
Housman Collection 461	52	S R B Quarto 1505 C3	10
INCUNABULA 2o	8	S R C 1523 M15	20
INCUNABULA 2s	16	S R C 1530 G2	21
INCUNABULA 5sss	17	S R C 1543 C6	22
INCUNABULA FOLIO 1a	5	S R C 1628 H/1/1	29
INCUNABULA FOLIO 6b	25	S R C Folio 1521 V4	19
INCUNABULA QUARTO 5o	25	S R C Folio 1555 V28	24
INCUNABULA QUARTO 5q	15	S R C Quarto 1554 M1	23
INCUNABULA QUARTO 5 rrr	18	S R C Quarto 1613 D8	28
JOYCE XB 70 [1922]	54	S R Castiglione 1533	26
LONSDALE PAPERS A/49	51	S R E 221 R6	41
MS ADD 122/49	51	S R E 810 N2 (1)	31
MS ADD 254/B1	42	S R E Folios 920 G6.1/1–3	44
MS ADD 302/6/11	49		
MS ANGL 3	6	S R E Quarto 900 H6 (1)	30
MS FRAG ANGL 1	9	S R E Quarto 920 A5(4)	30
MS GERM 3	32		
MS GERM 20	4	S R JOHNSTON LAVIS Folio 1665 K4	34
		S R JOHNSTON LAVIS Folio 1776 H1	35
MS LAT 6	3	S R MOCATTA QB12 TAR	36
MS LAT 9	1	S R MOCATTA RP 11/1 PRO	37
MS LAT 15	14	S R OGDEN A 411	38
MS LAT 25	7	S R OGDEN A 424	39
MS MOCATTA 1	2	S R OGDEN E 221 J64	39
MS MOCATTA 2	12	S R PIRANESI Large Folios	33
MS MOCATTA 20	13		
MS OGDEN 24	27	UCH/MED/H/MR/1/1846	46
MS OGDEN 92	45	UCL/MED/MHMS/UNOF/1/A918	43
MS OGDEN 95	48	UCL/MED/MHMS/UNOF/1/L679	43



Foreword

The holdings in UCL Special Collections form one of the hidden treasures of UCL (University College London). These materials, their content and their provenance have a great deal to say about the history of the university. UCL is the third oldest university in England after Oxford and Cambridge. As such the collections of rare books, manuscripts and archives which UCL holds have a lot to tell us about the way modern universities and their syllabi developed from the beginning of the nineteenth century. The history of education in Bloomsbury has been brilliantly captured by Professor Rosemary Ashton in her book on *Victorian Bloomsbury*. Professor Ashton is Emeritus Quain Professor of English Language and Literature and an Honorary Fellow of UCL. *Treasures from UCL* complements this work by explaining in some detail how the Library's collecting activities have contributed to the promotion of learning.

The book has selected a number of Treasures and looks at their importance to scholarship. Most of the entries have been written by Gill Furlong, who has a lifetime's familiarity with the materials in her care. Some of the entries have been written by leading academics in UCL with an interest in a particular subject. These collections are not nearly as well known as they deserve to be, and I welcome this book (in both paper and enhanced digital versions) to underline UCL's work in public engagement.

The breadth of the collecting in UCL Library Services over the decades is inspiring. Newton's *Principia* (entry 31), for example, is one of the seminal works in the foundation of modern science. UCL's copy not only sits in UCL Special Collections, but it also goes out to undergraduate lectures. Students can then interact with the original of this great work, having just heard it described in their lecture. This is research-based teaching, one of the cornerstones of the educational experience in UCL.

As research on the holdings in UCL gathers pace, amazing new discoveries are constantly being made. The Trevelyan MS. (entry 27) is now known to be a previously-unknown third copy of a compilation by Thomas Trevelyan (born c. 1548). Equally important is the recent discovery of the manuscript of a poem by Byron (entry 41) inscribed into Samuel Rogers' *The Pleasures of Memory* (London, 1810).

Treasures from UCL is also another first, being published by UCL Press, a newly formed publishing activity which has as its aim to promote scholarly outputs across the globe, with a business model grounded in Open Access. UCL is London's Global University and we expect that UCL's scholarship will be well represented in the list of publications going forward, using a 21st century approach to the dissemination of knowledge and wisdom.

Professor Michael Arthur
Provost and President of UCL

OPPOSITE: The Centenary edition of the
College Magazine, June 1927.



Camomilla **Camillen**
 Camomilla est calida ⁊ sicca in primo. habet virtutē
 mollificandi et dissoluendi. frondes et flores sunt eque
 virtutis. Et aqua decoctionis eius cum arthemisia cum
 qua fomentetur matris valz puocando menstruum
 Idem valet mulieribus difficulter parientibus. Deco
 ctio floz camomillaz et extremitatū absinthei ⁊ ra
 dicū feniculi petrosilini ⁊ quatuor seminum frigidoz
 in vino cum zucro albo dulcorando de quo bibat valz
 vinam puocando lapidē expellendo. inflatōz splenis

UCL Library Services and its Collections – a history

Founded in 1826, as the original University of London, UCL has acquired magnificent collections of manuscripts, rare books and archives dating back to the 4th century AD. These collections form an important international resource for teaching, learning and research.

Special Collections in UCL Library Services reflect not only the traditions and history of the institution. They also reveal the changing interests and innovations of its teaching and research, both areas for which UCL is renowned. Many of the most important early collections were donated or bequeathed by ex-students or professors, a practice that continues into the present digital age. The collections also offer many surprises, covering material not immediately associated with UCL. All contribute to the impressive wealth of its holdings, highlights of which are included in this volume.

Foundations

The Library was officially opened in 1829, and its first major bequests and donations came from UCL's professors and those involved with its foundation. Earliest donations include the 4,000 books given by Jeremy Bentham in 1833, while the first major manuscript gift, a magnificent 13th-century illuminated Latin Bible, was presented by William Steere in 1859 (p.22).

Ten science collections entered the Library between 1870 and 1894, including three of the most important: the medical collections of William Sharpey and Robert Grant (which contains the first edition of William Harvey's *De Motu Cordis*, 1628) (p.102), and the world-class early history of science collection bequeathed by John T Graves, Professor of Jurisprudence 1838 to 1843. Consisting of over 14,000 items, this includes early treatises of Sacrobosco (including eight incunabula) and 51 outstanding manuscripts, of which 11 early items on astronomy, astrology, mathematics and 'materia medica' are much rarer than theological or liturgical manuscripts of the same period. The most notable of these are an early 14th-century *Tractatus de sphaera* (p.62), and a

OPPOSITE: An entry for *Camomilla* (the chamomile plant) from a Latin herbal, the *Herbarius Latinus*, printed in 1485. The text describes the beneficial uses of the 'frondes et flores' (leaves and flowers).

15th-century illuminated calendar. Early editions of all the major landmarks in science are represented, the Euclid collection alone containing 83 printed editions before 1640. Other first editions include Newton's *Principia* (p.108) and *Opticks*, as well as those of Copernicus (p.80), Priestley, Boyle, Kepler, Galileo and Napier, just to name a few.

The first major collection of private papers to come to UCL was that of Jeremy Bentham in 1849, given by Sir John Bowring, who had inherited them. Numbering over 60,000 manuscript sheets, this collection is arguably UCL's most important manuscript collection, at the heart of one of the major research strengths in UCL Special Collections.

The social, educational and political reform movements of the 19th century are strongly represented in over half of the collections. The letters and papers of Sir Edwin Chadwick, variously Secretary to the Poor Law Commission 1834–48 and Commissioner of General Board of Health 1848–54, were given in 1898, while the archives of the Society for the Diffusion of Useful Knowledge, a noted educational publisher, were acquired in 1848. Most voluminous of all, comprising over 100,000 items, are the papers of Henry Peter Brougham, 1st Baron Brougham & Vaux; he was Lord Chancellor 1830–34, and one of London University's, and hence UCL's, founders. The Brougham papers were acquired in 1953 as part of the C K Ogden Collection, purchased with the help of the Nuffield Foundation, and of which more will be said later.

Among the other major bequests of the 19th century are the books and papers of the Dante scholar Henry Clark Barlow. These include 36 editions of *La Divina Commedia* printed before 1600, notably three incunabula and two copies of the first Aldine edition of 1502 (p.90).

The first of the several learned society libraries that have either deposited or donated their archives over the years came in 1887, when the Philological Society presented their collection. Amelia Edwards left her Egyptological Library in 1892 to complement her earlier endowment of the first Chair of Egyptology to Flinders Petrie (UCL's first Professor of Egyptology).

1900 to 1930s

The first librarian, Francis Cox, was appointed in 1827, but his services were terminated four years later due to funding constraints. Adrian Wheeler, appointed in 1871, made a series

of catalogues for the general library, but the Library had no regular staff to speak of until the appointment of Raymond Wilson Chambers in 1901.

For the first half of the 20th century acquisitions continued to flow in, extending an already rich accumulation of special collections over an even wider variety of subjects. During this period UCL Library Services acquired its first major separate group of medieval manuscripts, its first seven major modern manuscript collections and its first important body of archives. Between 1906 and 1910 came the Mocatta Library of Jewish history, the Geologists' Association library and the Whitley Stokes library of Celtic and folk literature, and comparative philology, the last containing many limited editions and individual letters. The collection belonging to Frederic Mocatta contains two of the most valuable illuminated manuscripts in the Library, a 14th-century Castilian Haggadah (p.26) and a 16th-century *Mahzor* (p.58), both included in this selection.

1911 marked the beginning of a highly proactive stage in the Library's collecting activities, epitomised by the first purchases of medieval manuscripts. The development was initiated by Robert Priebsch, Professor of German from 1898 to 1931, to promote the study of palaeography at UCL. With the help of the then Librarian, R W Chambers (later Professor of English Language and Literature 1922–41), and Dr Walter Seton, College Secretary, Priebsch succeeded in persuading friends of the College to set up a fund to make purchases of manuscripts, notably the medieval German manuscripts bought at the famous Phillipps sale of manuscripts in April 1911. A collection of 18 German charters of the 14th to 16th centuries was also presented to the College in 1912 by Kaiser Wilhelm II. A small collection of charters was also started at this time. The earliest, Roger Mortimer's charter of 1199 to the Abbey of Cwmhir in Radnorshire, was given to the Library later, in 1957.

Among the second wave of major manuscript fragments bought at Bonn in 1921 is one of the earliest manuscripts in the Library. It is a part of one folio of a 7th-century uncial manuscript of St Mark's Gospel. Further purchases, most notably from the Sotheby's sale of the manuscripts of the British Society for Franciscan Studies and of Walter Seton in July 1927, increased the total to 213 individual manuscripts and fragments (66 dated before 1600). Among them are some of the most splendid the Library owns: a 13th-century lectionary with illuminated miniatures (p.30); a 13th-century manuscript of Rabanus Maurus's commentary on St Matthew's Gospel, from Pontigny (p.36); and a lovely 15th-century Book of Hours containing 19th-century forgeries (p.42). All are featured in this selection, and discussed in detail in both N R Ker's *Medieval Manuscripts in British Libraries* (1969) and Dorothy Coveney's *A Descriptive Catalogue of Manuscripts in the Library of University College, London* (1935). Much work remains to be done on the fragments, which include musical annotations covering several languages, and are thought to have derived from the University of Bologna.



ABOVE: The scene in the Front Quad during a fundraising Bazaar and Fete held at UCL in July 1909. Three days of fairs, dances, concerts, exhibitions and dramatic performances took place (College Archives, Photographs).

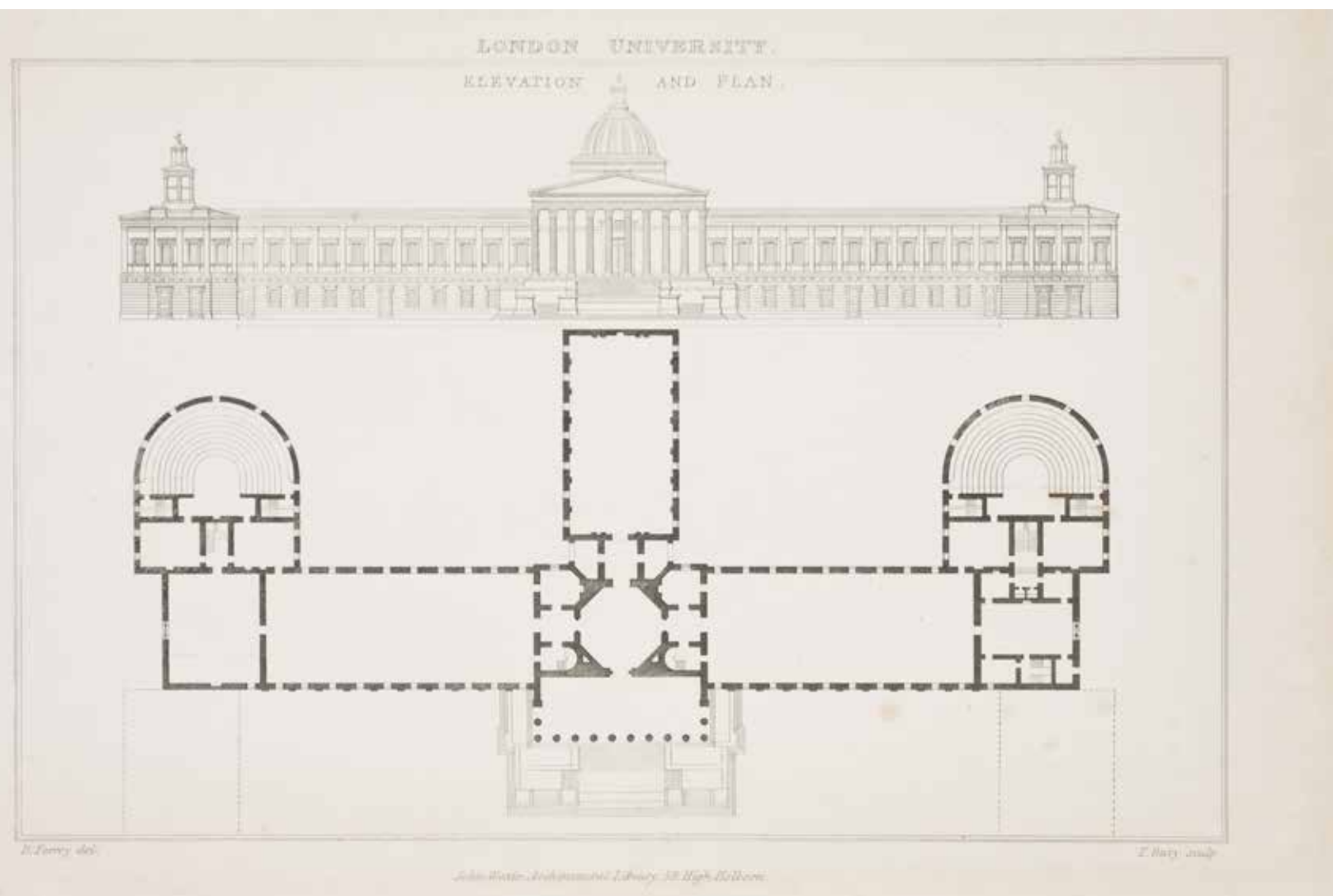
OPPOSITE: This cartoon of 1825 by Robert Cruikshank depicts Henry Brougham MP (later Lord Brougham and Vaux) hawking shares in the projected University around Lincoln's Inn. Their sale sought to raise money for the new London University (now UCL) (College Archives, Artworks).

1911 also saw the arrival of the Folklore Society library deposit, now regarded as one of the world's principal folk collections. Two years later the first modern professorial collection was bequeathed to the Library – that of Sir William Ramsay, who discovered the rare gases of argon, helium, krypton, neon and xenon. It contains the original notebooks recording his laboratory experiments (p.168). This was followed by the papers of W P Ker, English Professor 1889–1922, and those of Sir Ambrose Fleming, inventor of the thermionic valve that marked the birth of modern electronics. His notebooks record the first-ever transmission of wireless signals (p.169). Other new arrivals include the Johnston-Lavis Collection of volcanology (p.35), and the First World War Collection of contemporary memorabilia, which the alumnus Leonard Magnus bequeathed in 1925 (p.176).

Professor Hale Bellot's centenary history of UCL (published 1929) led to the acquisition of printed and other historical material which forms the College Collection. This now consists of a large, and unique accumulation of photographs and ephemera that document the story of UCL (p.164). The Library has always been a repository for UCL's own archives, the most important group of which comprises over 5,000 items of correspondence between 1825 and 1840, shedding important light on early developments and the struggles that took place on a day-to-day level.

During the same period two more fine rare book collections were presented: Sir Herbert Thompson's Castiglione Collection and the library of Sir John Rotton, who served on the College Committee from 1869 to 1906. Later added to from the





ABOVE: Elevation and Plan of University College London (then University of London) as designed by William Wilkins, 1826. Significantly, there was to be no chapel. Instead the main entrance was intended to give on to the three principal rooms for the University: the Museum of Natural History (left), the Library (right), and the Great Hall directly ahead (College Archives, Plans).



LEFT: The Library room given over to the Mocatta Collection, early 20th century (College Archives, Photographs).

collection of Huxley St John Brooks, the first of these now constitutes one of the most complete collections (102 separate editions) of Baldessare Castiglione's *Il libro del cortegiano* known to exist, containing five Aldine editions printed between 1518 and 1547 (p.94). The splendid Rotton Collection comprises over 30,000 finely bound volumes. Specialising in the 18th century, they cover the literatures and histories of England, France and Italy, in addition to classics, economics, law and fine art.

Three other special book collections also entered the Library at this time. These were Sir Herman Gollancz's own extremely rare tracts on the Jews in England, some dating from the 17th century, and the historical collection of Lansdowne and Halifax Tracts, which originally came from the London Institution and amount to nearly 6,000 items. Acquisitions of special collections in the 1930s and 1940s continued to build up a broad range of subjects (Anglo-Jewish, German History, palaeontology, London History, Latin American history), as well as those of learned societies (mathematics, malacology [the study of molluscs] and natural history).

1940s to 1960s

During the Second World War UCL suffered more damage than any other British university. In September 1940 and April 1941 two incendiary bombs caused extensive damage to buildings on the Gower Street site; the Main Library, located under the Wilkins dome, was almost completely gutted. Manuscripts and rare books had been evacuated to Aberystwyth, joining the treasures of many other libraries and galleries in the solid rock cellars beneath the National Library of Wales; they were returned in 1948–9. The less rare collections that remained in the capital saw heavy losses, with some 100,000 books and pamphlets destroyed.

Many supporters and friends rallied round with gifts or bequests. Lady Fleming donated 500 volumes from her husband's library in 1941 and Professor Dawes Hicks bequeathed his library of 4,000 volumes of philosophical works, together with archival material. In the same year a significant collection of Hebraica and Judaica collections was given by the Guildhall Library, while in 1943 the books of R W Chambers (the UCL Librarian before the Second World War) were presented by his sister. They contained valuable material on Sir Thomas More.

The year 1953 heralded the second highly proactive era of extensive activity of acquisitions for UCL Library Services' Special Collections, beginning with the purchase of what is probably its greatest manuscripts and rare books collection, that of Charles K Ogden. Inventor of the ground-breaking *Basic English*, to promote which he founded the Orthological Institute in 1927, Ogden (1889–1957) was considered an eccentric polymath by many. Purchased with generous assistance from the Nuffield Foundation, to 'serve as a basis for studies in the field of human communication', the collection contains around 5,000 volumes; it includes 21 incunabula and over



13th-century *Lectionarium* displaying a text fragment from the Common of the Saints in the breviary, showing January, February and March (MS LAT 6, fol. 6r).

100 individual and small manuscript collections, dating from the 14th to 20th centuries. The largest, that of Henry, 1st Lord Brougham, amounts to over 90,000 items, with numerous letters from several important contemporary figures. They include Charles Dickens, Queen Caroline, Prince Albert and Benjamin Disraeli, to name just a few, making it one of the most extraordinary sources for the Victorian age in the UK.

Ogden was a prolific book collector, and the collection contains some of the finest early printed books and manuscript collections at UCL, frequently being 're-discovered' by researchers (p.96). The most notable names represented in the Ogden Library (first editions, association copies and/or manuscripts, letters, diaries, related source material) include Francis Bacon, John Milton, John Dee, Samuel Coleridge, Robert Boyle, Ben Jonson, William Shakespeare, Percy Shelley, Lord Byron, Emile Zola, Dante Rossetti, John Bright, Joseph Conrad, André Gide and Arnold Bennett.

The themes of 19th-century radical, political and educational reform continued to be central to the collecting



Hand-coloured lithographic plate of the Lettered Aracari bird (*Pteroglossus Inscriptus*), from John Gould, *A monograph of the Ramphastidae: or family of toucans*, 1834 (S R E Folio 920 G6.1/1-3).

policy of Special Collections in the early 1960s. The papers of the parliamentary solicitor and political reformer Joseph Parkes were purchased in 1960 from his great-granddaughter, the Countess of Iddesleigh, and in 1965 the papers of a group of late 18th-century and 19th-century nonconformists, including such well-known figures as the poet Samuel Rogers and the philanthropist Samuel Sharpe, were presented by Egon Pearson, a descendant through his mother, Maria Sharpe. More is said of the Pearson family below. One of the most surprising 19th-century collections to be added in the late 1960s were the papers of George Bellas Greenough, the first President of the Geological Society of London. A prolific artist and writer, his travels took him across Europe. Between them the Ogden,



Plate from Charles Lemaire (ed), *L'illustration horticole*, vol. 14, 1867, of the *Lilium Haematochroum*, a former name of the *Lilium bulbiferum*, of the Lily family (R 910 ILL).

Parkes, Sharpe and Greenough manuscript collections contain fascinating travel journals, personal diaries and sketchbooks. They also feature the letters of contemporary celebrities such as James Burton, Samuel Coleridge, William Gladstone, John Ruskin, Lord Tennyson, Walter Scott and William Wordsworth.

Professorial collections in subject specialities were also expanding, with the acquisition of papers of physiologists, chemists, geologists and physicists, and further learned society deposits. The most important new strong areas to be proactively established during the 1960s, however, were the Little Magazines Collection, the Poetry Store Collection, the George Orwell Archive and the Latin American Business Archives. The Little Magazines was set up in 1964 as a Library initiative with

the original aim of collecting all current UK little magazines (small press and independent publications); this was soon broadened to encompass North American, Commonwealth and a smaller number of significant European titles. A section of Alternative Press (or Underground Press) publications was added in the mid-1960s, and the collection also features various community newsletters, underground comics such as *Oz*, *Frendz* and *International Times*, arts bulletins and radical papers. The Poetry Store was started shortly after the Little Magazines, in recognition of the affinity and interrelationship between the two. Now totalling over 7,000 titles, it contains small press publications, mostly of poetry but also including fiction and creative work in other media. Both the Little Magazines and Poetry Store holdings are at their strongest from the mid-1960s onwards, but there has also been a good deal of retrospective acquisition of earlier publications. Among these important early titles, in original form or facsimile reprint, are *Blast*, *The Germ* and *The Yellow Book*.

Sonia Orwell, George Orwell's widow, chose UCL Library Services to house the precious manuscripts and notebooks of the author of *Nineteen Eighty-Four* and *Animal Farm*. Attracted by its growing reputation as a world-class repository of modern literary papers and collections, she presented the works on permanent loan in 1960, on behalf of the George Orwell Archive Trust. Today the Archive is still the most comprehensive body of source material for Orwell studies anywhere (p.182).

The extensive collection of archives relating to South America incorporates the records of over 20 firms. On permanent loan from British companies with trading and commercial interests throughout South America in the 19th and 20th centuries, their acquisition established the largest primary resource for Latin American economic and social history outside the Americas. Threatened with their wholesale destruction by liquidators, many of the archives were rescued and deposited with UCL via the good offices of Professor Christopher Platt, a leading historian in the field.

The largest three of these collections are the archives of the fur and tea merchants Frederick Huth and Company (which traded all over the world and has records dating back to 1812), the Bank of London and South America (which looked after British banking interests and has over 1,000 volumes, from 1862) and the Peruvian Corporation (a company with major dealings in land, produce, property, construction and the management of railways, roads, canals and telegraphs). The Corporation was also involved in constructing and managing docks and harbours, ships, mines and beds of nitrates, and acting as agents of the Peruvian Government. Its archive, which spans over a century, encompasses more than 20,000 records, including much rare photographic and other illustrative material.

1970s

The policy of expansiveness continued through the 1970s and 1980s. These decades saw the highest proportion of added



The front cover of *Dada: Recueil littéraire et artistique*, no.3, Zurich, December 1918. The periodical was edited by Tristan Tzara, a seminal figure for the Paris Dadaist group, an avant-garde movement of the early 20th century (Little Magazines DAD).

manuscripts and archive collections in the Library's history, with the possible exception of the 1990s. Some were bequeathed or presented, others purchased or transferred from departments.

Top of the list are three important groups of papers relating to the foundation and early history of the science of genetics. Francis Galton, Charles Darwin's half-cousin, had a lifelong interest in the study of inherited human characteristics. He endowed the first UCL Chair in Eugenics in 1911, bequeathing his voluminous research papers and correspondence at the same time, though they did not come to the Library until the early 1970s (p.156). Galton's successor and biographer, and first UCL Professor of Applied Mathematics, was Karl Pearson, and his papers were accessioned in 1973 (p.158). Last of this group

were the papers of Lionel Penrose, Galton Professor of Genetics from 1945 to 1965, which cover his research work into the hereditary aspect of mental illness. They were also acquired in 1973.

Galton's data-collecting activities, including his pioneering work on composite photography and fingerprints, are comprehensively documented. Karl Pearson's interests beyond those of science included involvement in the establishment of the Men and Women's Club, with his wife Maria Sharpe, and provide fascinating insight into the social mores of the time. The papers of their son, Egon Sharpe Pearson, a member of staff in UCL's Department of Statistics since 1921, made Professor in 1935, also later came to the Library, containing extensive historical family material as well as important research papers. In other areas of science, medical collections such as the papers of pioneering neurosurgeon Victor Horsley (p.166), anatomist George Dancer Thane, and neurologist Francis Walshe were added to the manuscript collections.

In the arts and humanities, significant literary and artistic collections acquired include the papers of the writer and painter Richard Rees, whose correspondents included many well-known literary and public figures of the 20th century (among them George Orwell, whose literary estate he managed), and the letters and journals of William Townsend, Slade Professor of Fine Art at UCL 1968–73. They also featured the papers and drawings of Alex Helm, the English folk drama authority, the literary and political correspondence of poet and physician Alex Comfort and the illustrated printed books of Laurence Housman (p.172). The James Joyce Centre, which now holds a number of rare editions (p.178) and a significant archival collection, was set up in 1973 with the help of the Trustees of the Joyce Estate.

The other major acquisitions of the 1970s, which expanded the 19th-century British history theme, were the archives of Routledge and Kegan Paul, dating from 1853. The records of these ground-breaking publishers of books for the general public, including authors' contracts and publication records, had been stored in a riverside basement that frequently flooded. The vast personal correspondence and papers of Moses Gaster, Chief Rabbi of the Sephardic (Spanish and Portuguese) Jewish community in England between 1857 and 1918, were given in 1974; they amount to over 200,000 items. Family diaries and papers of the writers T Humphrey and Mary Ward, and of the historians George and Harriet Grote, also came to the Library during this period.

1980s

In addition to the acquisition of the Egon Pearson papers already mentioned, the year 1980 was significant for the deposit of another major collection. The papers of Hugh Gaitskell, Chancellor of the Exchequer 1950–1 and Leader of the Labour Party 1955–63, fill over 260 boxes and include a large quantity of correspondence. They are an extremely important resource

for British and world political history during the first half of the 20th century, touching on many significant events such as the Suez Crisis of 1956.

Early on in the decade an important, previously unknown archive relating to James Joyce's daughter, Lucia, was bequeathed by her executor, Jane Lidderdale, while Lawrence Gowing, Professor of Fine Art at the Slade School, presented his wife Julia Strachey's papers during the same period. The latter contain interesting correspondence of the noted Strachey family, among them Julia's uncle, the critic and biographer Lytton Strachey, and the artist Dora Carrington. Another surprising collection, discovered in the Department of Electrical and Electronic Engineering and handed over to the Library in the 1980s, was the collection of autograph letters by Odo Russell (1829–84), whose family had strong connections with the Bloomsbury locality. The letters contain a handwritten note by the legendary composer Beethoven (p.142) and a manuscript letter of Goethe amongst material which is otherwise predominantly the correspondence of botanists.

The field of 20th-century biological sciences was further strengthened at this time when two of the most important and largest collections were donated: the papers of the geneticist J B S Haldane, and those of zoologist J Z Young. Haldane was a controversial figure whose lively personality and extreme left-wing views pepper the collection of his personal and scientific papers, providing an entertaining window on the political struggles of the time. J Z Young's pioneering work on the workings of the human brain is still highly influential today. Robert Carswell's famous drawings of pathological conditions were transferred to Special Collections towards the end of this decade from the Medical School (p.144). So too were the voluminous archives and records of UCL Hospital and Medical School, dating from their beginnings into the mid-20th century and featuring casebooks of well-known surgeons from the early days of modern surgery and medical practices, such as John Elliotson and Robert Liston (p.154).

1990s to the Present

Scientists' papers of former UCL professors who were chief specialists in their chosen field have continued to dominate the scene over the last two decades. Three of the greatest late 20th-century figures stand out. Kathleen Lonsdale, crystallographer, attained a number of highly significant scientific firsts. One of the first two women elected a Fellow of the Royal Society, she also became the first female tenured professor at UCL, first female president of the International Union of Crystallography and first female president of the British Association for the Advancement of Science (p.170). James Lighthill, also a Fellow of the Royal Society, was an applied mathematician and former Provost of UCL who pioneered work in the field of aeroacoustics. Bernard Katz, who fled to Britain from Nazi Germany in 1935, is noted for his work on nerve biochemistry. He was awarded the Nobel Prize for Physiology in 1970.

New additions in the humanities, less voluminous in size, have been no less notable in terms of importance. In this period they have come from the linguist and university politician Randolph Quirk (b. 1920), the distinguished Renaissance art historian John Hale, and the philosopher Richard Wollheim. Archival material previously housed in separate departments at UCL was transferred to Special Collections for safe keeping in 1997, the most notable and sizeable collections being the archives of the Slade School of Fine Art and of the Institute of Archaeology. Such large and important archive collections contain a wealth of historical research material.

It is heartening to know that smaller collections which strengthen both the 19th-century material and the wide range of outstanding academic achievements sprung from UCL's community in the 20th century continue to be bequeathed, offered and accepted as gifts from relatives, estates or biographers. Five such acquisitions from 1990 to 1999 worth noting here are the papers of the phoneticist Daniel Jones, who produced the first description of the pronunciation of the English language; the letters of the social reformer Francis Place (1771–1864); two notebooks of the writer Vita Sackville-West; correspondence between George Orwell and David Astor; and the books, papers and family archive of the Jewish studies scholar Alexander Altmann. More recently the Library has received the papers and books of Peter Davison, editor of the *Complete Works of George Orwell*, the papers of the archaeologist Mortimer Wheeler, who first brought archaeology to the general public through television, papers relating to the philosopher A J Ayer and the papers of the social anthropologist Mary Douglas.

The spirit and tradition of bequeathing papers and collections to the Library for use by present and future researchers remains as vibrant today as over the last two centuries. The challenge now facing those who care for and manage collections is to find the best way to do so in the digital age.



A selection of Treasures from Special Collections. The beautiful Dutch red morrocco binding of the Portuguese *Calendar* of 1667 and the tortoiseshell cover of the Spanish *Order of Daily Prayers* from 1717 are visible on the centre shelf.

Illuminated Bible of the 13th or 14th century, Italy

Biblia Latina

Latin. Parchment manuscript written in Italy, late 13th or early 14th century. 626 leaves. 350 × 235 mm.

Provenance: given by William Steere, 1859.

MS LAT 9



ABOVE: Decorative edges of pages from a *Biblia Latina* of the 13th/14th century. They are painted with a floral design in red and blue, while the outer edge features an ornate brass clasp.

RIGHT: *Biblia Latina*, opened at the beginning of the four New Testament Gospels. The ornate capital 'E' for Evangelists is just visible, inside left.

OPPOSITE: *Biblia Latina*, detail of miniature from the Book of Baruch (Old Testament), from the 'Explicit' or Introduction. Baruch was the prophet Jeremiah's scribe and is often depicted as such, as here (fol. 374 v).

This handsome manuscript volume containing books of the Bible in Latin is remarkable for two main reasons. Firstly, it is an outstanding example of well-preserved medieval painted edge decoration. It is highly unusual for coloured ornate decoration to be so clearly defined in an item of this age. Secondly, the story of what happened to the original binding is a fascinating tale in itself, and the reason why the book is exceptional and unique to UCL. The volume is now re-bound in half-red goatskin, with oak boards and a large ornate brass clasp. A delicate floral design is stamped on the border.

The story of this Bible's early history is laid out in a manuscript letter tipped into the fly leaf, dated October 1859. According to the letter, the book belonged to an unnamed Spanish lawyer who was obliged to leave Spain owing to his political opinions and resided in England as a refugee for some years. Before it reached England's shores, however, the original substantial bindings were 'violently torn away', to make it a lighter load for transporting 'on the backs of Mules' across Spain, and 'still worse the Manuscripts (*sic*) fell into very bad hands'. Whether the original owner re-bound it or not is unknown, but we know the half-red goatskin and oak boards replacement was bound by W H Smith, probably in 1904.

The manuscript is written throughout by the same hand in a very neat, well-executed Gothic minuscule of the 13th (or perhaps 14th) century. It is in brownish ink, with text laid over two columns with 47 lines per column. Set within 69 larger initials are beautifully executed miniatures on a blue background, overlaid with silver, red and blue flourishes. Images from the Gospels dominate the pages and delight the eye – though a number of them are missing, having been cut out, according to the manuscript letter, 'as was believed, to give away to Women and Children, and other leaves taken, to be used, as and for thread papers'. These losses are the only defects in an otherwise magnificent example of medieval craftsmanship.



plura habens uobis scribere: nolui per cartam et atramentum. Spero enim me futurum apud uos: et os ad os loqui. ut gaudium uirum sit plenum. Saluant te filij sororis tue electe. Gra tecum amen. *Explicit epl̄a ioh̄is s̄a. Incipit argum̄ in t̄am.*

Cuius pietatis causa extollit. atque ut in ipsi pietate maneat exhortat. diuinitatem impietatis et superbe causa obungat. De merito autem bonum testimonium pilet. cum fr̄ib; uniuersis. *Explicit argum̄ tu. Incipit epl̄a t̄a.*

Sino ergo uocissimo que ego diligo in ueritate. karissime de oib; orationes facio. prospere ingredi et ualere. sicut

prospere agit anima tua. Causum ualde uentibus fr̄ibus et testimonium phibentibus uentitane: sicut tu in uirtute ambulas. quoniam horum in modo habeo gram. quam ut audi am filios in eos in uentitate ambulat. karissime fidelit̄ facis qui quid opans in fr̄es. et hoc in pegrinos qui testimonium reddiderunt caritati tue. in conspectu ecclesie. quos benefacis deducens digne deo. pro nomine enim eius profecti sunt. iudicantes accipientes a genib;. Nos igitur debemus suscipere huiusmodi ut copatores simus uentati. Scripsissem forsitan ecclesie. si is qui amat permutatum gerere in eis diuinites. non recipit. pro hoc si uenero commoneam

eiusopi. que facit uobis malignus garruens in uos. Et qui in ista sufficiant. in ipse suscipit fr̄es: et eos qui suscipiunt phibet. et ecce eicit. karissime uoluntati malum. si quod bonum est. Qui bene facit ex deo est. qui male facit non uideri deum. in merito testimonium reddit ab omnibus: et ab ipsa uentate. *Et nos ei testimonium phibemus: et nostri qui testimonium in uentum est. uoluntati habuit scribere: si nolui per cartam et calamum scribere tibi. Spero autem prius te uidere. et os ad os loquemur. pax tibi. Saluant te amici. Saluant te amici. Saluta tu amicos nominam. *Explicit epl̄a t̄a. Incipit argum̄ tu in epl̄a uita.**

Vdas apl̄s frater iacobi. fr̄is de corruptoribus uie uentatis ita informant. ut illicetum esse diffat. de sub uigo semel eratis fututis de uo opam suam officis nouere uolub;



Vdas ih̄u xpi suus fr̄ autem iacobi. huius qui in deo patre dilectis. et ih̄u xpo conuatis. et uocatis. quia uobis pax et caritas adimpleatur letitiam omnem sollicitudinem facient scribendi uobis de communi uia salute necesse habui scribere uobis. deperans si certam. semel t̄dit scis fidei. Subitro. uentum enim quidam hoies qui olim scripti sunt in hoc uentum



Patrib; qui sepegyptu uidi salutem dicunt fr̄es qui sunt in ierosolimis iudei et qui in regione iudea. et pace bonam. *Bis faciat uobis et meminit*

testamenti sui quod ad abraham et ysaac et iacob locutus est suorum suorum fidei. et det uobis cor oib; ut colatis eum et faciatis eius uoluntatem. corde magno et aio uolenti. Ad apiat cor uirum in lege sua et in preceptis suis: et faciat pacem. *Exaudiat orces uias et reconciliet uob; nec uos defat in t̄pi malo. Et n̄c hic firmus orates pro uob; regnante temeto anno. c. lx. nono. Nos in dei scriptis uobis in triblone et impetu qui super uerit nob in istis an*

ms: ex quo recessit iason a sc̄a tra et a regno. porta succeterit et effuderit sanguinem innocente. Et orauim ad d̄m et exauditi sumus. et optulimus sacrificium et simul agnē. et accedimus lucnas. et prosumus panes. Et n̄c fr̄e quērate dico scenon h̄m e in f̄is

OPPOSITE: *Biblia Latina*, 13th/14th century, historiated initials and headings from the Epistle of St Jude, the penultimate book of the New Testament (fol. 580 v).

RIGHT: *Biblia Latina*, 13th/14th century, large flourished letter 'P' (for 'patribus', meaning 'from the fathers') at the beginning of the second Book of the Maccabees (Old Testament) (fol. 454 v).



Jewish service book of the 13th or 14th century, Spain

Castilian Haggadah

Hebrew. Parchment manuscript written probably in Castile, late 13th or early 14th century. 58 leaves. 242 × 188 mm.

Provenance: given as part of the library of F D Mocatta, 1906.

MS MOCATTA 1

Originating in Spain, this Haggadah is an exquisitely decorated manuscript volume in ink, gouache, silver and gold leaf on parchment. In Jewish homes it is central to the rituals enacted to commemorate the Israelite redemption from Egypt in biblical times. A compilation of biblical passages, prayers, hymns and rabbinic literature, the Haggadah was probably assembled sometime during the Second Temple period in Palestine (between 538 BCE and 70 CE) and was meant to be read during the Passover Seder, a ritual feast.

Illustrations represent biblical scenes as well as scenes from rabbinic legends. Many illuminated Haggadot, most of which were produced in Europe in the Middle Ages, depict the preparations for the holiday and the celebration of the Seder itself, giving later generations glimpses into the domestic landscape of Jewish communities spread across the globe. The first printed version of the Haggadah was published in Guadalajara in 1482, just ten years before the expulsion of the Jews from Spain. The first Haggadah to be printed with illustrations was produced in Prague in 1526. It was the first in a long line of printed illustrated Haggadot, a tradition that continues to this day.

The family of Frederic Mocatta (d. 1905) can trace its origins back to the 15th century, and one can imagine the Mocatta Haggadah being carefully passed down the generations. The work dates back to a crossover point for Jewish folk art in the stylistic trends of Hebrew book illumination in Spain. Opinions vary as to the date of the Mocatta work's creation, as the decoration encompasses various types of Hebrew manuscript illustration prevalent at the turn of the 13th/14th centuries. This was probably due to the use of several models, each of different origin.

The lack of uniformity in the design suggests that it was executed in various phases over a period of time. The numerous grotesque figures, contained within the panels or extending from the corners, point to a model of French origin, while the micrographic ornaments filled with colour that run along the script in the outer margins occur in biblical manuscripts of Aragon and southwestern France or Languedoc. The micrography is possibly the work of Jacob, the scribe of the Rylands Haggadah, the Catalan Mahzor and the Nahum Bible, who was working in Barcelona in the second quarter of the 14th century. On some pages these micrographic bands form a candelabrum, a motif mainly used in 14th-century Catalan Bibles. Catalan influence is also discernible in the manuscript's only illustration, the full-page representation of the *matzah*, or unleavened bread (fol. 43r). The ornamental disc, with gold fillet interlaces and painted colour fillings, became typical of the 14th-century Haggadot of Catalonia.

OPPOSITE: Verses Deuteronomy 26:7 from the Mocatta Haggadah (fol. 29v). The candelabrum-shaped micrographic bands on the outer margin are typical of Catalan Hebrew biblical manuscripts from 14th century.

RIGHT: Detail of the Mocatta Haggadah, fol. 33v. The wording translated as 'and with awe' is decorated in gold leaf.

OVERLEAF, LEFT: An entire page from the Mocatta Haggadah (fol. 40r) depicting the *Dayenu* (a song of thanksgiving), decorated in gold leaf.

OVERLEAF, RIGHT: A *piyut* (liturgical poem), with candelabrum-shaped micrographic bands and ornate script, decorated with gold leaf, on light red background (fol. 55v).



**A beautiful *Lectionarium*,
or reader, with fragments
of two texts**

13th-century *Lectionarium*

Latin. Parchment manuscript, probably written in England in the 13th century. 27 leaves. 136 × 86 mm.

Provenance: probably among the fragments purchased in Bonn in 1921.

MS LAT 6

This tiny, delicate manuscript comprises fragments of two different texts: a *Breviarium*, or breviary (fols. 1–18), written for Franciscan use and including hagiographical texts, and a *Missale*, or missal (fols. 19–27). A member of the clergy or a devout lay person would have been the proud owner of this very personal and pleasurable *Lectionarium*, or reader, from which he or she could read scripture extracts on appointed saints' days, holy days and festivals.

The Latin text is written in ink by three different hands. All is in minute, neat Gothic minuscule on very fine vellum, rubricated throughout with gold, red and blue initials. On folio 19 there is a skilfully executed, though slightly damaged, miniature of the Crucifixion, painted on a blue background. Other interesting features of this work include the graded calendar in the breviary, written entirely in black, with the word 'pape' and the entry of St Thomas of Canterbury on 29 December erased, and the variations regarding standard Franciscan saints' days – for example, All Souls (2 Nov), Clare (12 Aug) and Bernard (20 Aug) are all missing. Following the Reformation it was common practice to remove references to the Pope and to specific saints, as a reaction against the Church of Rome. Three English saints have, however, been added in the 14th century: Wulstan, Chad and William (19 Jan, 2 Mar and 8 June). Folios 17–18 contain the Office of St Anthony, also added in the 14th century.

The first initial of the second fragment, the Office of the Mass, which starts on folio 19, is an historiated *T* of *Te igitur*, in a frame. It is followed on folios 20–27 by the text of the *Sanctorale*, devotional saints' days 21 March to 21 December, the common of the saints, a dedication of church and altar, and votives. For most feasts, including that of St Francis (the one modern saint), only the collect, secret and postcommunion are provided, finishing with the Office for the Sick on folio 27. The common of the saints, the collect, secret and postcommunion are part of the services of the Roman Church.

OPPOSITE First initial of of the second fragment in a 13th-century *Lectionarium* beginning the Office of the Mass, the 'Te igitur'. A historiated capital 'T' is configured as a crucifix on a blue background (fol. 19r, slightly damaged).

OVERLEAF, LEFT: 13th-century *Lectionarium*, a text fragment from the common of the saints in the breviary, showing January, February and March (fol. 6r).

OVERLEAF, RIGHT: First leaf of the *Lectionarium*, beginning the common of the saints, with exaggerated blue and red flourishes on the initials (fol. 1r).



Kalendarium hie dies xxxi. luna xxxi.

vi	iii	Epiphania dñi.
v	iiii	Pauli pmi hpmate.
iiii	v	Agnetis epi & of.
iii	vi	Comitio scti pauli.
ii	vii	Agnetis scdb.
i	viii	Car. & Johis apst.

vi	iiii	Epiphania dñi.
v	iiii	Pauli pmi hpmate.
iiii	v	Agnetis epi & of.
iii	vi	Comitio scti pauli.
ii	vii	Agnetis scdb.
i	viii	Car. & Johis apst.

Kalendarium hie dies xxxi. luna xxxi.

vi	iiii	Epiphania dñi.
v	iiii	Pauli pmi hpmate.
iiii	v	Agnetis epi & of.
iii	vi	Comitio scti pauli.
ii	vii	Agnetis scdb.
i	viii	Car. & Johis apst.

Kalendarium hie dies xxxi. luna xxxi.

vi	iiii	Epiphania dñi.
v	iiii	Pauli pmi hpmate.
iiii	v	Agnetis epi & of.
iii	vi	Comitio scti pauli.
ii	vii	Agnetis scdb.
i	viii	Car. & Johis apst.

vi	iiii	Epiphania dñi.
v	iiii	Pauli pmi hpmate.
iiii	v	Agnetis epi & of.
iii	vi	Comitio scti pauli.
ii	vii	Agnetis scdb.
i	viii	Car. & Johis apst.

Sancti Wilfridi episcopi. Sol. post epi. spura & dies post fm luna. & dñi post festum dñi. & post epi. t. p. tuc. d. t. sic & palliu. in cadit in die. dies muel & die.

In natali apstoy ad vs. Cap.

... tam effus hospites & aduene. ser...
... in natali apstoy & pphaz. & Exh...
... in natali apstoy & pphaz. & Exh...
... in natali apstoy & pphaz. & Exh...

In natali apstoy ad vs. Cap.

... tam effus hospites & aduene. ser...
... in natali apstoy & pphaz. & Exh...
... in natali apstoy & pphaz. & Exh...
... in natali apstoy & pphaz. & Exh...

In natali apstoy ad vs. Cap.

... tam effus hospites & aduene. ser...
... in natali apstoy & pphaz. & Exh...
... in natali apstoy & pphaz. & Exh...
... in natali apstoy & pphaz. & Exh...

In natali apstoy ad vs. Cap.

... tam effus hospites & aduene. ser...
... in natali apstoy & pphaz. & Exh...
... in natali apstoy & pphaz. & Exh...
... in natali apstoy & pphaz. & Exh...

A rare late medieval chemise binding

Passio Christi ('Passion of Christ')

German. Paper manuscript written in Bavarian dialect, late 15th century. 166 leaves. 500 × 105 mm.

Bound in original alum-tawed sheepskin cover, stained pink, over oak boards. Secondary chemise covering, also alum-tawed and stained pink, cut with head and tail flap to create the chemise. Contemporary single brass clasp.

Provenance: presented by Sir Edgar Speyer, 1911.

MS GERM 20

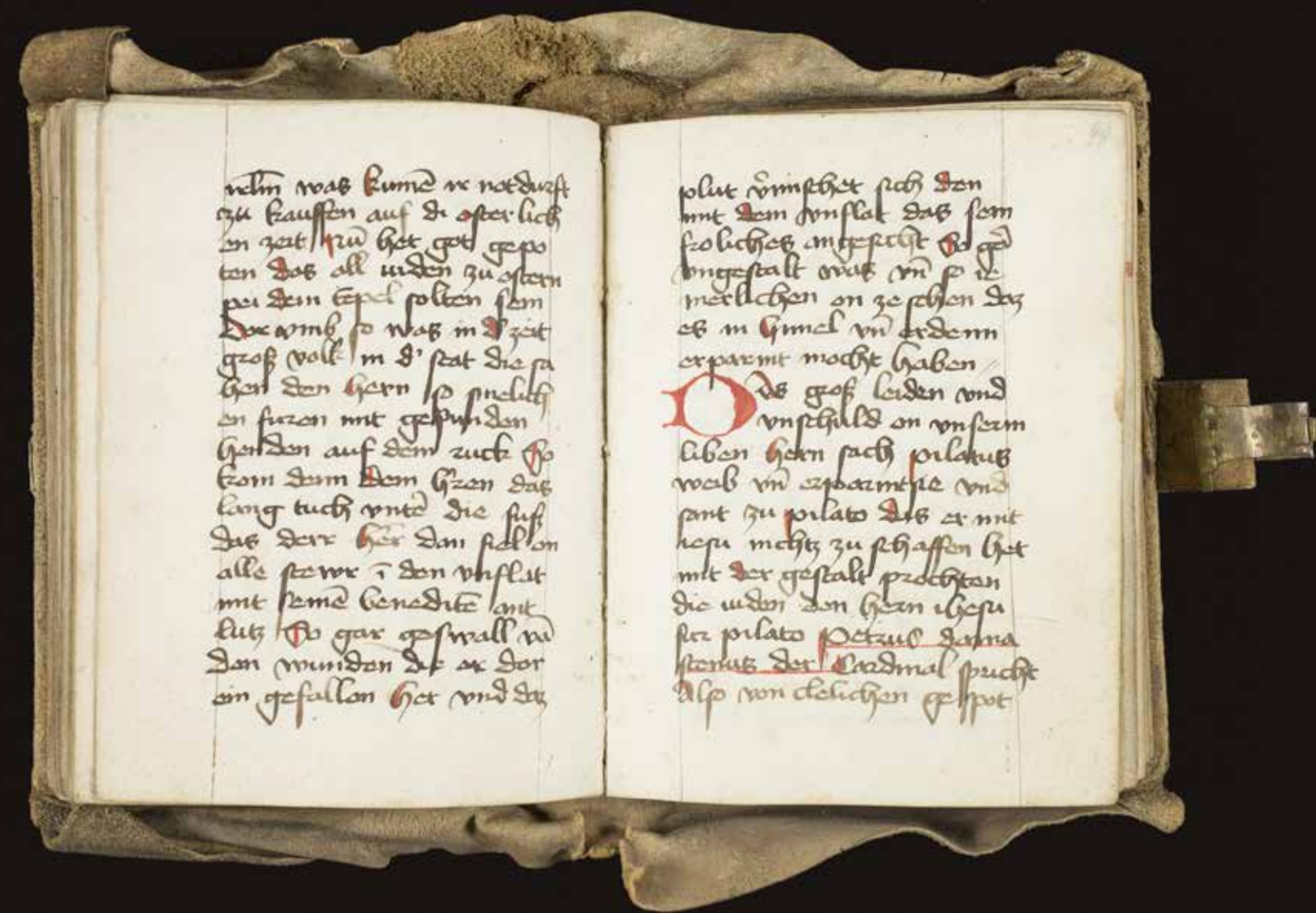
An account of Christ's Passion, in two hands, this uses a Gothic cursive script, with red ornamented initial letters throughout. This is a fine example of a late medieval 'chemise' binding that has survived the destruction of libraries and books during the Reformation of the Roman Catholic Church which swept across Europe in the early 16th century.

As a result of this political and religious turmoil most chemise bindings, which quickly become part of the symbolism of the old Catholic Church, were either deliberately damaged or had their chemise coverings removed so the books could be re-bound. The chemise style of binding, only applied to the most precious and venerated texts, was also used as a visual display of personal piety. The bindings played a significant role in the iconography of late medieval painting, sculpture and manuscript illumination. Although the tail flap on this example has been shortened (no doubt to allow the book to be stored upright on the shelf alongside others), it would once have been long enough to be carried by the hand or to slip under the belt in readiness for use. The contemporary single clasp is fashioned with charming little 'duck heads' – the only decoration on the binding. FREDERICK BEARMAN



FAR LEFT AND LEFT: The *Passio Christi*, with late 15th-century chemise binding, showing cover and brass clasp. The clasp is fashioned with a charming 'duck head'.

OPPOSITE: The *Passio Christi*, late 15th century, clearly written in a deep black, well-preserved ink in a cursive script, in the Bavarian dialect. The initials throughout are ornamented with red vertical strokes (fols. 97r–98v).



Early edition of Rabanus Maurus's commentaries

Rabanus Maurus, *De Sermonum proprietate, sive Opus de universo*. Strassburg: Adolf Rusch, before 20 July 1467.

Latin. 167 leaves. 415 × 280 mm.

Provenance: bequeathed as part of the Graves Library, 1870.

INCUNABULA FOLIO 1a

This early edition of the *De Sermonum proprietate* of Rabanus Maurus is the oldest printed book owned by UCL. It is itself a fine example of a very important stage in the history of early printing. Roman script, eventually the standard throughout Europe, was not universally accepted at first (very few books were in this form of script before 1480), representing as it did the move away from the ornate 'medieval' styles to embrace the new 'humanist' form. Leaders of this movement, emanating from Italy, saw it as giving a more classical appearance to printed text. Adolf Rusch, based in Strasbourg, was one of the first printers to possess a typeface in roman script type, earning him the title 'the R-printer'. He used it for the first edition of Rabanus Maurus's *De rerum naturis* (*On the Nature of Things* – an early form of encyclopedia) before 1467.

Rabanus Maurus Magnentius (c. 780–856), also known as Hrabanus of Rhabanus, was a Frankish Benedictine monk, the Archbishop of Mainz and a theologian. His *De rerum naturis*, also known as *De universo*, is an encyclopedic compilation which he assembled between 842 and 846. It is chiefly a rearrangement, in 22 books and 325 chapters, of Isidore's *Etymologies*, with several omissions and additions. Maurus's arrangement, beginning with God and the angels, long prevailed in methodical encyclopedias. UCL is fortunate to own another work by Rabanus, a 13th-century manuscript of his commentary on St Matthew's Gospel, from Pontigny, purchased in 1919 (MS. LAT.7).

The outstanding collection of books and manuscripts from the library of John Thomas Graves (d. 1870) has already been mentioned (p.13), but it is worth saying more about this remarkable man. Graves's interests covered not only law, but also classics and mathematics. He published many articles in Smith's *Dictionary of classical antiquities*, as well as in the *Proceedings of the Royal Society*, the *Philosophical Magazine* and the *Transactions of the Royal Irish Academy*. A lifelong book lover, his amassed collection is principally devoted to early mathematics, but also embraces the history of physics, applied mathematics in all its branches, chemistry and the biological sciences. The Graves incunabula collection, numbering 75 altogether, accounts for nearly half of all UCL's collection, including this splendid volume.



LEFT: Detail from Rabanus, commentary on St Matthew's Gospel, 13th-century manuscript (MS LAT 7). The historiated initial 'E', for 'Expositionem', appears at the beginning of the work, and the words 'mauri in matheum' (commentary of Maurus upon Matthew) are written vertically in the margin (fol. 3r).

OPPOSITE: A page from the chapter entitled 'De Civibus', at the end of Book XVI in Rabanus Maurus's commentaries, printed early 1467. Contemporary handwritten annotations can just be seen in the centre space (unnumbered page).

clamauit & dominus exaudivit eum. Pauperes sancti qui humiles spiritu sunt. ut in euangelio. Beati pauperes spiritu & in psalterio. Non spreuit neq; despexit preces pauperum. Aliter pauperes diuites seculi huius victurius vacui ut est illud in apocalypsi. Diuis quia diues sum & ditatus. & nescis quia tu es pauper & mendicus. Inops populus gentium humilis. ut in psalterio. Suscitans a terra inopem. & alibi. Eripiens inopem de manu tortoris. hoc est de potestate dyaboli. Mancipium est quicquid manu capi aut subdi potest. ut homo. equus ovis. Hec enim animalia statim ut nata sunt. mancipium esse putantur. Nam & ea que in bestiarum numero sunt. tunc videntur mancipium esse. quando capi sine domari ceperint. Ingenus dicti quia in genere habent libertatem non in facto sicut liberi. unde & eos greci eugenos vocant quod sunt boni generis. Libertus autem vocatus quasi liberatus. erat enim prius iugo seruitutis addictus libertorum filii apud antios quos libertini appellabantur. quasi de libertis nati. Nunc vero libertinus aut a liberto factus aut possessus. Liberti enim spiritaliter illi dicuntur. qui cristiana libertate bene utuntur. Unde apostolus ait. Qui enim in domino vocatus est seruus liberus est dominus. Similiter qui liber vocatus est seruus est christi. Hic enim omnino seruus est qui imprudenter agit. sicut & veteribus placuit. qui omnes sapientes liberos appellauerunt. imprudentes autem omnes seruos. Unde salomon Seruo inquit sapienti Liberi seruent. Hic ergo qui credit ac si seruus sit ad tempus quia rem facit prudenter ut credat in christum liberus fit dominus. Si ergo peccata seruos faciunt sicut etiam filius non peccati & imprudentie causa factus est seruus. Cum accepit remissionem peccatorum liberus efficitur. Similiter inquit qui liber vocatus est seruus est christi. profectus est ex libero seruum fieri christi. liber enim a deo quod maximum crimen est ideo amissa amara & contraria libertate seruilem conditionem sortitus est que prodesse. sicut dicit dominus. Tollite iugum meum super vos. quia suaue est. & onus meum leue est. Manumissus dicitur quasi manu emissus. Apud veteres enim quotiens manu mittebant a lapa percussos circumgebant unde & manu missi dicti eorum manu mittebantur. Cives romani postea dicti sub consubus per testamenta in vrbe romana sunt effecti. dicti autem cives romani quia testamento liberi effecti in numero romanorum cium rediguntur. His primum aditus erat

in vrbe roma commorari. Ceteris autem libertis prohibebatur ne vel in vrbe roma vel infra septimum ab vrbe miliarium commorerent. licet legamus paulum apostolum necessitate compulsus propter seditionem exortam ciuem romanum se appellasse. multo gloriosius est quod se cum ceteris fidelibus ciuem celestis hierusalem nuncupauit. unde ad ephesios scribens ait. Ergo iam non estis hospites & aduene sed estis ciues sanctorum & domestici dei superedificati super fundamentum apostolorum & prophetarum. hoc est super nouum & vetus testamentum collocati. que enim apostoli predicauerunt. prophetes futura dixerunt hoc est non solum nos sed & celestes potestates pariter fieri habitaculum dei in spiritu sancto. Heredis nomen impositum census eris. consuluit enim tributum actoris in hoc enim vocabulo prima successio est hereditatis & generis ut sunt filii vel nepotes. Proberes qui loco heredis fungitur. quasi pro herede. Est enim aut institutus aut substitutus. Heredes autem iusticie sancti dei possunt intelligi. & qui celestis patrie possessores futuri sunt. Unde apostolus ad romanos scribens ait. In se spiritus testimonium reddet spiritui nostro quod sumus filii dei. Si autem filii & heredes. Heredes quidem dei coheredes autem christi. Ut ergo promptos ad obediendum deo patri faceret hac se exhortatur. dicens. dei nos futuros heredes. coheredes autem christi. ut quia magna spes premitur est tantomagis in dei rebus prosperiores essemus. postponentes curam mundanorum quid sit autem coheredem esse filii dei ab apostolo iobanne docemur. inter cetera enim ait Scimus quoniam cum apparuerit similes ei erimus.

Explicit liber sedecimus.

Genealogical roll chronicle of the kings of England, from a Yorkist

Chronicon genealogicum regum anglorum

Latin. Parchment manuscript roll, written in England, early 1460s. Coloured roundels surmounted by gold crowns, coloured initials, rubrics. 8 membranes, pasted together, measuring 5955 × 308 mm unrolled.

Provenance: bequeathed by Gertrude Moseley, 1918.

MS ANGL 3

'Ricardus Dux Eboracensis desponsavit filiam ... domini Westmorland' ('Richard Duke of York married the daughter ... of the lord of Westmoreland').

Ms. Angl. 3 belongs to a genre of genealogical chronicles well established in the later Middle Ages. This roll is potentially a most valuable source for 15th-century attitudes to Britain's past, tracing the lineage of England's Plantaganet rulers right back to Adam himself. It is also a visually attractive object.

The illustration shown appears at the end of the roll. Prominent in it is the second and largest roundel, to the left, which features a crown top and the text: *'Edwardus dei gratia verus heres et rex istius Britannie, Francie et Hispanie'* ('Edward, by the grace of God, true heir and king of this Britain [presumably as opposed to Brittany], of France and Spain').

The lines leading to the illustration show Edward IV's claim to the throne. Retracing them, we arrive first at the name of Richard Duke of York, in a circle saying that he married the daughter of the lord [in fact the Duke] of Westmoreland. Following the diagonal line on the right upwards, we get to a roundel saying that *'Ricardus Comes Cantibrigie desponsavit Annam'* ('Richard Earl of Cambridge married Anna'). Again from Richard Duke of York, a double red and blue line leads up to a corresponding roundel on the left-hand side which says the same in reverse: *'Anna nupta domino Ricardo comiti Cantibrigie'* ('Anna married to Richard Earl of Cambridge').

Following these two lines up from Anna's circle on the left, we are led back through Roger Mortimer and other intermediaries to King Edward III. From Edward III, a single green line leads down to Edmund Langley Duke of York. We are then taken by a red line down to the roundels already mentioned to Richard Earl of Cambridge, and so on down through Richard Duke of York to Edward IV.

We may infer that the compiler of the genealogical history was on the Yorkist side in the Wars of the Roses – and that he finished his work before Edward IV's death in 1483, since Edward is the last king recorded in the roll. He probably wrote it over a period of time, since at the beginning he says he will take it up to Henry VI, then the reigning monarch.

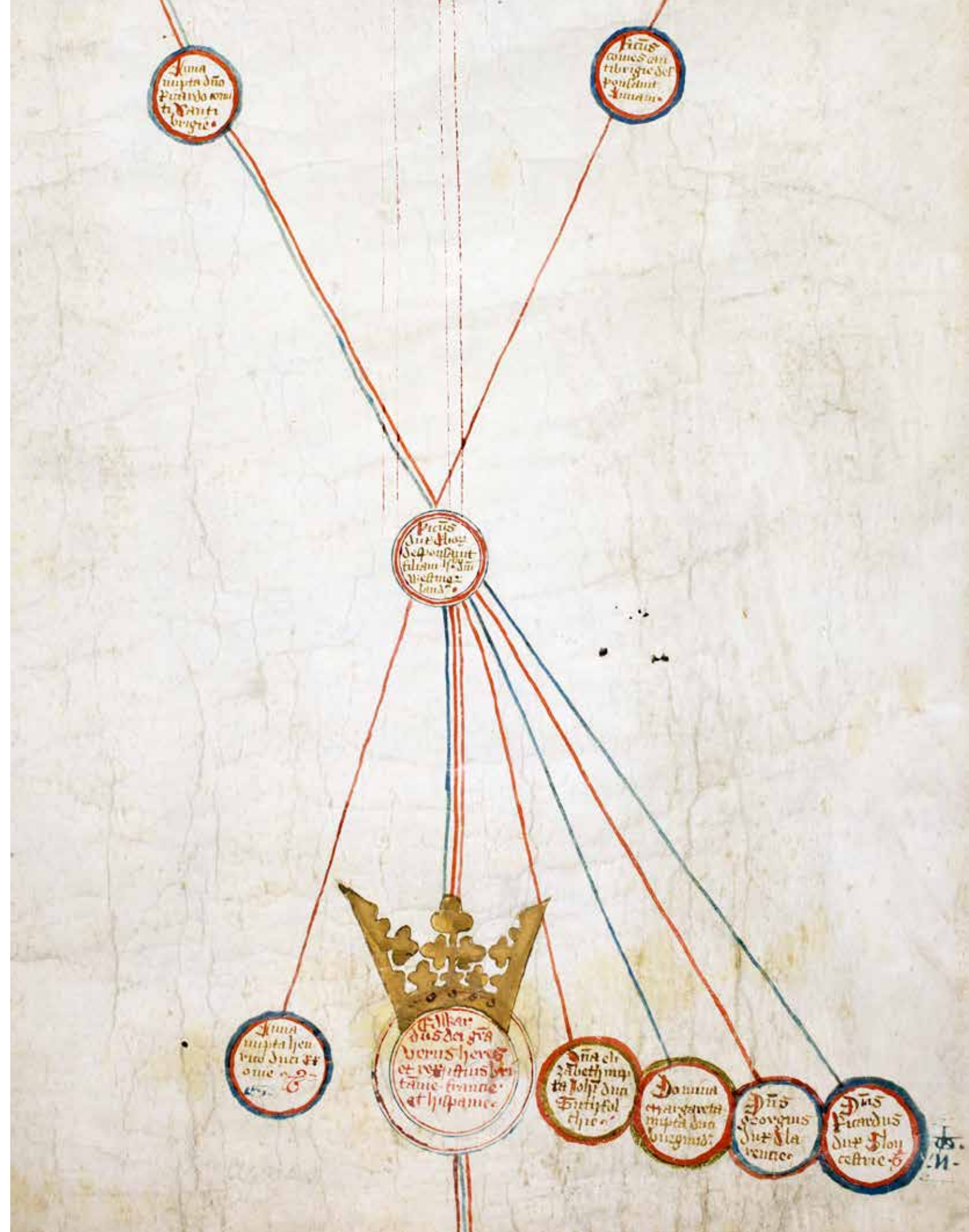
The chronicler-genealogist was patriotic. He admires Henry V, calling him *'precipuus inter omnes reges cristianos tam in temporalis policia quam in armis militaribus'* ('pre-eminent among all Christian kings both in statesmanship and in feats of arms') and stressing his conquests in France.

Rolls such as this were used to prove one's noble ancestry and to support claims to titles, arms and other accoutrements of nobility. A table of the kings of England to Edward IV, this one traces their descent from Adam and Eve, including legendary figures such as Brutus, the first king of Britain, and King Arthur. The genealogy is preceded by a brief preface, beginning *'Considerans cronicorum prolixitatem'* and ending with *'ad Henricum sextum originaliter finem perduxit'* which summarises the content of the document. We know the date of the last entry, which appears in the text adjacent to the roundel depicting Edward IV as king (*'anno domini mccccliii'*, or 1453). As Edward's marriage is not given, this roll was presumably completed before 1465, when he married Elizabeth Woodville. DAVID D'AVRAY

RIGHT: Section of *Chronicon genealogicum regum anglorum* (genealogical roll chronicle of the kings of England), written in the early 1460s. The largest crowned roundel at the bottom features Edward IV, the line tracing back from Richard Duke of York in the centre of the image, and thence from Richard Earl of Cambridge and Anna (on the right and left of the image respectively).

OVERLEAF, LEFT: A section of the *Chronicon genealogicum regum anglorum* tracing, from the top, Richard I, John, Henry III, Edward I and Edward II. The monarchs are signified by crowned roundels down the centre of the image.

OVERLEAF, RIGHT: A section of the *Chronicon genealogicum regum anglorum*, showing the line of descent of Edward III, Richard II and Henry IV.



liberatus...
thomas...
vnde dicitur...

De rebus...
heuria...
in terra...

Polycronica...
libro septimo...
par est...

De heuria...
iohannis...
pater...

De anno...
edwardi...
pater...

De percy...
romis...
pater...

heuria...
et orbis...
julius...

heuria...
et orbis...
julius...

heuria...
et orbis...
julius...

heuria...
et orbis...
julius...

heuria...
et orbis...
julius...

heuria...
et orbis...
julius...

heuria...
et orbis...
julius...

heuria...
et orbis...
julius...

heuria...
et orbis...
julius...

heuria...
et orbis...
julius...

heuria...
et orbis...
julius...

heuria...
et orbis...
julius...

heuria...
et orbis...
julius...

heuria...
et orbis...
julius...

heuria...
et orbis...
julius...

heuria...
et orbis...
julius...

heuria...
et orbis...
julius...

heuria...
et orbis...
julius...

heuria...
et orbis...
julius...

heuria...
et orbis...
julius...

heuria...
et orbis...
julius...

heuria...
et orbis...
julius...

heuria...
et orbis...
julius...

heuria...
et orbis...
julius...

heuria...
et orbis...
julius...

heuria...
et orbis...
julius...

heuria...
et orbis...
julius...

heuria...
et orbis...
julius...

heuria...
et orbis...
julius...

heuria...
et orbis...
julius...

Book of Hours from the late 15th century, adapted for the Victorian market

Officium Beatae Mariae Virginis

Latin. Parchment manuscript written in Italy, c. 1470–80, with 19th-century English additions. 124 leaves, originally 106 leaves. 140 × 100 mm.

Provenance: given by Professor L S Penrose, 1949.

MS LAT 25

This exquisite illuminated devotional text, beginning with the *Officium Beatae Mariae Virginis*, would have been a privately treasured possession when it was first created. The fore-edges of the leaves are embellished with gilt. Written in a humanistic script, with beautifully decorated initials in blue and red, the text would have been in daily use by its owner. Eighteen of the initials have illuminated miniatures, in red, blue and gold on patterned coloured backgrounds. The scribe is known to be a Venetian, Marcus de Cribellariis or Marcus de Vincenze. The extraordinary feature of this tiny Book of Hours, however, is the fact that eight of the full-page colour illustrations, including a Crucifixion, plus decorated borders and a calendar, were added in 19th-century England.

Originally dating from probably the 1470s, this small manuscript book is a curious example of the taste for owning medieval manuscripts in the Victorian age. This trend was amply serviced by Caleb Wing (fl. 1826–60), well known as a professional facsimilist, and his work has often subsequently been regarded as genuine. The additions are thought to have been made while the work was in the possession of John Bykett Jarman, a collector and dealer with premises off Bond Street in the 1840s. After his death the manuscript was bought in the Jarman sale of 1864 by the bookseller Lilly, who sold it to William Bragge of Sheffield. It was bought by Quaritch at the Bragge sale in 1876, but returned, probably due to the fake additions.

In 1881 the book was sold at Sotheby's to Alexander, Baron Peckover of Wisbech, the grandfather of the donor, Lionel Penrose. The Peckover bookplate is attached to the second end page. It was also exhibited at the National Exhibition of Works of Art in Leeds in 1868. At some point in the late 19th or early 20th century the work was bound with emerald green velvet cloth and fastened with brass clasps. It was then re-housed in a nondescript slipcase made of wooden boards and cloth-covered, but the finished product no doubt appealed to a gentleman of the age.



RIGHT: A 15th-century Book of Hours with a 19th-century cover of green velvet, with brass clasps.

OPPOSITE: Illuminated leaf, folio 1 of the Book of Hours, the 'Incipit', or beginning, of the Office of the Blessed Virgin Mary – a convincing addition from the 19th century (fol. 1 r).





RIGHT AND OPPOSITE: A double-page spread showing two faked illuminated leaves from the 15th-century Book of Hours (fols. 50v-51r).

Witch-hunting handbook with a Ben Jonson connection

Jakob Sprenger and Heinrich Kramer, Institoris, *Malleus Maleficarum*. Nuremberg: Anton Koberger, 1494.

Latin. With manuscript marginalia. 146 leaves. 230 × 170 mm. Original quarter pigskin-covered boards, remains of clasp; title written on top edge.

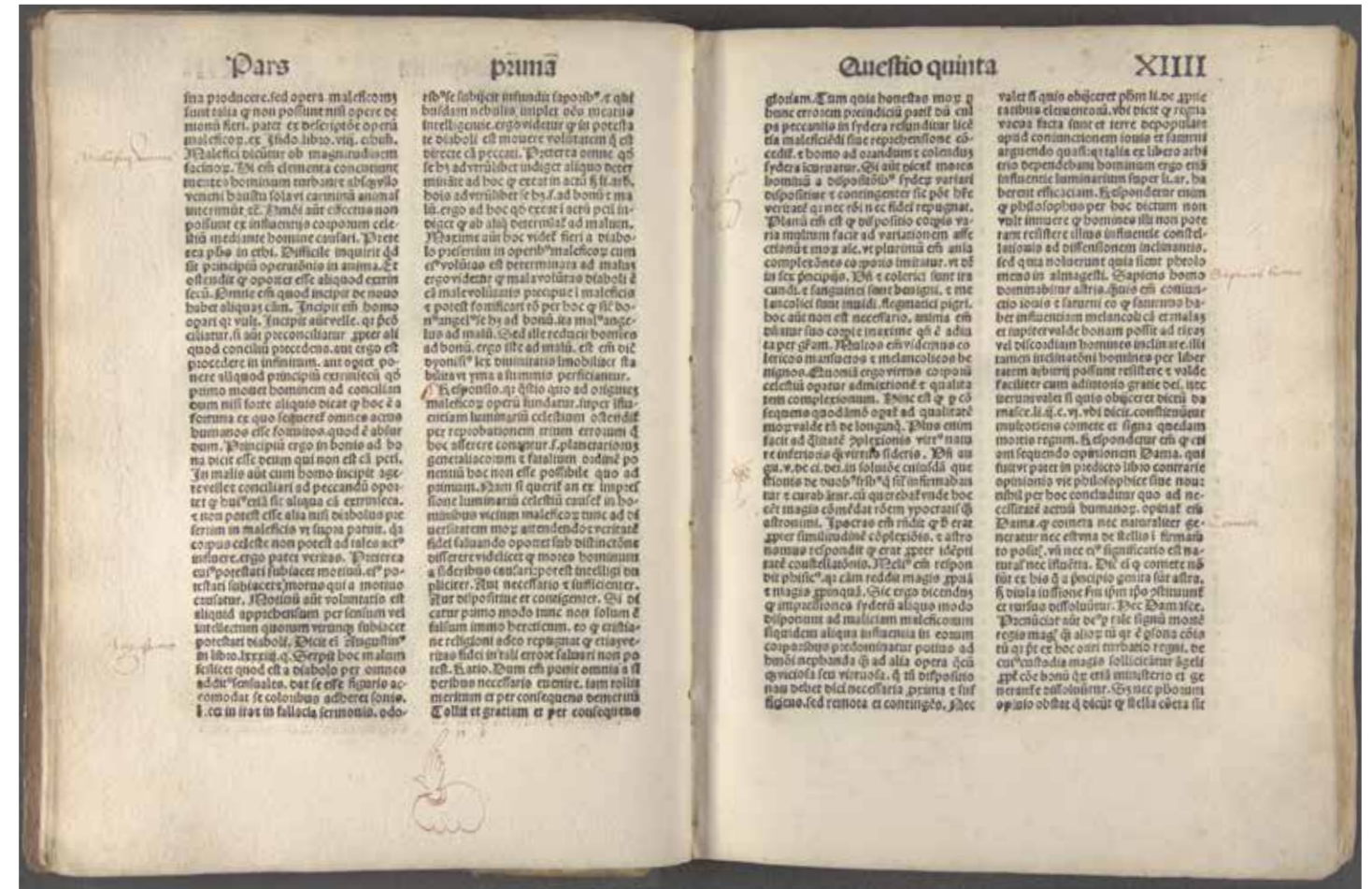
Provenance: purchased as part of the Ogden Library, 1953.

INCUNABULA 20

Also known as *Hexenhammer*, or *The Hammer of Witches*, this work has been called ‘the most important and most sinister work on demonology ever written’. A handbook for witchfinders, it was first printed in 1486 and went through 13 editions before 1520. The work owed its authority to several factors, not least the scholastic reputation of its authors, both Dominicans: Jakob Sprenger (1436–95), Dean of Cologne University, and Prior Heinrich Kramer (c. 1430–1505). It relied heavily on Innocent VIII’s Papal Bull of 1484, which declared disbelief in witchcraft to be heresy.

The Library also holds a 1615 edition of the same work, *Mallei Maleficarum*, (Vols 2–4, SR OGDEN A 291). This book has an additional significance because one of its former owners was the poet and playwright Ben Jonson (1572–1637). The Ben Jonson collection accumulated by C K Ogden includes no less than five books from Jonson’s library, printed between 1537 and 1615. The tell-tale inscriptions (‘*tanquam explorator*’ at the head and ‘*sum Ben Jonsonij*’ at the foot) also appear on the title pages of Vitruvius’s *De Architectura* (1586) and Despautere’s *Commentarii grammaticii* (1537), which also have underlinings and annotations, while Jonson’s copy of Otto van Veen’s *Amorum emblemata* (1608) has a verse added in his handwriting. Jonson found the tag ‘*tanquam explorator*’ in an epistle of Seneca, who in turn had found it in the writings of the Greek philosopher Epicurus. Seneca writes ‘*non tanquam transfigura, sed tanquam explorator*’ (translated roughly to mean that when visiting an enemy’s camp he entered not as a deserter, but as a scout – in other words, in the spirit of exploration rather than confrontation). Also included in this group is Jonson’s annotated copy of Greneway’s 1598 translation of Tacitus. Many of Jonson’s books survive and are readily identifiable by the characteristic signature and marginal annotations.

The printer for the 1494 edition, Anton Koberger, godfather of Albrecht Dürer (p.100), was the greatest publisher in Europe at this time, producing outstanding illustrated books for which he employed the wood engraver Michael Wolgemut. Koberger commissioned 2,000 cuts for the production of the famous Hartmann Schedel’s *Liber Cronicarum*, known in English as the *Nuremberg Chronicle*, of which UCL owns a copy (Incunabula Folio 2n). A landmark in the history of early printing, this work integrated text and painted woodcuts in unprecedented numbers and variations of formats.



TOP: Two pages from Part 1 of C K Ogden’s copy of the *Malleus Maleficarum*, 1494, with marginalia. It features an extract from Question Five, which asks about the source of the increase of ‘Works of Witchcraft’ (unnumbered pages).

LEFT AND ABOVE: Front cover of the *Malleus Maleficarum* (left) and detail, showing handwritten title added by an unknown previous owner.

Part of Book V of
Confessio Amantis
(‘The Lover’s Confession’)

John Gower, *Confessio Amantis*

English and Latin. Parchment manuscript fragment written in England, early 15th century. Two leaves. Illuminated initials. 399 × 275 mm.

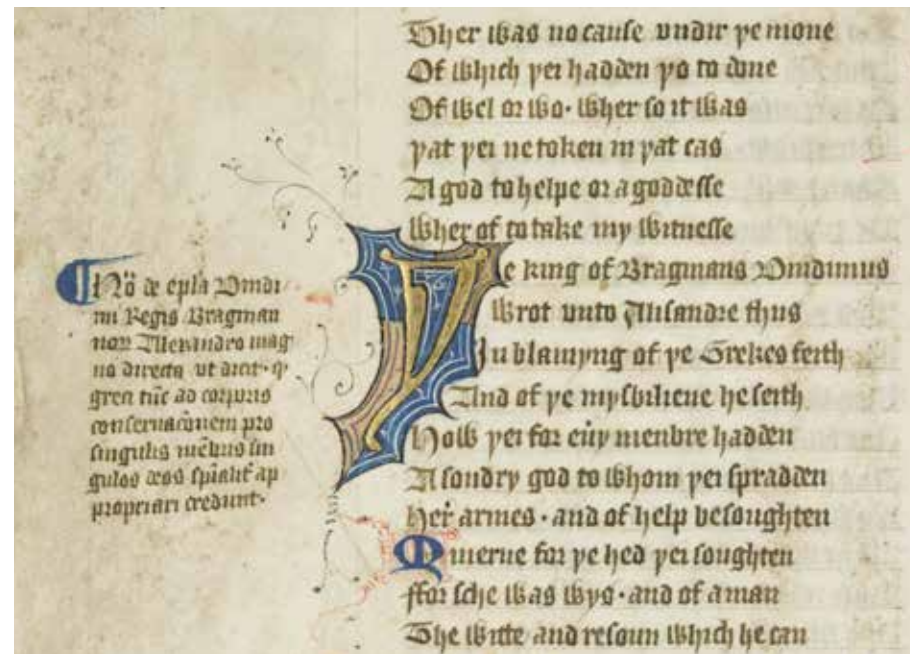
Provenance: formerly Phillipps 22914, given by Dr W Seton and Dr R W Chambers, 1911.

MS FRAG ANGL 1

This charming manuscript fragment, the earliest in the Library written in English, belonged to the baronet, antiquary and bibliophile Sir Thomas Phillipps (1792–1872). His collection included c. 60,000 manuscripts of various kinds – among them some relating to the administration of Swiss towns, manuscripts which UCL also holds. Many manuscripts were sold after Sir Thomas’s death, some to the German government, and were dispersed to several libraries.

In this verse piece, part of Book V, summaries in Latin are inserted in the same script, a neat Gothic minuscule. The parchment is thick and well-preserved, and the mauve-decorated gold leaf of the initials, alternated with blue and ornamented with red flourishes, is as vivid today as when the text was completed. The black ink is also very well preserved – the slight discolouration, and the presence of a few stains on the vellum, only add to its charm and speak volumes about the work’s heavy use. The two leaves are bound in a modern binding, incorrectly, it would seem, according to a study by G C Macaulay in 1900, with omissions and in the wrong order. Nevertheless it is a prized item of the UCL collection, recorded in *A Companion to Gower*, edited by Siân Echard and published in 2004.

John Gower was born a squire around 1330. A close friend of Geoffrey Chaucer, he wrote poetry in the tradition of courtly love and moral allegory, very popular in its time. Gower’s major works were *Speculum Meditantis*, a French poem on vice and virtue, *Vox Clamantis*, a Latin elegaic poem, and *Confessio Amantis*, in English. The first version of the *Confessio* was composed about 1383 at the request of Richard II, to whom it was dedicated. For the second version, however, which appeared around 1393, the dedication and Gower’s allegiance were transferred to Henry of Lancaster (afterwards Henry IV). He died in 1408, and the *Confessio Amantis* was first published by Caxton in 1483, one of Caxton’s earliest printed works.



RIGHT: Detail from early 15th-century manuscript of Gower’s *Confessio Amantis*, showing the illuminated initial ‘T’ from lines 5.1453 and 5.1454: ‘The king of Bragmans Dindimus Wrot unto Alesandre thus’ (fol. 4v). In popular medieval romances, Dindimus was the king of the Brahmins, who lived by the River Ganges. Alexander [the Great] and Dindimus disagreed on their different manners and customs.

OPPOSITE: Lines 5.871 to 5.966 of the *Confessio Amantis* fragment. The verse at the end of the second column evokes the Roman god Vulcan, ‘the god of fire’ (fol. 1r).

Which Juno hadde unto his wyf
And yet a lechour al his tyf
He was and in avouterye
He wroughte many a tricherye
And for he was so foule of vices
Shei deyd him god of delices
Of whom if þu wolt more wite
Quid þe wete þat hit wite
But yet her sterres boye twa
Saturne and Jupiter also
þei haue al yough þei be to blame
Nytred to her oþne name
Mars was anoy in þat lalle
þe which in Dace was forth dralle
Of whom þe clerk vegeant
Wroot in his booke and tolde þus
Holis he in to stalle cam
And such fortune þe he nam
þat he amaiden þat oppellid
Which in hir ordre was pfectid
Als sche which was þe puaressse
In Welles temple the goddesse
So was he wyl þe more to blame
Dame ysa . this lady name
Men depe and el sche was also
þe luges daughter þat was þo
Which nyntor þe name highte
So þat aȝen þe talbes righte
Mars þat tyme vpon hire þat
Remus and Romulus begat
Which aȝen þe come in age
Of knighthode and of vasselage
þat he al hot þe oitome
And founden þe grete Rome
In armes and of such empise
Shei weren þat in þat wile
Here fader Mars for þe nuuile
She god was cleped of tuteile
Shei were his children vopetþa
þurgh hem he took is name to
Shei was non oþe cause why
And yet aȝen vpon the sky
He þat unto his name applyed
In which þat he is signified
Aȝen god þei hadden elke
So whom for counsel they belebe
þe which was broȝt to venus
Aȝen men him depe þus

He was an hunte vpon þe helles
Shei was why him no vertu elles
Wher of þat eny wiles harpe
But only þat he coupe harpe
Which whan he walled ouer londe
ful of tyme he toke on honde
So gete him why his sustenance
for lack of oþe puruicance
And of wile of his falsheð
He feyned him to canne aȝen
Of þing which aȝen schuld falle
Wher off among his strengthes alle
He þat þe wete he was receyued
To nolle yough what avatoun
He hath dification
And depe is þe god of wit
So such as be the soles yet
Aȝen god to whom þei soghte
Merkure highte and him ne righte
Wher þat he tal ne whom he tought
Of soȝene he coupe ynongh
þat whan he wold him self transforme
ful of tyme he toke þe forme
Of woman . and his oþne tefte
So dide he wite þe more þe tefte
Aȝen spehere in alle þinges
He was also . and of tefinges
In ancour . þat men wite nam
Aȝen such as he was on
And yet þe maden of þis peef
A god which was unto hem leef
And depe him in þe beleues
She god of marchantes & of peenes
But yet aȝen vpon þe heuene
He þat þe planetes seuene
But Vulcanus of whom I spak
He hadde a courbe vpon þe luh
And þe he was hepehalt
Of whom þu vnderstonde schalt
He was a schrewe in al his zoupe
And he non oþe vertu coupe
Of craft to helpe him selue wite
But only þat he was a smith
Why Jupiter . which in his forge
Duerce þinges made hym forge
So wot I nought for what aȝen fire
Shei depe him þe god of fire

Mars . deus belli .

Merkure . deus
mercatorum et
furtivorum .

Vulcanus . deus
ignis .

Jupiter . deus
sapientie .

The crafte to lyue well and to dye well.



A guide to the good Christian life

Andrew Chertsey, *The crafte to lyue well and to dye well*. London: Wynkyn de Worde, 1505.

English. 150 leaves. Woodcuts.
260 × 185 mm.

Provenance: unknown.

S R B Quarto 1505 C3

OPPOSITE: Title page of Chertsey's *The crafte to lyue well and to dye well*, 1505. It also bears the title of the chapter, 'The arte or crafte to lyue well', and features a charming, full-page woodcut (fol. 1r).

BELOW: Front cover of the early 16th-century work by Chertsey. It has a re-worded title tooled in gilt and a fine modern binding by Douglas Cockerell.

BELOW, RIGHT: A woodcut illustrating the commonly held medieval belief of the dire consequences of a non-Christian life, with buildings and trees collapsing (detail, fol. C19r).



Guides to the good Christian life, and especially the good Christian death, were extremely popular in the late Middle Ages. This very handsome copy of a typical handbook of the age, which starts with *Here foloweth a right devoute medytacyon of the soule the which thynketh on his departynge from the body for to have socours*, is lavishly illustrated with fine woodcuts. It is also the earliest English printed book in the Library. An English translation by Andrew Chertsey of *L'art de bien vivre et de bien mourir*, this edition is a fairly close reprint of the Paris edition of 1503 ascribed to Antoine Vérard, a French publisher active between 1485 and 1512. It bears the printer's device of England's better known printer, William Caxton (d. 1491), which can be explained by the fact that de Worde worked with Caxton and became his successor, inheriting his premises, types, woodcuts and printer's device.

By the first decade of the 16th century the chief printers in England were from the continent. Wynken de Worde, who printed over 700 works, mostly schoolbooks, up to his death in 1535, came from Worth in Alsace; he had probably come from Bruges with Caxton, who had established his first press in the city in 1473. The 'W C' printer's device, as well as Caxton's famous 'Sun in splendour' motif, plus a greyhound and centaur, are all present in this work. De Worde also introduced italic type into England and pioneered the printing of music from moveable type. He rarely printed a book without illustration, and the use of woodcuts lent an accessible and memorable format for the increasing numbers of devout and literate layfolk, among others, who wanted devotional material made available in English.

UCL's copy has a modern, dyed red-brown goatskin binding with five raised bands on the spine and blind tooled and gilt ornaments. It is signed 'DC 1904' on the rear endpaper, indicating the craftsmanship of Douglas Cockerell (1870–1945), a British master bookbinder.



Wir god Imperatour & creatour of heuen and of þe erthe / in the begynnyng of the tyme & of all creatures / created all thynges of nougth without ony matere lyenge before. And all these sayd thynges create conteyned in foure thynges / the whiche ben cuen / That is to saye of one tyme & of one aege / in the whiche shyneth þe ryght souerayne puyssaunce of the creature / The sayd foure thynges ben the Imperyal nature angelyque / þe ma

tere of the foure elementes and the tyme. And that is none other thyng but the werke of the redempcion / the whiche hath ben made cuer more before. After foloweth the werke of the dystynction in þe whiche shyneth the souerayne wysdome of the creature / of that the whiche was made in the thre fyrst dayes. For the fyrst daye god made the lyght. That is to vnderstonde a clere cloude gyuyng lyght vnto the partyes superiours of the worlde / of a lytell clerte or clerenesliche as men hath accustomed

¶ u

out of frenshe in to Englyshe & made þe parfyte in oure moder tonge the xxi. daye of January the yere of our de / þe yere of our lord. M CCCC. and. v. this boke was fynnyshed the xxi. daye of January.



OPPOSITE: Folio 2 of the first chapter of *The arte or crafte to lyue well* – an excellent example of type and woodcuts on the same page, from the early period of printing technology.

ABOVE: Detail from the end page of *The crafte to lyue well and to dye well*. It features the printer's device of Wynkyn de Worde, the printer of this work who inherited Caxton's 'Sun in Spendour' motif.

Miles Coverdale and the genesis of the Bible in English

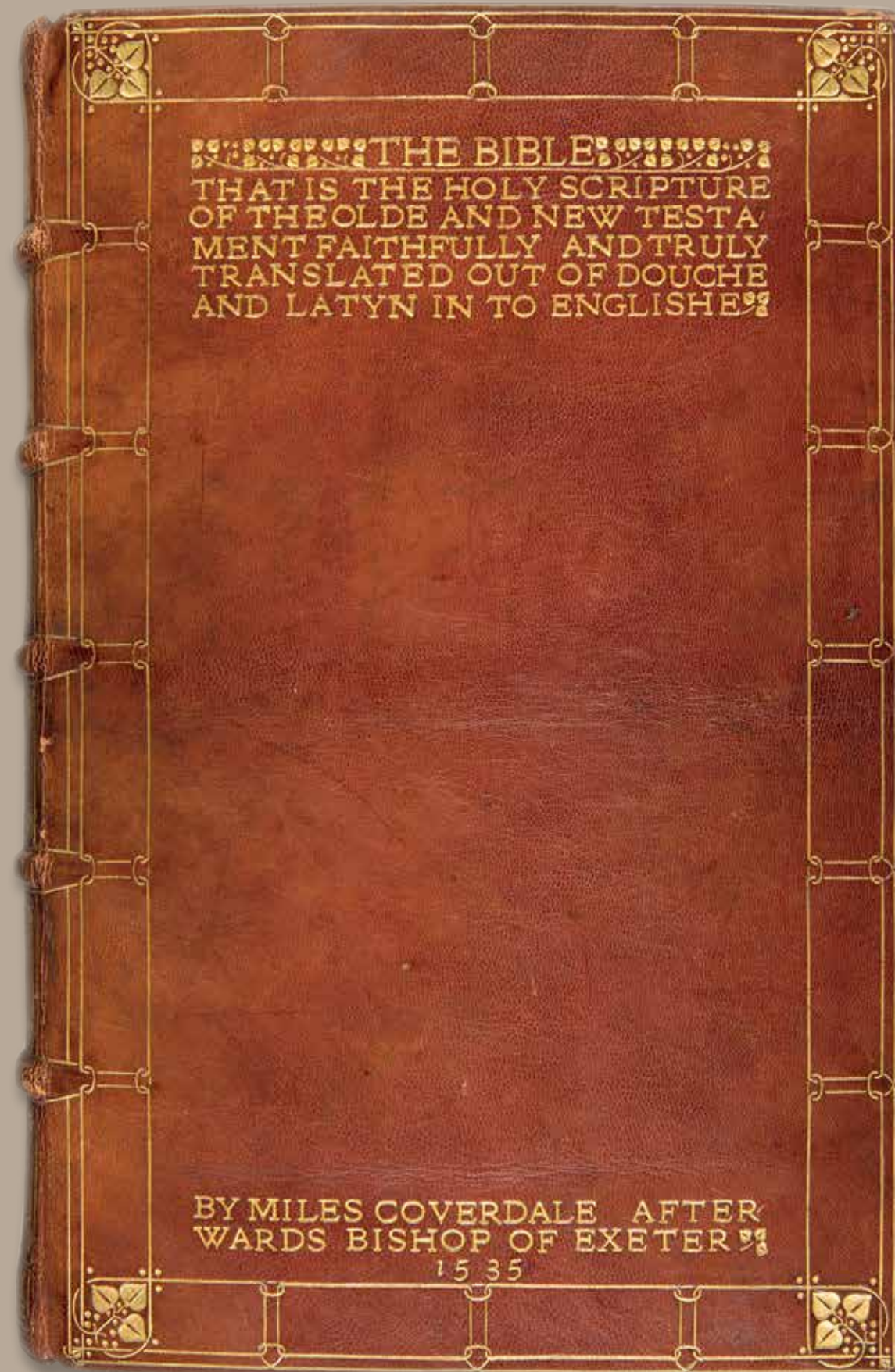
Miles Coverdale, *Biblia: the Byble: that is the holy Scripture of the Olde and New Testament / faythfully and truly translated out of Douche and Latyn in to Englyshe*. Marburg: Eucharius Cervicornus and Johannes Soter, 1535.

English. [8], xc, cxx, lii, cii, lxxxii [ie lxxxiii], [1], cxiii, [1] leaves, [1] folded leaf of plates, woodcuts, 1 map; 320 mm.

Fine modern binding, signed and dated by Douglas Cockerell 1901, of reddish-brown goat, gold tooled, with frames and ornaments and title in gold on front cover. Five raised bands on spine and two plaited leather clasps.

Provenance: unknown, former owner Thomas Holme, 1680.

S R B 1535 B4



OPPOSITE AND LEFT: Front cover and spine of the 1535 first edition of the Coverdale Bible. This fine example of gold-tooled ornamented and framed goatskin leather binding by Douglas Cockerell possesses a full gilt spine with five raised bands and leather clasps, produced in 1901.

Miles Coverdale's *Bible* is one of the most important works ever published in the English language. It was produced in the context of a movement towards reform in the England of the 1530s.

The Vulgate, the Latin text of the Bible (*editio vulgata*) most widely used in the West, is largely the work of St Jerome (c. 342–420). Following Jerome's translation of the text, Erasmus issued his own edition of the Greek *New Testament* in 1516. The *Novum Instrumentum Omne* of Erasmus is a version of the *New Testament* containing a newly collated Greek text and an updated Latin text of the Vulgate. The work exercised a tremendous influence on the contemporary study of philology, although based on insufficient manuscript sources. Erasmus made himself the focus of attention for systematic biblical scholarship, his *New Testament* exerting a special influence upon the early English Lutherans. Thomas Bilney, who was martyred for his beliefs in 1531, certainly read the work, attracted in the first place by Erasmus's Latin translation rather than theological truth.

Following his refusal to recant at the Diet of Worms in 1521, Martin Luther spent some months in seclusion at the Wartburg, the summer residence of the Elector of Saxony set high in the Thuringian hills. It was here that he completed, in two and a half months, a German translation of the *New Testament*. Luther had two requirements of any such translation: that it be founded on original texts and that it use a form of German that all native speakers could understand. The *September Testament* was finished shortly before 21 September 1522 and 3,000 copies were printed. The text is remarkable for its vitality, bringing the *New Testament* to life in idiomatic German.

William Tyndale was responsible for producing the first printed English translation of the *New Testament*. Like Erasmus, Tyndale translated directly from the original Hebrew and Greek. Production of the work began at Cologne in 1525, but, following attacks by the authorities, printing activities were moved up river to Worms. Six thousand copies of the *New Testament* from Worms were printed, to be sold for two shillings each. When the text first arrived in England, it was attacked by William Warham, archbishop of Canterbury, Cuthbert Tunstall, bishop of London, and Thomas More.

Miles Coverdale was responsible for the first full translation of the Bible into English, a work published in 1535 and printed on the continent of Europe, probably at Cologne or Marburg. Coverdale did not translate directly from Hebrew or Greek, but used a number of sources. It is most heavily based on Leo Jud's and Ulrich Zwingli's Swiss-German version of 1524/29 and the Latin of Pagninus of 1528. He also used Luther's German text, the Vulgate and the work of Tyndale. Following Tyndale, for example, the word 'church' was translated into English as 'congregation', removing any possible allusion to the hierarchy of the late medieval Roman Church. Professor David Daniell, Emeritus Professor of English at UCL, has suggested that Coverdale's Bible was probably printed in Antwerp by Martin de Keyser, with sponsorship from Jacob Van Meteren, an Antwerp merchant trading with England.

In England, Thomas Matthew's Bible arrived from the Low Countries in August 1537, a year after Tyndale had been executed as a heretic outside Brussels. Only the first five books of the Old Testament, the Pentateuch, had appeared in print. John Rogers rescued Tyndale's translations of

RIGHT: A woodcut depiction of St Mark, from the beginning of the Gospel of St Mark in the Coverdale Bible (fol. xvi).



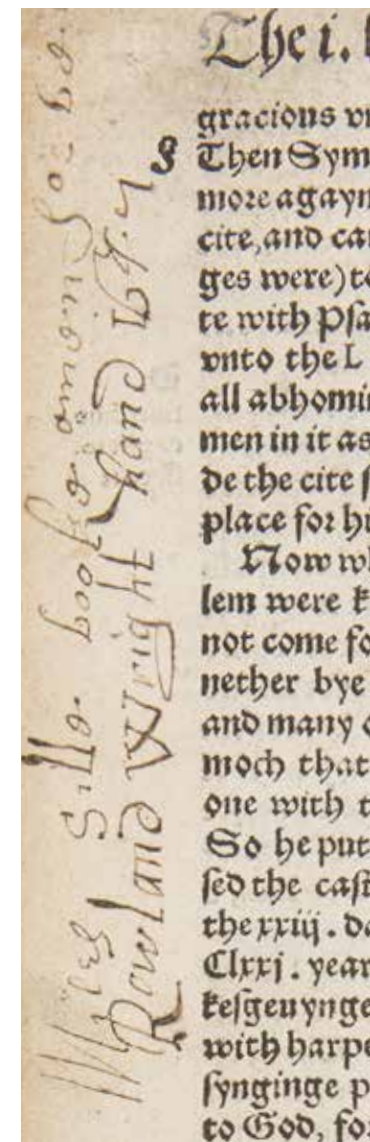
Joshua-II Chronicles and he also used Coverdale's translation of the second half of the Old Testament. The New Testament was from Tyndale's revision of 1534. Using all these texts, Rogers produced a complete translation of the Bible, issued under the pseudonym of Thomas Matthew and printed at Antwerp.

On 4 August 1537 archbishop Thomas Cranmer sent Thomas Cromwell a copy of this Bible. Both Cromwell and Cranmer were keen to see the English Bible available in every parish in England. It was not possible to reprint Coverdale's Bible as, not being from the original languages, this was seen as insufficient. Cromwell therefore authorised a revision of the Matthew Bible to be undertaken in Paris, with Coverdale being responsible for the revision. Cromwell's original 1536 Injunctions to the English Church contained no stipulation concerning the use of the English Bible. They could not have done, as Coverdale's 1535 Bible was not officially licensed. The appearance of the Matthew Bible changed that, with later copies of the 1536 Injunctions indeed stipulating the provision of an English Bible.

In his 1538 set of Injunctions, Cromwell certainly required that a Bible of the largest volume in English be set up in every parish church by Christmas 1538. However, work in Paris on the revision of the Matthew Bible did not proceed apace. The French authorities turned hostile (egged on by English adversaries) and all the bound copies printed in France were burned. Fresh printing then began in London and, supplemented by copies from France, the Great Bible was ready by April 1539, although no copy was available before November. Thomas Cranmer wrote an important *Preface* to the April 1540 edition commending the reading of Scripture in the common tongue.

UCL's copy of Coverdale's Bible of 1535 is not perfect. It lacks the title page and preliminary matter before the list of the books of the Apocrypha and New Testament. Also missing is all text after folio lxxviii of the New Testament (II Cor. ch. III) except for a fragment of the last page, bearing

BELOW: Detail (left) and page (right) from the Book of the Machabees, Chapter XIII, showing the inscription of Rowland Wright, 1649, a possible former owner.



on the recto a part of the Book of Revelation and on the verso part of the Colophon, with date MDXXXV. The volume has been severely cropped, but there is an Inscription on the verso of folio XC [1st count] which reads 'Thomas Holme his own Booke Anno Domini 1680' and gives a clue to previous ownership. Many annotations and drawings throughout, including recipes, sketches, notes on family history etc, also make this copy unique.

The exact edition is uncertain because the volume is so damaged. However, it is recorded in the Short Title Catalogue (2nd ed), 2063.3?, STC (2nd ed), 2063? and Darlow & Moule (rev. 1968), 18. The place of publication could be Antwerp or Southwark, with the work printed by Martin de Keyser and J Nicolson. Other clues of note are the Creation Date, which is M.D.XXXV. [1535 (4 October)], given in the colophon, and the Dedication present in this copy: 'Dedicated to King Henry VIII, and preceded by "A prologue: Myles Couerdale vnto the Christian reader"'. PAUL AYRS



The art of practising Judaism in the 16th century

Italian *Mahzor*

Hebrew. Parchment manuscript, written in Italy, early 16th century. 392 leaves. 172 × 134 × 70 mm.

Provenance: bequeathed as part of the library of F D Mocatta, 1906.

MS MOCATTA 2

The Mocatta *Mahzor* is the second most highly-prized Jewish item, after the Haggadah (p.26), in UCL Library Services. It is a richly illuminated festival prayer book for the whole year according to the Italian rite, including some additional prayers and ceremonies. The *Mahzor* is beautifully executed in fine Hebrew script, with the superscriptions and initial words painted in gold. Possibly dating from around 1400, but generally recorded as early 16th century, the manuscript is in immaculate condition. The title page is particularly exquisite, featuring gold and a variety of other colours such as red, blue, black and green. It shows the coat of arms of a Kohen (priest) at the bottom of the page, depicting the blessing given by the priest (or *Kohen*) in certain Jewish prayer rituals.

Apart from its intrinsic artistic merit, this *Mahzor* has a unique history. Censorship of Jewish books was undertaken on a large scale in Italy, with individuals appointed by the Inquisition from the 13th century, and the tell-tale signatures of four censors appear on the last two leaves. The earliest is that of Jacob Geraldino, dated 1555; the others are Caesar Bellicosus (undated), Camillo Jaghel, 1619, and Antonio Franc Enrique, 1688.

BELOW: Highly stylised intricate pattern detail from the Italian *Mahzor*, early 16th century, with gold-painted initials (fols. 69v–70r).

RIGHT: Title page of the *Mahzor*. Exquisitely executed with a variety of colours, it features the coat of arms of a priest or *Kohen* (centre, top).



Islamic art in the 15th century

Fragment of the Holy Qur'an

Arabic. Illuminated parchment manuscript fragment, written probably in Syria or Egypt, probably 16th century. 8 leaves, in modern board covers. 380 × 270 mm.

Provenance: bequeathed as part of the library of F D Mocatta, 1906.

MS MOCATTA 20

Mocatta was an accomplished scholar in his own right and this exquisitely crafted fragment, one of the many religious texts accumulated by him, is a valued part of UCL's small Mocatta manuscripts collection. This short fragment is written in the Muhaqqaq script, one of the six main types of calligraphic script in Arabic. The Arabic word *muhaqqaq* means 'consummate' or 'clear', and originally was used to denote any accomplished piece of calligraphy.

Often used to copy *masahif* (singular *mushaf*), meaning loose sheets of Qur'an texts, this majestic type of script was considered one of the most beautiful, as well as one of the most difficult to execute well. The script saw its greatest use in the Mameluk era (1250–1516/1517).

The fragment contains part of the 19th section of the Qur'an and may date from the late Mameluk period in the 14th and 15th centuries; the style is typical for the time and place. Small roundels mark the end of the verse, and larger ones occur at the end of every fifth verse, the largest at every tenth verse. The fragment covers *Sūra* [chapter] xxv, verse 23 to the beginning of verse 63, with the text beginning on folio 1 verso; it has a decorative first opening, and the bottom border states that it is part 19 of 30. The name Abu Sa'id can just be recognised from a partially erased note on folio 1 recto – possibly the name of the patron who commissioned the work, or the person to whom it was originally donated.

It is very rare for complete 30 verse sets to have survived from this period. These eight leaves bear the signs of heavy usage and of being moved from place to place, but the gold illuminations are as fresh as ever.



RIGHT: Second page of the text of verse 23 of Sura [chapter] xxv of the 16th-century manuscript fragment of the Holy Qur'an (fol. 2r).

OPPOSITE: Penultimate page of the Qur'an fragment, illustrating the highly accomplished Muhaqqaq script commonly in use in the Mameluk period (1250–1517) (fol. 6r).



A very rare medieval astronomical text

Johannes De Sacrobosco, *Tractatus de Sphaera* and other tracts

Latin. Parchment manuscript volume written in Italy, early 14th century. 33 leaves. 217 × 162 mm.

Provenance: bequeathed as part of the Graves Library, 1870.

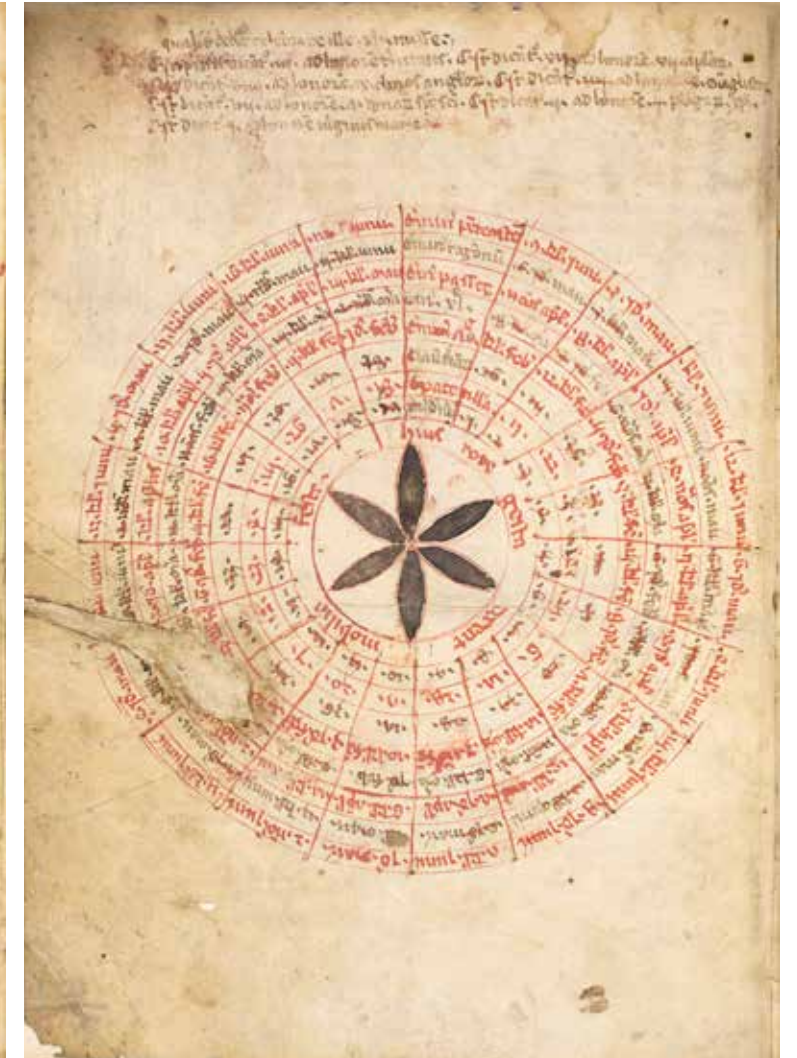
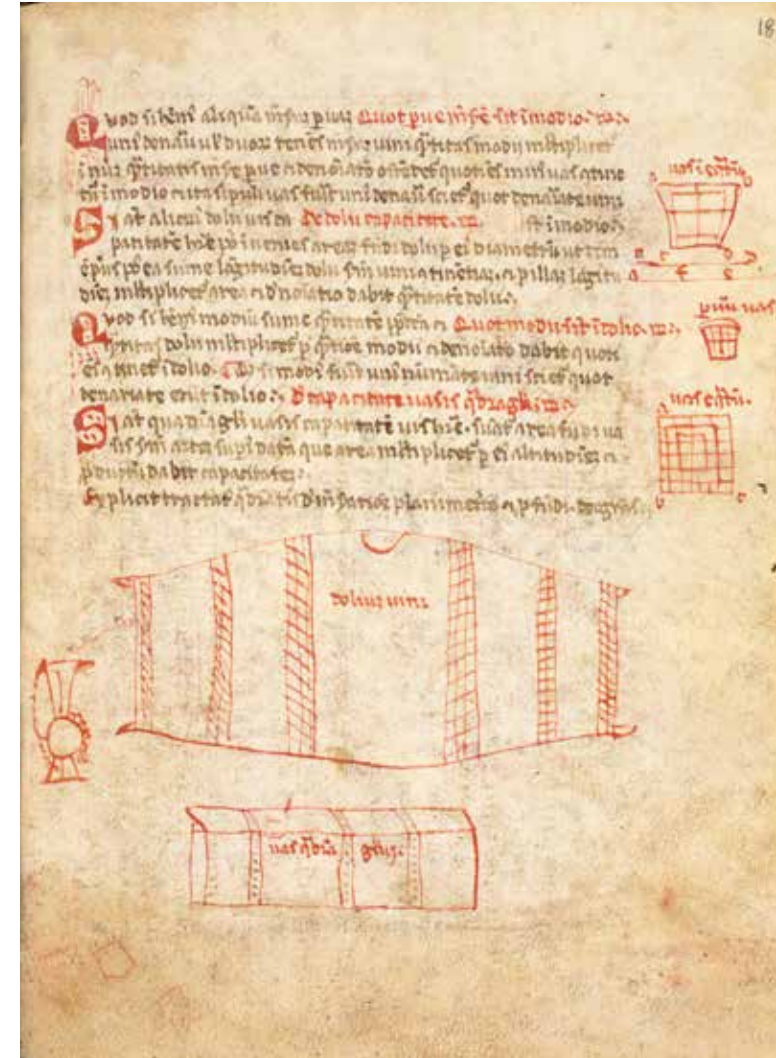
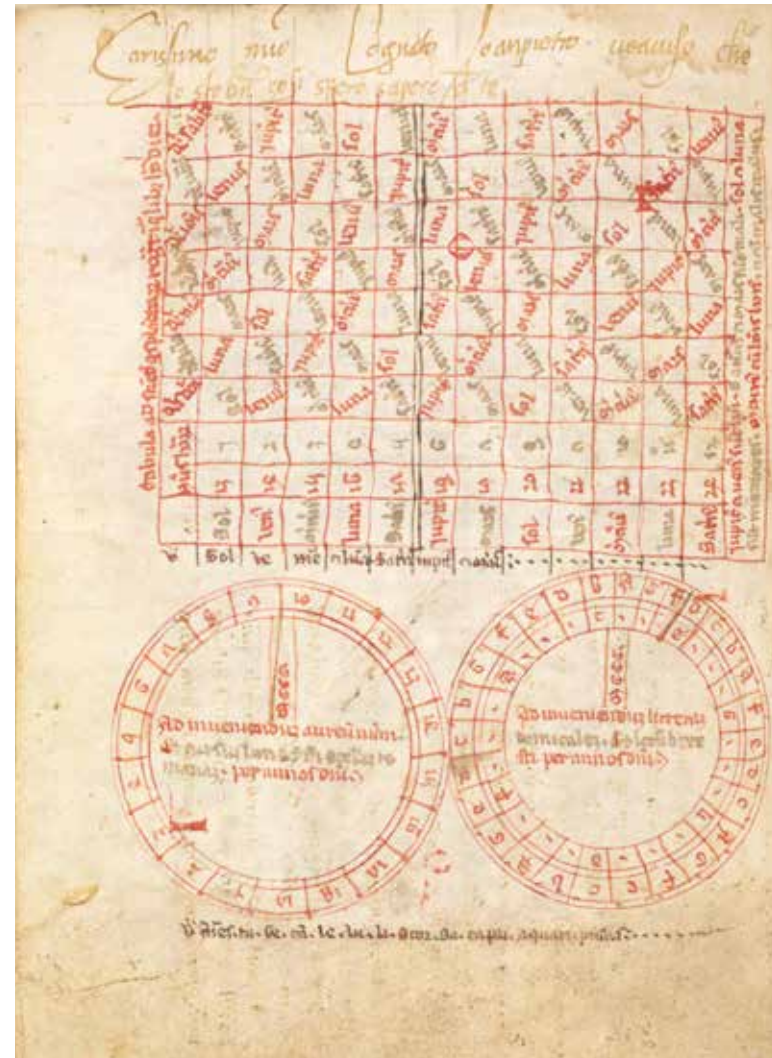
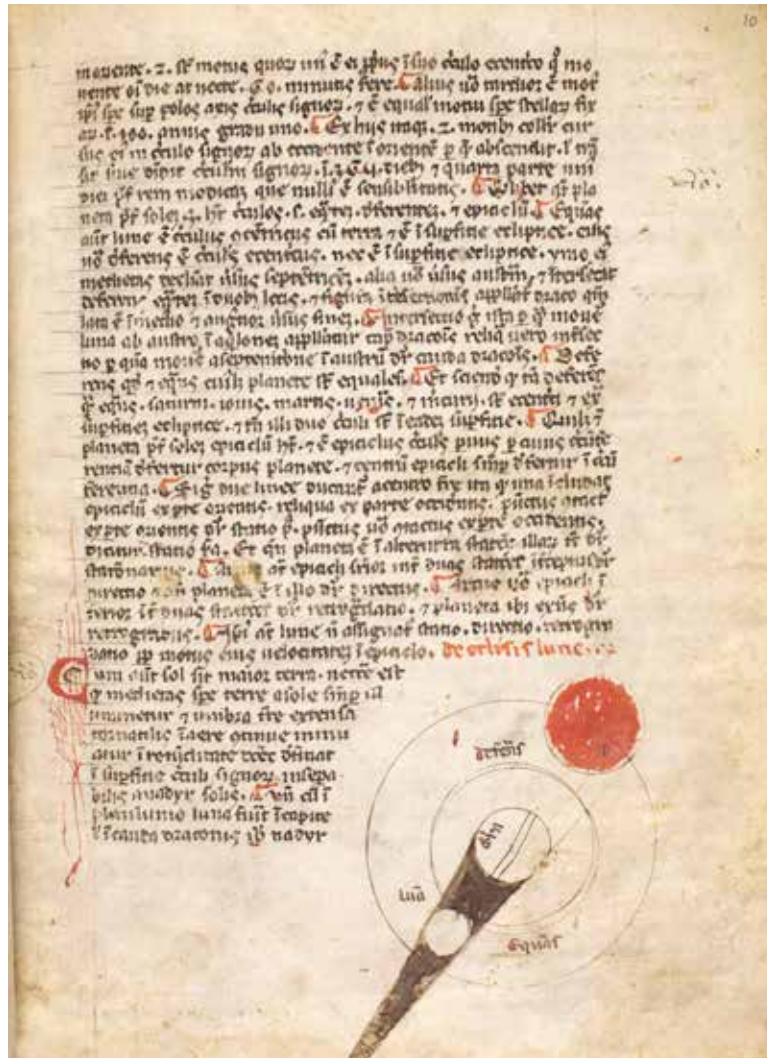
MS LAT 15

The *Tractatus de Sphaera*, composed around 1233, one of the greatest scientific textbooks of the 13th century, formed the fundamental work on astronomy in the medieval period. Based on Ptolemaic principles, it discusses the terrestrial globe, the rising and setting of stars, and the orbs and movements of the planets. Manuscripts of the mathematician and astronomer Johannes de Sacrobosco (also known as John of Hollywood) circulated throughout the Middle Ages, but very little is known about the author; he is thought to have been born in Yorkshire, settling in Paris around 1220. Sacrobosco's other great text is the *Algorismus* or *Tractatus de Arte Numerandi*, a textbook on arithmetic. It uses Arabic numerals in the text, which contributed significantly to their adoption by the modern world in place of roman numerals. According to the census undertaken by

Seymour De Ricci (1881–1942), only three 14th-century copies of these two texts have been recorded.

The UCL manuscript is a palimpsest, the erased text still visible on some of the leaves. The upper texts, which consist of the *Tractatus de Sphaera* (fols. 2r–10v), the *Tractatus algorismi* (fols. 11r–16r), *De lapidibus* (fol. 16r), *De Geometria* (fol. 16v) and others, are written continuously, in various minuscule hands of the 14th century, in inks of various tints, and rubricated. Headings and paragraph marks are in red, with diagrams accompanying the text in red, or red and black. Other interesting features are a list of the titles in Latin on the first folio, with an entry in another hand dated 1383. Below this also appear the date 1340 and the identity of a possible former owner, A S Dawes, dated March 1782, at the base.

LEFT TO RIGHT: From the early 14th-century Latin manuscript of Sacrobosco's *Tractatus de Sphaera*, showing the earth at the centre of the universe (fol. 10r); astronomical texts, with lunar and solar tables (fols. 18r and 18v); title page (verso).



First printed edition of Euclid's *Elements*

Euclid of Megara, *Elementa geometriae*

Latin. Translated by Adelard of Bath, edited with a commentary by Giovanni Campano Novarese, Venice: Erhard Ratdolt [1st edition], 25 May 1482. 137 ff; woodcuts, diagrams. 230 × 190 mm.

Provenance: bequeathed as part of the Graves Library, 1870.

INCUNABULA QUARTO 5q

The first printing of one of the most important texts from the Middle Ages, and one of the very earliest mathematical works to be printed, posed a challenge to the new technology, requiring ingenuity, skill and innovation to replicate the all-important diagrams. Erhard Ratdolt (1447?–1527/8), who printed works in Augsburg, his birthplace, and in Venice succeeded spectacularly, and this first edition is the result – a true masterpiece of early printing technique.

The first printing to use colours and a title page, this 1482 edition of Euclid's *Elementa* is technically brilliant in integrating the diagrams with the text. The inclusion of woodcuts and other design flourishes, such as the use of red in the headings and paragraph marks, as well as underlinings, all combine to make this intrinsically technical work both a joy and an immensely practical tool to own.

This work forms part of the Graves Library (p.13), in which the works of the ancient Greek mathematician Euclid form a separately identified group – an important collection of over 400 volumes. Among them are 83 of the editions of works by Euclid printed before 1640, including this *editio princeps*, published by Erhard Ratdolt at Venice in 1482, and many other first editions of translations. The most notable are the first translations of Euclid into any modern language: Italian (1543), German (1562), French (1564), English (John Day's edition, with John Dee's preface of 1570) and Arabic (1594). Graves complemented these very early, priceless editions with later translations into Turkish, Chinese, Persian, Hebrew, Finnish and other languages, added to by the Library well into the 20th century.

Adelard of Bath (c. 1080–1152) was a 12th-century English natural philosopher. He made the first full translation of Euclid's *Elements* from an Arabic translation into Latin.



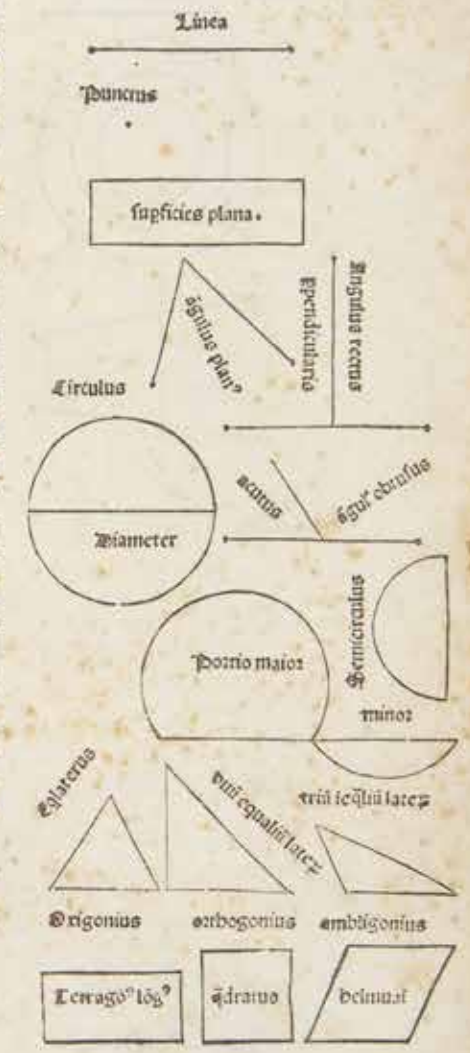
FAR LEFT: Section from Book 1 of the first printing of Euclid's *Elements* in 1482, showing propositions relating to triangles. The heading at the bottom of the page, Proposition 5, is misplaced (fol. 2v).

LEFT: Propositions 28–30 from the 'Theory of Circles' in Euclid's work (unnumbered page). Printing technology had advanced by this stage to enable images to be integrated with the printed text, instead of being added afterwards.

OPPOSITE: Lavishly ornamented opening page of the Ratdolt edition of Euclid's *Elements*, 1482. The 'P' for 'Punctus' (point), in a decorated framed background, launches the great work.



De principijs per se notis: et primo de definitionibus earundem.



Præclarissimus liber elementorum Euclidis per se
cassim: in artem Geometrie incipit quæsoelicissime:

Punctus est cuius pars non est. **L**inea est longitudo sine latitudine cuius quidem extremitates sunt duo puncta. **L**inea recta est ab uno puncto ad aliud brevissima extensio in extremitates suas utriusque recipiens. **S**uperficies est quæ longitudinem et latitudinem habet: cuius termini quidem sunt linee. **S**uperficies plana est ab una linea ad aliam extensio in extremitates suas recipiens. **A**ngulus planus est duarum linearum alterius praeactus: quæ expansio est super superficiem applicatioque non directa. **Q**uando autem angulum contingit due linee recte rectilineus angulus nominatur. **Q**uoniam si recta linea super rectam steterit duoque anguli utrobique fuerint æquales: eorum uterque rectus erit. **L**ineaque linee superflata ei cui insistat perpendicularis vocatur. **A**ngulus vero qui recto maior est obtusus dicitur. **A**ngulus vero minor recto acutus appellatur. **T**erminus est quod uniuscuiusque finis est. **F**igura est terminatio vel terminatio. **C**irculus est figura plana una quædam linea præterea: quæ circumferentia nominatur: in cuius medio punctus est: a quo omnes linee recte ad circumferentiam exeuntes sibi invicem sunt æquales. **E**t hic quidem punctus centrum circuli dicitur. **D**iameter circuli est linea recta que super centrum transiens extremitatesque suas circumferentiam applicans circulum in duo media dividit. **S**emicirculus est figura plana diametro circuli et medietate circumferentiae præterea. **P**ortio circuli est figura plana recta linea et parte circumferentiae præterea: semicirculo quidem aut maior aut minor. **R**ectilineæ figure sunt quæ rectis lineis continentur: quarum quedam trilateræ quæ tribus rectis lineis: quedam quadrilateræ quæ quatuor rectis lineis: quedam multilateræ que pluribus quæ quatuor rectis lineis continentur. **F**igurarum trilaterarum: alia est triangulus his tria latera equalia. **A**lia triangulus duo his equalia latera. **A**lia triangulus trium inequalium laterum. **H**æc iterum alia est orthogoniorum: unum scilicet rectum angulum habens. **A**lia est ambigonomum aliquem obtusum angulum habens. **A**lia est originium: in qua tres anguli sunt acuti. **F**igurarum autem quadrilaterarum: alia est quadratum quod est equilaterum atque rectangulum. **A**lia est tetragonum longiorum: quod est figura rectangula: sed equilatera non est. **A**lia est belmuaym: que est equilatera: sed rectangula non est.

An early printed herbal

Anonymous, *Herbarius latinus: Herbarius seu de virtutibus herbarum*. Passau: Johann Petri, 1485.

Latin. 174 leaves. Coloured woodcuts. 215 × 145 mm.

Provenance: deposited with the Library of the Hertfordshire Natural History Society and Field Club, 1935.

INCUNABULA 2S

This work, such a valuable and popular pharmacopoeia that it went through a number of editions, is known under many titles, for example *Herbarius in Latino*, *Aggregator in simplicibus*, *Herbarius Moguntinus* and *Herbarius Patavinus*. It was first published as a small quarto in 1484 by Peter Schoeffer in Mainz. Other early editions and translations appeared in Bavaria, the Netherlands, Italy and France, still using the same plants that were native to Germany. Among the most familiar are garlic, basil, camomile, ivy, gentian, lily, marjoram and mandrake. Rarer plants are also featured, such as artemisia or mugwort, a plant used in the past to treat female problems and illnesses.

The purpose of the work was entirely practical. It served as a domestic manual, in case of accidents or illnesses and other misfortunes – another traditional use of mugwort was to keep demons away from the home. The illustrations are stylised, simple and full of charm, with names printed clearly in capital letters, so that the plants could be easily identified by, and accessible to, a barely literate public. In UCL's copy the woodcuts are crudely coloured by hand, and the title page and first 'chapter' are missing, but it is a charming work nevertheless. All the initials are rubricated and it contains a manuscript index at the back, along with some manuscript notes.

Like many medieval herbals, the work is anonymous, consisting of a compilation from the works of a number of medieval writers and some classical and Arab authors. Most of the authorities quoted wrote before 1300 and no featured author is later than the mid-14th century, which suggests that there was a previous manuscript edition.



RIGHT: Delicately coloured images and description of the plant *Artemisia*, also known as wormwood, sagebrush or mugwort. Its healing properties are traditionally associated with women's conditions (no.xii).

OPPOSITE: The Mandrake plant, *Mandragora* in Latin, features as no. cxliii. The older Arab authority on plants, Avicenna, is referenced in the second line.





A very rare book of lunar tables

Bernat de Granollachs, *Lunarium ab anno 1490 ad annum 1550. Summario de la luna*

Venice: Guilelmus Anima Mia, Tridenensis, c. 1489–90. Latin. 31 leaves, un-numbered; woodcut; 180 × 140 mm.

Provenance: bequeathed as part of the Graves Library, 1870.

INCUNABULA 5 sss

The *Lunarium*, or *Lunari* as it was known, of the Barcelona-born Bernat de Granollachs (c. 1400–87) was a bestselling work of astronomical literature in the first decades of early printing. It was first published most probably in 1485, in Catalan as well as in Latin. The Catalan edition is considered to be the *editio princeps*, of which only one copy survives, in the Biblioteca de Catalunya in Barcelona. UCL's copy of De Granollachs' work is the Library's second rarest book after its Milton first edition (p.130) – it is one of only three recorded copies in the world, the other two being in Italy.

This well-preserved book sets out the phases of the moon, giving all the details of the month, day, hours and minutes for the new and full moons from 1485 to 1550 on a yearly basis. Each page covers one year, beginning in January, and supplies information on the dates of Easter, Corpus Christi and other moveable feasts in the Christian liturgical calendar. The *Lunari*, as it was known, also specifies the golden number and the dominical letter of that year, as well the time and magnitude of 70 eclipses visible at the latitude of Barcelona (31 solar eclipses and 39 lunar ones).

Readers were probably not only astronomers, but also those looking for an easy and accurate way to determine the dates of Christian liturgical feasts, or those simply curious about astronomical phenomena. The *Lunari* was a useful and celebrated book for those with no special interest or training in astronomy, but was also an important work for those who had some knowledge. The solar eclipse of 16 March 1485 is recorded, for instance, as is the lunar eclipse of 25 August of the same year. UCL's copy has a number of manuscript corrections and scored-out inscriptions, which speaks of its previous owners, and contains the full-page woodcut at the front, which is absolutely charming. The fine vellum binding from the 19th century, probably added by Graves, adds to its appeal, with its gilt ruling, ornaments and edges.

Some details of De Granollachs' life are known. His uncle became the first chancellor at the University of Barcelona in 1481, and Bernat first studied medicine there. After gaining his master's degree at Montpellier in 1440, De Granollachs joined the faculty of the University of Barcelona and became active in public affairs. He spent some time in jail on alleged bribery charges, but by 1471 was re-elected to the municipal council. Although the date of his death is not accurately known, it is usually taken as 1487, thus making the *Lunari* a work of De Granollachs' middle age.

The *Lunari* is not a long work, which made its transmission across Europe all the wider. It went into 60 editions within 40 years, mostly in Italy, but also in Spain and France. Sacrobosco's *Tractatus de Sphera*, of which UCL holds an early 14th-century manuscript copy (p.62), was one of the other major incunabula works of astronomy of the time. The Library also possesses no fewer than eight incunabula of treatises of Sacrobosco.

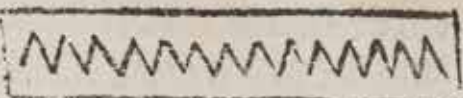
Anno. M. cccc. cxxx.				
		Die.	Hore.	Puncti.
Zenaro	Plena	iiii.	x.	lii.
	La uolta	xix.	xxii.	
Febrero	Plena	iiii.	iiii.	xxxv.
	La uolta	xviii.	viii.	xxviii.
Marzo	Plena	iiii.	xxii.	xvii.
	La uolta	xviii.	xvii.	xxxvi.
Aprile	Plena	ii.	xvi.	xii.
	La uolta	xvii.	ii.	
Magio	Plena	ii.	vii.	xxxii.
	La uolta	xvi.	x.	vii.
	Plena	xxxii.	xx.	xlviii.
Zugno	La uolta	xiiii.	xxi.	xxii.
	Plena	xxx.	vii.	xi.
Iuglio	La uolta	xiiii.	vi.	li.
	Plena	xxix.	xvii.	xxix.
Agusto	La uolta	xii.	xviii.	li.
	Plena	xxviii.	ii.	xvi.
Setembre	La uolta	xi.	x.	xx.
	Plena	xxvi.	xi.	
Octobre	La uolta	xi.	lii.	xlv.
	Plena	xxvi.	xx.	vii.
Nouembre	La uolta	ix.	xxii.	xxii.
	Plena	xxiiii.	vi.	xxxiii.
Decembre	La uolta	ix.	xvi.	xxxix.
	Plena	xxiii.	xviii.	xxxvi.

In lo dicto anno i lo mes de magio ala plena dela luna sera eclipsi dela luna. E in octubre ala uolta de la luna sera eclipsi del sole. illi. parte.
 De natale a carnual haucra. viii. femane e. i. di. Sera septuagesima a. v. de febraro lo martedì. de carnual a. xxi. de marzo Pasca a. viii. de aprile. La letania a. xiiii. de magio. La asension a. xvii. de magio. La penthecoste a. xxvii. de magio la trinita a. lii. de zugno. Corpus christi a. vii. de zugno. Hauc remo. i. de aureo numero. Ser anno lettere dominical. A. G. per quato sera anno de bife. sto.

OPPOSITE: This charming, full-page woodcut forms the title page of De Granollachs' *Lunarium*, printed c. 1489–90.

LEFT: The phases of the moon given in detail for the year 1520, from the *Lunarium* (unnumbered page).

re: q̄rū dentes sese p̄iugerent sic.
Et ista cōiunctio ossis cum osse



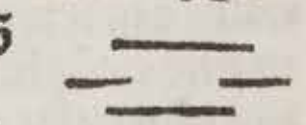
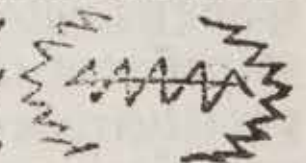
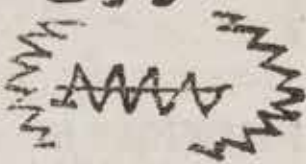
facta fuit sic in capite p̄pter iuuamēta que sciūsti. nullūz
enim aliud os cum osse sic coniungit. ¶ Sub osse lau/
de est vnum os ualde durum in medio p̄foratū: q̄d om/
nia ossa capitis sustinet: quod uocatur basillare: z conti/
nuatur inferius cum p̄ima spondili coll. ¶ Figura v̄o
p̄iunctionis illoz. v. ossiūz capitis est sic.

¶ A latere v̄o predictorū dextro z si/
nistro ossium nerualiu: que sunt fm lō/
gum capitis in summo duo sunt ossa in qualibet parte.
vnum cum quadam adiacentia firma nō per inferratio/
nem ferralem illis nerualibus supponunt: que uocant̄
ossa mēdosa. Sed quoniam hec ossa in vna sui parte sunt
multum dura: ubi sunt aures p̄forata: z ibi dicunt̄ petro/
sa: ab aliquibus dicunt̄ esse q̄tuor ossa duo ab vna parte.

¶ Cum aut̄ hec ossa capitis ad inuicem coniungant̄ in
uentis q̄ ossa capitis sex sunt fm ueritatem: ponendo os
coronale usq; ad sup̄cilia vnum: z ossa mēdosa duo: vnu
scilicet coronale: duo nerualia: vnum alauda: duo mēdo/
sa: z septimum est os basillare: q̄d non est de ossibus ca/
pitis: sed ossa capitis sustinens: z fit cōiū/
ctio ossiū ut dictū est triū ueris cōmissu/
ris sic: z duabus cōmissuris mēdosis sic.

Et cum est perfecta tota per hunc modūz
capitis compositio stant sic.

¶ Ista eni est forma capitis naturalis: ut sit
rotūdum ut p̄tineat: z minus lesionibus
supponat: z sit oblongūz habens ante z
retro eminentia: ut locū inueniat neruo/
rū exitus a porta videlicet z a puppi. Est
etiā impossibile ut uoluit optimus Hyp/
poc̄. z eius interpres Gal. Tres alie com/
positiones capitis in uentre. ¶ Una si em̄nētia non fiat
in anteriori: sed fiat in anteriori planum: per hoc perde/
ret cōmissura coronalis. ¶ Secūda si eminentia poste/
rior: amittat: z sit posterius planum: z abperdat cōmissu



The standard medieval manual of surgery

Guy de Chauliac, *Cyrurgia* [with other medical tracts]. Venice: Simon de Luere, 23 December 1499.

Latin. 269. [1] leaves; small woodcuts. 270 x 190 mm.

Provenance: given by Sir John Tweedy, 1924.

INCUNABULA QUARTO 5rrr



The *Chirurgia Magna*, or *Cyrurgia*, was the most important and influential medieval manual of surgery, illustrated with woodcuts of surgical instruments. Its author, Guy de Chauliac (c. 1300–68), was the most famous surgeon of the Middle Ages. He had studied medicine at the universities of Toulouse, Montpellier and Bologna, becoming a Magister in 1325, and rose to the position of personal physician to the Avignon Popes Clement VII (1342–52), Innocent VI (1352–62) and Urban V (1362–70).

De Chauliac's chief work was the *Inventorium sive collectorium in parte chirurgicale medicine*, usually referred to simply as *Chirurgia* or *Chirurgia Magna*, completed in 1363. The text went through numerous editions and was translated into Provençal, French, English, Dutch, Italian and Hebrew. Regarded as the standard surgical text of its age, it was frequently found in manuscript form before its first printed publication in 1478, and continued to be used until at least the 17th century.

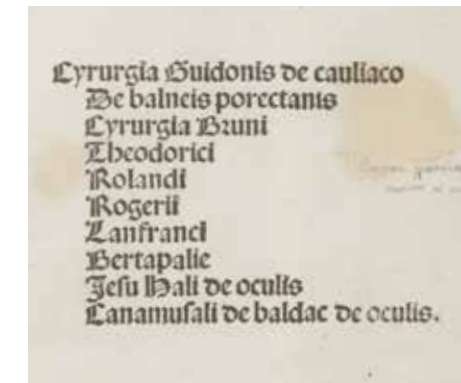
The prologue is a fascinating essay on the general facts that de Chauliac thought every surgeon should know about the liberal arts, diet, surgical instruments and the manner of conducting an operation. It also gives a brief history of medicine and surgery. He urged surgeons to study anatomy, though his own knowledge of this subject seems to have been sketchy. De Chauliac was a teacher rather than a scientist, and probably represents an accurate picture of the medical knowledge of his time.

This fascinating work also contains nine medical texts by eminent medieval writers, including Roger of Palermo, Chancellor of the University of Montpellier (*Practica*, folios 147r–170v), his pupil Roland of Parma (*Libellus de Cyrurgia*, folios 135r–146v) and Lanfranc of Milan (*Parua Cyrurgia*, folios 171r–175v), who formed a college of surgeons in Paris in the 13th century. A previous owner of UCL's copy is Marcus Beck, a distinguished surgeon who held various posts at University College Hospital from 1863 until his death in 1893.

OPPOSITE: Detail from Guy de Chauliac's *Cyrurgia*, 1499. The work integrated text and woodcuts on the same page to aid the book's user in treating head wounds – an unusual feature for the time (fol. 183v).

LEFT: A section on surgical instruments used for treating head wounds, with woodcut images, from Guy de Chauliac's *Cyrurgia*, 1499 (fol. 184v).

BELOW: Detail from the title page of the 1499 *Cyrurgia*, listing the other writers whose works also appear.



First translation of Vitruvius's *De Architectura* in Italian

Cesare Cesariano (ed), *Di Lucio Vitruvio Pollione De Architectura Libri Decem traducti del Latino in Vulgare affigurati: Commentati et con mirando ordine Insignitii*. Como: Gottardus da Ponte, 1521.

Italian. [8], 183, [1] leaves; woodcuts. 550 × 600 mm.

Provenance: bequeathed as part of the Graves Library, 1870.

S R Folio 1521 V4



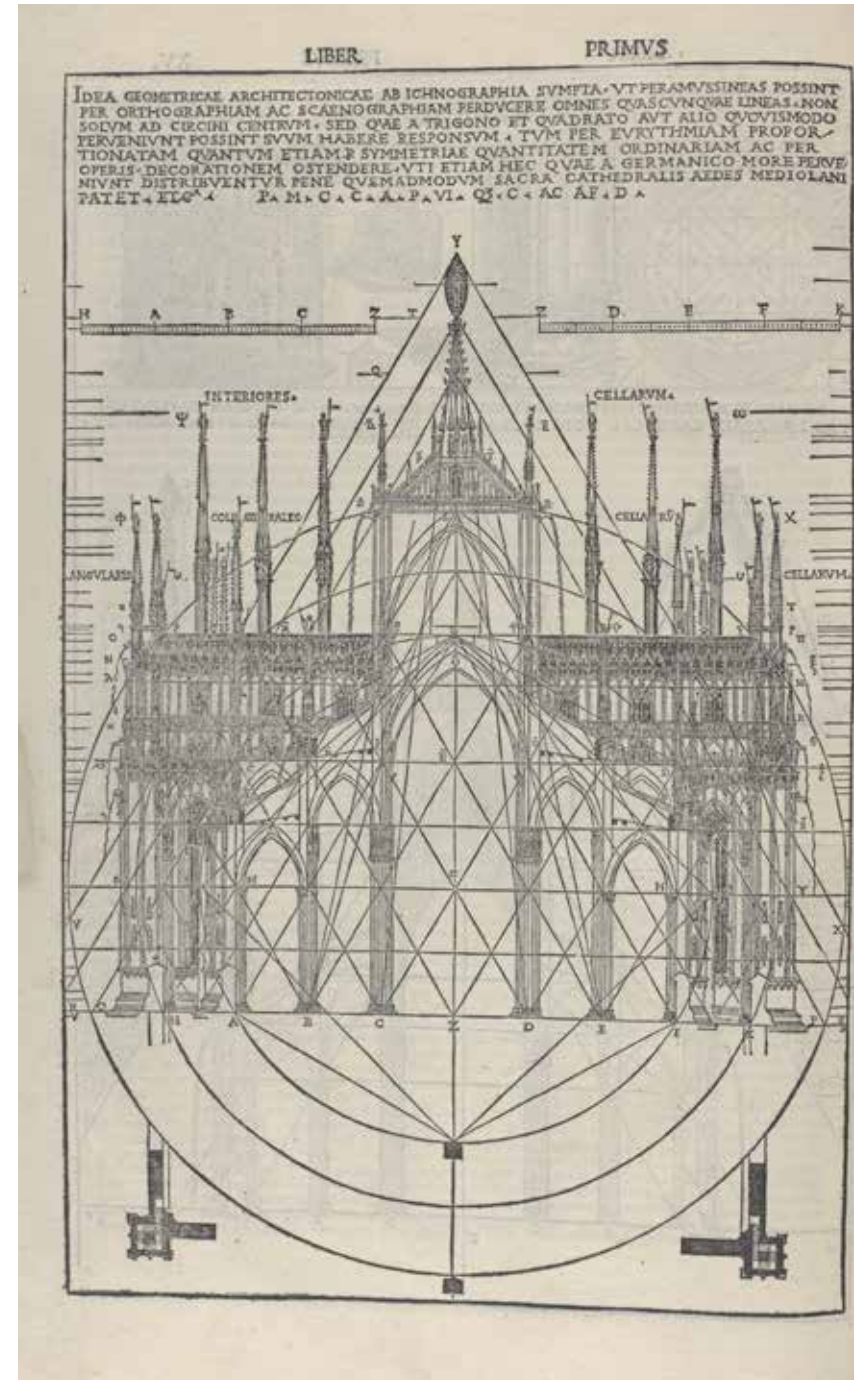
Cesariano's Vitruvius is a showy book. Its claim to fame lies in being the first translation into a modern vernacular language of the only surviving text from antiquity on architecture. For Latin versions of Vitruvius's *De Architectura* had started to appear in print soon after the development of printing, the first in 1486. The most authoritative of these, collating the various manuscript versions of Vitruvius, was Fra Giocondo's, published in Venice in 1511 (UCL has a copy of the pocket-size octavo edition, published in 1513).

Cesare Cesariano (1475–1543) was an architect and engineer from Milan. He formed part of the humanist circle (including Leonardo da Vinci) that was assembled in the city by its prince, Ludovico Sforza. Cesariano's was not the first attempt to translate Vitruvius into Italian, but the difficulties were such that no one else had completed the task. Obscure points in the text, or confusing terms that Vitruvius had used, had no contemporary equivalents, while the illustrations to which he referred to had been lost in the manuscript copies, if they had ever existed at all. Cesariano's solution was to write an extensive commentary – and he became so carried away that the commentary is more than five times as long as the text. Pretentious and often erroneous – Cesariano was convinced, for example, that Milan's Gothic cathedral was the perfect demonstration of Vitruvius's principles, apparently unaware of the anachronism – the commentary nonetheless successfully cast architecture as a branch of humanistic learning.

He also drew illustrations to explain what Vitruvius was referring to. These in fact are the book's most original feature: Fra Giocondo's edition also had woodcut illustrations, but they were crude and clumsy. Cesariano's, by contrast, are beautiful, composite images that combined all kinds of information about antique architecture within individual plates. Nothing like this had been seen before. While there is certainly much licence in the illustrations, they present classical architecture as an intellectually coherent system, and make it seem rich, sensuous and desirable.

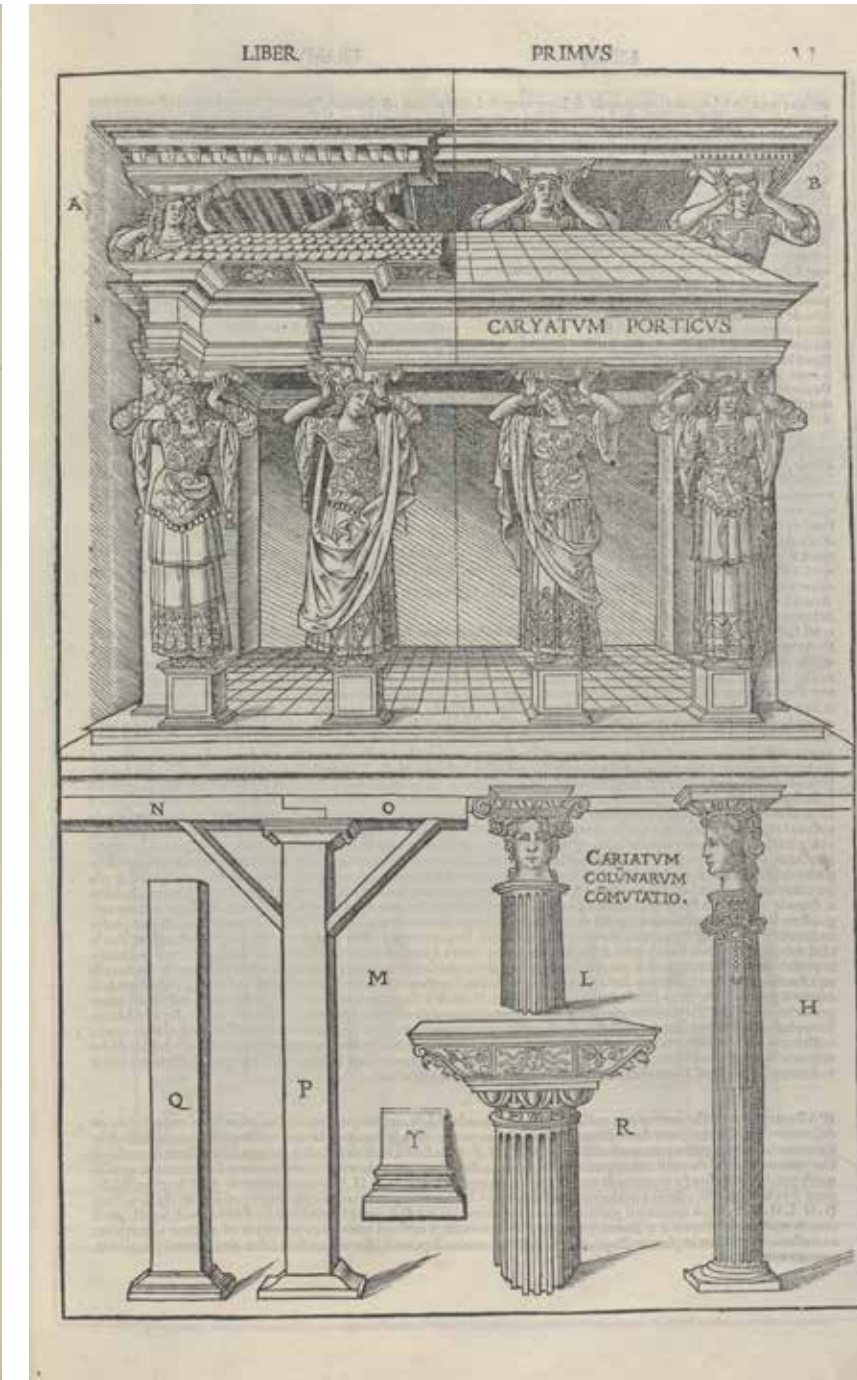
Cesariano had almost completed the translation and commentary by 1513. To publish the book, he went into partnership with two noblemen and two scholars who were to edit the text. He procrastinated, however, and by 1521 had still not finished the last two sections. His partners grew so exasperated that they took matters into their own hands: a publisher in Como printed the book with the partners' own version for the last two sections, and illustrated them with stock images. Yet the final product is a remarkable tribute to the printer's craft in the way it integrates text, commentary and images, wrapping the commentary elegantly around the text.

Cesariano's Vitruvius was not the most influential architecture book of the 16th century – that must be Sebastiano Serlio's *Tutte l'opere d'architettura et prospetiva*, or possibly Andrea Palladio's *Quattro libri dell'architettura* – but it was certainly the most spectacular. The result was less a work of scholarship and more a visual device to position architecture as a liberal art, distant from the building trades – an intellectual pursuit for educated men. Cesariano's translation stands at the beginning of a long tradition of architectural publishing with similar purposes. ADRIAN FORTY



OPPOSITE: A magnificent detail from *Di Lucio Vitruvio Pollione De Architectura*, translated by Cesare Cesariano and published in 1521 (Book 1, unnumbered page).

ABOVE: Cesariano's anachronistic rendering of the elevation of Milan Cathedral, from his Italian translation of Vitruvius's *De Architectura*, 1521 (Book 1, unnumbered page).



ABOVE: Cesariano's rich, detailed illustrations of classical architectural features were highly original drawings for the period (Book 1, unnumbered page).

Medical treatises from the East

Haly Abbas [Ali ibn-al-'Abbas al Majusi]. Liber totius medicine necessaria continens quam sapientissimus Haly filius abbas discipulus Abimeber Mmoysi filii seiar edidit ['The Complete Medical Art']... Lugduni: Typis Jacobiniyt, 1523.

Latin. [4] 319 leaves; woodcuts, 200 x 190 mm.

Provenance: given by Sir John Tweedy, 1924.

SRC 1523 M15

In the 16th century, Persian and Arab authorities in medicine were referred to largely at the same time as the classical medical texts of Hippocrates and Galen. The latter based their theories on the idea of the human body's four humours and the importance of prognostication, which remained dominant until William Harvey's discoveries in the early 17th century (p.102).

Very little is known about Haly Abbas (d. late 10th century), the Persian author of the original text of this work, but the Kamil al-Sinä' ah al Tibbiyyah ('The Complete Medical Art') was an important medical book. It was known as the al-Maliki, or Liber Regius, in the Latin translation here produced for European consumption at the beginning of the printing age. The work remained the leading treatise of medicine for a hundred years, until displaced in the following century by Avicenna's Canon, which covered the whole range of medicine and consolidated the notion of the balance between internal and external factors in medical diagnosis and treatment.

The Liber Regius consists of 20 treatises on the theory and practice of medicine, giving ten on each. Haly Abbas was in favour of a sensible diet, bathing, exercise and plenty of sleep, advice that has a very modern ring to it. UCL has two copies of this work, the one featured having originally been given to the Medical School Library by Sir John Tweedy and bearing his bookplate. The other (SRC 1523 M1) is a slightly less perfect copy; previously owned by Frederic North, 5th Earl of Guilford, it was sold as part of his library sometime between 1828 and 1835. The front fly leaf bears the signature of James Copland, M.D.

Liber
vicerib⁹. Sume gūme arabice. cacale. cuiusq³. 3. sex. amili. tritici. lectre cuiusq³. x. spodij. iij. zaccare tabarjedi. lx. cucumer³. seio excoiat³ pineaz³ magnaz³ cuiusq³. viij. medicamina hec trita aduna t cribata cu oleo amigdalino di sepera t melle dispumato vt molle fiat. condensq³ vitro vase coiclar dabis cu fuerit op⁹ t asine lac dulce post accipiat.
Helbe lahuci assignatio qd raucedini vtile e. Sume lini semis. 3. x. hel de syue amig³. dulcu purgatap. cuiusq³. iij. lectre. liquit. radicio rafe. t tise. pineaz³ mas gnaz. amigdalar³ purgatap. amaraz³. amili. gūme arabice. cuiusq³. ij. hec adunā trita et cribata medicamina dislepera cu vino cocto spisse t vase coditoco fuerit opus vtaris.
Liqritie succi lahuci assignatio qd supfluita no⁹ vtile e t vicofitatu in pectore. Sūe ro bi liquis. lectre. cuiusq³. 3. amigdalar³ amara rū purgatap. seio feniculi. tmdē atq³ hec trita adunā t cribata cu melle dislepa dispumato t amigdalino oleo dulci. condensq³ cu fuerit opus tu modum ancilane dabis cum isopi decoctione.
Seminis lini lahuci assignatio sicce vtilis. Sume lini semen fricum et diligenter tritum cum melle dislepera dispumato.
Bambacis semis lahuci assigna no qd pectorisleni as pera. Sume dāb acis semis medulle amig³. dulcis excoiate cuiusq³. 3. iij. mermegdali li quiritie radicio rafe. v. iij. ouoz vitella. hūq³ adunatis siccatio tritis t cribatis cu oleo dislepera amigdallino t melle dispumato vase qd condito instante vtare necessitate.
Labucum rū lacte aut asine. caloz t pectori³ opponit aspitati. Sume liqr. succi. lectre penidioz optimoz gūme arab. cui³ q³ 3. iij. seio citonioz medulle siccate. ij. hec adu nabis trita t cribata medicamina t cum mel lis tabarjedi tuled oleoq³ amigdalino dulci

Theorice
In nomine summi dei qui cu trino filii per semo vno est essentia a quo s ad qom. ala. Incipit prologo theopani philoophie de scipula in libro medicine qui dicitur regalis de ipofilio quem ex arabico in latinam transla sit facillitatem.
Incipit ad canos
Dicitur esse sapientia pceptu la hamonicum est que pcepteris homibus in arte sapientie emi nulle doune pagine telimmo mo accipimus. 3d ergo pntis quid sapientia est. 3d parue est humane vite suspēditantur per eius administratione vt litare est to qui sapientissimo iudicatu est no solum eius administratione sequenda: verū ipsam toto quoz tpe vite dicitur am hostetur: aino dpe holo q solo cetero hō alantibus p flitio est. 3d vero hōmō fuerit mouibus insti tutiois in hōmōis hō qmā nō a cetero hōmō differētā habere vt: vt apō boctū est. 3d q rapimō vclatōmib⁹ lūgareoz ac vclidē vclit ti fūctio: tūc: alitūq³ vtare. Quonā igit hec clara illa aut abfurdā: t ascēdere qdem pulchri. vclidē tūc act peior flatu e tūc sapie tie vclitūoz illo gradūoz pccōflimū est: q apud boctū in hōmōis hō qmā nō a cetero hōmō ad oppositū illū vclidē tūc necesse est ignozā: nā t flūitū. 3d q hōe gradūoz hō pceptio qd vclidē nō in hōmōis hō flūitū qdem inter hūc rōne vclidē hō ipofidiatat. 3d tūc est que e it in alatio cogit⁹ vrtus augmētāna vūq³ ad pfluitū hō hō augere coipa flata carē: sic t hōe rō ad pfluitū flata flata car. 3d est flitū l cogitūoz ita t m ala. Coipa dpeoz hō vclidē co cerit defendētū paratū gmatioz. vt fl dā in hūo errāse illo vclidē vclidē: cōflūta arabū ve ritate fl poterit noo argūā. t saneta ea ene semel vclidē tūc ppter inuidiā qvōitōis flimū est. aut ppter invidiā vclidē qd cōflōis flimū vclidē tūc flitū nobis detradere dēfl nā poterit. 3d est em inuidio elabozam aut invidiā: sed vclidē vclidē cupio. t qui de oloum indūflia flūoz non erubescunt mas nite ratiōne.
De vclidē pceptio pūme pūo libri cōpleti arria medicine qui vclit regalis vclidē hali flitū abbas. discipuli abimeber ad regē magno pū cipatio flitū dūc habent. rrv. capitula.
De vclidē pceptio pūme pūo libri cōpleti arria medicine qui vclit regalis vclidē hali flitū abbas. discipuli abimeber ad regē magno pū cipatio flitū dūc habent. rrv. capitula.
De octo pūo in vclidē vclidē libri pceptio requirendis.
De vclidē medicine.
De notitia clemētioz.
De vclidē vclidē vclidē.

FAR LEFT: The Complete Book of the Medical Art, here the Latin translation published in 1523, was divided into two large 'books', Theory and Practice. Each was made up of 10 chapters. This detail, from the tenth book of Practice, features recipes for medicine using various herbs and plants (fol. 304v).

LEFT: From the Theory section of The Complete Book of the Medical Art, the 'Incipit', or beginning, of the Prologue. Highlighted in red, top left, it contains a reference to Haly Abbas, bottom right (fol. 5r).

OPPOSITE: The elegantly designed, if slightly flawed, title page of The Complete Book of the Medical Art, as this Latin translation, printed in 1523, of an earlier work by Haly Abbas, bottom right.



Battlefield surgery techniques: a 16th-century self-help manual

Hans von Gersdorff, *Feldtbuch der Wundartzney. Neulich getrucht und gebessert* ('Fieldbook of Wound Dressing'). Strassburg: Hans Schotten, 1530.

German. [5] 105 folios, 2 folded tables; woodcuts, some coloured. 215 × 160 mm.

Provenance: bequeathed by Sir John Tweedy, 1924.

S R C 1530 G2

OPPOSITE: This detailed battle scene features a full-page coloured woodcut from the *Feldtbuch der Wundartzney* of Hans von Gersdorff, 1530, showing how to treat an arrow wound (unnumbered page).

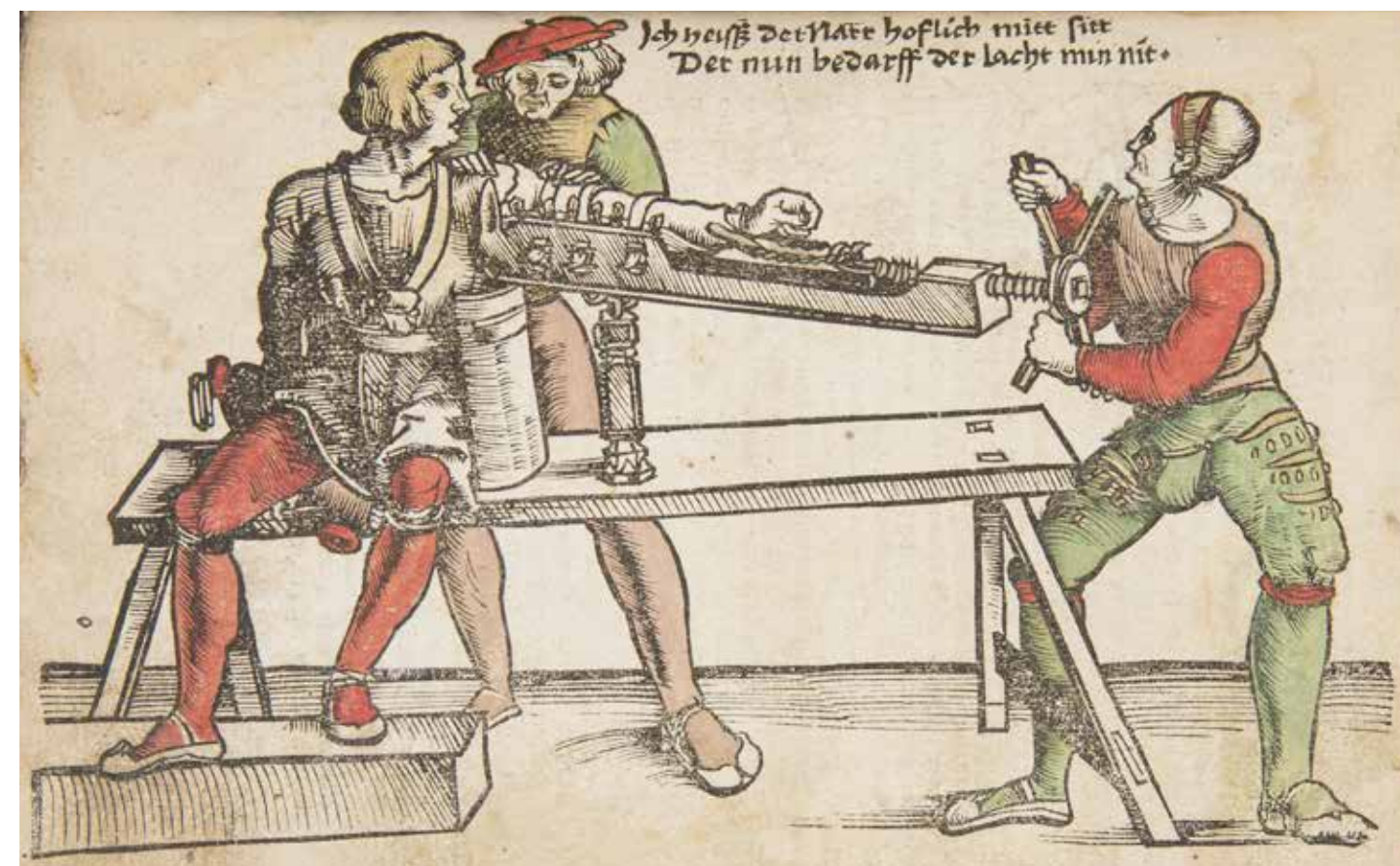
BELOW: Employing a tourniquet, detail from von Gersdorff, *Feldtbuch*, 1530 (unnumbered page).



For centuries the main advances in practical medicine were the achievements of the despised, 'unlearned' army doctors and surgeons. Gersdorff (c. 1455–1529) was a practising surgeon who performed over 500 amputations, and this book describes his own experiences, based on his original work in the field. It proved to be so popular a manual that it went through about a dozen editions between the date of first publication (1517) and the early 17th century.

The *Feldtbuch* was widely quoted, referred to and plagiarised as a handbook of military surgery. It was illustrated throughout with woodcuts by Johannes Wechtlin, some hand-tinted and including two large folded plates. The title page of this edition and the second edition of 1526 depicts a battlefield scene. Printed in red and black, the imposition of the red ink may appear rather crude, but it adds to its patina, not to mention the mysterious, dark red stains on several of the pages (perhaps not so mysterious, given the circumstances in which the work was used...). These are probably the best surgical illustrations of the period, and include the first printed depiction of an amputation.

In this collection of instructions in the care and treatment of the wounded, Gersdorff describes the extraction of arrows and bullets in detail, accompanied by illustrations of the probes and of the forceps employed. He also describes the processes of his amputation in great detail: employing a tourniquet to control the bleeding, treating bleeding vessels



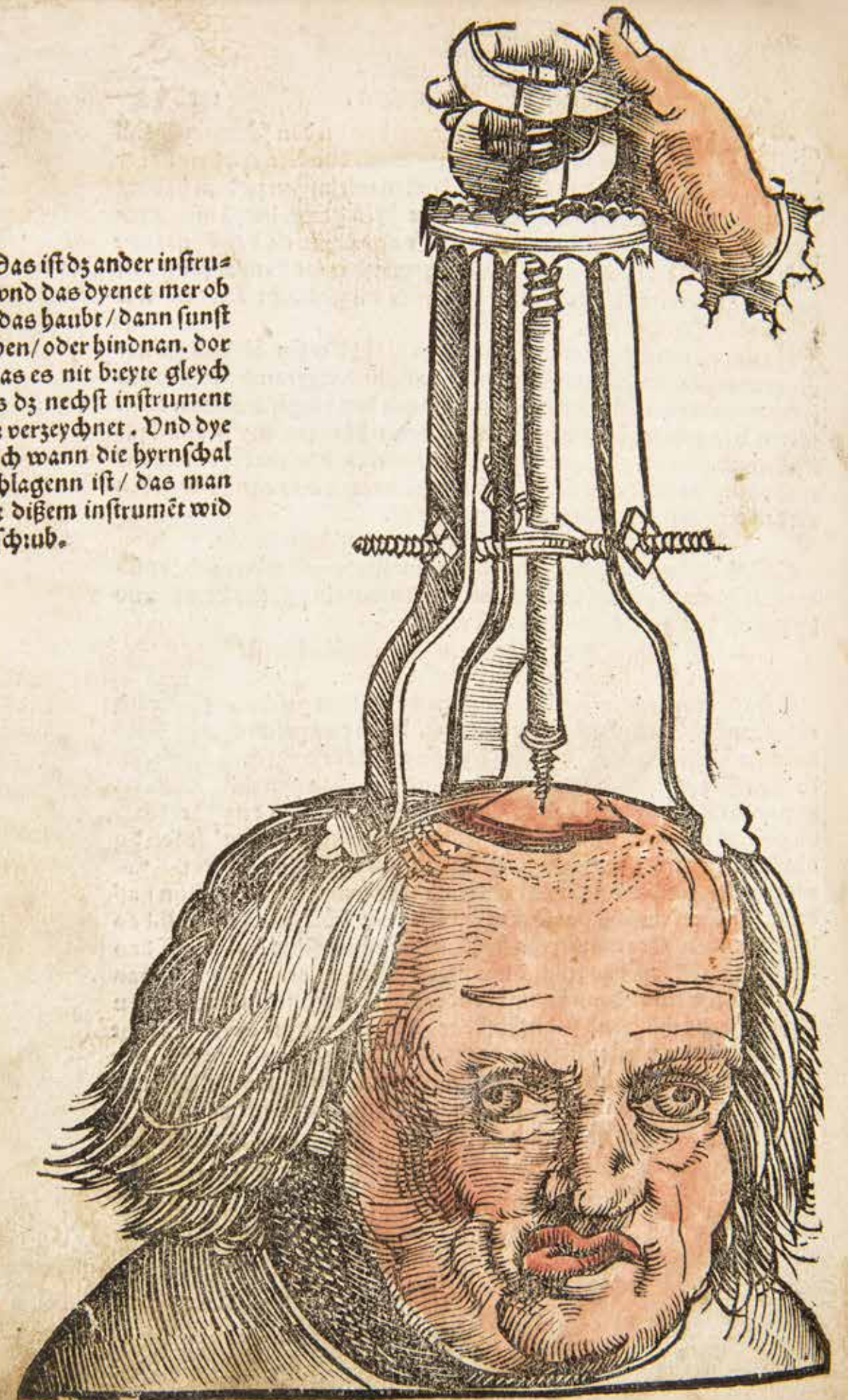
with compression or cauterisation, and covering the stump with a beef or pig bladder. He also mentions a soporific drink for dulling the pain before the operation, and gives its formula. Gersdorff makes no great display of learning and quotes relatively few medical authorities, although he does mention Galen, Albucahis, Avicenna, Haly Abbas (p.74) Roger, Lanfranchi, Mondeville and Guy de Chauliac (p.70).

RIGHT: 'The Wounded Man', a full-page, hand-coloured woodcut illustration from von Gersdorff's *Feldtbuch*, displays a variety of possible wounds.

OPPOSITE: A full-page, hand-coloured woodcut illustration from von Gersdorff's *Feldtbuch*, showing the detailed treatment of a skull injury with contemporary instruments (unnumbered page).



Das ist dz ander instrumēt/vnd das dyenet mer oben vff das haubt / dann sunst darneben/ oder hindnan. dor umb das es nit breyte gleych hat als dz nechst instrument hye vo: verzeychnet. Vnd dye net auch wann die byrnshal Ingeschlagenn ist / das man sye mit dißem instrumēt wid er vff schub.



Copernicus – the first publication on a heliocentric universe

Nicolaus Copernicus, *De revolutionibus orbium coelestium, Libri VI: Habes in hoc opere iam recens nato, & aedito, studiose lector, Motus stellarum, tam fixarum, quam erraticarum, cum ex veteribus, tum etiam ex recentibus observationibus restitutos: & novis insuper ac admirabilibus hypothesibus ornatos. Habes etiam Tabulas expeditissimas, ex quibus eosdem ad quodvis tempus quam facillime calculare poteris. Igitur eme, lege, fruere.* Nuremberg: Apud Joh. Petreium, 1543.

Latin. [6] 196 leaves; woodcut initials, tables and diagrams. 270 × 190 mm.

Provenance: bequeathed as part of the Graves Library, 1870.

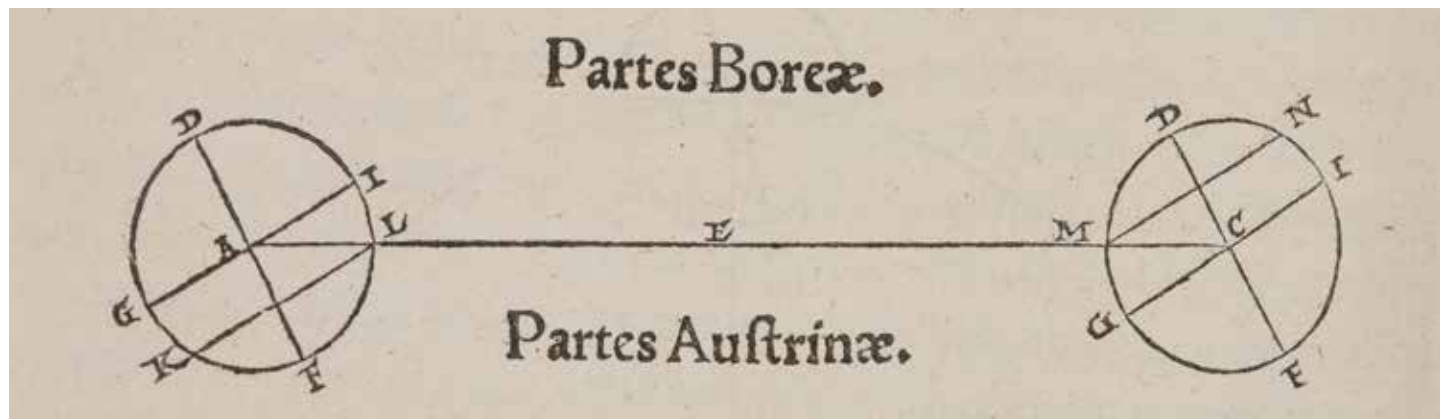
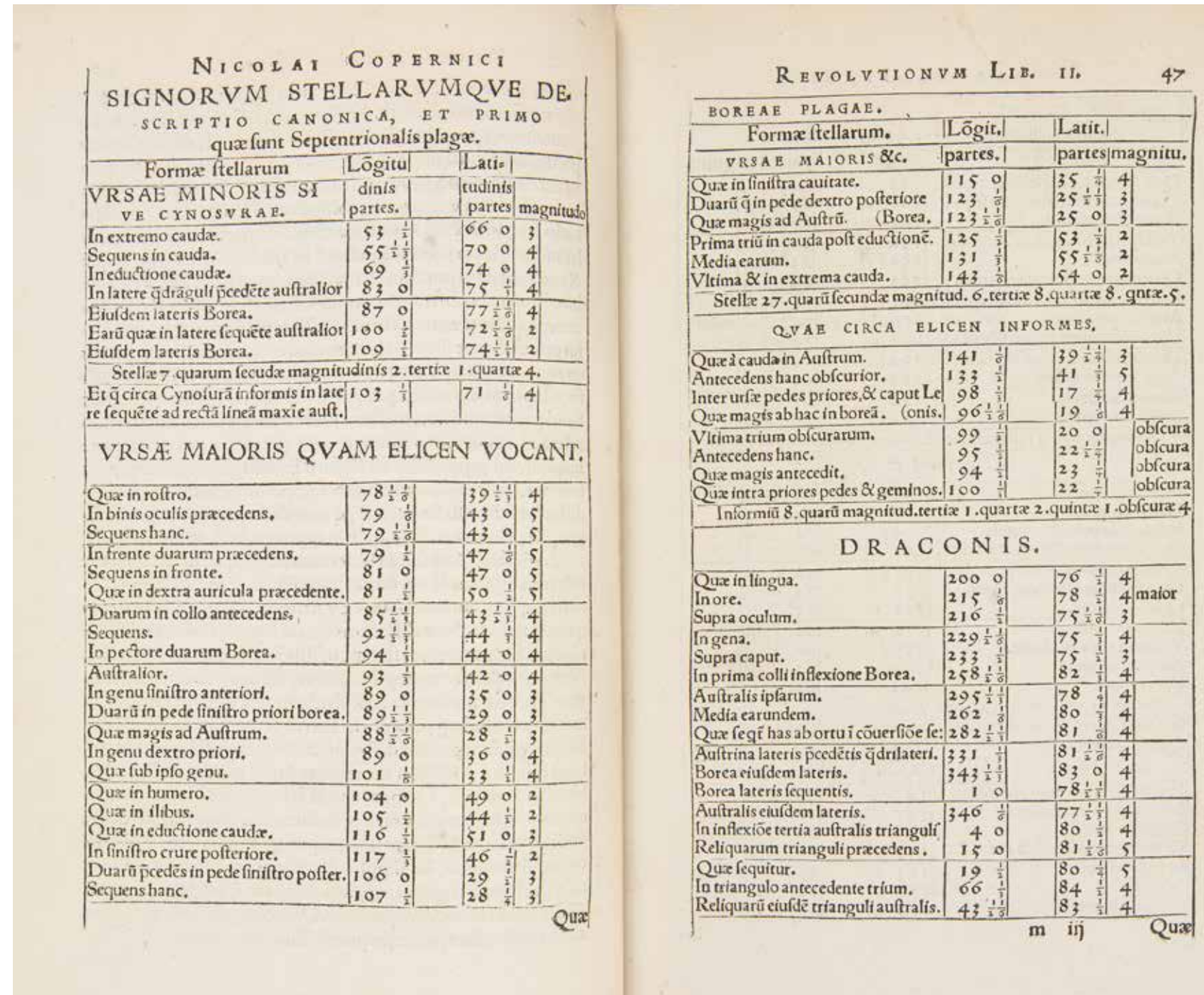
SR C 1543 C6

This first edition of the most famous scientific work of the 16th century is undoubtedly another of UCL Library Services’ most treasured possessions. In the 15th century Europeans were beginning to explore the earth’s surface, and sea-going navigation relied solely on accurate observation of the heavens. Accuracy for both latitude and longitude was also crucial to successful commerce, but before the invention of the spring-clock the position of the stars was the only tool available. Ptolemy’s theory of the geocentric universe, expressed in his *Almagest*, ruled. Then in 1543 came the publication of a book that turned this theory on its head and rocked the religious establishment: Nicolaus Copernicus’s *De revolutionibus orbium coelestium* (*On the revolutions of the celestial spheres*).

The Polish astronomer Copernicus (1473–1543) asserted that the earth and planets revolved around the sun; the earth was no longer at the centre of the universe, but merely an orbiting body. His observations were neither entirely original nor especially accurate, but he did inspire debate and laid the path that others, such as Brahe, Kepler and Galileo, would follow. Copernicus’s famous text circulated in manuscript for many years before its first publication in 1543. It was immediately condemned by the Catholic Church, forcing the author to recant some of his views.

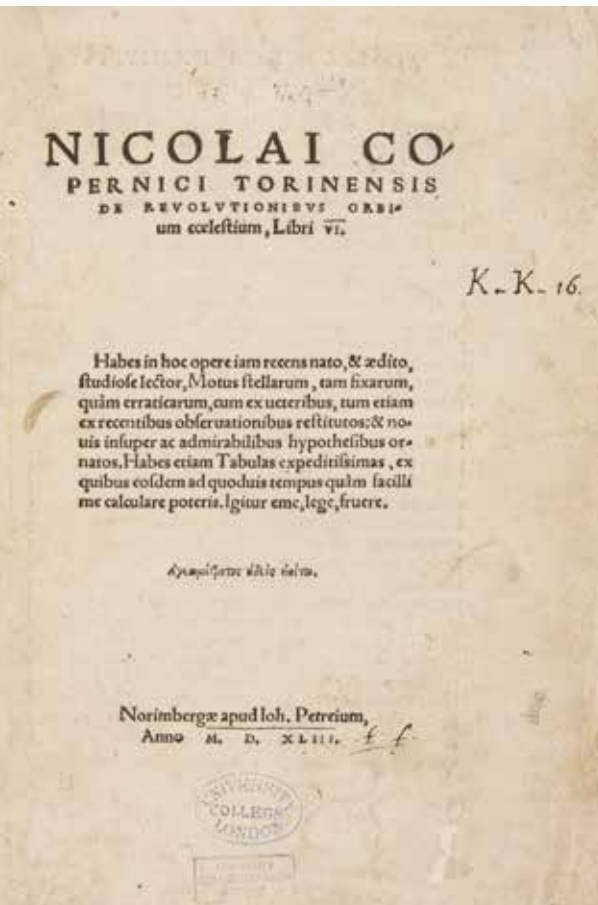
Many of the threads of Copernicus’s theories can actually be traced back to the classical age. In the Egyptian city of Alexandria classical astronomy flourished, with the curators of the city’s fabulous library using geometry to measure the size of the earth and its distance from the sun and moon. These ancient astronomers were surprisingly accurate. Eratosthenes’s measurement of the circumference of the earth was only about 50 miles out, while Hipparchus’s determination of the distance from the earth to the moon was out by no more than 5 per cent. The culmination of the Alexandrian system was Ptolemy’s *Almagest*; first published about AD 150, it ruled supreme for more than a thousand years. In Ptolemy’s universe the earth was at the centre with the sun, moon, stars and planets its acolytes, moving around the earth in perfect circles. The scheme had great religious appeal and was officially approved by the Church.

We tend to think nowadays that *De revolutionibus orbium coelestium* caused a huge furor on publication, but in truth it did not. The medieval view of the universe was, literally, earth-centred, with all the heavenly bodies believed to rotate around the earth in a neat, circular fashion. The



OPPOSITE: A diagram of the earth’s axis points with reference to the northern and southern hemispheres, from Copernicus’s *De Revolutionibus*, 1543 (detail, fol.11v).

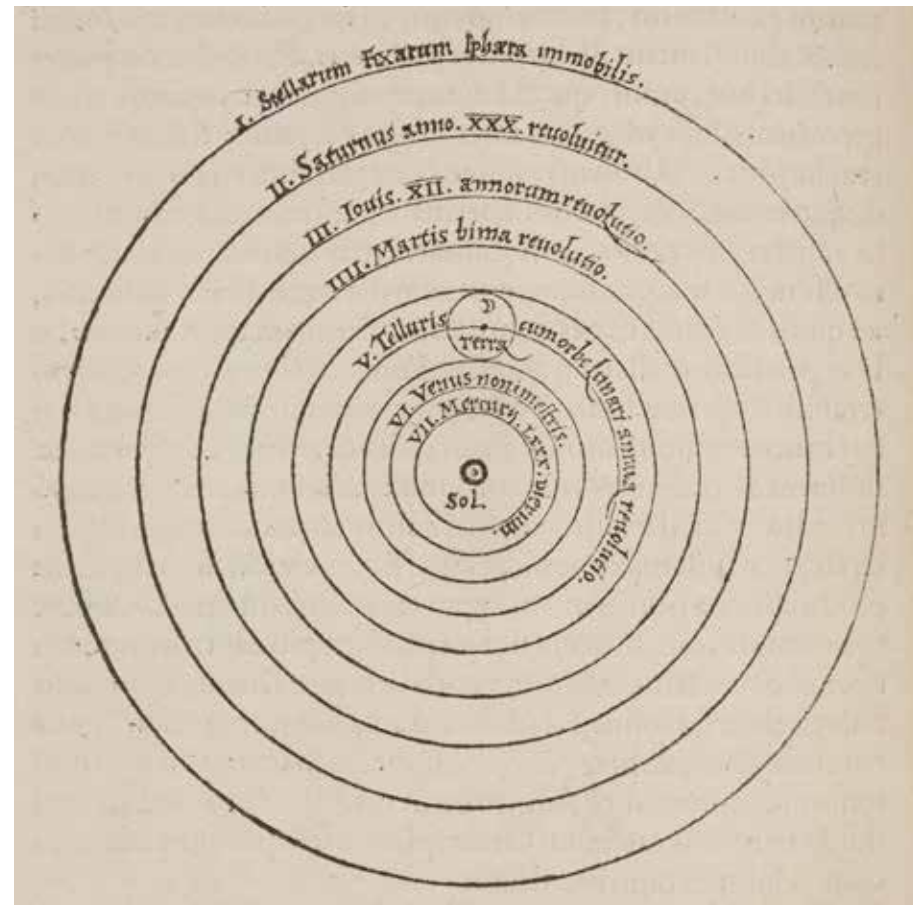
ABOVE: This extract from Book II of Copernicus’s *De Revolutionibus*, 1543, provides detailed calculations of the astronomy of fixed stars (fols. 46v–47r).



ABOVE: Title page of UCL's copy of Nicolaus Copernicus's *De Revolutionibus*, 1543, first edition. The significance of the inscription 'K.K. 16' is unknown, but may be the initials of a former owner.

ABOVE RIGHT: Detail of an image showing Copernicus's heliocentric model, with the order of the planets and the sun at its centre (fol 9v).

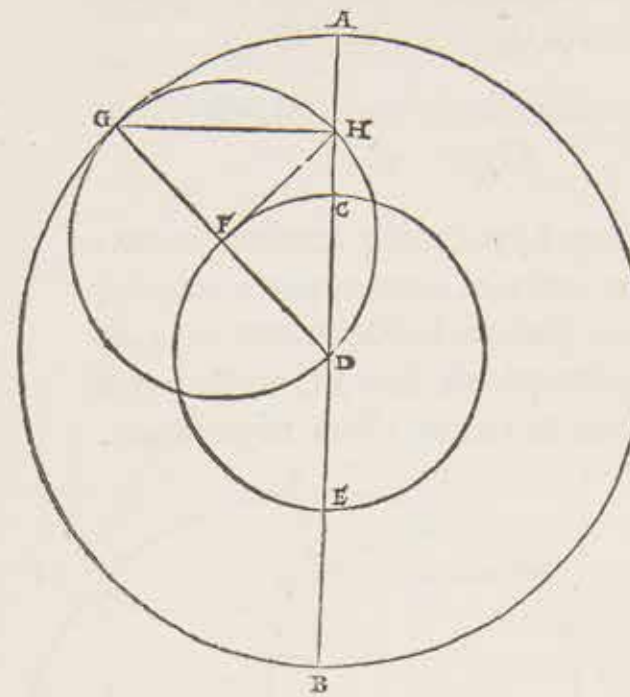
OPPOSITE: Folio 67(v) of *De Revolutionibus*, 1543. The fine woodcut diagram illustrates the movement of orbiting planets in relation to one another. Below, at the beginning of the chapter, the initial 'E' of the Latin *Eam* is elaborately blocked-in.



theory was not without its critics, however. As noted, Copernicus's ideas were not actually that new and his work had circulated in manuscript for some years prior to publication. In the printed book a preface appears, unsigned but known to be the work of Andreas Osiander, a German Lutheran theologian (1498–1552), who oversaw the publication of the work. In it he presents the Copernican planetary model purely as a hypothesis for discussion, without Copernicus's knowledge at the time, and many readers assumed he too held this view. Following publication the theories were commented on by scholars, notably the leading Jesuit astronomer Christoph Clavius, who opposed the heliocentric view but recognised there were problems with the orthodox model. There was even a second edition of the work published in 1566.

NICOLAI COPERNICI

uel è conuerso, H igitur in lineam AB reclinabitur: alioqui accide-



ret partem esse maiorē suo toto, quod facile puto intel-
ligi. Recessit autem à prio-
ri loco secundum longitudi-
nem AH retractam per infra-
ctam lineam DFH, æqualem
ipsi AD, eo intervallo quod
metiens DFG excedit infra-
ctam DH. Et hoc modo per-
ducetur H ad D centrum, qd
erit in contingente DHG cir-
culo, AB rectam lineam, dū
uidelicet GD ad rectos angu-
los ipsi AB steterit, ac deinde
in B alterum limitem perue-
niet, à quo rursus simili rati-

one reuertetur. Patet igitur è duobus motibus circularibus, &
hoc modo sibi inuicem occurrentibus in rectam lineam motū
componi, & ex æqualibus reciproū & inæqualem, quod erat
demonstrandum. E quibus etiam sequitur, quod GH recta linea
semper erit ad angulos rectos ipsi AB; rectum enim angulum in
semicirculo DHG linea comprehendent. Et idcirco GH semipsis
erit subtendentis duplam AG circumferentiam, & DH altera se-
missis subtendentis duplum eius, quod superest ex AG quadran-
tis circuli, eo quod AGB circulus duplus existat ipsi HGD secun-
dum diametrum.

Inæqualitatis anticipantium æquinoctiorum & obli-
quitatis demonstratio. Cap. v.



EAM ob causam uocare possumus motum hunc circu-
li in latitudinem, hoc est in diametrum, cuius tamen
periodum & æqualitatem in circumcurrente: at di-
mensionem in subtensis lineis accipimus, ipsum pro-
pterea inæqualem apparere, & uelociorem circa centrum, ac tar-
diorem

A physician's handbook for the Elizabethan age

Pier Andrea Mattioli, *Commentarii, in libros sex Pedacii Dioscorides Anazarbei, de medica materia*. Venice: in officina Erasmiana, apud Vincentium Valgrisium, 1554.

Latin. [48], 707 pages; coloured woodcuts. 330 × 220 mm. Fine binding of pale leather, with gilt decoration and gilded pages.

Provenance: given by Anthony Todd Thomson, Professor of Materia Medica, before 1836.

S R C Quarto 1554 M1

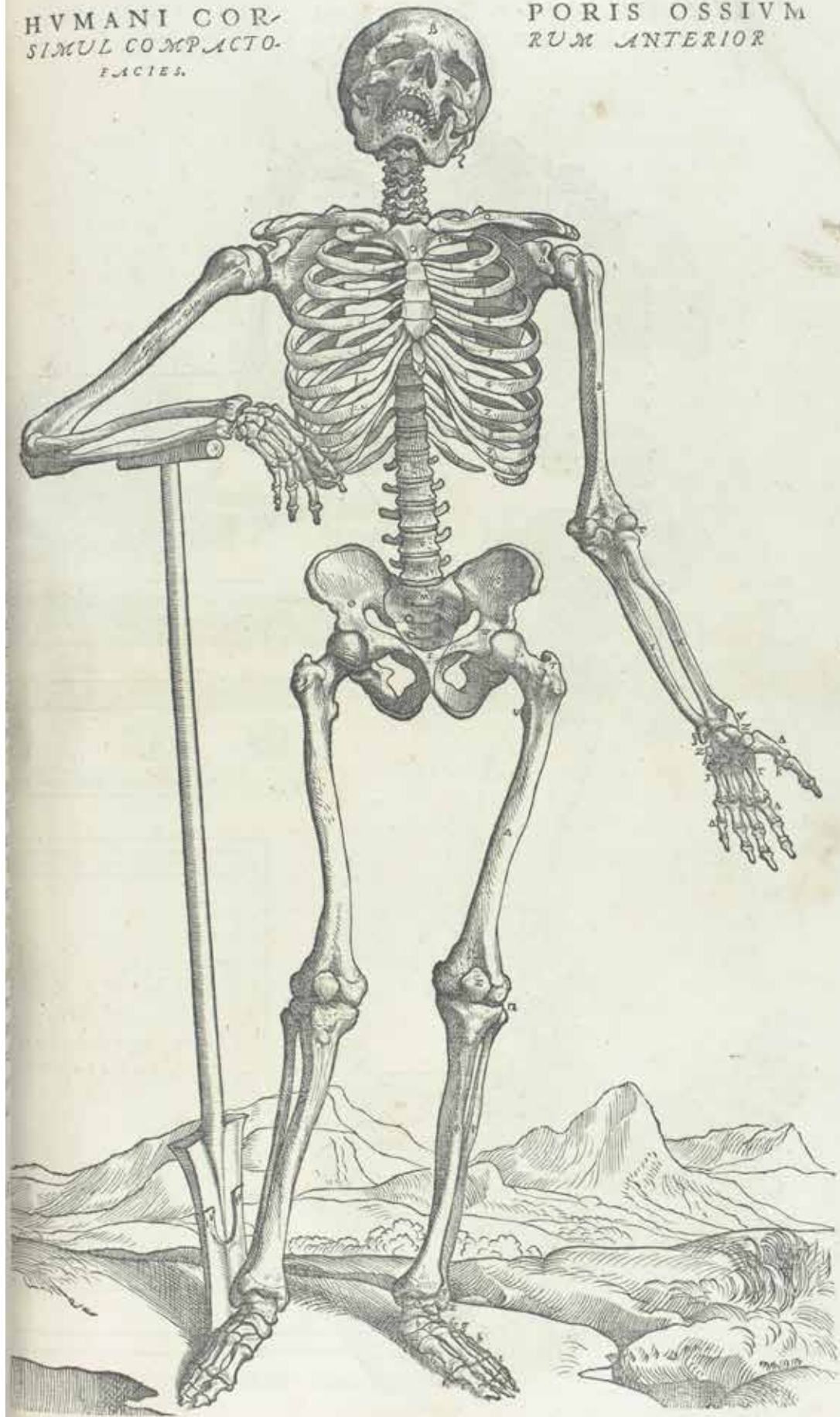
One of the most famous works of the 16th century, this edition of the translation with commentaries of the largest pharmaceutical guide of antiquity, the *De materia medica* of Pedanus Dioscorides, is largely regarded as the masterpiece of Pier Mattioli (1500–77), first published in 1544. The text of *De materia medica* was hugely popular and influential from its first printing in Latin in 1478. By 1544 approximately 35 editions of Dioscorides' translations and commentaries had been produced, with Mattioli's being the most popular. Intended for daily use by physicians, herbalists and others, the work provided Greek and Latin synonyms and equivalents in other languages for all entries. The woodcuts in this volume are exceptionally fine.

Pedanus Dioscorides of Anazarbus lived in the middle of the 1st century AD. Little is known of his life, and he has only this one work definitely attributed to him. In five books *De materia medica* deals with over 600 plants, 35 animal products and 90 minerals, and it determined the style of later pharmacopoeias in the East and West. For each item Dioscorides gives the original name (often deriving from Persian, Egyptian, Armenian or African languages) and its Greek synonym. There then follows a description of the substance's origin and its medicinal uses. Dioscorides is largely responsible for determining modern plant nomenclature, both scientific and popular.

Mattioli was a surgeon with an abiding interest in medicinal botany, borne out by the many additional descriptions of plants not known to Dioscorides. This hugely influential work constitutes a lasting achievement of medical and botanical scholarship in its own right.



Detail from Mattioli's *Commentarii*, 1554, depicting a typical farm scene of milking and butter-making (fol. 205r).



Second expanded edition of Vesalius's *De Fabrica*, the first book of scientific anatomy

Andreas Vesalius, *De humani corporis fabrica libri septem*. Basileae: Ioannem Oporinum, 1555.

Latin. [12] 824 [48] pages. Woodcuts throughout. 440 mm.

Provenance: unknown; housed in the office of the Dean of the Medical School for many years.

S R C Folio 1555 V28

First published in 1543, Vesalius's work was the greatest medical book of the 16th century. It heralded the beginning of true scientific anatomy: Vesalius did his own dissections and the illustrations come from his direct observations. This second, much expanded and improved edition dates from 1555. UCL has three copies of this edition.

Vesalius (1514–64) enjoyed imperial patronage and a steady supply of bodies for dissection. In this, his *magnum opus*, he spared no effort or expense, hiring the best draughtsmen, engravers and printer. Both drawings and woodcuts were executed in Venice. There is recent debate about the exact method of execution, but the superb engravings are often attributed to the workshop of Titian, particularly to his pupil Jan Stephen van Calcar, while the woodcutting is commonly attributed to Francesco Marcolini da Forli. The plates are truly remarkable, not just for their quality, but also for their relation to the text. It was the first time that the illustrations in a medical book related precisely to, and were intended to clarify, the text. They form a sequence from skeletons to the various muscle layers and nerves, and were heavily plagiarised for centuries.

Of Flemish origin, Vesalius studied at the universities of Louvain, Paris and Padua. In 1537 he was appointed lecturer on surgery and anatomy at Padua. The young man swiftly established his own style, performing the dissections himself, contrary to previous practice, and moving away from traditional Galenic theories. He produced four large anatomical charts, based chiefly on dissection and intended as a reference work and memory aid for his students. Vesalius's lectures and demonstrations became extremely popular, and in 1539 he managed to arrange for a regular supply of bodies. For the first time he had sufficient human material to make, and repeat, detailed and comparative dissections. He served the Emperor Charles V as physician to the imperial household and as military surgeon, and died en route to the Holy Land in 1564.

From 1540 Vesalius worked on the explication of his theories in a published form. His book, *De humani corporis fabrica* (commonly known as *De fabrica*), was published in Basel in August 1543, bringing Vesalius great renown and some criticism. Vesalius hoped that by his example in Padua, and by his book, he might persuade the medical world to appreciate anatomy as fundamental to all other aspects of medicine. Although he urged the importance of comparative anatomy by the parallel dissection of animals, Vesalius believed that human anatomy was to be learned only by dissection and investigation of the human body. *De fabrica* was to be one of the most important medical books ever published.



OPPOSITE: A fine woodcut depicting the skeleton, the first stage in Vesalius's sequence of illustrations of the human figure, from the 1555 expanded edition of his *De humani corporis fabrica* (p.203).

LEFT: Secondary muscles of the human figure, from Vesalius's *De humani corporis fabrica*, 1555 (p.174).

Fine early editions of Dante's *La Divina Commedia*

Comento di Christoforo Landino Fiorentino sopra La Commedia di Dante Alighieri, Poeta Fiorentino. Firenze: per Nicolaus Laurentii, Alamanus, 30 August 1481.

Italian. 372 leaves. 2 engravings. 390 × 250 mm.

Provenance: given by Sir Henry Thompson, 1921.

INCUNABULA FOLIO 6b

UCL Library Services is fortunate to possess some of the most splendid early editions of Dante's great work. The first printed edition of *La Commedia* was produced at Foligno in 1472 – a century and a half after the poet's death, but less than a decade after the introduction of printing into Italy. Vendelin de Spira of Venice produced one of the copies now at UCL in 1477, as well as the first Florentine edition of 1481.

The latter has an interesting background to its history and origin. A product of the cultural circle surrounding the Signoria of Florence, Lorenzo de' Medici, it was conceived as a polemical work, directed towards other Italian centres of production – especially those of Venice (the 1477 edition) and Milan (1478). The 1481 edition, featured here, represented the Florentine attempt to reclaim the great poet, whose work had achieved classic status throughout Italy since the 14th century. A manuscript copy was presented to Lorenzo, together with a new commentary by Florentine humanist Christoforo Landino and illustrations by Sandro Botticelli, the city's great contemporary artist. The complete series of illustrations contemplated for this book was never completed, as is shown by the blank spaces left before each canto. Only the first three plates, taken from Botticelli's designs, are ever found printed directly onto the text pages. The remainder are printed on separate slips of paper, subsequently pasted into place. UCL's copy has only two plates, the first cut down.



RIGHT: Pasted-in illustrations in the 1481 printing of the first Florentine edition of Dante's *La Divina Commedia*. Featured is one of the only two illustrations based on the original design by Sandro Botticelli (fol 22v).

OPPOSITE: The beginning of Canto XXIX of the 1491 fully illustrated edition of *La Divina Commedia*, also with Landino's commentary, p.130 (fol. 120).

LA molta gente: & le diuerse piaghe hauea le luci mie si iebbiate che delo stare a piangere eron uaghe. Ma uirgilio mi dixè che pur guate perche la uista tua pur si suffolge: laggiu tra l'obre triste & smozighate. Tu non hai facto si allaltre bolge pensa se tu annouerar e credi che migla uentidue la ualle uolge. Et gia la luna e sotto a nostri piedi lo tēpo e poco homaiche me cōcesso & altro e da ueder che tu non credi



Ilamo finalmete ariuati ala decima bolgia nelaquale sono puniti e falsatori. Falsita e la decima specie dela fraude. ne puo esser falsita le non si mostra una cosa pualtra i dāno del pxio: & e generalmete negare el uero: o fingere che el falso sia uero. Et sono due specie i desti: & qita si chiama bugia & i facti: & chiamasi ppriamente falsita. Et bēche si falsifica le scripture & altre cose q ponē e falsificatori di metalli: che sono alchimisti & falsificatori di moneta. & q sto si fa o falsado la lingua: o falsado el comio. Pone adūque nel pncipio come lui p stupore & cōpassiōe uolēteri si fermaua a piagere. Ma uirgilio ladmonitce che lui debba el tēpo d'atogli a fare tal uiraggio d'istruire informi che poi si fornirō. Cōcio sia che resti āchora a uedere molte cose & piu horrende. & certamete la ragiōe supiore quādo ha ueduto le cose i genere uol passare ad altra cognitiōe: pche la sciētia nō e de pncipali. & oltre a qto cōsidera la natura deie cose fāz alichuna passiōe: Ma la inferiore & la scūali-ta si ruolge ne pncipali: & i quegli nō ita fāz alichuna passiōe: o d'amore: o d'odio: o diuidia: o di cōpassiōe l'pche biogna ch dāthe sia admōto da Vir. La molta gēte: nō solamete era molta gēte. ma āchora hauea nō simili: ma diuerse piaghe. Hauean le luci: cioe gliocchi. Si febriate: qdo lochio nostro dela mente e sobrio che nō occupato da alichua passiōe uede el uero: ma quādo e iebbiate dala cōtagiōe del corpo se qta uolēteri l'appetito: ma uirgilio che e la ragiōe supiore dice che pur guate pche. LA VISTA tua si suffolge. Sappogia & ficca. PEnsa se tu annouerar la credi che migla uentidue la ualle uolge. Allegoricamete admōniscē la ragiōe supiore la inferiore che nō pda tēpo i uolere hauere cognitiōe de pncipali: pche sono innumerabili. Et p dimostrare qto afferma che l'ābito & circuito di qlla bolgia e uentidue migla: & e picō dombre. l'pche facilmete si cōclude che i possibile sia enūerarle: Et dixè tale ābito esser uentidue migla: p dimostrare che gia sono presso al cētro dela terra: pche nō restaua se nō la decia bolgia & el nono cerchio: el q le i se tiene qtro cerchi: & nel qtro e el cētro: Ma noi ināzi che itrassemo nell'opa dimōstrāmo nel sito de lonferno questo circuito di migla. xxi. ET gia la lūa e sotto e nostri piedi: el tēpo cōcesso era un giorno naturale. Adūque giōse al cētro passato la nocte & mezo el giorno. Et l'altra meta del di gli torno nocte passato el cētro i forma che da matia arriuato acatone. l'pche la pria nocte fu itera & el sequeite di fu dal mezo i la nocte. & qdo al nostro hemispio torno la secōda nocte: lui era gia del cētro salito isino ala supficie dell'altro hemispio: & truouou i l' l'ba qdo qui si facea nocte: Dimōstra adūque che qdo erono in qita bolgia sappre: l'aua el giorno al nostro hemispio. & pche la lūa era nel oppositōe del sole: gia comiciāua esse re nell'altro hemispio che e sotto e piedi di chi e nel nostro: Al qle passato la meta del corpo di lucifero comiciāua a falsā adūque eēdo ito la nocte: & pre del di pel nro: & comiciādo quādo el di e a noi a salire alaltro trouo noua nocte con laquale dal centro sal i fino ala supficie di quello: & giunse alalba. Et altro e da uedere: perche restaua la decima bolgia: & el nono cerchio che n'abbracciāua quattro.

r l'pse dāthe: se tu sapessi la cagiōe pchi mirauo tu m'aresti dimefso: cioe pdonato lo stare. **P**ARte
In questo mezo uirgilio adūa: & d'ithe seguitado: o nello adare seguitauo simelmente nela risposta gia comiciata: & foggiūgēdo dixè. lo credo che uno spirito di mio s'ag: e di mia generatiōe piāza in qlla caua douio teneua gliocchi si appo: l' a: cioe fixi. & e trāsitiōe di chi pon la mira al berzaglo. & Virgilio resposi. **N**ON ti frāga: nō si rōpa tuo pēter: souello sopra qllo. cioe non interrūpere e pēter: che tu hai dellaltre cose p pēfare acostui atē di adaltre cose: & lui si rimigra. Et foggiūge che lui uide qto spirito: & udi che fu chiamato geri del bello. Costui fu geri del bello: fratello de m'ister Cione del bello de gl'algeri conforto di d'ithe: el qe fu molto cōmatico: & p tal uito fu ucci-

Comento di Christoforo Landino Fiorentino sopra La Commedia di Dante Alighieri, Poeta Fiorentino. Vinegia: Petrus de Plasiis, Cremonensis, dictus Veronensis, 18 November 1491.

Italian. 307 leaves. 100 woodcut illustrations; decorated initials. 310 × 210 mm.

Provenance: bequeathed as part of the library of Henry Clark Barlow, 1876.

INCUNABULA QUARTO 50

The UCL 1491 copy, with Landino's commentary edited by Piero de Figino, was the first completely illustrated edition of *La Divina Commedia*. It features delightful woodcut illustrations and decorated initials at the start of each canto. Formerly owned by Antonius Gallardus (whose inscription appears on the last leaf), it was previously in the possession of the University of Genoa Library, and bears its stamp on the first leaf.

The Dante Collection at UCL owes its origin to Henry Clark Barlow's bequest of his Italian library in 1876. This included his important Dante collection, as well as personal papers and correspondence, travel diaries and sketches. At the same time he endowed the Barlow Memorial Lecture on Dante. The collection was supplemented by editions from the Morris Library, the Mocatta Library (1906) and the Whitley Stokes Collection (1910). A printed catalogue was issued in 1910. Other later editions also came from the Rotton Library in 1926, from Sir Herbert Thompson in 1921 and from the valuable library of Huxley St John Brooks, whose books were purchased by UCL Library Services on his death in 1949.

Born in 1806, Barlow had a lifelong fascination with Italy, first fuelled by early encounters with it as a student at the Royal Academy of Arts. He acquired an interest in geology while studying medicine at Edinburgh and moved to Paris in the late 1830s, which further fanned his enthusiasm. Barlow embarked on his first continental tour to the Low Countries and the Rhine in the summer of 1840, and the following year set out for Italy. Here he was to remain for five years, living the life of an artist and student of art. He compiled his own Italian Grammar and kept a series of notebooks, filled with sketches and notes and places he visited. His observations on the history or painting and continental galleries were often in the form of letters to the *Morning Post*, and they made an appreciable contribution to the development of the National Gallery, which he championed. He discovered Dante while in Pisa during the winter of 1844–5, and the study and illustration of *La Divina Commedia* soon took precedence over all interests. UCL was to benefit from Barlow's deep scholarship and dedication to this field of study.

The collection, now numbering a little under 3,000 volumes, includes 36 editions of the *Divina Commedia* printed before 1600, notably three incunabula: that printed by Wendelin de Spira of Venice in 1477, the 1491 edition of Petrus de Plasiis of Cremona and the first illustrated edition printed by Nicholas di Lorenzo in Florence, 1481 (the latter two featured here). There are also two copies of the first Aldine edition of 1502, together with five later Aldine editions.

OPPOSITE: The beginning of the first Canto of the 1491 printing of Dante's *La Divina Commedia*, from Vinegia, p.11 (fol. 1).



EL Mezo del camin di no-
stra uita
Mi ritrouai
una selua ob-
scura
Che la diricta
uia era smarri-
ta



Quanto adir quale era cosa du a
dua seluaggia aspra & forte
nel pensier rinuoua la paura
ato era amara che poco e piu morte
ma per tractar del bē chio ui trouai
diro dellaltre cose chio uo scorte
I non so ben ridir chomio uentra
tātera piē di sonno insu quel pūcto
che la uerace uia abandonai
Ma poi chio fui appie dū colle giūto
la oue terminaua quella ualle
che mhauea di paura el cor cōpūcto
Guardai in alto & uidi le sue spalle
uestite gia de raggi del pianeta
che mena dirictō altrui p ogni calle
Alhor fu la paura un pocho queta
che nellago del cuor mera durata
la nocte chio passai con tanta pieta

h Abbiamo narrato non solamente la uita del poeta & el titulo del libro & che cosa sia poeta: ma etiā quāto sia uetusta & anticha: quāto nobile & uaria: quāto utile & ioconda tal doctrina. Quāto sia efficace a muouere lhu mane menti: & quāto dilecti ogni liberale ingegno. Ne giudicammo da tacere quāto i si diuina disciplina sia stata la excellētia dello igegno del nostro poeta. Inche si sono stato piu brieue che forse non si conuerebbe: cōsideri chi legge che lanumerosa & quasi infinita copia delle chose dellequali e necessario tractare misfo: za non uolēdochel uolume cresca sopra modo: a inculcare & inutilsuppare piu tosto che explicare: & distendere molte chose & maxime quelle lequali quādo bē tacesi non pero ne restera obscura la expositione del testo. Verremo adunque a quella Ma perche stimo non esser lettore alcuno ne di si basso i gegno: ne di si pocho giudicio: che hauēdo iteso: quāto sia & la profundita & uarieta della doctrina: & la excellētia

& diuinita dello ingegno del nostro toscano: & fiorentino poeta: non si persuada che questo principio del primo cāto debba per sublimita & grandezza esser pari alla stupēda doctrina delle chose che seguitano: pero con ogni idustria in uestigheremo che allegoricho senso archi seco questo mezo del camio: & che chosa sia selua. Diche ueggio non piccola differentia essere stata tra gliinterpreti & expositori di questa cātica. Impero che alchuni dicono: che il mezo della uita humana e el sonno mosti: credo dalla sententia da istotile dicēdo lui nellethica nessunna differentia essere tra felici: & miseri nella meta della uita per che le nocti che sono lameta del tempo cinducono sonno: & da quello nasce che ne bene ne male sentir possiamo. Il perche uogliono questi: che el poeta pongha el mezo della uita per la nocte: & la nocte pel sonno: ad notare che questo poema non sia altro che una uisione che gliapparue dormendo per laquale hebbe cognitione delle chose da lui descripte i queste tre comedie. Dicono adūque che lui imita loanni euāgelista el quale dormendo sopra el pecto di christo redemptore hebbe uisione delle chose celeste: oueramente ponghi la nocte dimostrādo lui hauere cominciato el suo poema di nocte nella quale raccoglēdosi la nimo in se medesimo & aboluendosi & liberādosi da ogni cura meglio itēda. Ma ben che tale sententia quadri al poeta: niētedimeno le parole non la dimostrano se non con tanta obscura ambiguita: che non pare degna della elegātia di tāto poeta prima perche non seguita che benche nelle reuoluzioni del tēpo tāto spatio occupin le nocti quāto e di: per questo dicēdo io scripsi di nocte s'intenda io scripsi nel mezo della mia eta: perche & nel pricipio & nel fine della eta humana sonno le nocti chome nel mezo & simil mēte e di. Il perche per la medesima ragione si potrebbe fare tale iterpretatiōe pel di come per la nocte. Altri dicono che uole pel mezo del camio itēdere che nel mezo de la dette pricipio al suo poema. ma non e una medesima opinione del terminē della nostra eta: perche diuersi scriptori diuersamente sentono



IL LIBRO DEL CORTEGIANO
DEL CONTE BALDESAR
CASTIGLIONE.



Hassi nel priuilegio, & nella gratia ottenuta dalla Illu^{str}issima
Signoria che in questa, ne in niun'altra Citta del suo
dominio si possa imprimere, ne altroue
impresso uendere questo libro
del Cortegiano per .x. anni
sotto le pene in esso
contenute .

**A guide to the etiquette of
courts and courtiers**

Baldassarre Castiglione, *Il Libro del cortegiano del conte Baldesar Castiglione* (*The Book of the Courtier* by Count Baldesar Castiglione). Venetia: Aldus Manutius, 1533.

Italian. 8 pages, 1 leaf, 202 (ie 211) numbered leaves, 1 leaf; 170 × 140 mm. Fine modern binding of full black morocco, with gilt rolled borders on inside edges of boards; edges gilt and gauffed.

Provenance: given by Sir Herbert Thompson, 1921.

S R Castiglione 1533

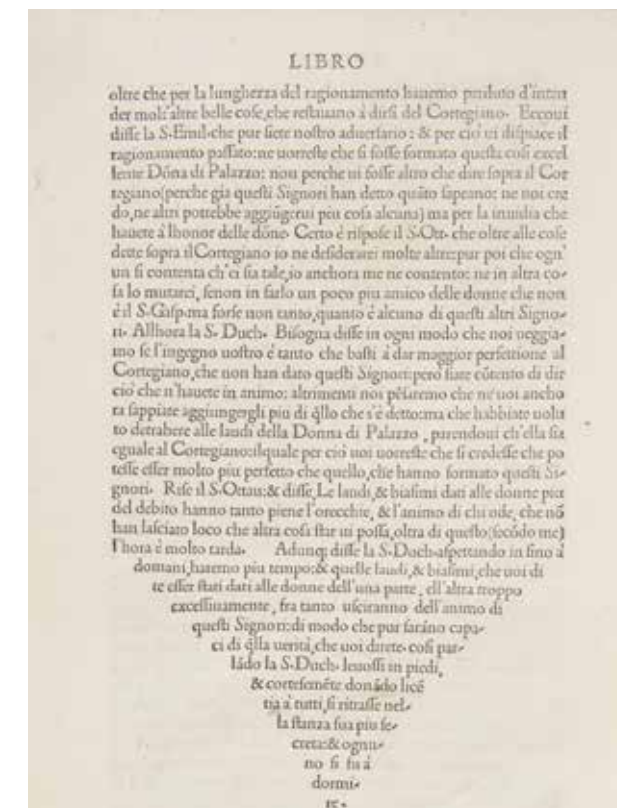
OPPOSITE: Title page from the 1533 edition of Castiglione's *Il Libro del cortegiano*, showing the famous Dolphin and Anchor printer's device, of Aldus's printing house.

RIGHT: The final page of the Libro Quarto of *Il Libro del cortegiano*, 'editio princeps' [first edition], 1528. The innovative touch to the layout design of the printed word on the page is typical of the Aldine press for that period.

In early 16th-century Florence Niccolò Machiavelli was reviled for his brutal exposition of human nature in *The Prince* (1513). In contrast Baldassarre Castiglione's *Il Libro del cortegiano* (first published 1528) argued for the civilising processes of manners, conversation, dancing and dress – in it the author abhors the idea of princes showing valour, rather than ignorance of warrior skills. Castiglione's work was essentially an etiquette book for courtiers and one of the, if not the most, popular self-help guides of its day. It was used as a political and social manual throughout Renaissance Europe.

UCL possesses one of the most complete collections of editions of Castiglione's work known to exist. The bulk of it was formed from the gift of books made by Sir Herbert Thompson in 1921, which also provided considerable additions to the Dante collection and others, from the collection of Huxley St John Brooks. The Castiglione collection ranges from the Aldine *editio princeps* of 1528 to the translation by L E Opdycke, which appeared in a limited edition in 1902 with a bibliography of the editions of the work.

In addition to the 1528 edition, the other four early editions of Aldus (of 1533, shown here, 1541, 1545 and 1547) are all present. Of the 110 editions listed by Opdycke as appearing before 1640, this collection contains 61. It also features an edition of 1557, published in Paris by E Graulleau, which once belonged to William Lambard and bears his signature; this was not known to Opdycke. The collection now comprises 102 separate editions of this book, of which 70 were published before 1800. They include the first English version translated by Thomas Hoby, printed in London by William Seres in 1561, together with nine other English editions printed before 1640.



A rare and unusual late Elizabethan commonplace book

Thomas Trevelyon, manuscript, c. 1603.

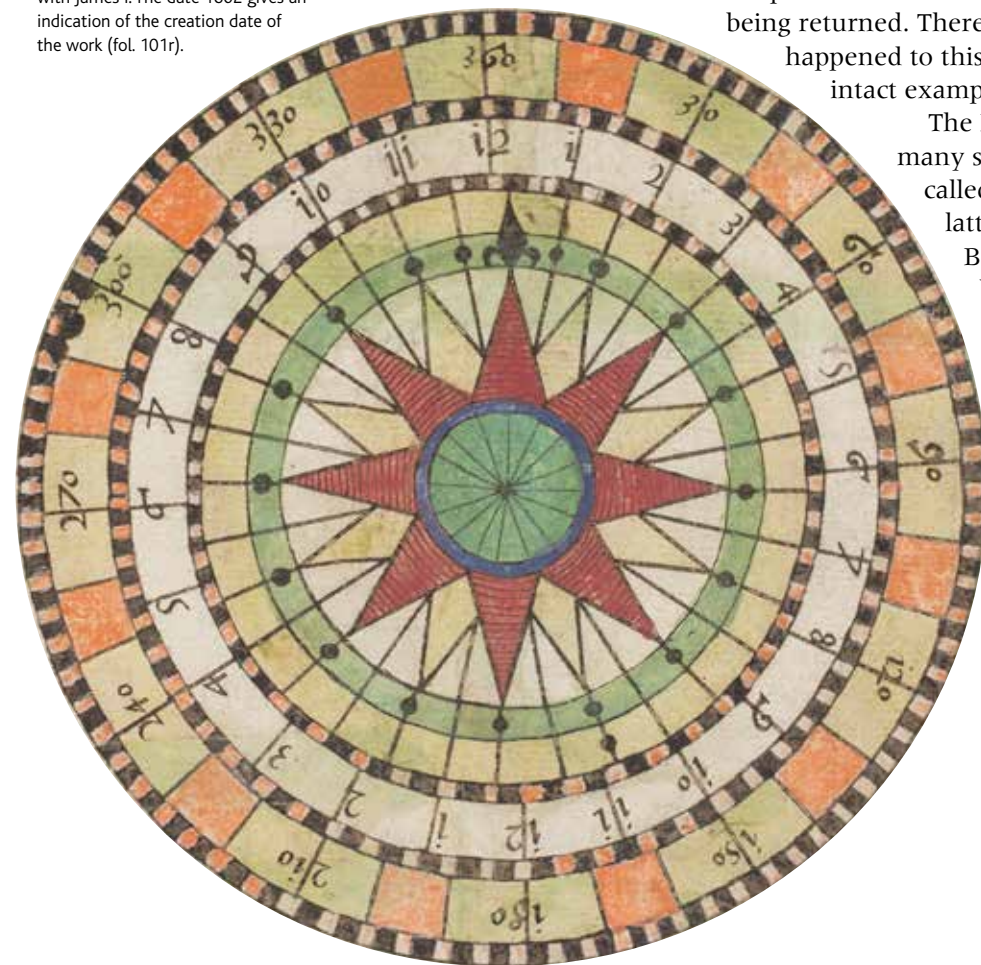
English. 211 leaves. 390 × 260 mm.

Provenance: purchased as part of the Ogdan Library, 1953.

MS OGDEN 24

BELOW: A richly coloured illustration of a compass from Thomas Trevelyon's manuscript volume. The accompanying legend above the image reads, 'The good mariner maye longe for the use of this Instrument: it servethe marveylously his turn' (fol. 20r, detail).

OPPOSITE: A whole page showing the last entry in the work, recording the kings and queens of England and finishing with James I. The date 1602 gives an indication of the creation date of the work (fol. 101r).

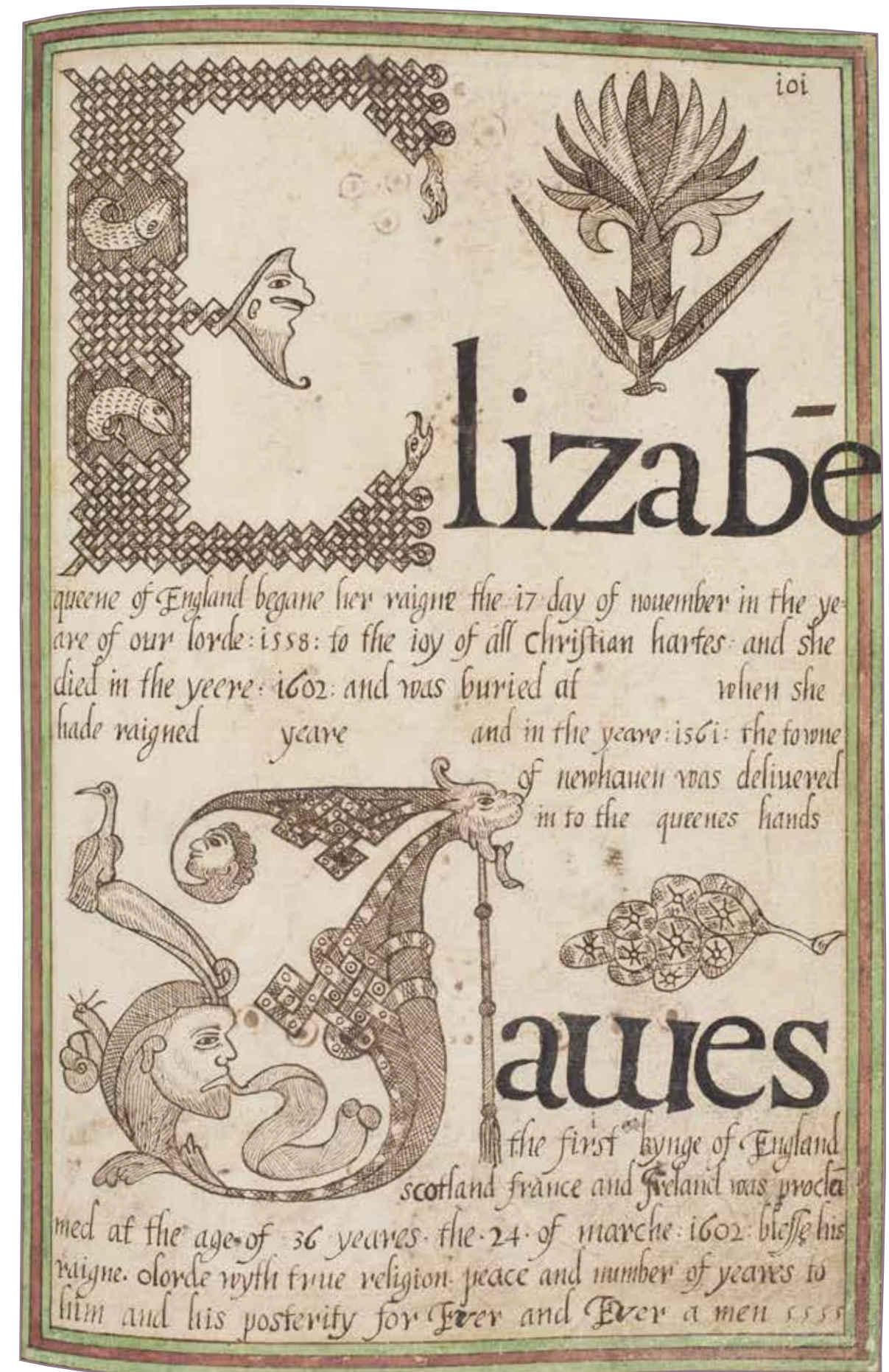


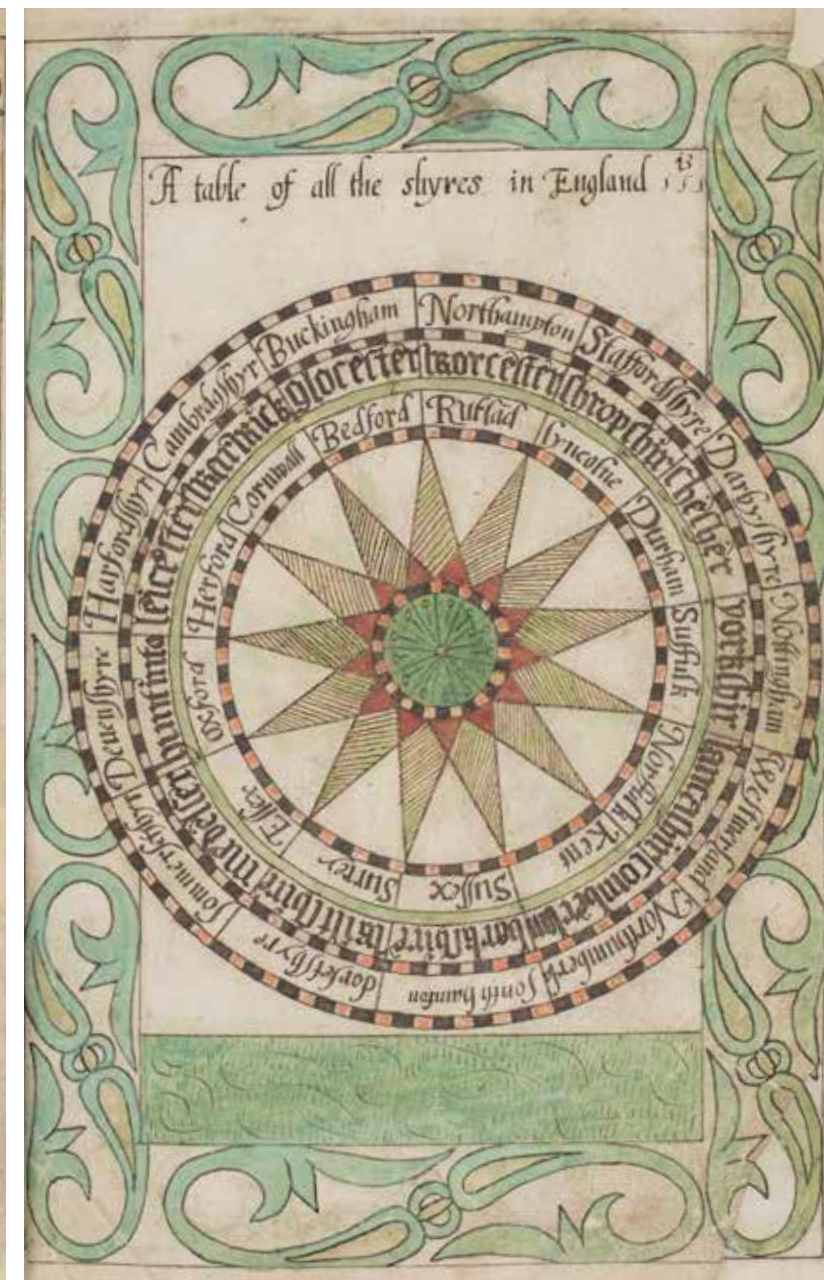
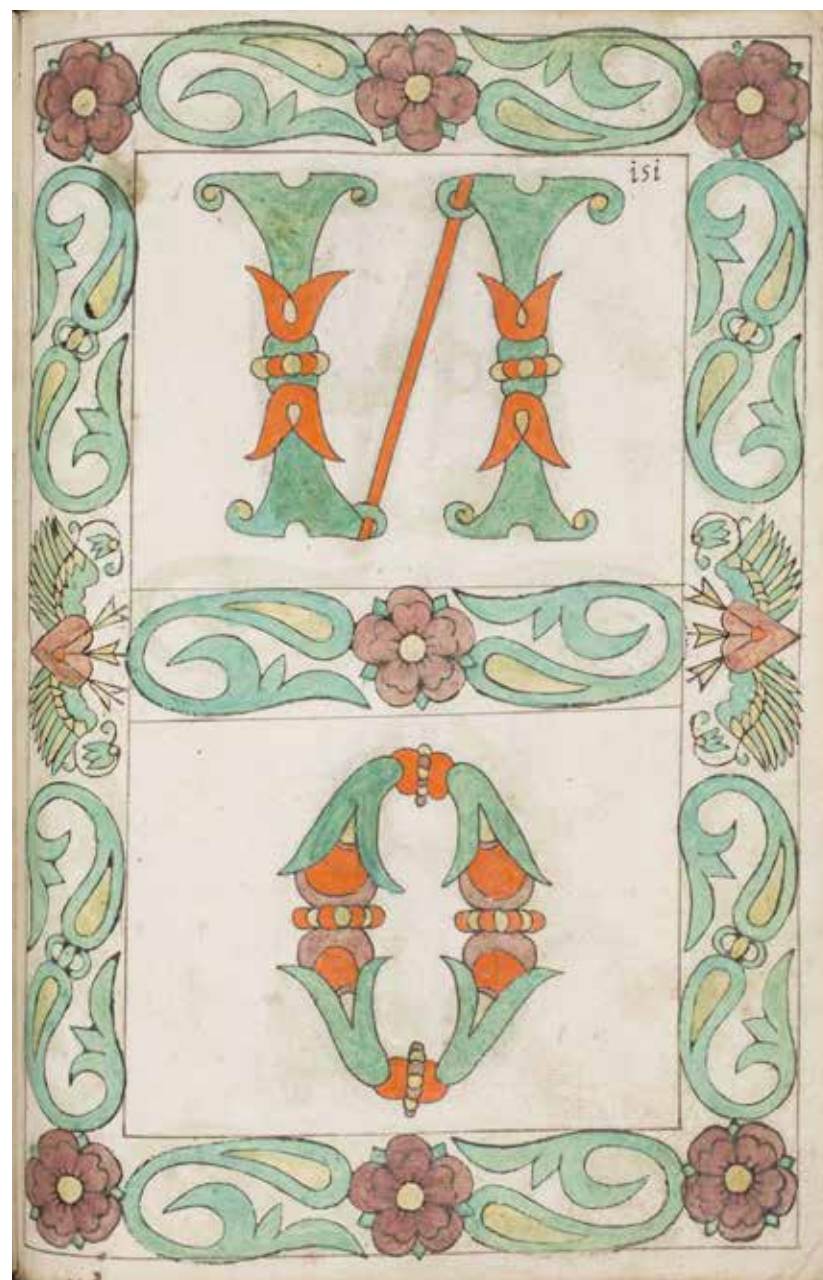
The Trevelyon Manuscript is a very rare manuscript volume of the late 16th/early 17th centuries. It was only recently identified as being, in all probability, a previously unknown third and only other copy of the so-called Trevelyon Miscellany of 1608. The most celebrated copy of this work is held in the Folger Shakespeare Library in Washington DC.

This fascinating collection of contemporary textual and illustrative material is thought to have been compiled by Thomas Trevelyon, or Trevilian (born c. 1548), a London craftsman of whom little is known. Probably completed in the early 1600s, it consists of richly coloured illustrations and texts reflecting common preoccupations of the late Elizabethan and early Jacobean period. The content ranges from portraits of the kings and queens of England and depictions of biblical scenes to familiar domestic activities, household proverbs and animal husbandry, descriptions of local fairs, representations of Ptolemaic astronomy and popular astrology. These are interleaved with visual interpretations of the Creation myth, and alphabet letters in various floral and Celtic-influenced designs and intricate embroidery patterns.

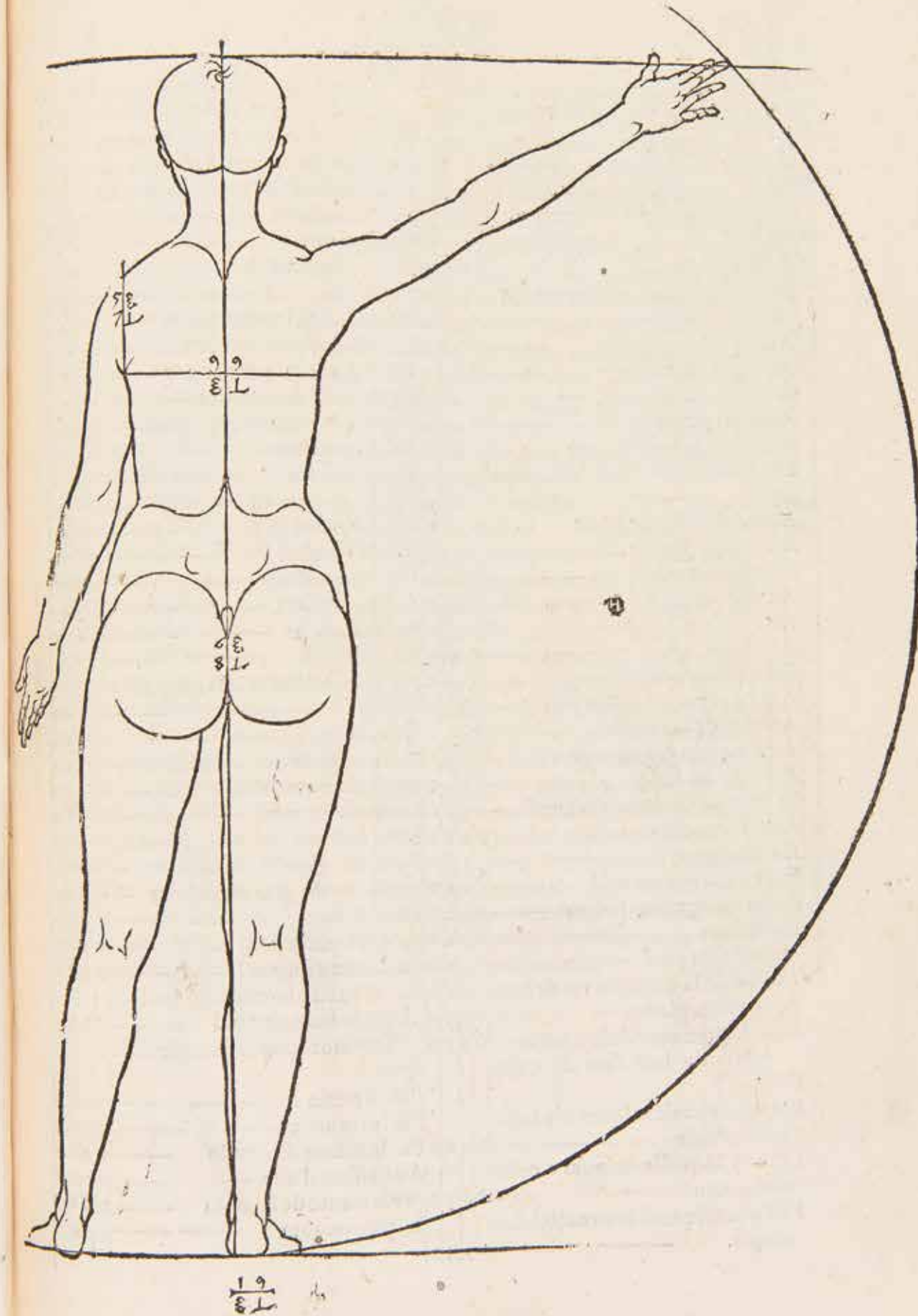
A highly unusual work, created for the entertainment, education and amusement of close family and friends, the Trevelyon Manuscript offers an intriguing glimpse into the Elizabethan world. It was common for works of this type to have individual leaves taken out so that they could be copied and further shared among such groups before being returned. There is no evidence of this having happened to this volume, however, making it an intact example of its kind.

The Folger manuscript copy is known to many scholars of the period, as is the so-called Trevilian Great Book of 1616. The latter is held in the Wormsley Library in Buckinghamshire, a private collection built up by Sir Paul Getty. When the two known existing manuscripts were edited for publication in 2001 and 2007 respectively, neither editor was aware of the existence of the UCL manuscript. This third copy was identified in 2013 by Heather Wolfe, Curator of Manuscripts at the Folger Library.





The UCL Trevelyan Manuscript, four examples of illustrated pages (left to right): the Celtic-influenced letter 'J' (fol. 158r); letters 'N' and 'O' (fol. 151r); the Tudor rose, prominently featured (fol. 53r); an imaginative diagram with the title 'A table of all the shyres in England' (fol. 13r).



Early mathematical treatise for artists' use

Albrecht Dürer, *Les quatre livres d'Albert Dürer, peintre & geometrien tres excellent, de la proportion des parties & pourtraits des corps humains. Traduits par Loys Meigret Lionnois, de langue Latine en Françoise.* Arnheim: Chez Jean Jeansz, 1613. [Originally published under title 'Vier Bücher von menschlichen Proportion', Nuremberg, 1528.]

French. [2], 124 leaves; woodcuts; 310 mm.

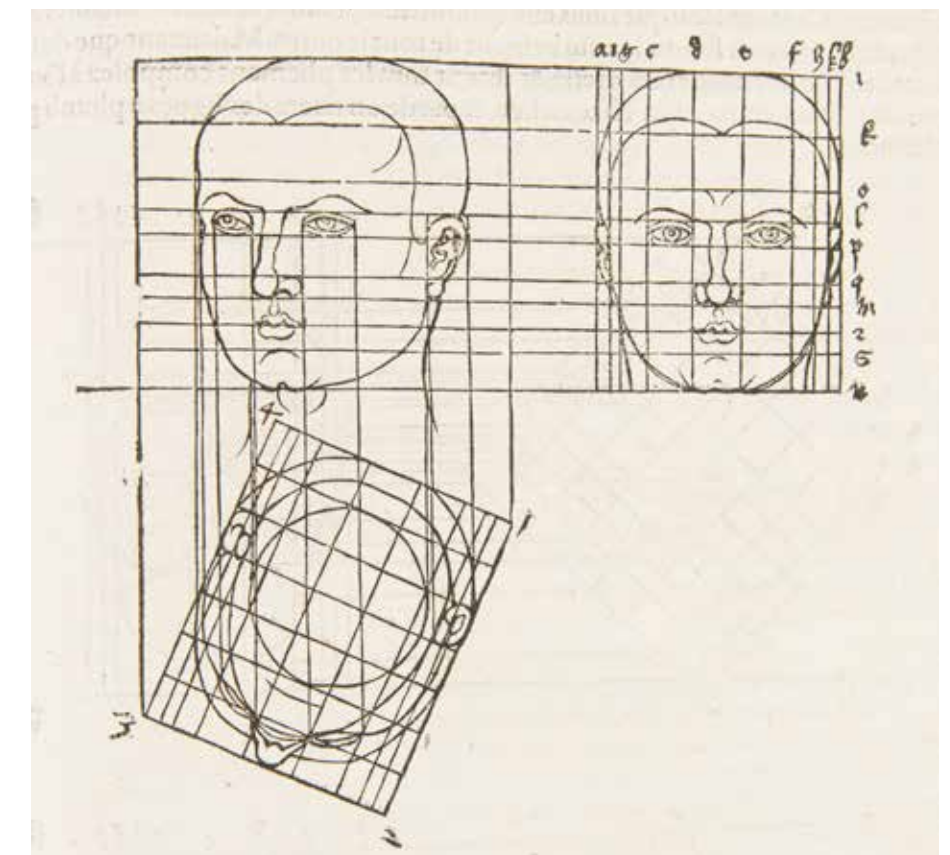
Provenance: presented by Lady Thane as part of the Collection of Sir George Dancer Thane, 1930.

S R C Quarto 1613 D8

Dürer (1471–1528) was a true 'Renaissance man': a mathematician, painter, goldsmith, engraver and author. Born in Nuremberg, the son of a goldsmith, he learned his father's craft. He became fascinated by the Italian Renaissance in art, visiting Italy in 1494 and 1505–7. He studied mathematics, geometry, proportion and art theory, and became convinced that science must be the basis of all true art.

Dürer produced three major theoretical books. His *Underweysung der Messung mit Zirckel und Richtsceyt in Linien ebenen und gantzen corporem* ['*Treatise on mensuration with the compass and ruler in lines, planes and whole bodies*'] was published in Nuremberg in 1525. It was the first major German mathematics book to be published, intended as a guide for artists. In 1527 Dürer published *Befestigungslehre* ['*Treatise on fortification*'], which contains his major architectural work. This volume was first published posthumously in 1528 as *Vier Bücher von menslicher Proportion* ['*Treatise on proportion*']. It is a synthesis of Dürer's solutions to his own questions and sets forth his formal aesthetic.

Dürer's aesthetic rules are firmly based on the laws of optics. Not strictly a medical work, this was the first attempt to apply anthropometry (the measurement of the size and proportions of the human body) to aesthetics, and influenced many later artists in their representation of human figures. UCL's copy comes from the library of Sir George Dancer Thane (1850–1930) and bears his signature, dated January 1883.



OPPOSITE: A depiction of proportions of the human figure in numbers, from the second 'book' of Albrecht Dürer's *Treatise on Proportion* (p.66).

RIGHT: The human face, as measured and drawn with exquisite artistry by Dürer (p.107, detail).

A revolutionary discovery on the circulation of the blood

William Harvey, *Exercitatio anatomica de motu cordis et sanguinis in animalibus*. Frankfurt: Guilielmi Fitzeri, 1628.

Latin. 72 pages, 2 plates. 200 × 160 mm.

Provenance: from the Library of William Sharpey, given 1874.

SRC 1628 H1/1

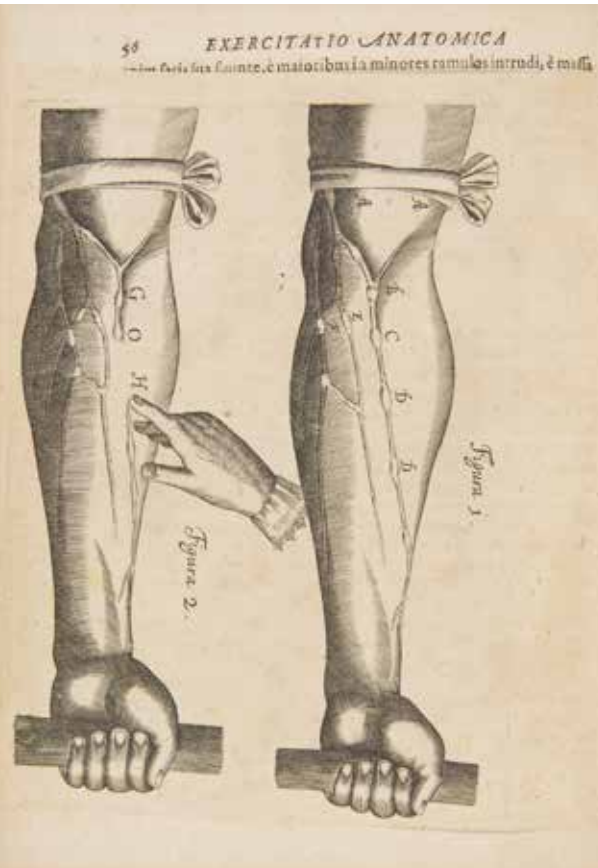
This has been called the most important book in the history of medicine. In this small, poorly printed book, William Harvey announced his discovery of the circulation of the blood. By this discovery he revolutionised physiological thought, inspired a new generation of anatomists and contributed to the enthusiasm for science that dominated European intellectual life during the second half of the 17th century.

Harvey (1578–1657) studied at Cambridge and received his medical doctorate in 1602 at the University of Padua under Fabrici (Hieronymous Fabricius ab Aquapendente, c. 1533–1619), Professor of Anatomy from 1565. Fabrici's most significant work was *De venarum ostioliis* (Padua, 1603) [*On the valves of the veins*], for the venous valves were to be crucial for Harvey's demonstration of the blood circulation. Harvey returned to London to practice medicine, and in 1609 was appointed physician to St Bartholomew's Hospital. He was elected a Fellow of the Royal College of Physicians in 1607 and took an active interest in their affairs for the rest of his life, donating money for a library and endowing an annual oration which continues to be held in his honour. In 1618 Harvey was appointed Physician to James I, and he continued his duties under Charles I, attending the king throughout the Civil War, until 1647. He died of a stroke at the age of 79 in 1657.

In *De motu cordis* Harvey proved experimentally that in animals the blood is impelled in a circle by the beat of the heart, passing from arteries to veins through pores (ie the capillaries).

The book itself was published in Frankfurt in 1628. It contained only 68 pages of type, meanly printed on poor paper and featuring many typographical errors. The two engraved plates, which form an essential part of the thesis, clarifying and confirming the text, were copied by Harvey from his teacher Fabrici's *De venarum ostioliis*.

UCL's copy, which belonged to William Sharpey, includes a typed copy of a page from the manuscript of Harvey's lecture of 1616 pasted onto the front fly leaf. A transcript of it by one of the book's former owners, Edward Henry Sieveking (1816–1904), is pasted onto the front endpaper, and a letter from Sieveking to Sharpey, dated 2 March 1877, is inserted.



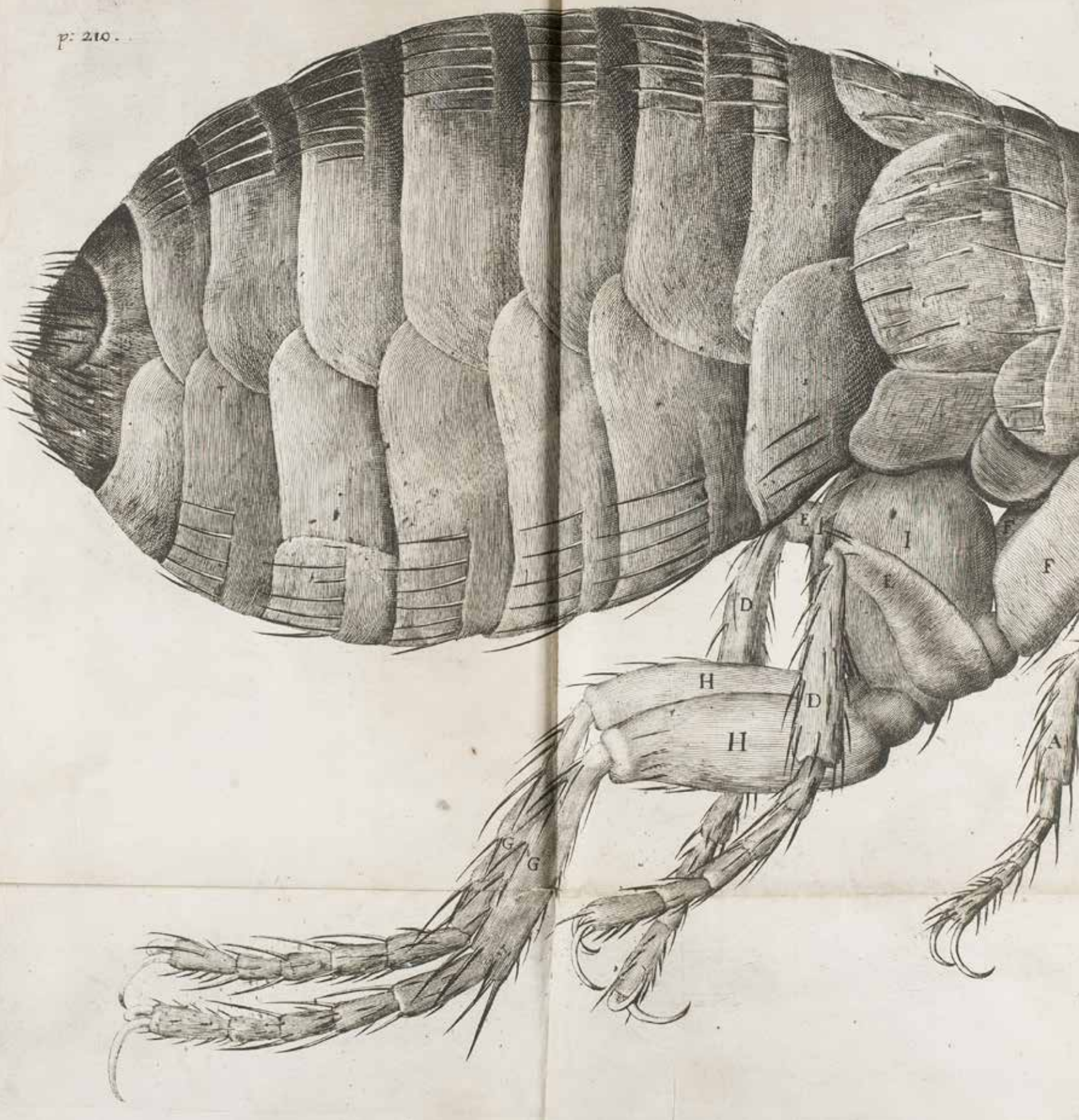
LEFT: Engraved plate from Harvey's *Exercitatio anatomica de motu cordis*, 1628, inserted facing p.56. The illustrations show a man's forearm, indicating the veins and their valves.

OPPOSITE: Title page of Harvey's *De motu cordis*, with an engraving of a device of William Fitzer, publisher of the 1628 first edition, carrying his monogram.

EXERCITATIO
ANATOMICA DE
MOTV CORDIS ET SAN-
GVINIS IN ANIMALI-
BVS,
GVILIELMI HARVEI ANGLI,
Medici Regii, & Professoris Anatomia in Col-
legio Medicorum Londinensi.



FRANCOFVRTI,
Sumptibus GVILIELMI FITZERI.
ANNO M. DC. XXVIII.



Views of the magnified world

Robert Hooke, *Micrographia: or some physiological descriptions of minute bodies made by magnifying glasses: with observations and inquiries thereupon*. London: printed by Jo. Martyn and Ja. Allestry, 1665.

English. [35], 246, [10] p. I–XV, XVII–XXXVIII leaves of plates (some folded). 300 mm.

Provenance: given as part of the library of William Sharpey, 1869.

S R E Quarto 900 H6(1)

Robert Hooke (1635–1703) was one of the most accomplished experimentalists of 17th-century science. He masterminded the technology behind a string of scientific discoveries at the Royal Society, where he was appointed Curator of Experiments in 1662, only two years after it was founded. Hooke was renowned for his competitiveness and tendency towards intellectual disputes, famously arguing with Isaac Newton over credit for his work on gravitation, the planets and light; but he was also prolifically practical, responding to any scientific problem by inventing a piece of equipment to resolve it.

Hooke provided London's clock- and instrument-makers with a stream of modifications to improve their products, as well as devising new kinds of clock balances and escapements, and superior lenses for telescopes and microscopes. He also designed quadrants for the Greenwich Observatory, and self-levelling compasses for sea voyages. A former research assistant to Robert Boyle, he engineered specific pieces of equipment to test his own and others' theories of atmospheric pressure, motion, combustion and respirations, and constructed one of the most famous of the early compound microscopes.

This work, the *Micrographia*, is the first book on the subject in English. It is the earliest work devoted entirely to an account of microscopical observations, including the first reference to cells, which were revealed for the first time ever by the microscope. Hooke preferred to use a compound microscope which created a distorted and indistinct image. From this he built up a complete picture of his subject through a minute examination of its separate regions, resulting in the vividly accurate illustrations which convey the three-dimensional clarity of the object. Hooke drew the images himself from his own observations and was involved with the preparation of the plates, wanting to produce a series of sensational images that would appeal to a general market. In this he proved spectacularly successful, with the diarist Samuel Pepys describing the *Micrographia* as 'the most ingenious book' that he had ever read. UCL's copy bears the signature of William Sharpey, Professor of Anatomy and Physiology from 1836 to 1874, on the front fly leaf.

Micrographia, 1665: An engraved, fold-out plate depicting the flea, drawn by Hooke from his own observations and minute examination of the subject to create a vividly accurate illustration (pl. XXXIV).

Eleazar Albin, *A natural history of spiders, and other curious Insects: illustrated with fifty-three copper plates, engraven by the best hands.* London: printed John Tilly for R Montagu, J Brindley, O Payne, J Worrall, T Worrall, T Boreman and C Corbett, 1736.

English. 76 pages. 53 leaves of plates, illustrations (some coloured). 290 mm.

Provenance: unknown A5(4).

S R E Quarto 920 A5(4)

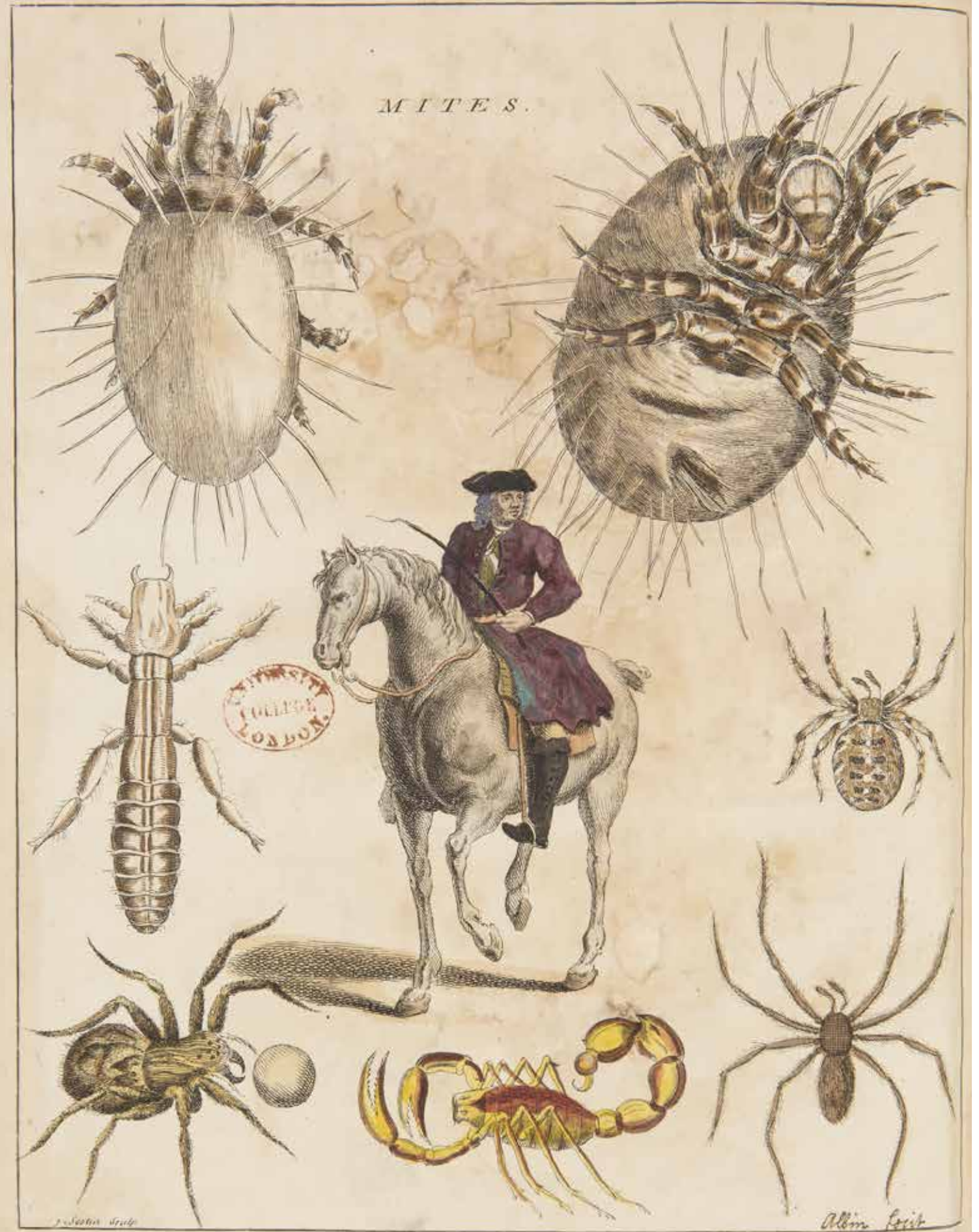
Interest in the detailed examination of the natural world continued to flourish, as this delightful work from the early 18th century shows. Albin's principal occupation was as a watercolour painter and teacher of art, but he also produced books on insects and birds, with very fine, hand-coloured illustrations. His daughter Elizabeth helped in his work and produced many of the fine paintings herself. She made history by contributing to the first bird book to use coloured plates, and was among the first successful compilers of the genre of profusely illustrated natural history books for the non-specialist reader.

A German by birth, Eleazar Albin resided in London in the mid-1720s. He cultivated connections with gentleman naturalists, some of whom were patrons of his works, notably Sir Richard Mead (1673–1754), physician to George II. The Duke of Chandos also provided Albin with access to his large collections of exotic birds. Other specimens, which he and Elizabeth were able to paint from life, were often obtained from London's Newgate market, or from sea captains and foreign merchants.



RIGHT: A hand-coloured engraving from Albin's *A natural history of spiders*, 1736. The spider in the centre of this plate (no.153) was apparently taken in a garden in Lambeth, Surrey (p.47, pl. XXXI).

OPPOSITE: An engraving facing the title page of Albin's *A natural history of spiders*, considered one of the most important scientific works of the 18th century.



The greatest work on exact science

Sir Isaac Newton, *Philosophiæ naturalis principia mathematica*. [Mathematical Principles of Natural Philosophy] Londini: Jussu Societatis Regiæ ac typis Josephi Streater. 1st edition, 1st issue, 1687.

Latin. [8], 383, 400–510, [1] p: Ill, 1 fold. plate; 250 × 190 mm.

Provenance: bequeathed as part of the Graves Library, 1870

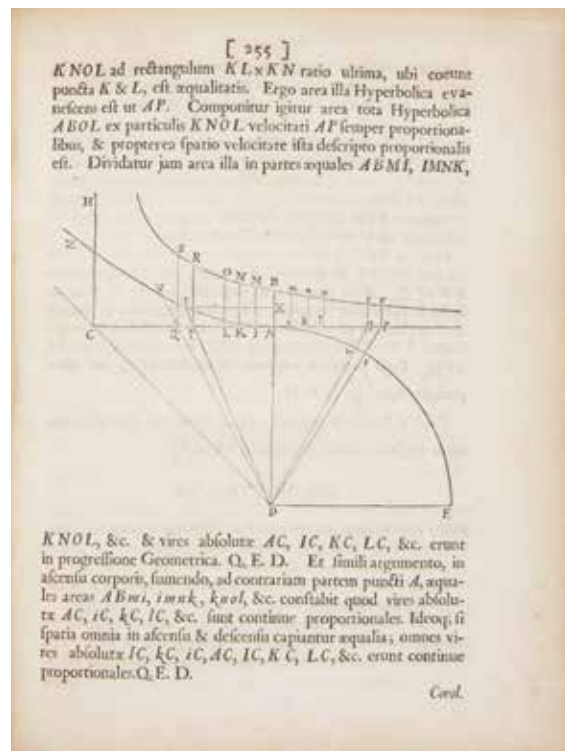
SRE 810 N2 (1)

Sir Isaac Newton's *Philosophiæ naturalis principia mathematica*, or *Principia* as it is widely known, was first printed in 1687. The work has been called 'the greatest work on exact science that the human mind has ever conceived', and it established a conception of the universe that remained unchallenged until Einstein.

The subject of the book is the 'mechanics of ponderable bodies', and it sets out the three laws of motion. Two were derived from Galileo and the third was Newton's own, with some help from others.

The nucleus of the work was Newton's series of lectures at Cambridge in the years preceding the publication of the work, but he wrote the entire text in about 18 months. The manuscript is preserved at the Royal Society. The cost of printing was paid for by the astronomer Edmund Halley, who advocated Newton's theories to the Royal Society and saw the book through the press. Only about 250 copies were printed, with a laudatory poem by Halley, and the book quickly became quite scarce. However, the original Latin text was 'more honoured than read'; even Newton himself called it a 'hard book'.

Newton began correcting and enlarging the text almost at once, and his corrections circulated in manuscript for several years. However, a second edition of the work was not seriously proposed until 1708, when Cambridge University Press printed a specimen, of which no copies survive. The type was left standing and the second edition was published in 1713. This text was greatly revised and featured an entirely new section, the 'Scholium generale'. There was a third edition in 1726 and the first edition in English, translated by Andrew Motte, was published in 1729.



LEFT AND FAR LEFT: Sections from Isaac Newton's *Principia*, first edition, 1687, heavily illustrated with diagrammatic figures (p.255 and 283).

OPPOSITE: Title page of the *Principia*, including the beginning of the main text, starting with 'Definitions' (p.1).

[1]
 PHILOSOPHIÆ
 NATURALIS
 Principia
 MATHEMATICA

Definitiones.

Def. I.

Quantitas Materiæ est mensura ejusdem orta ex illius Densitate & Magnitudine conjunctim.

A Er duplo densior in duplo spatio quadruplus est. Idem intellige de Nive et Pulveribus per compressionem vel liquefactionem condensatis. Et par est ratio corporum omnium, quæ per causas quascunq; diversimode condensantur. Medii interea, si quod fuerit, interstitia partium libere pervadentis, hic nullam rationem habeo. Hanc autem quantitatem sub nomine corporis vel Massæ in sequentibus passim intelligo. Innotescit ea per corporis cuiusq; pondus. Nam ponderi proportionalem esse reperi per experimenta pendulorum accuratissime instituta, uti posthac docebitur.

B

Def.

The ruins of Rome, seen through 18th-century eyes

Giovanni Battista Piranesi, *Vedute di Roma* ['Views of Rome']. 'View of the Flavian Amphitheatre known as the Colosseum'. Rome: A Rotilj, 1748–62.

Etching on paper, 495 × 718 mm.

Provenance: given by Samuel Angell, c. 1858.

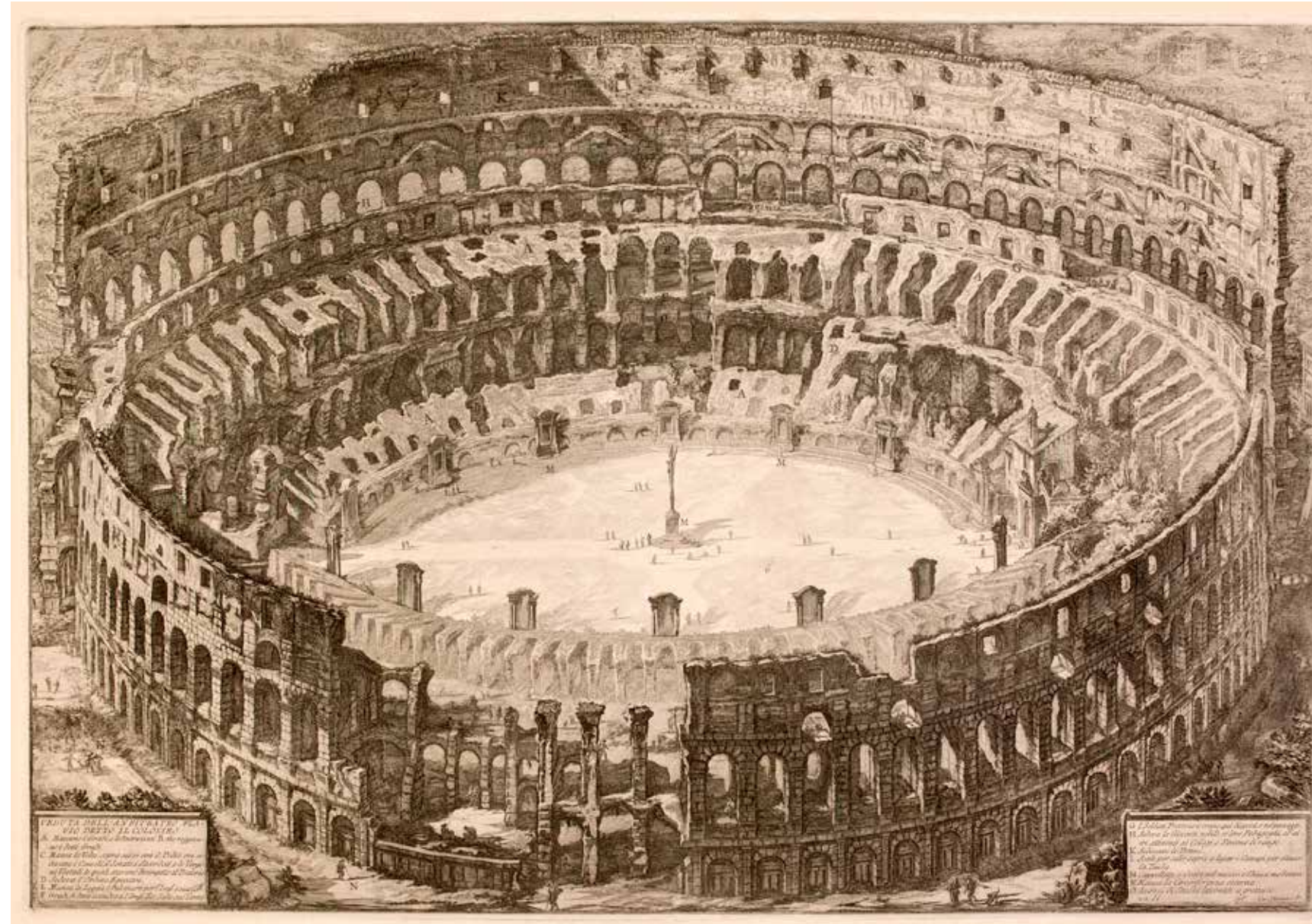
S R Piranesi Large Folios

The small collection of works by Piranesi (1720–78) contain some of the finest examples of engraved plates ever executed. They include a complete set of loose plates of the *Carceri* (6 plates, 1751) and the *Vedute di Roma* (44 plates, 1762), originally in a magnificent large red leather box. The 13 large folio bound volumes include the *Antichità d'albano e di Castel Gandolfo* (1764), *Le antichità Roma* (1756), *Diverse maniere d'adornare* (1769) and *Vasi, candelabri, cippi, sarcofagi, tripodi, lucerne et ornamenti antichi* (1778), all in large folio volumes. David Roberts (1796–1864), the painter and Egyptologist, was a former owner of *Le antichità Roma*.

The celebrated series of views of Roman architecture known as the *Vedute di Roma* were published individually or in groups from 1748, continuing throughout the rest of Piranesi's career. All of the views were published in a large-scale format that allowed him to exploit and enhance the spectacular dramatic potential of Roman ruins. An architect, artist, designer, archaeologist and theorist, Piranesi published over 30 volumes on Roman architecture over 35 years; some of the most influential texts and widely disseminated etchings of the 18th century, they found their way into libraries right across Europe. Highly detailed plates contain sections of buildings, foundations and materials as well as monuments – all designed to support his argument of the primacy of Roman architecture against the theories of the Greek Revivalists.

Printed views of cities were produced in Europe from the late 15th century, serving travellers abroad as well as scholars, artists, patricians and merchants. Whereas earlier works, such as the *Nuremberg Chronicle*, were produced to illustrate historical or biblical narratives, by the 18th century this genre had developed into more sophisticated representations based on creativity and imagination, and were commonly employed as a form of armchair tourism. The atmospheric pictorial space Piranesi conjured up in these visions nevertheless contained identifiable real buildings and monuments; it provided the spectator at home with enough information as a guide book, loading the images at the same time with enhanced cultural context and value. This approach did have its drawbacks, however, as the wide dissemination of Piranesi's etched images frequently meant that visitors to the city were disappointed to discover little was as it seemed from his illustrations.

The *View of the Colosseum seen from the Air* (1779), featured here, became one of Piranesi's most famous compositions, serving as a symbol of European civilisation for visitors in the late 18th and 19th centuries and portraying a structure that was more often than not their first port of call. To produce the work Piranesi combined two drawings, one of the façade and one of an aerial view. Cleverly viewing the structure from the west side, so that the taller, more intact façade on the east side is set in the distance, it has the effect of distorting the perspective, giving the impression that the monument was beyond representation.



An etching of the *View of the Flavian Amphitheatre known as the Colosseum*, with a key at the left and right base. One of Piranesi's most celebrated compositions, from the mid-18th century.

Breaking new ground: The Johnston-Lavis Collection

Athanasius Kircher, *Athanasii Kircheri e Soc. Jesu Mundus subterraneus in XII libros digestus*. *summa rerum varietate exponuntur*. Amsterdam: Joannem Janssonium and Elizeum Weyerstraten, 1665.

Latin. 2 volumes. Illustrations, plates. 410 × 450 mm.

Provenance: from the Johnston-Lavis Collection, transferred to the Library in 1963 from the Geology Department; bequeathed by Henry J Johnston-Lavis, 1914.

S R Johnston Lavis Folio 1665 K4

Dr Henry James Johnston-Lavis was a geologist and volcanologist who studied at UCL in the 1870s. He became a leading expert in volcanology and an internationally recognised authority on Vesuvius and Etna.

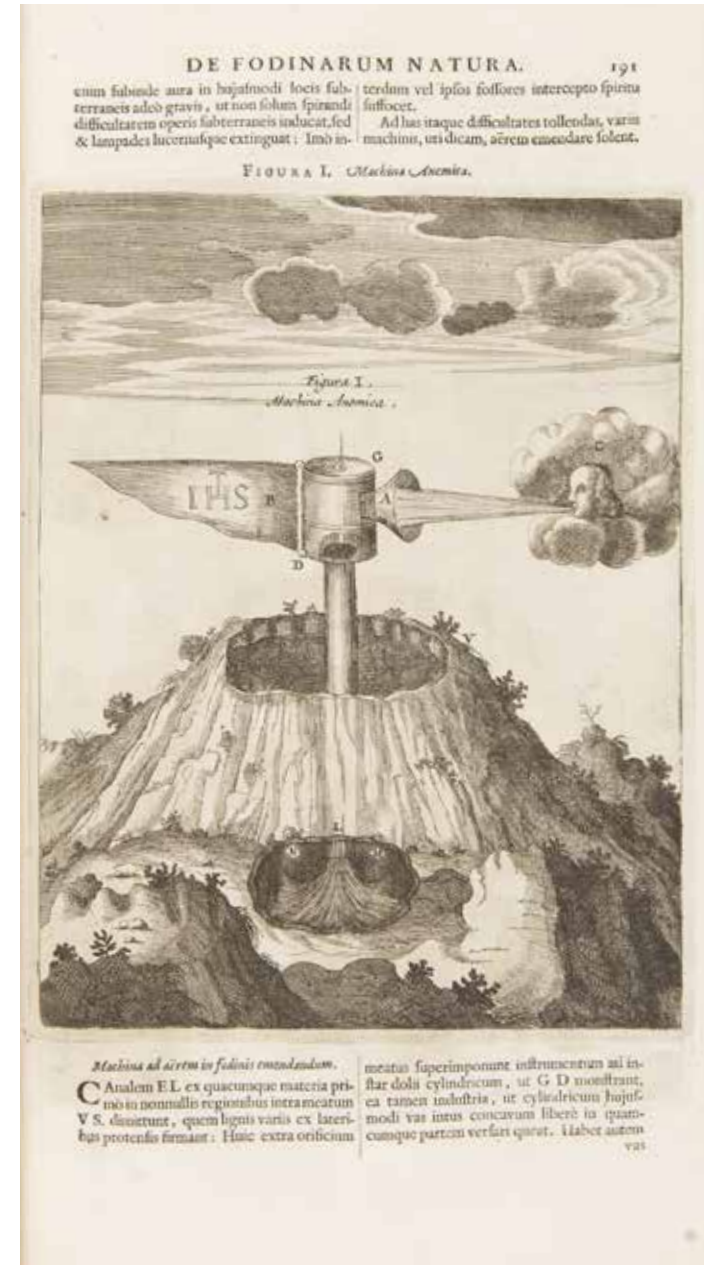
Like all geologists, Johnston-Lavis amassed a wide range of specimens. He collected over 600 rare and antique books and an enormous collection of paintings and woodcuts, describing and depicting volcanic eruptions. The volatile and dramatic landscape fascinated and inspired Johnston-Lavis, and it is vividly captured in the woodcuts and paintings. It is easy to understand his fascination with the subject when you take in the glowing and fiery tones of Pietro Fabris’s *View of the Great Eruption of Mount Vesuvius* (p.120). This remarkable, hand-coloured drawing manages to convey the awe-inspiring power and beauty within this hostile landscape.

After his death Johnston-Lavis’s collection was bequeathed to UCL, and looking through it one gets a sense of his true curiosity and thirst for knowledge. Fellow scientists share not only his desire to learn more about our planet, but also his fascination with how we interpret and respond to the world around us. Curiosity goes much further than just studying a subject in isolation; only by considering how we respond and adapt to the world can we truly see it in perspective. Our understanding of the Earth continues to develop, and these intriguing specimens show how scientists have sought to improve and enlighten us over the ages.

A collection such as this presents an opportunity to reflect not only on the subject, but also upon Dr Johnston-Lavis himself. Like many of the brilliant minds who have been drawn to UCL throughout its history, he was a true polymath. He studied geology and also medicine, literature,



Mount Vesuvius erupting, from the Preface of Athanasius Kircher’s *Mundus Subterraneus*, 1665. Kircher included sketches of active volcanoes such as Etna, Vesuvius and Stromboli, described on the basis of first-hand observations (Vol 1, plate 1).



ABOVE: Illustration from the chapter on the nature of mines, 'De fodinarum natura', from Kircher's fantastical *Mundus Subterraneus*, 1665 (p.191).

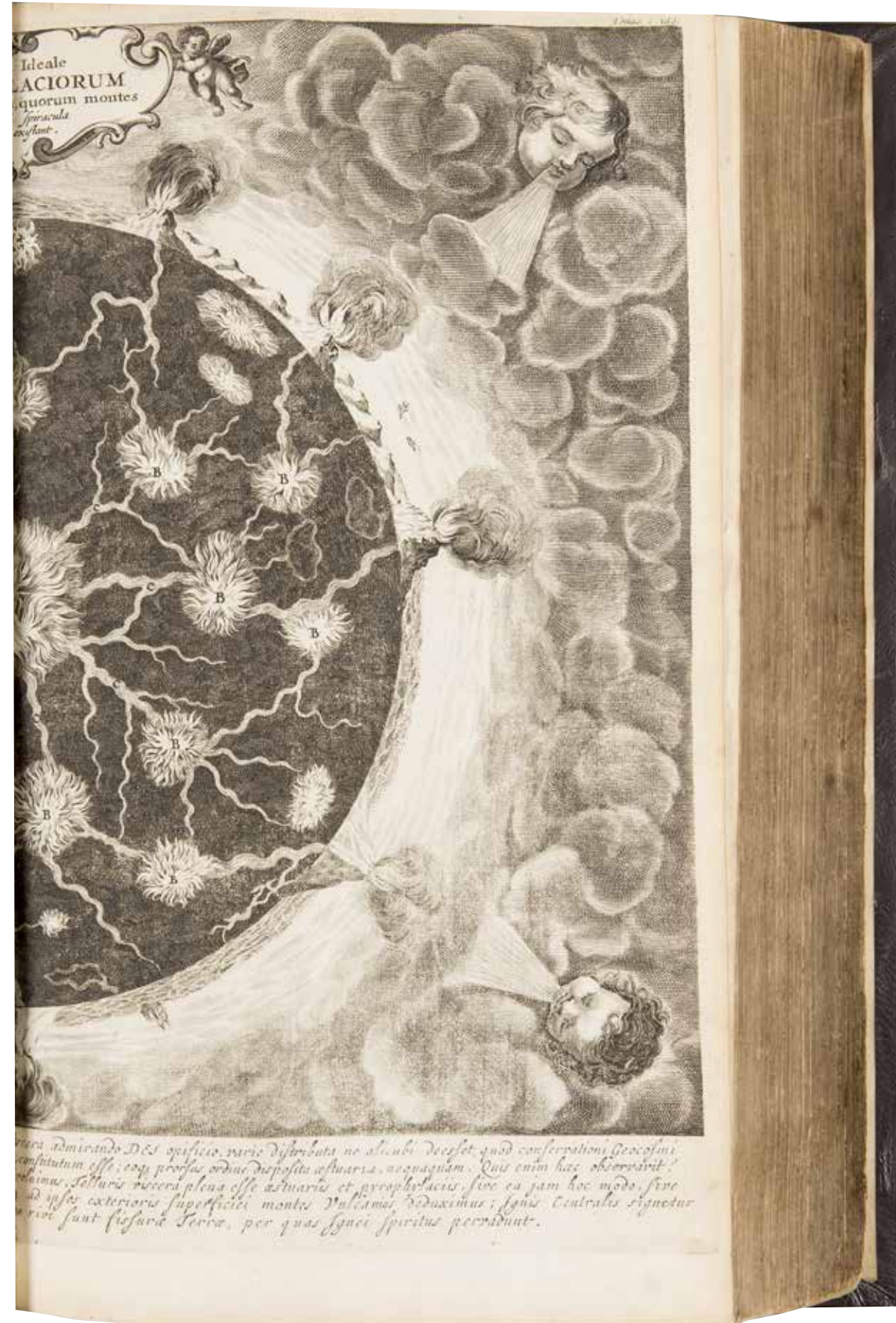
ABOVE RIGHT: Illustration showing the presence of 'hydrophylacia' or water-houses – one of the three underground chambers that formed part of Kircher's theory of the Earth's structure (*Mundus Subterraneus*, p.237).



anthropology and seismology. The collection is testimony to the wide-ranging interests and boundless fascination that drew him to Naples.

Highly diverse, it ranges from 'rocks' to an illustrated account of an eruption of Vesuvius in 1538, and from paintings to the *Mundus Subterraneus* – the first encyclopaedic study of geology, earthquakes and volcanoes, dating back to 1665. These scientific accounts provide a revealing insight into early scholars' attempts to record and interpret their world, and the effects of volcanic eruptions on the surrounding landscape and communities. Dr Johnston-Lavis's rich and varied collection has made it possible for past and future generations to appreciate the history of volcanology and place their work within an academic and cultural tradition. DAVID PRICE

Global section showing the so-called 'pyrophylacia', or fire-houses, from Athanasius Kircher's *Mundus Subterraneus*, 1665. Kircher's theory proposed underground chambers in which fire circulated beneath the earth, eventually venting to the surface through volcanoes. The largest pyrophylacium at the centre was hell (Vol. 1, pl.180).



Fiery fields – volcanoes as never seen before

Sir William Hamilton, ed Pietro Fabris, *Campi Phlegraei, Observations on the volcanoes of the two Sicilies, as they have been communicated to the Royal Society*

Naples: s.n. [sine nomine – ‘without a name’] 1776–9.

English and French. 2 volumes, plus supplement. 54 plates. 550 × 860 mm.

Provenance: from the Johnston-Lavis Collection, transferred to the Library in 1963 from the Geology Department; bequeathed by Henry J Johnston-Lavis, 1914.

S R Johnston Lavis Folio 1776 H1

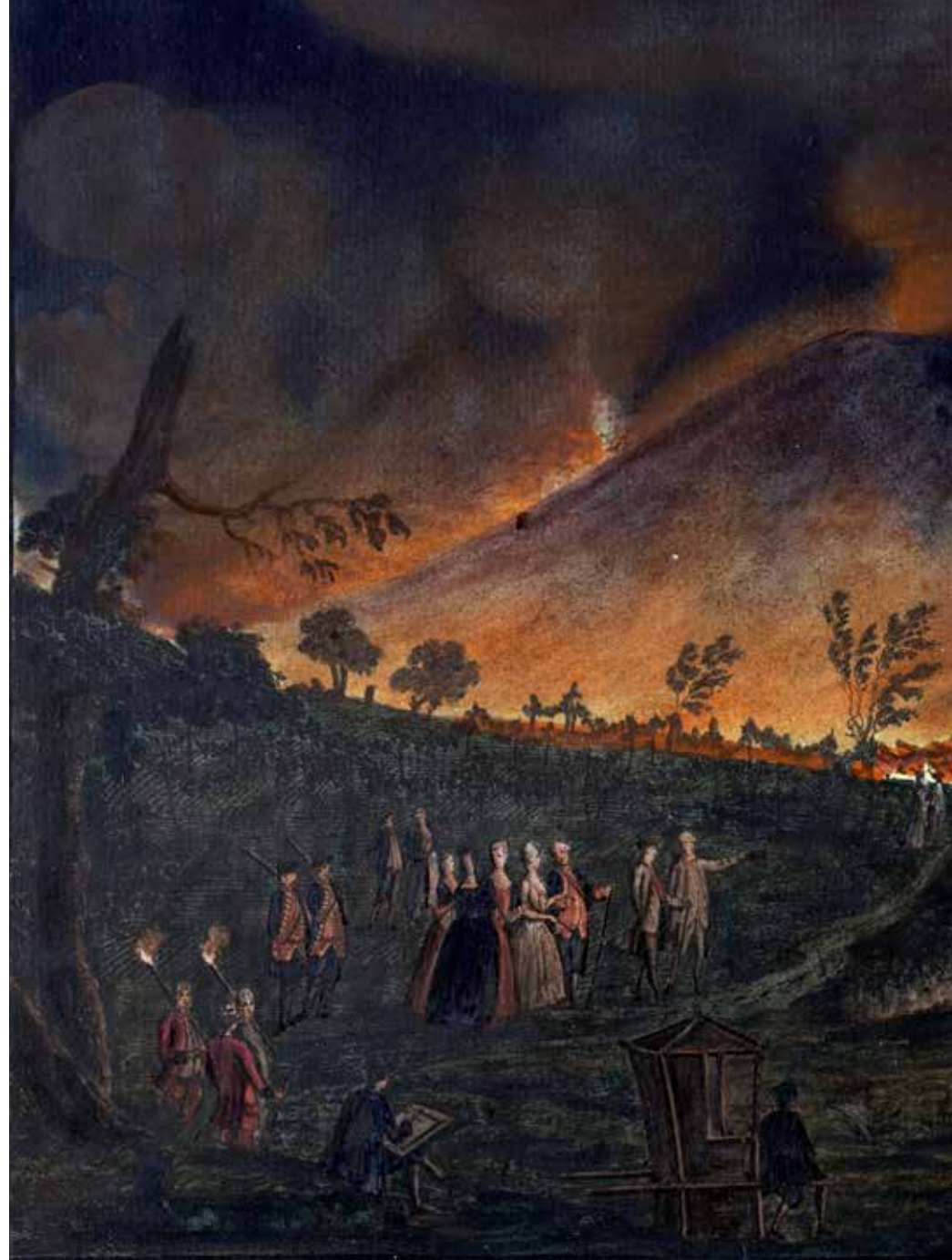


Illustration from Sir William Hamilton, *Campi Phlegraei*, portraying a night view of 11 May 1771. Hamilton is seen escorting the King and Queen of the Two Sicilies to a part of Vesuvius where the lava fell down a perpendicular drop before flowing toward the town of Resina (hand-coloured etching by Pietro Fabris, pLXXXVIII).



The Johnston-Lavis Collection consists of some 600 volumes, of which 129 are pre-1700, and many offprints and periodicals. The majority are concerned with Italian volcanoes and geology, particularly Vesuvius and Etna. The earliest works are by Censorinus, *De die natali* (1503), Beroaldus, *Opusculum de terremoto et pestilentia* (1505) and Elisius, *De balneis* (c. 1510). There are several descriptions of Naples, Pozzuoli and the surrounding area, the earliest dating from 1538. No less than 44 books, dated 1632–5, deal with the eruption of Vesuvius in December 1631, the first serious eruption since AD 79.

One particularly interesting early book, featured in the previous entry and here, is Athanasius Kircher's *Mundus Subterraneus* (1665), a huge pioneering work which deals with earthquakes, volcanoes and geology

in general. Kircher (1601?–1680) was a polymath who invented a type of calculating machine, explained a form of symbolic logic, constructed an early *camera obscura* and calculated the speed of a swallow's flight. He published prolifically on many subjects, writing on cryptography, music, phonetics, magnetism and gravity, sundials, hieroglyphs, calendars and bubonic plague, which he attributed to microscopic creatures – the first-ever notion of germs to be introduced. In 1630 Kircher observed the eruption of Mount Etna; he subsequently visited Vesuvius, and published the *Mundus Subterraneus* (overleaf) in 1665.

A century later another fascinating work, Sir William Hamilton's *Campi Phlegraei. Observations on the volcanoes of the two Sicilies* (1776–9), was published in three volumes, with very fine, hand-coloured plates. These

volumes, published in Italy and England, and written in French and English, sold very widely and contain the most up-to-date scientific observation of volcanoes of the time. Although expensive to produce, they provided clear, precise, more useful and more detailed explanations of volcanic activity than any previous work.

The *Campi Phlegraei*, or Phlegraean Fields, is a large complex of craters and fumaroles to the west of Naples, in southern Italy. Here Sir William Hamilton (1730–1806) was British Envoy to the Court of Naples from 1764 to 1779. He saw Vesuvius erupt several times and climbed the volcano himself over 70 times, sometimes at great risk, sending accounts back to the Royal Society in London. Hamilton employed Pietro Fabris, an artist living in Naples, to illustrate his work, and the hand-coloured paintings became very popular for their vividness and drama.

Other works by Sir William Hamilton also feature in the Johnston-Lavis Collection, together with Charles Babbage's *Observations on the temple of Serapis at Pozzuoli* (1847), several books on Naples and Pozzuoli by Andrea di Jorio (1817–35) and George Paulet Scrope's *Consideration on volcanoes* (1825). William Buckland's famous *Geology and mineralogy considered with reference to natural theology* (1837) is also present, as are several works on hot springs by Jacques Etienne Chevalley de Rivaz (1834–59) and a 1912 Baedekker for Southern Italy and Sicily. Early works in the collection include Heneage Finch's extremely scarce *Relation of the late prodigious earthquake and eruption*

of Mount Aetna (1669), Nathaniel Crouch's *The general history of earthquakes* (1694), works on Vesuvius by Giovanni Maria Della Torre (1755–97) and several early publications of the Accademia del Scienze of Naples (1738–88).

Dr Henry James Johnston-Lavis (1856–1914) became seriously interested in geology while a medical student at UCL, where he was taught for a while by the Professor of Geology, John Morris. He went on to become a world expert on south Italian volcanoes, particularly on Vesuvius, following a move to Naples in 1879. Here he was able to combine his medical profession with his passion for volcanoes, eventually becoming Professor of Volcanology at the Royal University of Naples in 1893; he remained there for 15 years before moving to the south of France. Johnston-Lavis was subsequently appointed secretary by the British Association in order to investigate Vesuvius further, and reported annually from 1886 to 1896.

Over the years he accumulated a magnificent collection. It included not only volcanological specimens, but also books, maps, paintings and engravings, and superb photographs of the late 19th-century Vesuvian eruptions, the latter of which almost cost him his life. The whole collection was bequeathed to UCL; its books were transferred to the Library, and the specimens and other materials to the Department of Geological Sciences (now Earth Sciences). Many of the works in the collection are extremely scarce and not held by the British Library.

Sir William Hamilton, *Campi Phlegraei*, interior view of the crater of Mount Vesuvius prior to the eruption of 1767, hand-coloured etching by Pietro Fabris (pl.IX).



Sir William Hamilton, *Campi Phlegraei*, 1776, 'View of the island of Stromboli taken by Mr. Fabris from Sicily with the author', hand-coloured etching by Pietro Fabris (pl.XXXVII).



Showpiece bindings for treasured texts

Solomon ben David de Oliveyra, *Calendario facil y curiozo de las tablas lunares calculadas con las tablas solares. Industria nueva de Selomoh de Olivera para computar los tiempos ... perpetuamente*. Amsterdam: David de Castro Tartaz, 5427 [1667].

Bound with:

Hebrew Bible, Old Testament (*Pentateuch*): *Seder parashiyot ve-haftarot ... quinque libri Mosis ...* Amsterdam: David de Castro Tartaz, 5426 [1666].

Portuguese and Hebrew. [2], 446, [2] ff. 16 cm. Engraved title page, hand-coloured. Dutch binding of red morocco, with gilt ornamentation, marbled, gilded and gauffred edges, silk endpapers and hand-painted title page, in a contemporary box.

Provenance: given as part of the library of F D Mocatta, 1906.

Strong Room Mocatta QB 12 TAR

This wonderful object, which comprises an early calendar of the tables of the sun and the moon in Portuguese bound together with an early printed Hebrew Bible, must have been a prized personal possession of its original owner. In all probability it belonged to a wealthy Portuguese Jew, perhaps a merchant. A showpiece of its time, it displays the wonderful craftsmanship to be found in fine bindings of the 17th century. The whole volume has a magnificent Dutch binding of red morocco, elaborately tooled and gilded, with gauffred gilt edges. It features a hand-painted and gilded title page and silk fly leaves; the endpapers are also beautifully tooled and gilded, and the boards edged in rolled gilt. The slipcase in which the work is housed is also a wonderful example of fine gilt-tooled work from the period.



RIGHT: Elaborately tooled bindings of the 1667 *Calendario* and 1666 Hebrew Bible, showing the gauffred top and bottom edges and fore-edge, and the spine, tooled with gold leaf.

OPPOSITE: Front and back covers of the combined Portuguese *Calendario*, 1667, and Hebrew Old Testament Bible (*Pentateuch*), 1666, gilt-ornamented and bound with red morocco leather.

Mír shams al-Dín Faqír Dihlavi,
Masnavi-i Akbar Sultan ('Romance of the
Sultan Akbar').

Persian. Paper manuscript [1163 A.H].
1749. 172 leaves, multi-coloured painted
borders. 190 × 120 mm. Bound in
lacquered paper on board, decorated
with floral designs – mainly in gilt
and orange.

Provenance: given as part of the library
of Arthur Strong, 1918.

MS PERS 1

This exquisite manuscript is a copy of part of an extensive poem written in
Persian by Jalal al-Din Muhammad Rumi (1207–73), the celebrated Persian
Sufi saint and poet.

The *Masnavi* is a series of six books of poetry, each of which consists
of about 25,000 verses or 50,000 lines. It is a spiritual piece of writing that
teaches Sufis how to reach their goal of being in true love with God. One
of the best known and most influential works of both Sufism and Persian
literature, the poem is often re-copied by later scribes and calligraphers,
as here.

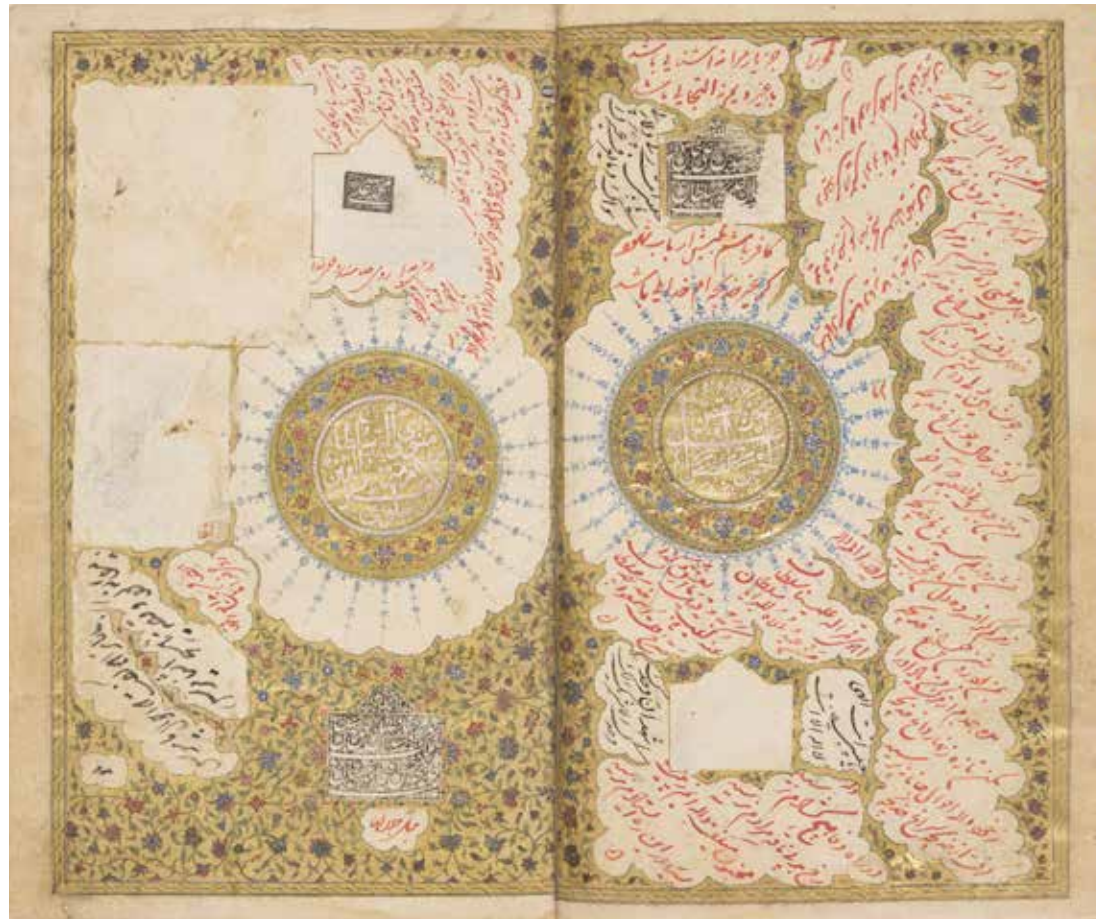


OPPOSITE: Back and front cover of the
Masnavi-i Akbar Sultan manuscript
poem, from the mid-18th century. The
process of creating the covers involved
painting the design on sheets of paper,
gluing them on to boards and lacquering
over them to produce a luxurious look
and feel.

BELOW: Inside back and front covers of
the *Masnavi-i Akbar Sultan* manuscript
poem, from the mid-18th century. The
overall design, using individual flowers in
the pattern, is typical of the European-
influenced style of the times.

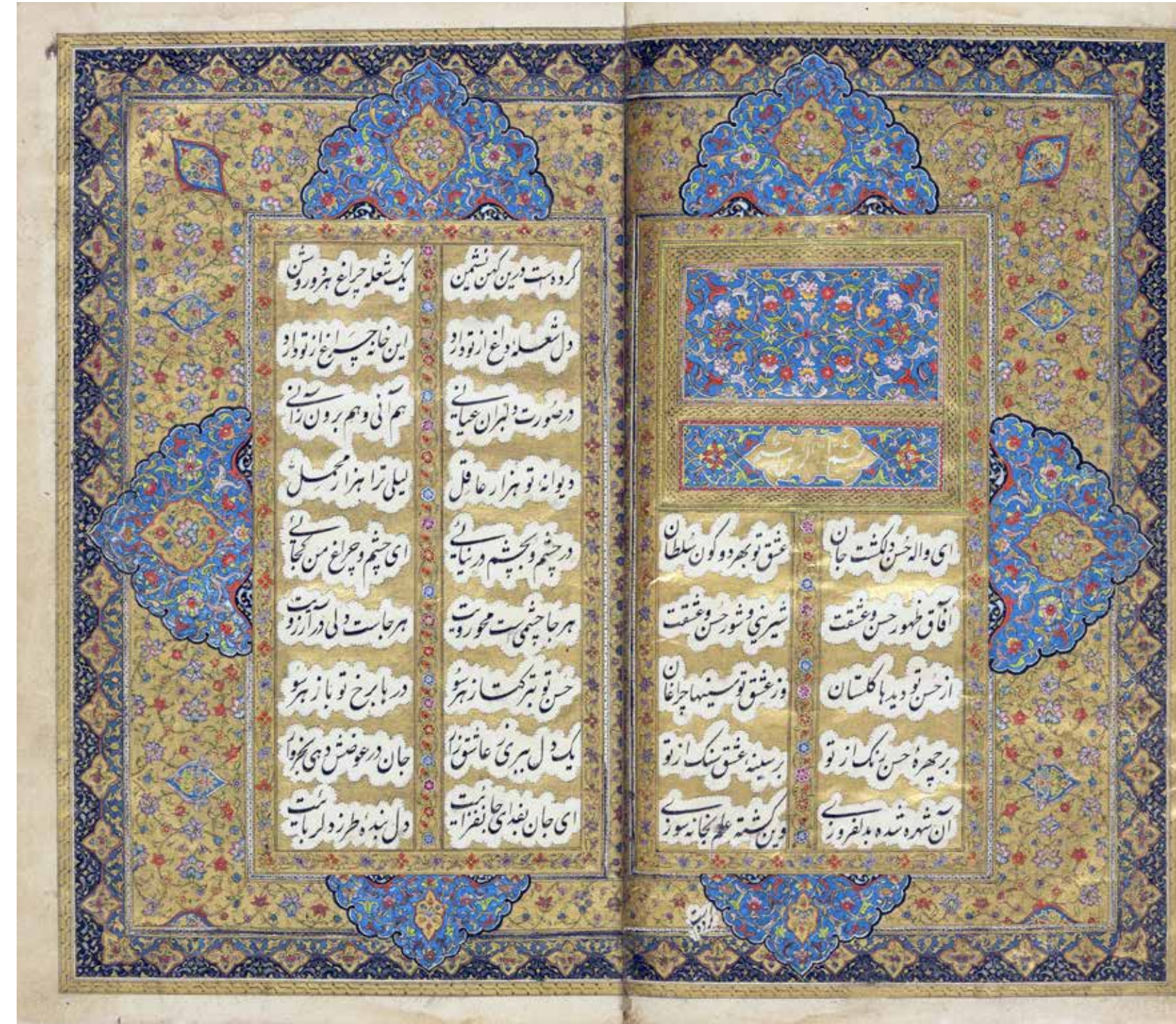
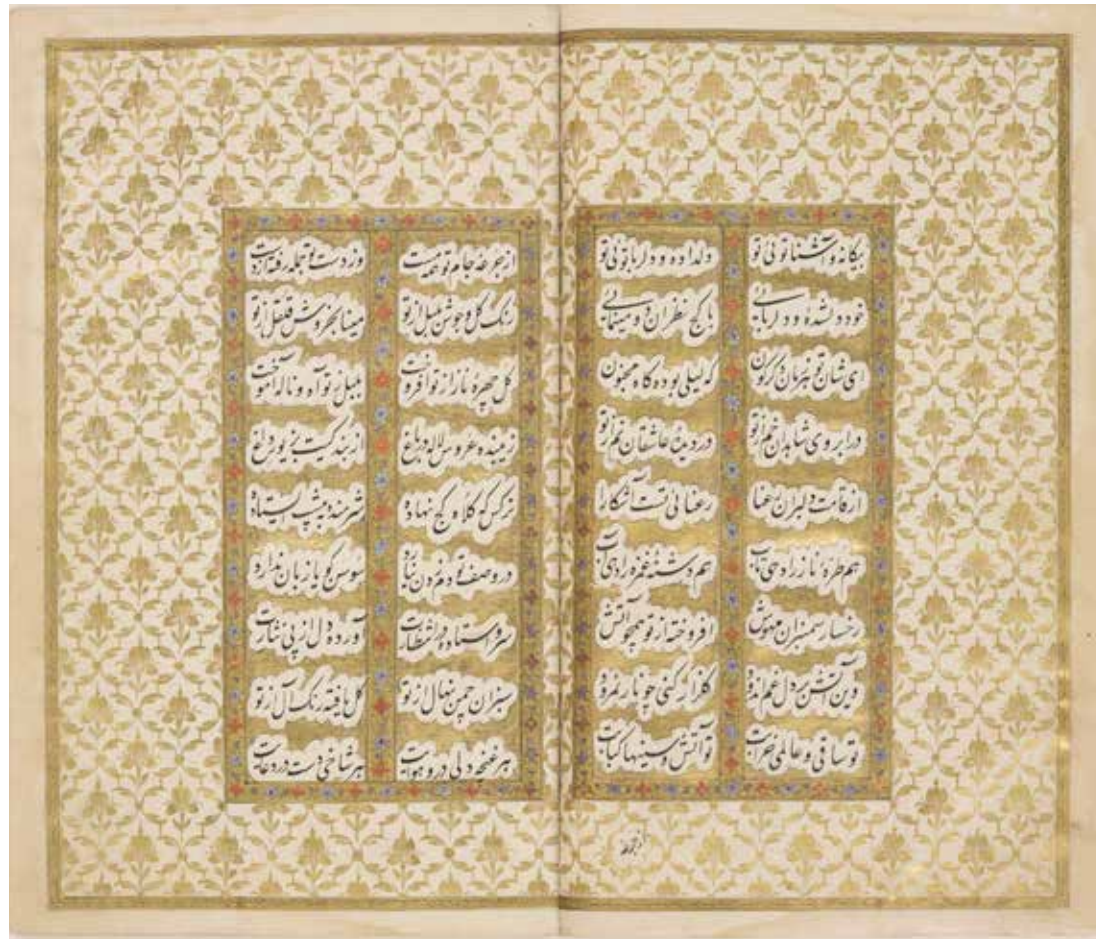


Written in delicate script on very fine paper, the manuscript is not
only highly decorated within the text, but also has an exceptionally
beautiful binding. The techniques and overall design of the binding and
the illuminated text are traditionally Persian. However, the execution of
individual flowers, particularly within the medallions and on the interior
cover, reflects a European influence, which was prevalent in the 18th
century. Intricate patterns woven in a myriad of colours give the whole
object the impression of a dazzling, bejewelled box – a magnificent object.



LEFT: The first double-page spread of the *Masnavi-i Akbar Sultan* manuscript poem from 1749. The calligraphy style used throughout the text is Nastaliq, one of the main hands used in the Persian language. A characteristic of this style, when used in poetry, is the frequent occurrence of writing at an angle across the page (fols 1v–2r).

BELOW LEFT: A beautiful example from the early pages in the *Masnavi-i Akbar Sultan* manuscript poem of neatly written Nastaliq script, embellished with gold-leaf borders and floral imagery (fols 3v–4r).



OPPOSITE: The beginning of the *Masnavi-i Akbar Sultan* manuscript poem, elaborately decorated with the addition of blue as well as gold and red, a true masterpiece of Persian calligraphic art (fols 2v–3r).

Tortoiseshell binding of the 18th century

Orden de las oraciones cotidianas: por estilo seguido con las de Hanucà, Purim, Ayuno del Solo y las tres Pascuas con sus Parasioth, Aphtarot, Asàarot y muchos cosas mas, en esta impression añadidas. [‘Order of the daily prayers: according to custom, followed by those of Hanukkah, Purim, private fasts and the Pilgrim Festivals, with their Parashiyot, Haftarot, Azharot and many more things, added in this impression’.] Amsterdam: en casa y costs de Selomoh Proops, 1717 (Año. 5477).

Spanish. [16], 535, [13] pages. 160 mm. Bound in tortoiseshell, with gilt clasps and corner; gilt and gauffred edges. Inscribed by F D Mocatta.

Provenance: given as part of the library of F D Mocatta, 1906.

Strong Room Mocatta RP 11/1 PRO



RIGHT: *Orden de las oraciones cotidianas*, 1717, gauffred bottom (above) and fore-edges (below) of the text, with silver gilt clasps.

OPPOSITE: Outer binding and clasps of the *Orden de las oraciones cotidianas*, 1717. They were made of tortoiseshell and silver gilt, a popular luxury covering for a book of this period.



Tortoiseshell has been used and admired as a decorative material for centuries. The type of tortoiseshell used in this next treasured item, another example of individual, custom-made binding, is most likely derived from the hawksbill marine turtle. With its thermoplastic properties tortoiseshell became a favoured luxury book covering for the Jewish community in Amsterdam during the 17th and 18th centuries, also no doubt owing to the shells' abstract patterning. Rabbinic strictures against idolatrous images led to the flowering of imaginative substitutes, highly ornamental as well as practical, for decorating the covers of such books.

This fine example of a tortoiseshell binding was made in Amsterdam in the early 18th century, for a member of the Spanish-speaking Sephardi Jewish community. The tortoiseshell covers are extravagantly embellished with silver gilt clasps and corner pieces, and engraved with foliage and birds. A similar design enriches the gilt, gauffred edges of the text. FREDERICK BEARMAN



A very rare first edition of *Paradise Lost*

John Milton, *Paradise Lost: a poem written in ten books*. London: printed by Samuel Simmons, sold by Peter Parker, Robert Boulter and Matthias Walker, 1667.

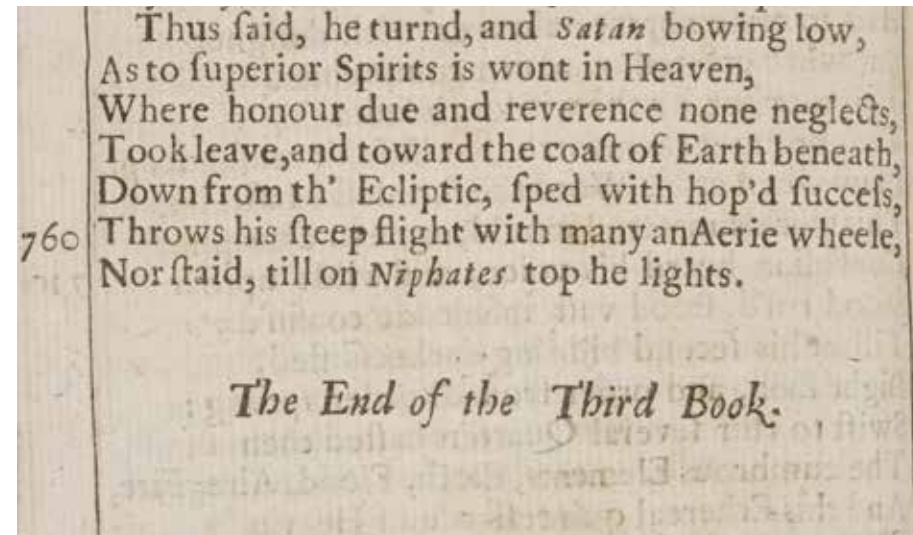
1st edition, 1st issue, 1st state of title page. English. 342 pages. 180 mm. Red calf binding with gilt borders on sides, slightly repaired; in cloth folder and morocco solander case.

Provenance: purchased as part of the Ogden Library, 1953.

SR OGDEN A 411

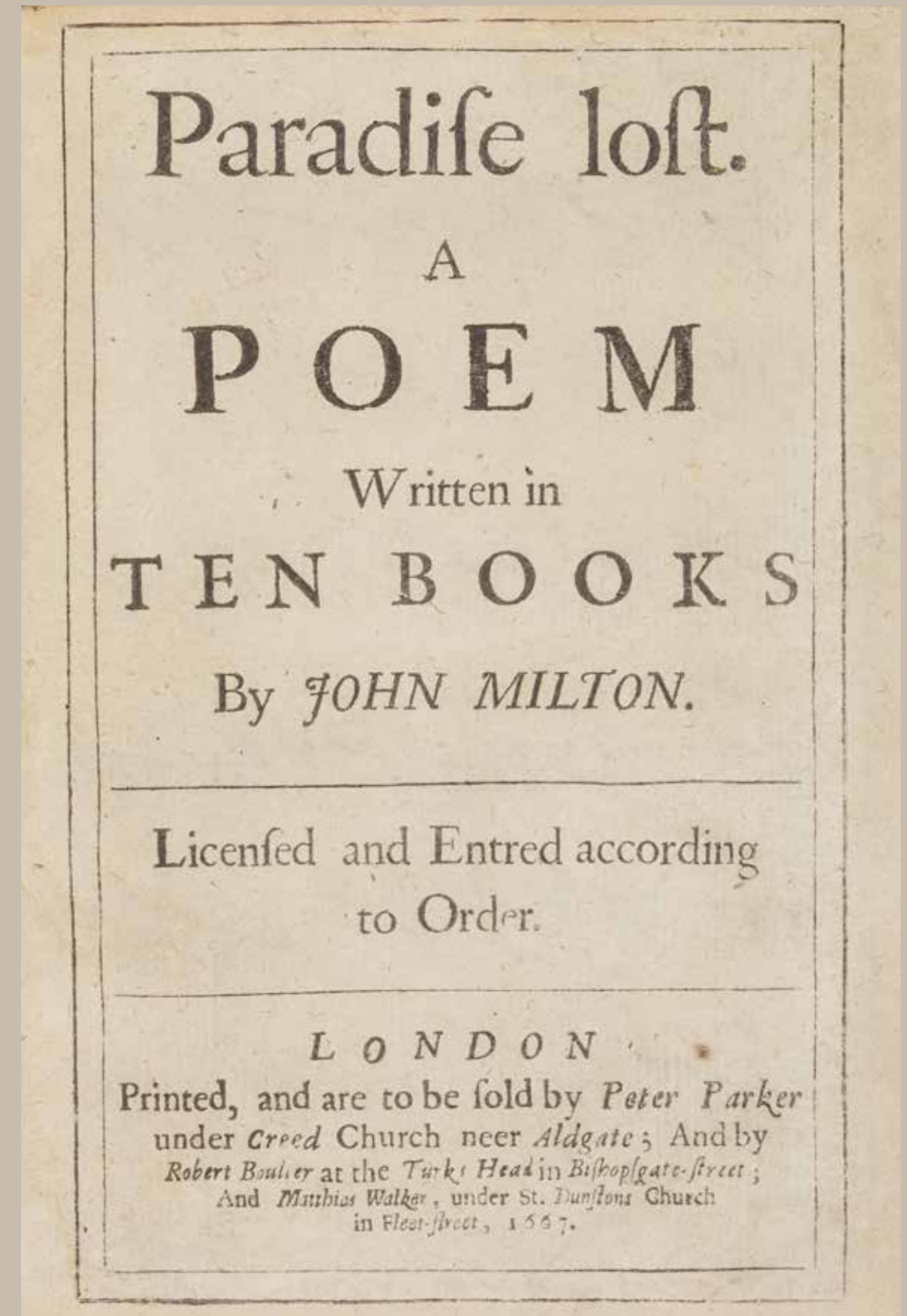
One of the Ogden Library's greatest treasures, this is an extremely rare edition of John Milton's famous work. Over time it became one of the most important books in English ever to be published, though at first it did not sell particularly well. The epic poem tells the story of the Fall of Man, with the principal characters being God, the Son and Satan; the prominence of the last led to Satan being regarded as an anti-hero by the Romantic movement. Milton may have begun his greatest work as early as 1640, but it only took final shape between 1658 and 1663. His work on it was slowed down by blindness, leading to him having to dictate all the lines.

What makes this copy so rare is chiefly the title page. Out of the six title pages that occur with the first edition, it is one of the only two produced that are dated 1667 (the others are dated 1668 and 1669). In addition the author's name appears in large capitals on this copy, known technically as the earliest 'state'. This issue also has many textual variants, for example on folio L3 (at the end of Book 3) the verses are wrongly numbered. The first line is numbered 740, whereas it should be 731. On the same page line 760 reads 'Throw his steep flight with many an Aerie wheele', whereas in later states of the text 'with' is changed to 'in'. These may seem minor details, but they make the book distinctive and extremely rare.



ABOVE: Detail from the end of the Third Book of Milton's *Paradise Lost* 1667 edition. It features line 760, where the word 'with' is clearly distinct; it was substituted for 'in' in later editions (fol. L3).

OPPOSITE: Title page of the first edition, first issue, first state of Milton's *Paradise Lost*, showing the author's name in capitals and the extremely rare 1667 imprint at the bottom of the page.



The creation of Dr Johnson’s Dictionary

Samuel Johnson, *The plan of a dictionary of the English language: addressed to the Right Honourable Philip Dormer, Earl of Chesterfield*. London: Printed for J and P Knapton, T Longman and T Shewell, C Hitch, A Millar and R Dodsley, 1747.

[2], 34 pages. 250 × 190 mm.

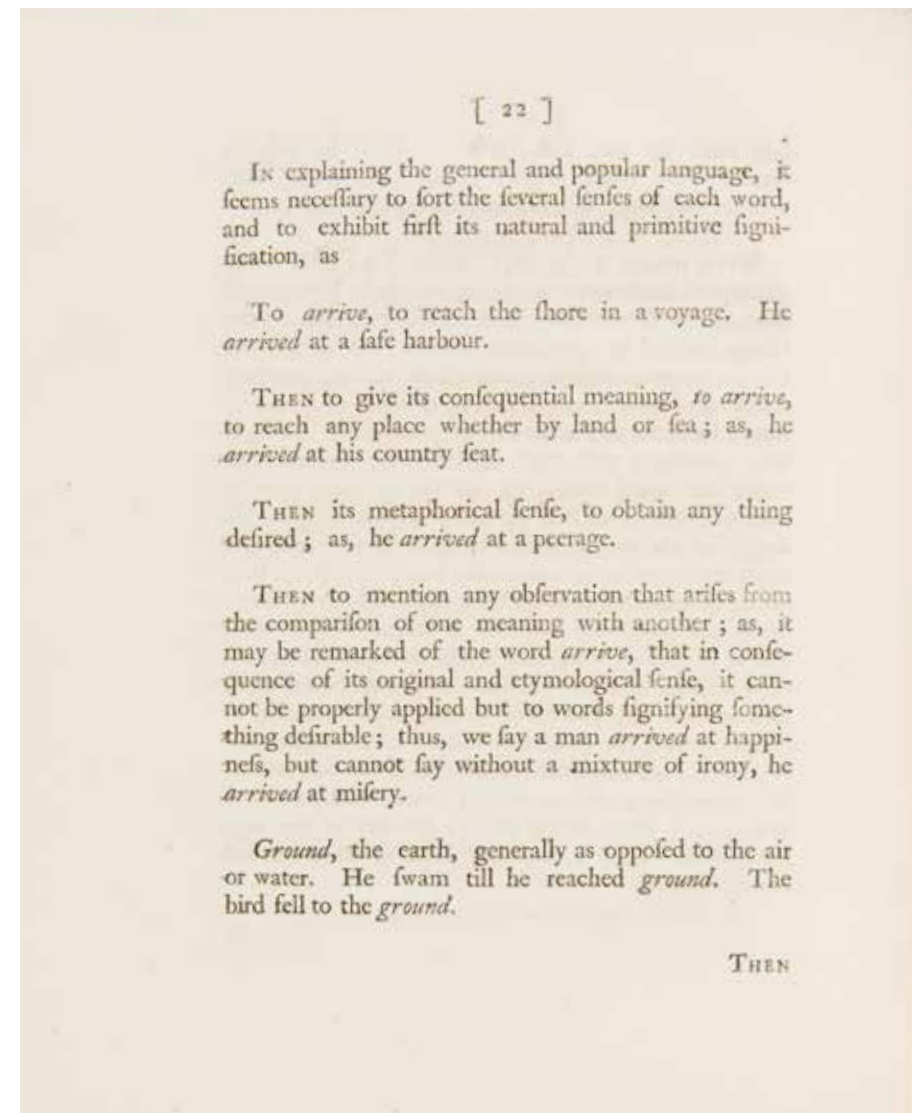
Provenance: purchased as part of the Ogden Library, 1953.

S R OGDEN 424

C K Ogden was a scholar of languages as well as a bibliophile. He collected books on all aspects of communication, including unwritten languages, cryptography, shorthand, emblem books, linguistics, phonetics and literature. A sub-genre on which he was particularly keen was dictionaries, vocabularies and word lists, and the works of the first great compiler of an English dictionary, Dr Samuel Johnson, were of course included. Two of the early editions are featured here.

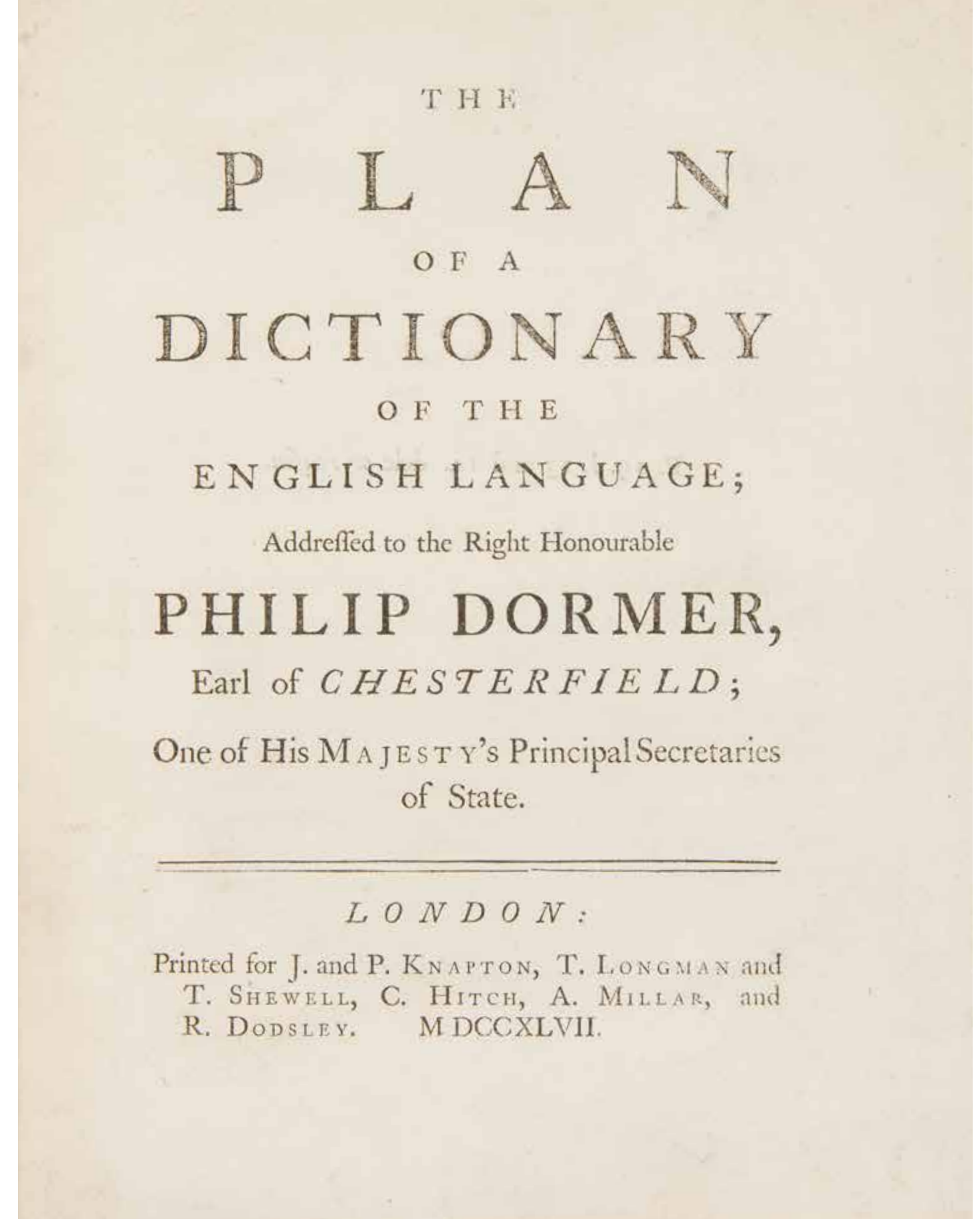
In 1746 Johnson was commissioned by a group of booksellers, headed by Richard Dodsley, to produce a new definitive English dictionary. He signed a contract in June of that year and composed the *Plan* for the intended patron, Philip Dormer, the Earl of Chesterfield. Unfortunately he quarrelled with Chesterfield and this may account for his famous definition of a ‘patron’ as ‘commonly a wretch who supports with insolence, and is paid with flattery’.

The *Dictionary* was published in two folio volumes on 15 April 1755. It was a monumental achievement and became the standard English



RIGHT: Samuel Johnson’s explanation of how he creates definitions for each word in his famous work, *A dictionary of the English language*. Here the word ‘arrive’ is given as an example (p.22).

OPPOSITE: Samuel Johnson’s *Plan of a dictionary of the English language*, 1747, title page. His intended patron’s name, Philip Dormer, with whom he later fell out, is prominently featured.



Designs for a panopticon prison by Jeremy Bentham

Section of an Inspection House, c. 1791

Pencil, pen and ink and watercolour sketch on paper, inscribed with manuscript notes. 1 folio. 202 × 332 mm.

Provenance: given by Sir John Bowring, 1849.

Bentham Papers 119a/119

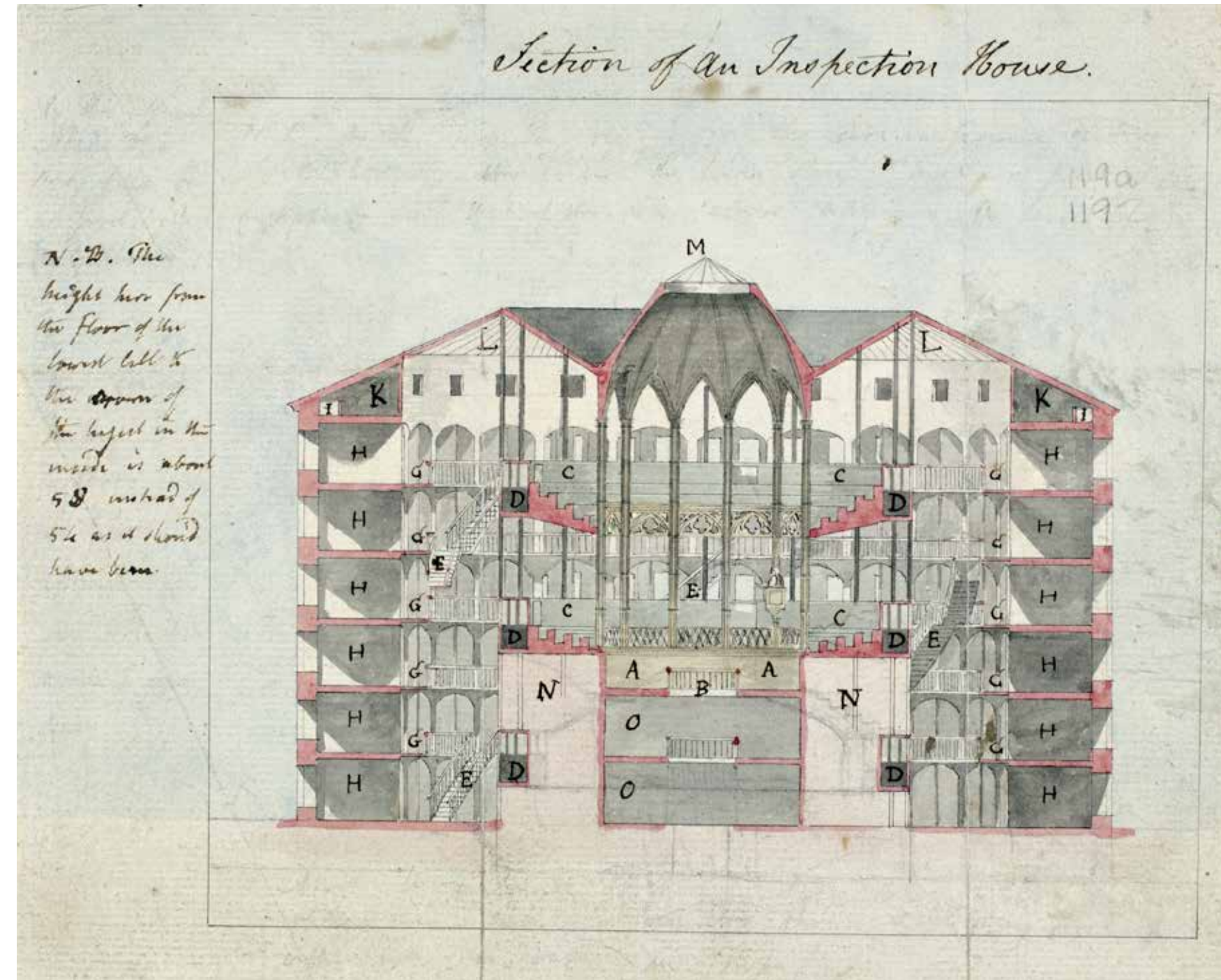
The three items featured here are from the vast Bentham archive. Jeremy Bentham's name, and indeed his clothed skeleton, are so closely associated with UCL that it is small surprise that the Library houses his corpus of intellectual outpourings. The Bentham manuscripts, which consist of over 60,000 sheets, were given to UCL in 1849 by Sir John Bowring, Bentham's literary executor, closest associate and next-door neighbour. Also editor of the *Westminster Review*, Bowring had inherited the archive on Bentham's death in 1832.

Covering the whole range of Bentham's writings, the manuscripts consist mainly of drafts and notes for published and unpublished works. They reveal so many examples of his remarkable intellect and advanced ideas that a modern reader can only be astonished. To take one example, Bentham was very critical of the planned transportation of convicts to the New South Wales penal colony; in 1791 he worked on its first published financial returns in an effort to demonstrate how uneconomical the practice was. He collected as much relevant information as possible to support his case, among them a moving account of a group of convicts' escape by boat from Botany Bay on 28 March 1791 (some of whom did not survive – the writer, James Martin, was eventually re-captured and sent to Newgate Prison). During 1802–3 Bentham conducted a vigorous campaign against the penal colony. He believed that such establishments, apart from being unconstitutionally run, were inherently incapable of achieving the objectives of a sound policy, following exhaustive analysis of punishment as a means of social control.

Bentham had first written on penal policy during the 1770s, when public interest was high, and he continued to develop his ideas for penal reform. An intrinsic part of them was the 'Panopticon' prison scheme, which was designed to allow a single watchman to observe (-opticon) all (pan-) inmates of an institution – without the latter being able to tell whether they were being watched or not. In 1791 the government announced the establishment of a penal colony at Botany Bay, but transportation had already begun by the time Bentham's proposal for a penitentiary house came before the government.

The Inspection House, as it was also called, was designed for Bentham by his younger brother Samuel, a noted mechanical engineer and naval architect. The design, made when Samuel was in the service of Prince Potemkin, the Russian statesman and favourite of Catherine the Great, was originally intended for a factory in which Russian workers could be efficiently supervised. Samuel made drawings for the proposed panopticon prison, and Bentham later commissioned further designs from the architect Willey Reveley in preparation for the publication of the work. Bentham's schemes eventually foundered on the government's unwillingness to support the principle of private contract management of prisons. He believed this simple architectural idea would mean that the prisoners would modify their behaviour and learn to work and conduct themselves well. Bentham spent many years trying to get the Panopticon built. One of the reasons given to him by the Home Secretary for the eventual abandonment of the scheme was the improved state of the prison colony in New South Wales.

It was not just the architectural design that exercised Bentham. He also designed an internal communication system of 'conversation

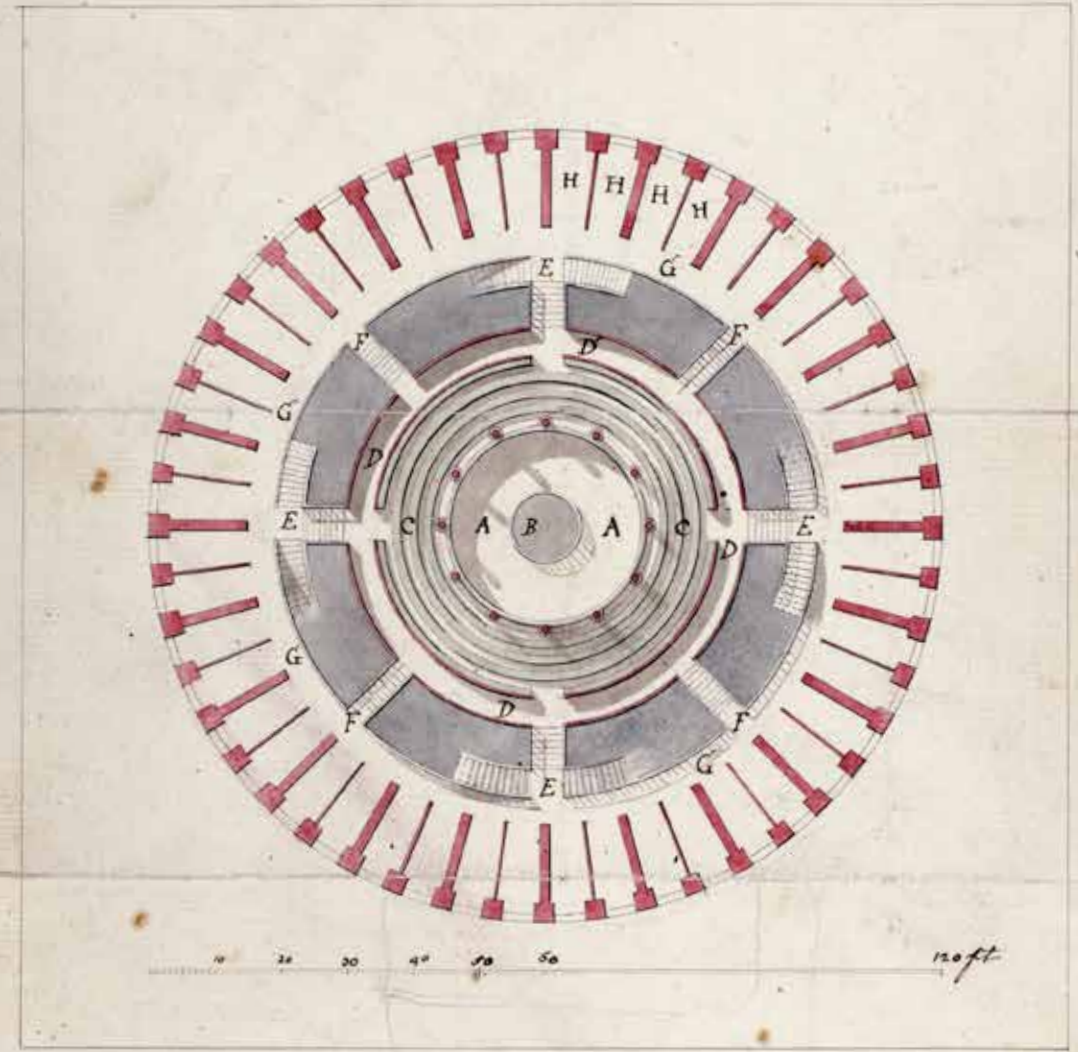


Coloured drawing executed by Willey Reveley, based on Jeremy Bentham's design for an Inspection House, or Panopticon, c. 1791. It shows a cross-section with the cells (H) on the circumference of the building and a 'great annular light' (M) above, to provide a source of light as well as ventilation (fol. 119).

Are as far as H the same as in the plan excepting only E which does not appear.

I Annular cistern for water to supply every cell. J. of for keeping provisions tools materials to ventilate the whole building when opened.
 K Rooms serving for lodging the taskmasters, inspectors L Large annular skylight, serving M. Skylight to the Chapel. N. D. Parts not yet applied to any use.

Plan of Houses of Inspection.



References on this Plan.
 A Chapel.
 B Circular opening to light the story underneath.
 C Gallery of the chapel.
 D Inspector's gallery.
 E Four staircases leading from bottom to top of the building, & from
 one story of the cells to the inspectors gallery.
 F Communications from the same to the other story of cells.
 G Gallery of general communication for the cells.
 H Cells two of which may be laid into one.

Plan of Houses of Inspection, c. 1791

Pencil, pen and ink and watercolour sketch on paper, inscribed with manuscript notes. 1 folio. 330 x 202 mm.

As p.136.

Bentham Papers 119a/121

Section Plan, c. 1791

Pencil, pen and ink and watercolour sketch on paper, inscribed with manuscript notes. 1 folio. 202 x 332 mm.

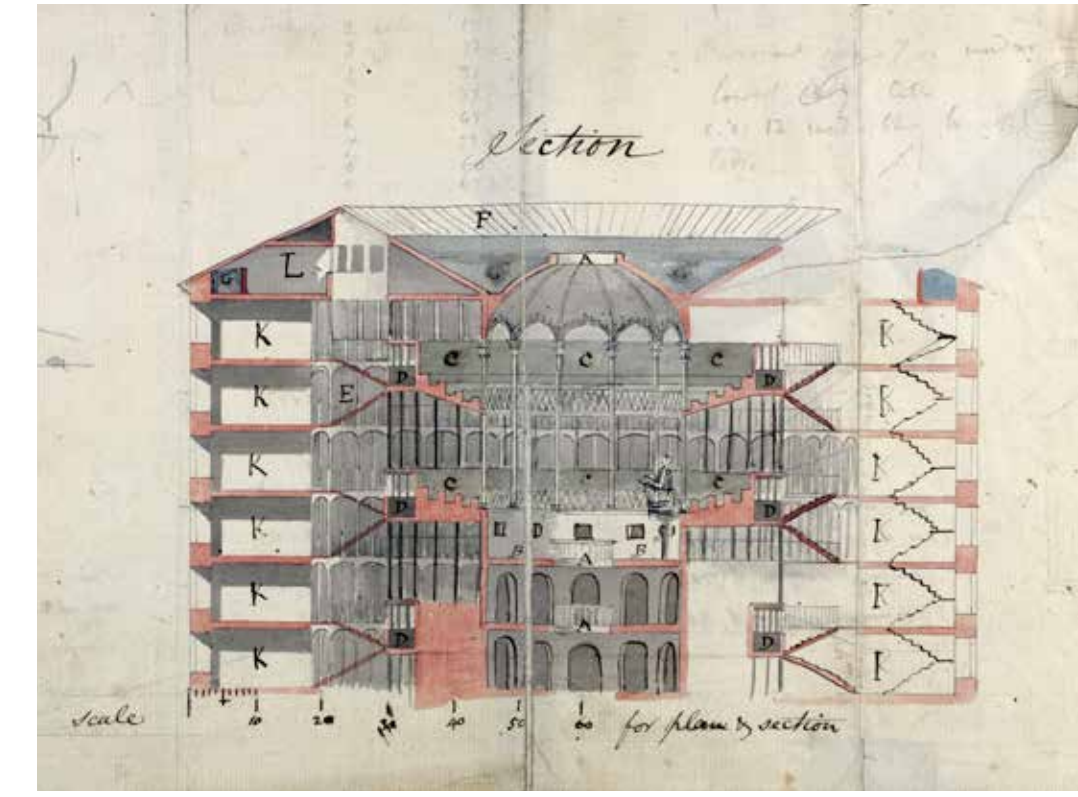
As p.136.

Bentham Papers 119a/122

tubes' for his panopticon prison. At first the device was to run between the inspection lodge and each cell, enabling the governor to instruct and admonish each inmate; in later proposed plans the system was expanded to connect the lodge and the inspection galleries. Bentham delighted in the novel technique of these tubes – tools for constantly enforcing a clockwork regularity on the administration of the prison.

Such was Bentham's blind faith in his tubes' efficacy over long distances that he suggested to the Home Office that his prison could be the nerve-centre of a far greater network, stretching for hundreds of miles underground and forming a national system of intelligence and defence. Another example of the more unexpected materials in the collection, and of the inventions in which he was involved, is the 'frigidarium'. Here Bentham envisaged a large underground 'ice house', in which foods and other grains could be stored for long periods of time using vapours and salts. This foray into the science of food preservation illustrates the fine detail of Bentham's concern for his prison building.

The manuscripts arrived at UCL from Bowring in bundles. Still inside the wooden boxes in which Bentham had stored them, they were left undisturbed in the cellars below the main buildings for 43 years. In 1892 John Power Hicks, a Life Governor of the College, placed the sum of £100 at the disposal of the Council to investigate the collection. Under the supervision of Professors W P Ker and George Croom Robertson, the investigator Thomas Whittaker recommended a new arrangement to replace the 'chaotic' condition in which he found them. A new catalogue, organised by subject and compiled by A Taylor Milne, was published in 1937. It was reprinted in 1962 and is still in use today.



OPPOSITE: Elevation plan of the Houses of Inspection, or Panopticon, drawn by Willey Reveley after designs by Bentham, with an alphabetical key to the different spaces (fol. 121).

RIGHT: Cross-section of a panopticon prison showing the prison cells (K) around the circumference of the building. Prisoners could be watched from the inspection galleries (D), and were able to participate in chapel services from galleries (C) (fol. 122).

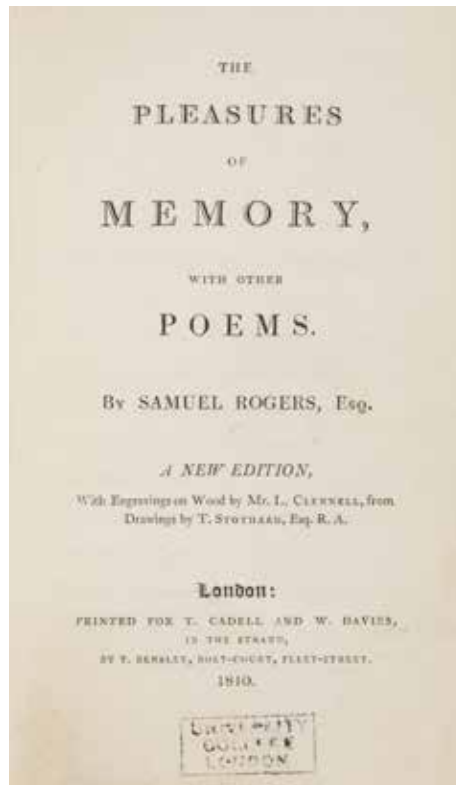
An unusual manuscript poem of Lord Byron

Samuel Rogers, *The pleasures of memory: with other poems*, with a handwritten poem by George Gordon Byron, 6th Baron Byron. London: printed for T Cadell and W Davies by T Bensley, 1810.

English, with manuscript poem on front fly leaf and annotations. [8], 167, [1] p. Wood engravings. 160 mm.

Provenance: given by Mrs Helga Hacker, 1950.

S R E 221 R6



Samuel Rogers (1763–1855) was a rich patron of the arts and a minor poet. He established a London literary salon in 1793, where he entertained writers, artists, actors and politicians. *The pleasures of memory* was his most noted work; published in 1792, it went through 15 editions before 1806. Rogers liked to present inscribed copies of his work to his friends, one of whom was the poet Lord Byron. UCL's copy is inscribed to 'The Right Hon.ble The Lord Byron, from his obliged & faithful friend The Author'.

However, this is not the most remarkable feature of this little volume, for it revealed something far more newsworthy when it was recatalogued in 2009. Beneath the dedication inscription is another in a different hand: 'Afterwards returned by Lord Byron to Mr Rogers with the lines written on the other side', and on the other side of the page is a 12-line poem beginning 'Absent or present still to thee'. Written in Byron's own hand, it is signed in Greek characters and dated 19 April 1812. Up until this point in the history of Byron's manuscripts, it was assumed the manuscript of the poem had been lost.

Byron had returned the gift with an added surprise to his friend, in appreciation of the book. He is known to have praised the work highly in a letter to Thomas Moore in 1813, writing 'His elegance is really wonderful – there is no such thing as a vulgar line in the book'. The poem talks of friendship and memory, the same themes as Rogers' work, and it seems likely that Byron was directly inspired by his reading of *The pleasures of memory* to compose his own poem, which appeared in print in 1816 in a volume of collected poems.

The history of the former ownership of this finely bound item is unique to UCL. The donor, Helga Sharpe Hacker, was herself related to Samuel Rogers through her father Karl Pearson, a Professor of Applied Mathematics and Mechanics at UCL in 1884. He later became Galton Professor of Eugenics from 1911 and of Statistics from 1935 until his retirement in the 1970s. (Samuel Rogers' sister Maria married Sutton Sharpe, whose granddaughter married Pearson.) Their three children, Helga, Sigrid and Egon (the last also a professor at UCL for many years), presented a large quantity of family books and papers to UCL in the 1950s. Also interesting are the wood engravings by Luke Clennell (1781–1840) from drawings by Thomas Stothard RA (1755–1834) on pages 83 and 84, and manuscript annotations by Rogers.

LEFT: Title page of *The pleasures of memory: with other poems* by Samuel Rogers, 1810.

OPPOSITE: Manuscript poem by Lord Byron, 19 April 1812, dedicated to Rogers, in *The pleasures of memory: with other poems*. Byron's signature is shown bottom right of the front fly-leaf, written in Greek.

Absent or present still to thee
 My friend, what magic spells belong!
 As all can tell, who share, like me,
 In turn thy converse, and thy song,
 But when the dreaded hour shall come
 Thy Friendship ever deemed too nigh,
 And "Memory" o'er her Druid's tomb
 Shall weep that aught of thee can die,
 How fondly will she then repay
 Thy homage offered at her shrine
 And blend, while eyes roll away
 Her name immortally with thine

Μουσαιφω
 April 19th 1812

A musical note

Ludwig van Beethoven, handwritten note

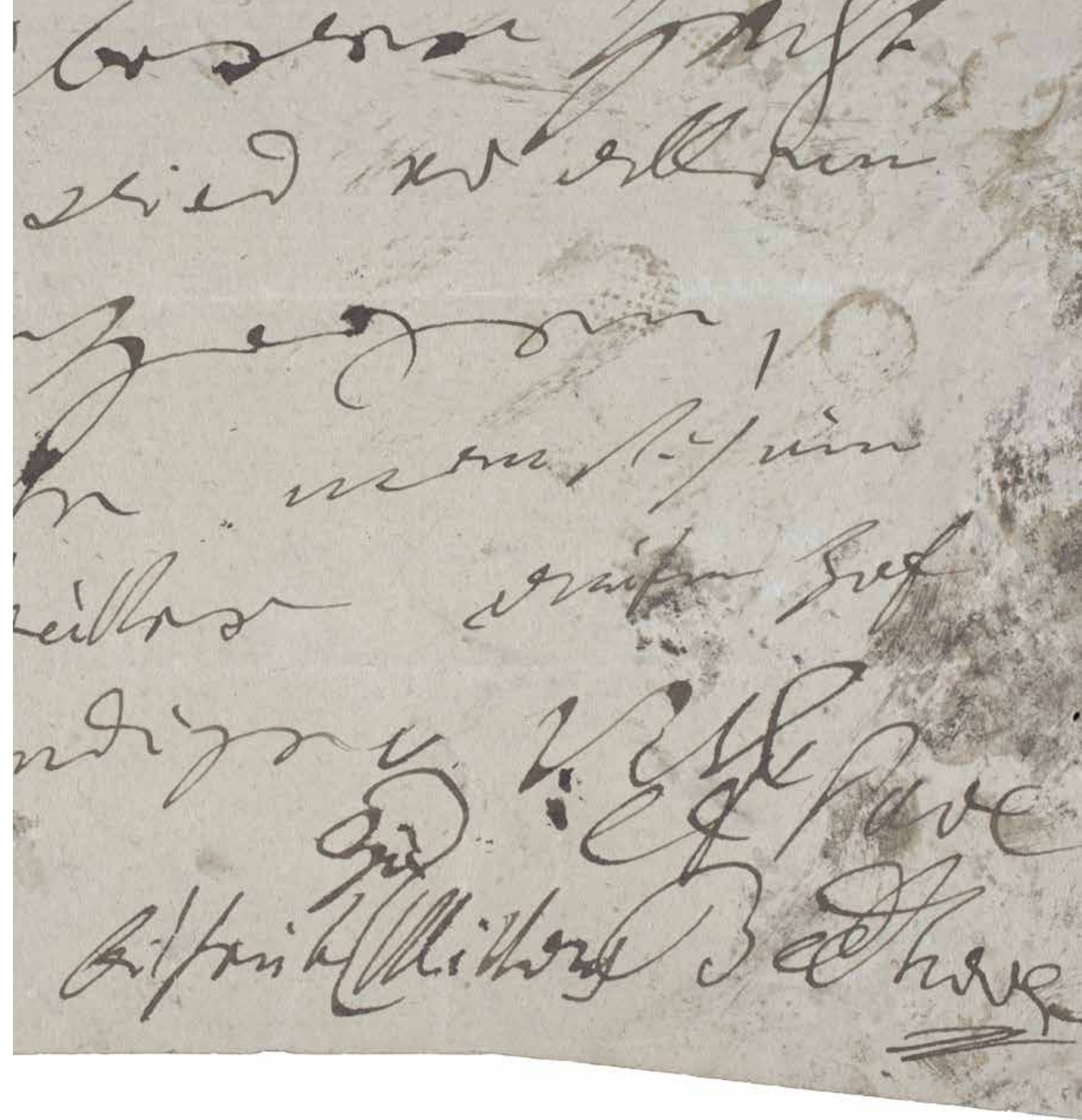
Black ink on paper manuscript, written in Germany, 1824. 1 folio. 155 × 230 mm.

Provenance: given as part of the Lord Odo Russell collection, unknown date.

MS ADD 254/B1

Collecting autographs, either as a signed letter or a signed name, has always been popular. This gem is a good example of the genre, and a prize for UCL. It was a very unexpected find, as the correspondents in the rest of the collection are mainly European scientists of the late 18th or early 19th century, including Nikolaus Joseph and his son Joseph Franz, Freiherr von Jacquin, both of whom were at different times Professor of Chemistry and Botany at Vienna University. Other names include the zoologist Leopold Fitzsinger and the botanist Istvan Laszlo Endlicher. Topics of discussion range from natural sciences, medical sciences, physical sciences, the arts, theology and politics.

Beethoven's note is a strange inclusion in this largely scientific community, although the German writer and statesman Goethe also features among the correspondents. This curious item was found in the Department of Electronic and Electrical Engineering at UCL in 1976 in the collection of autograph letters amassed by Lord Odo Russell, 1st Baron Amphill (1829–84). He was a descendant of John Russell, 6th Duke of Bedford (brother of the 1st Earl Russell, twice Prime Minister of the UK), whose family estate encompassed much of Bloomsbury in the 19th century. Written in 1824 on what looks like a throw-away scrap of paper, it deals with the mundane request from Beethoven to his neighbour, the 'kitchen procurator' in the address line, to fetch him a piece of pike for his lunch. An ephemeral piece perhaps, but all the more vivid and touching for its close association with the musician's domestic environment, only three years before his death in 1827.



OPPOSITE: Detail of a note written in Beethoven's hand to Herr von Holz, his neighbour, 1824.

**Art for medicine's sake:
Carswell collection of
drawings of pathological
conditions**

Sir Robert Carswell, *Anaemia cured by the Carbonate of Iron*, London, March 1837. [Dr Elliotson's Case, Eliza Newman at 23, admitted 23 March 1837; discharged cured 8 April 1837.]

Watercolour on paper, 440 × 560 mm, with manuscript notes.

Provenance: transferred as part of the Medical School archives.

UCL/MED/MHMS/UNOF/1/L679

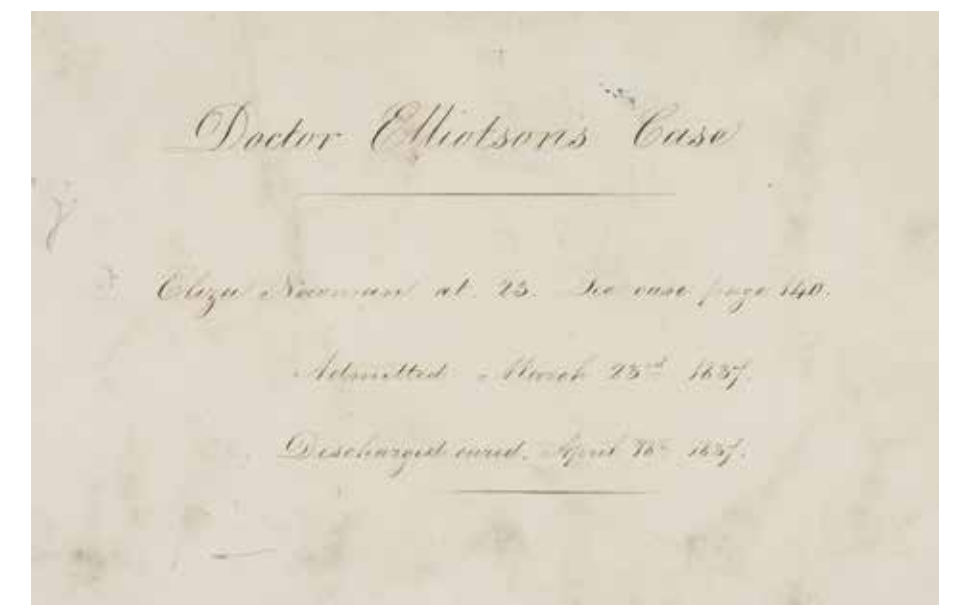


Watercolour sketch of the patient Eliza Newman, in March and April 1837, before and after successful treatment for anaemia, a major medical landmark of the 19th century (Carswell L679).

Born in Paisley in 1793, Carswell studied medicine at the University of Glasgow. Here he was distinguished for his skill in drawing, and employed by Dr John Thompson of Edinburgh to make a collection of drawings illustrating morbid anatomy. To pursue this work, he went to France in 1822, working in hospitals in Paris and Lyon for two years. He then returned to Scotland and took his MD at Marischal College, Aberdeen in 1826, before returning to Paris. In about 1828 he was nominated by the Council of University College London (then known as the University of London) to be Professor of Pathological Anatomy there. Before starting teaching duties, however, Carswell was commissioned to prepare a collection of pathological drawings, to be used as basic teaching tools for medical students of the time. He remained in Paris until 1831 when he had completed a series of two thousand watercolour drawings of diseased structures.

Carswell then came to London and undertook the duties of his professorship. Soon afterwards he was also appointed physician to University College Hospital; he never practised, however, and embarked on preparing his great book on pathological anatomy. He later returned to Paris, then a centre of excellence for pathological research, to resume his studies in morbid anatomy. Later in life he became unwell, and in 1840 he resigned his professorship and accepted the appointment of physician to the Belgian king. He spent the remainder of his life in Belgium, occupying himself with official duties and charitable medical attendance on the poor. He was knighted in 1850 by Queen Victoria, and died in 1857.

Carswell was a superb draughtsman and an accurate observer, and his drawings are extremely beautiful as works of art. They are also widely recognised as some of the most important works of their kind.



The reverse side of the sketch of Eliza Newman, with the legend 'Doctor Elliotson's Case, Eliza Newman, at 25. See case page 140'. The UCH case records, to which this reference refers, are still in existence for this period (see also p.154).

Sir Robert Carswell, *Heart with hydatid [cyst] in walls of left ventricle*. London, November 1834. [From Richard Quain, Esq, 'Sudden Death'.]

Watercolour on paper, 260 × 220 mm, with manuscript notes.

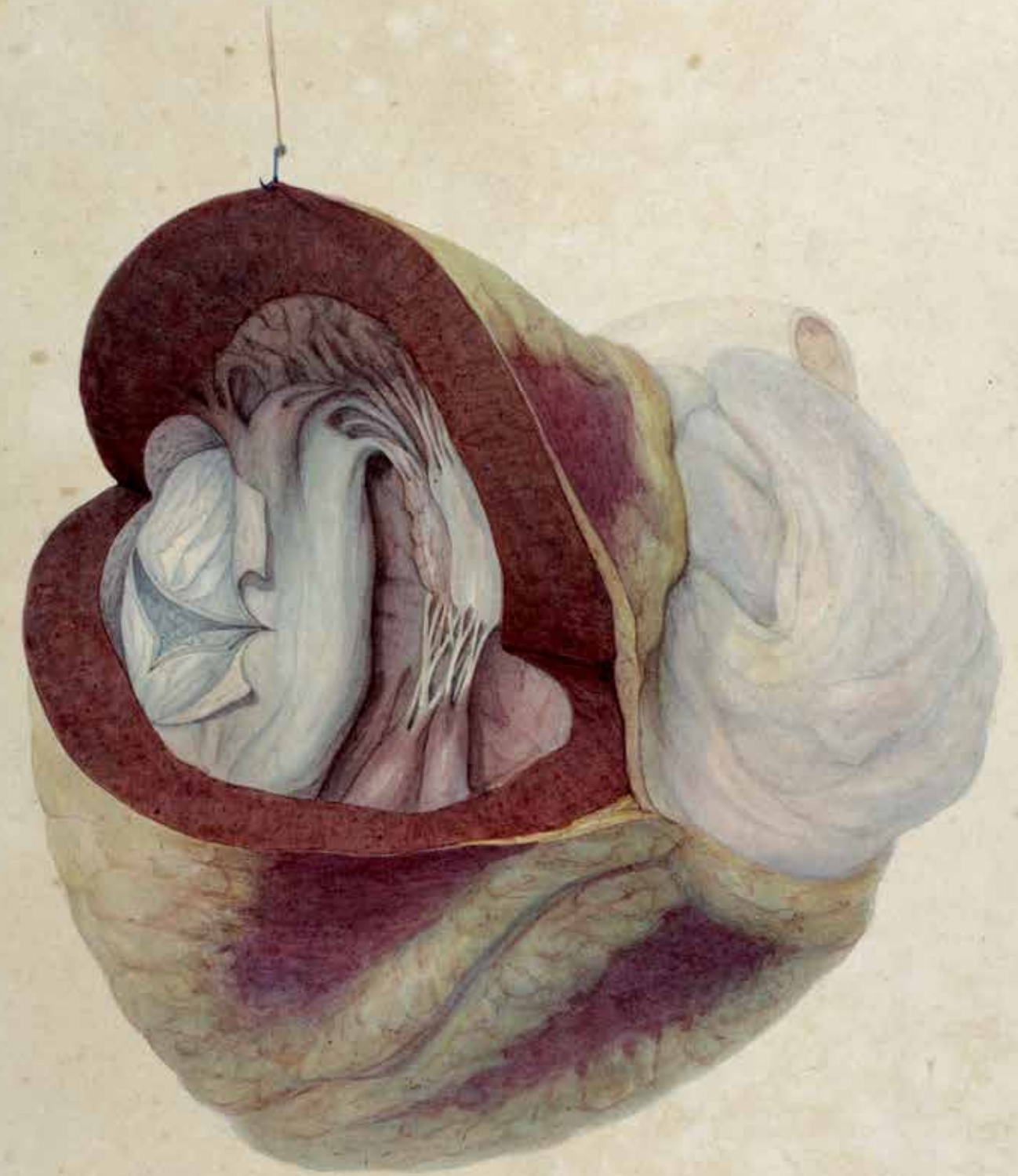
Provenance: transferred as part of the Medical School archives.

UCL/MED/MHMS/UNOF/1/A918

In 1832 the *Anatomy Act* was passed, legalising the use of cadavers in the event of the body being unclaimed. This allowed medical schools access to a good supply of corpses for dissection. The discipline thus finally gained respectability after many years of being blighted by the practice of resurrectionists (also known as body snatchers), commonly employed by anatomists in the United Kingdom during the 18th and 19th centuries to disinter the bodies of those recently deceased for anatomical research. The Carswell drawings, taken from recently deceased bodies as well as live subjects, form a unique collection of groundbreaking work and a valuable resource for researchers of medical history. The collection offers a fascinating contemporary perspective on medicine in the early 19th century, a significant period in the development of anatomy. During this time the subject began to flourish as a new scientific discipline, and it became clear that it should form an essential part of medical training.

The collection contains many items of historical significance, notably the first illustrations of the pathology in Hodgkin's Disease, the first portrayal of the lesions on the spinal cord in multiple sclerosis and the first depictions of iron deficiency anaemia (featured here). It comprises over a thousand finely drafted watercolour and ink drawings of various dimensions, depicting diseased structures divided into groups by subject. They were published in 1837 in *Illustrations of the Elementary Forms of Disease*, Carswell's great work on pathological anatomy. This fine folio contains remarkably well-executed plates which were furnished from his large store of drawings. The UCL collection also includes some manuscript notes, contained in four volumes bound in hard covers, and one box of partly bound loose sheets in Carswell's hand.

OPPOSITE: A vividly accurate depiction of the human heart damaged by a cyst, by Robert Carswell, 1834.



A cyst in the parietes of the left ventricle and in one of the columns carneae, containing an hydatid? - (Sudden Death.)

Illustrations by Edward Lear and 'the Bird Man'

John Gould, FLS, *A century of birds from the Himalaya Mountains*. London: published by the author, 1831.

6 pages, 72 leaves, 80 hand-coloured lithographic plates. 550 mm.

Provenance: unknown.

S R E Folio 920 G6/1–4

John Gould, FLS, *A monograph of the Ramphastidae: or family of toucans*. London: published by the author, 1834. Lithographs by Edward Lear and by John and Elizabeth Gould. Printed by C Hullmandel.

47 leaves, 34 lithographic plates (33 coloured). 570 mm.

Provenance: unknown.

S R E Folio 920 G6.1/1–3

The plates contained in these two works, among the finest natural history images of the 19th century, constitute a high point of illustrative technique. Gould was not directly responsible for the illustrations himself, although he supervised their production closely. His talent lay in drawing rough sketches, having an uncanny eye for capturing the characteristics and differences of each species. A keen observer, he had an extraordinary faculty for quickly recording in a rough sketch the characteristics of any bird that he saw. It was from these sketches that his artists made the beautiful finished drawings. These were re-drawn on stone to create lithographs, which were then hand-coloured by his chosen artists, bringing the depictions of exotic birds vividly to life.

Some of the original illustrations were by Edward Lear, best known as a poet but also, as we see in the plate featured here, a very accomplished artist. The last four pages of the *Ramphastidae* contain a piece by the naturalist Richard Owen (1804–92), titled *Observations on the Anatomy of the Toucan*, and an anatomical plate by the artist George Scharf (1788–1860).

Gould was born in Dorset in 1804. His father was a gardener in the royal gardens at Windsor and the young John helped him in his work there, developing a particular interest in birds. By 1827 he was working for the Zoological Society, where he looked after their ornithological collections. In 1829 he married Elizabeth Coxon, an accomplished artist, and together they created these wonderful books, publishing seven major works with nearly 700 coloured plates. Edward Lear assisted with two of them, contributing nearly 150 plates. Elizabeth died in 1841, but John continued to produce beautifully illustrated works on birds and other animals. A shrewd businessman, he published his works himself, amassing a considerable fortune. He died in 1881, desiring his own epitaph to be 'John Gould, the Bird Man'.

OPPOSITE: Hand-coloured lithographic plate from *A monograph of the Ramphastidae: or family of toucans* by John Gould and Edward Lear, dated 1833. It shows the species *Ramphastos Toco* (the Toco Toucan).





OTUS BENGALENSIS.

OPPOSITE: Hand-coloured lithographic plate of the *Otus Bengalensis* (Bengal Owl), from John Gould's *A century of birds from the Himalaya Mountains*, 1831.

RIGHT: Hand-coloured lithographic plate of the *Muscipeta princeps* (fly-catcher) from John Gould's *A century of birds from the Himalaya Mountains*, 1831.



MUSCIPETA PRINCEPS.

The cult of the autograph – and a Bloomsbury literary connection

Autograph book of Mary Talfourd. London, 1840–50s.

Manuscript signatures, sketches and notes in various hands and inks, on thick paper bound in a single volume. 38 leaves. 92 × 75 mm. Housed in two-part box, covered in green morocco leather with gilt lettering. 110 × 90 mm.

Provenance: purchased as part of the Ogden Library, 1953.

MS OGDEN 92

Like many of the items from the Ogden collection, this little gem has UCL historical connections as well as shining a spotlight on Victorian society. The signatures were collected by Mary Talfourd (1828–1901), daughter of the author and judge Sir Thomas Noon Talfourd, who hosted famous dinner parties with his wife at their Bloomsbury home. The signatures in this book, often accompanied by sketches and written dedications, belong to a number of well-known people who frequented the house at 56 Russell Square, a stone's throw from the site of the new London University (now UCL). Talfourd's regular guests included Robert Browning, Charles Dickens, Leigh Hunt, William Makepeace Thackeray, Wordsworth, Landseer, David Roberts and other artists and writers, all of whom are represented in the volume.

Sir Thomas Talfourd (1795–1854) had consulted two founder members of the new university, Henry Brougham and Henry Crabb Robinson, about his future, and on their advice embarked on a legal career. In 1833 he accepted the rank of serjeant-at-law and was soon to become the most respected member of the Oxford circuit and a popular figure in London society. In the early 1830s Talfourd became famous for dinner parties, remembered for their informality, conviviality, swarming children and numerous cats. He became a close friend of Charles Dickens, who dedicated *The Pickwick Papers* to him. Mary often wrote to Dickens, and her brother and sister feature as Frank and Kate in *Nicholas Nickleby*. Talfourd himself is thought to have been the model for the idealistic Tommy Traddles in *David Copperfield*. Dickens later wrote of him:



RIGHT: Ink sketch of the Sphinx, with dated signature of David Roberts, from Mary Talfourd's autograph book (fol. 15).

OPPOSITE, RIGHT: Spine of Mary Talfourd's autograph book, and the custom-made, gilt-tooled 'spine' of the two-parted box in green leather in which it was housed.

OPPOSITE, FAR RIGHT: Signature of Charles Dickens, December 1844 (fol. 5).

'If there ever was a house ... where every art was honoured for its own sake, and where every visitor was received for his own claims and merits, that house was his ... Rendering all legitimate deference to rank and riches, there never was a man more composedly, unaffectedly, quietly, immovable by such considerations ... On the other hand, nothing would have astonished him so much as the suggestion that he was anyone's patron.'

Dickens and his family lived in and around Bloomsbury for many years. He would almost certainly have witnessed the building of UCL on his frequent walks around London, perhaps on his travels to visit Thomas Talfourd. Mary would no doubt have been delighted to acquire his signature which, according to the date, was written in December 1844. The entry for the Egyptologist David Roberts (1796–1864) is particularly arresting for its depiction of the sphinx (folio 15, featured here, dated 1845). Other pictorial compositions include musical annotations from John Parry, the Welsh composer and musician (1776–1851), dated 1 August 1846 (folio 8). The poet Leigh Hunt (1784–1859) writes an especially touching dedication: 'for little Mary – with an imaginary kiss' (folio 4). Whether or not Mary continued with the collecting in later years is not known, but it makes it all the more evocative if this is her only surviving personal item.



The first operation under ether in Europe

Robert Liston, Patient case register, University College Hospital, December 1846.

Manuscript on paper, written in black ink. Bound in contemporary parchment cover, 263 folios, 380 × 240 mm.

Provenance: transferred from the UCL Medical School, 1988.

UCH/MED/H/MR/1/1846

The handwritten notes in this volume from the archives of University College Hospital Medical School are a poignant reminder of the first experiment on a patient under ether in England, which took place on 21 December 1846. This was also the first operation under anaesthetic conducted in Europe, and it represents one of the greatest-ever medical breakthroughs – eliminating the suffering of patients undergoing painful amputations and other severely traumatic procedures. The discovery of the use of anaesthetics during surgical operations also put a welcome end to the somewhat distasteful sense of theatre and glamour that surrounded the performance of some surgeons, renowned first and foremost for their speed.

Robert Liston (1794–1847) was one of the most dextrous and resourceful surgeons of his day. He had a reputation as one of the fastest

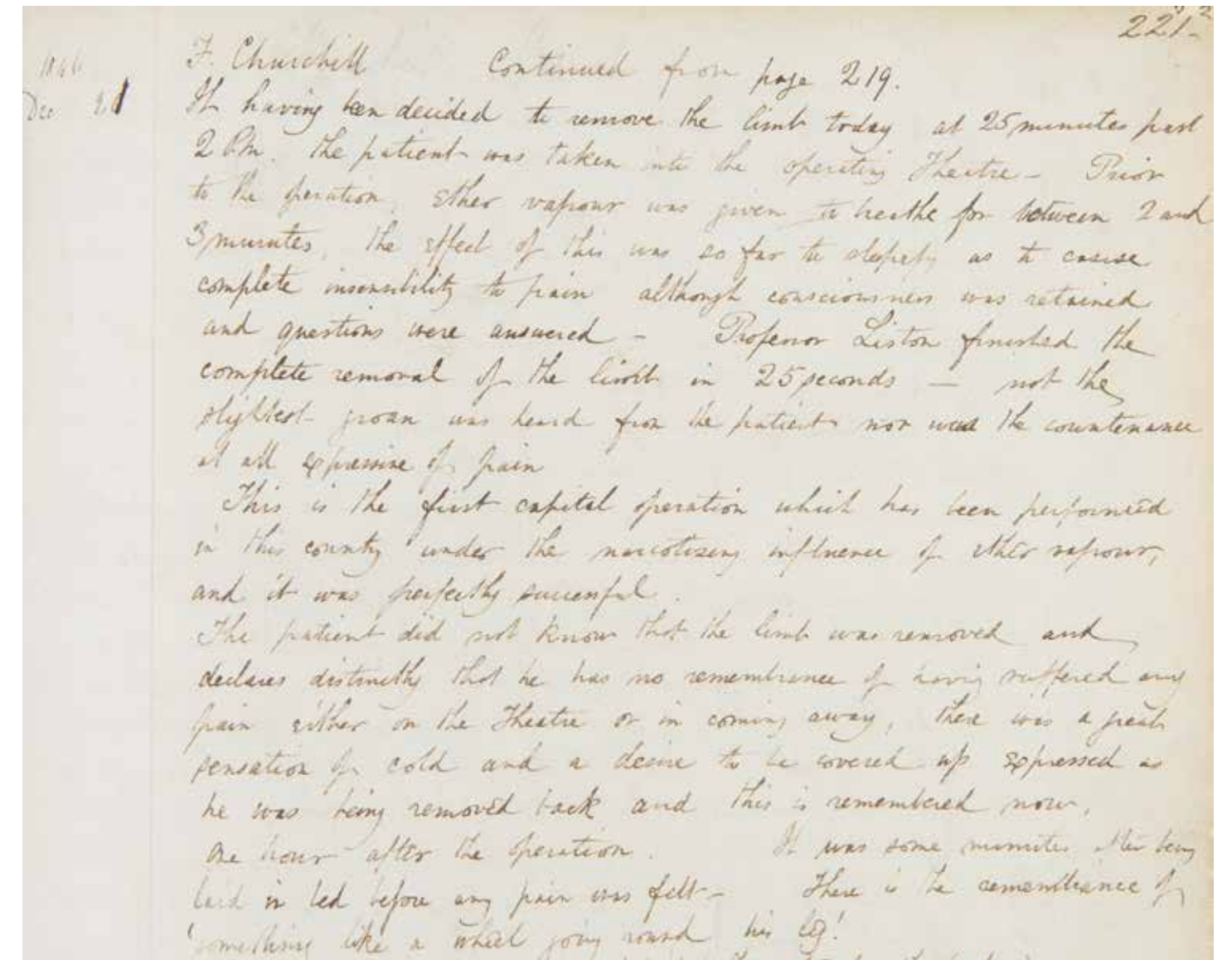
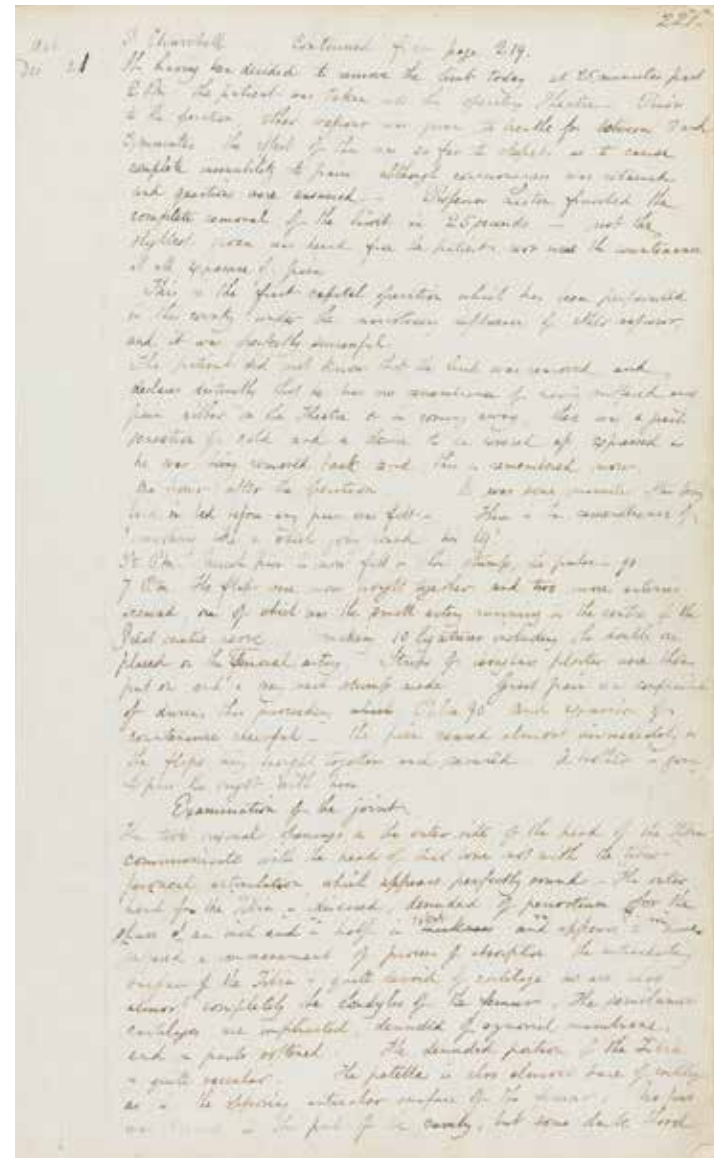
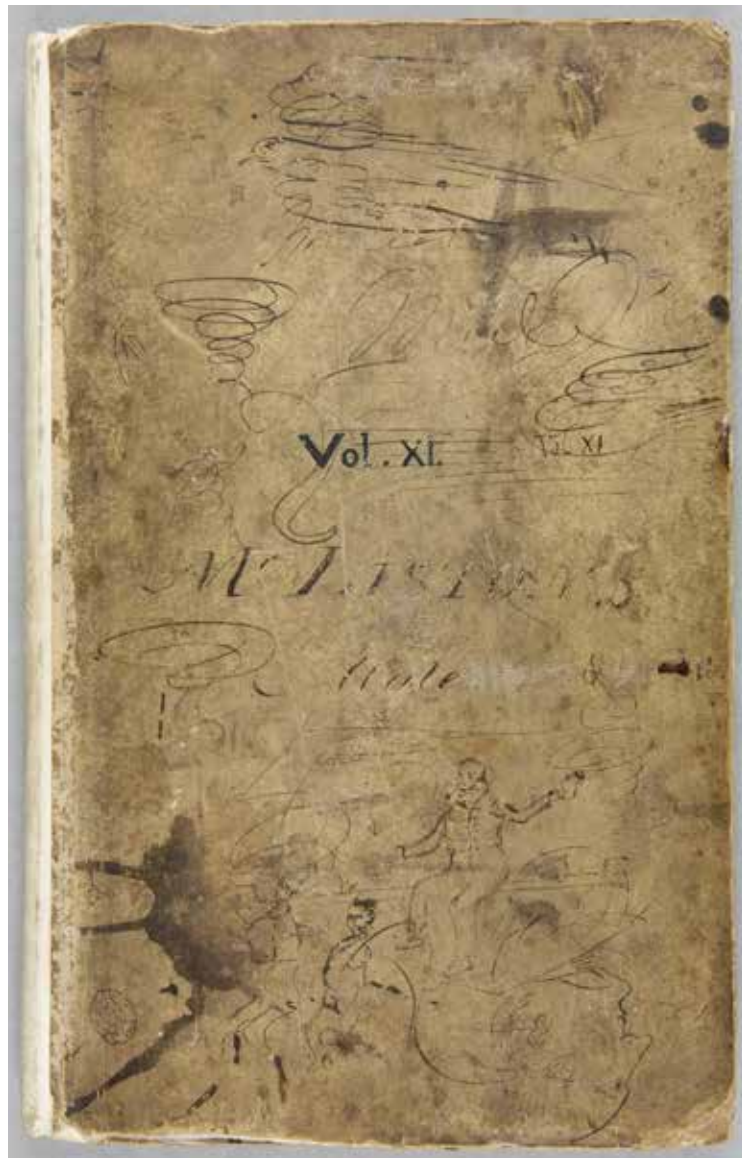
surgeons in the business, once removing a leg in under two minutes! In 1847 James Simpson, Professor of Midwifery at Edinburgh University, discovered chloroform, which acted faster than ether and had fewer side effects. Many people still distrusted surgeons, and many religious fundamentalists resisted the idea of easing pain in other situations, such as childbirth. After Queen Victoria took chloroform for the birth of her eighth child in 1853, however, it became wholly respectable.

The historic occasion of 1846 was recorded here, noting the condition of Frederick Churchill, the patient, throughout the procedure and after. Liston had heard of the use of ether by a dentist two months previously at the Massachusetts General Hospital. The glass used for administering the ether during the leg amputation was devised by William Squire, a 21-year-old medical student. Liston's operation was a complete success and the patient survived, heralding a new era of modern surgery.

OPPOSITE LEFT: Front cover of Liston's patient casebook, with a sketch of a pipe-smoking, ale-quaffing figure, perhaps a medical student (Vol. XI).

OPPOSITE RIGHT: A page from the patient casebook. The neat handwriting records the steps taken throughout the treatment of Frederick Churchill, the first patient to receive anaesthetic in Europe, on 21 December 1846 (Vol. XI, p.221).

BELOW: Detail from the case notes of the operation conducted by Robert Liston, 21 December 1846. The ether vapour rendered the patient unconscious in 25 seconds; 'not the slightest groan was heard' during the removal of the limb (Vol XI, detail top, p.221).



The classic description of the struggle for life

Charles Darwin, *On the Origin of Species by Means of Natural Selection, or, The Preservation of Favoured Races in the Struggle for Life*, first edition, first issue. London: John Murray, 1859.

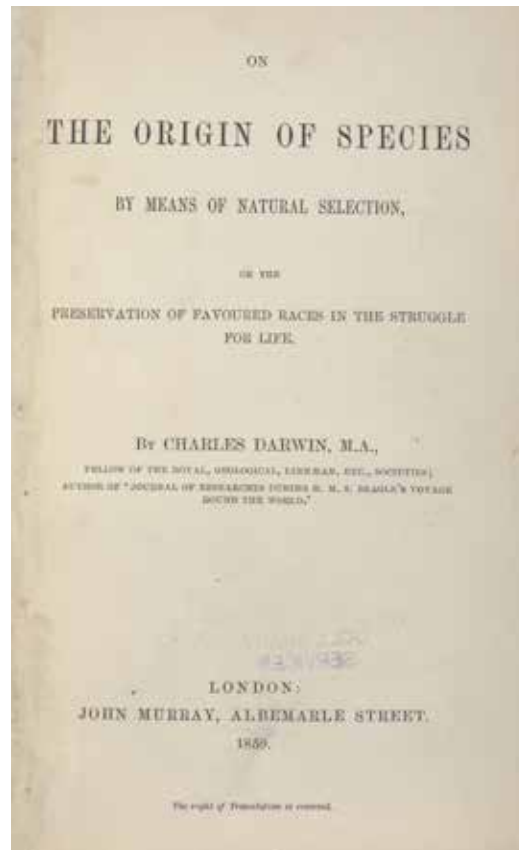
English. [ix] 502 [32] pages.
200 × 125 mm.

Provenance: presented by the author to Sir Francis Galton, bequeathed in 1911.

GALTON/1/5/2

If ever a scientific work deserved to be called a landmark book, this must surely be it. Charles Darwin (1809–82) served as a naturalist on the voyages of HMS *Beagle* across the Atlantic Ocean to South America from 1831 to 1836. Inspired by what he saw during the expedition, Darwin began collecting facts about different species, culminating in the publication of this book some 20 years later. While others, notably the Australian naturalist Alfred Russell Wallace, had also started thinking along the same lines, *On the Origin of Species* was both ground-breaking and highly controversial at the time. The work became the foundation of modern evolutionary studies by providing a scientific explanation or theory of how species change and adapt through time. Darwin elaborated a proposition that species slowly evolve from common ancestors through the mechanism of natural selection. As he himself anticipated, his theory became, and in some circles continues to be, the object of intense controversy. Darwin continued to write on botany, geology and zoology until his death in 1882.

This highly prized copy came into the collections with the Galton Bequest in 1911, believed to have been presented to Francis Galton by his half-cousin Darwin (Erasmus Darwin was their common grandfather). It is clearly Galton's personal copy and features his handwritten marginalia, notably on pages 64 and 227, the former being a charming note showing approximate calculations explaining the probable minimum rate of natural increase in the population of elephants. An initial 1,250 copies were printed and the run was soon oversubscribed. Darwin's publisher, John Murray, did not immediately reprint it, but gave him a chance to read the work through for small corrections. A new printing with corrections was issued in 1860, and a further six editions had appeared by 1872. The second printing of the sixth edition in 1878 contained Darwin's final corrections. In addition to the 1859 first edition with its significant provenance, UCL is fortunate to have not one but two copies of the 1860 printing in UCL Special Collections.



LEFT: Title page of Charles Darwin's presentation copy of the first edition of *On the Origin of Species*, 1859. It was given to his half-cousin Francis Galton.

OPPOSITE: Page 64 of Francis Galton's copy of *On the Origin of Species*, showing his manuscript annotations on the projected rate of the elephant population's natural increase.

be now increasing, more or less rapidly, in numbers, all cannot do so, for the world would not hold them.

There is no exception to the rule that every organic being naturally increases at so high a rate, that if not destroyed, the earth would soon be covered by the progeny of a single pair. Even slow-breeding man has doubled in twenty-five years, and at this rate, in a few thousand years, there would literally not be standing room for his progeny. Linnæus has calculated that if an annual plant produced only two seeds—and there is no plant so unproductive as this—and their seedlings next year produced two, and so on, then in twenty years there would be a million plants. The elephant is reckoned to be the slowest breeder of all known animals, and I have taken some pains to estimate its probable minimum rate of natural increase: it will be under the mark to assume that it breeds when thirty years old, and goes on breeding till ninety years old, bringing forth three pair of young in this interval; if this be so, at the end of the fifth century there would be alive fifteen million elephants, descended from the first pair.

But we have better evidence on this subject than mere theoretical calculations, namely, the numerous recorded cases of the astonishingly rapid increase of various animals in a state of nature, when circumstances have been favourable to them during two or three following seasons. Still more striking is the evidence from our domestic animals of many kinds which have run wild in several parts of the world: if the statements of the rate of increase of slow-breeding cattle and horses in South-America, and latterly in Australia, had not been well authenticated, they would have been quite incredible. So it is with plants: cases could be given of introduced plants which have become common throughout whole islands in a period of less than ten years. Several

20
2
log 2 = .301
log 1000000 = 5.02

Approximate Calculations
Let e be the Elephant
 e_1 its children
 e_2 its grandchildren
...
10 e
20 $e + e_1$
30 $e + e_1 + e_2$
40 $e + e_1 + e_2 + e_3$
50 $e + e_1 + e_2 + e_3 + e_4$
60 $e + e_1 + e_2 + e_3 + e_4 + e_5$
70 $e + e_1 + e_2 + e_3 + e_4 + e_5 + e_6$
80 $e + e_1 + e_2 + e_3 + e_4 + e_5 + e_6 + e_7$
90 $e + e_1 + e_2 + e_3 + e_4 + e_5 + e_6 + e_7 + e_8$
100 $e + e_1 + e_2 + e_3 + e_4 + e_5 + e_6 + e_7 + e_8 + e_9$
...
15000000

Paris literary and theatre life in the 1860s

Manuscript letters of Emile Zola

French. 67 letters dated from 1864 to 1885, bound in one volume. 221 × 170 mm.

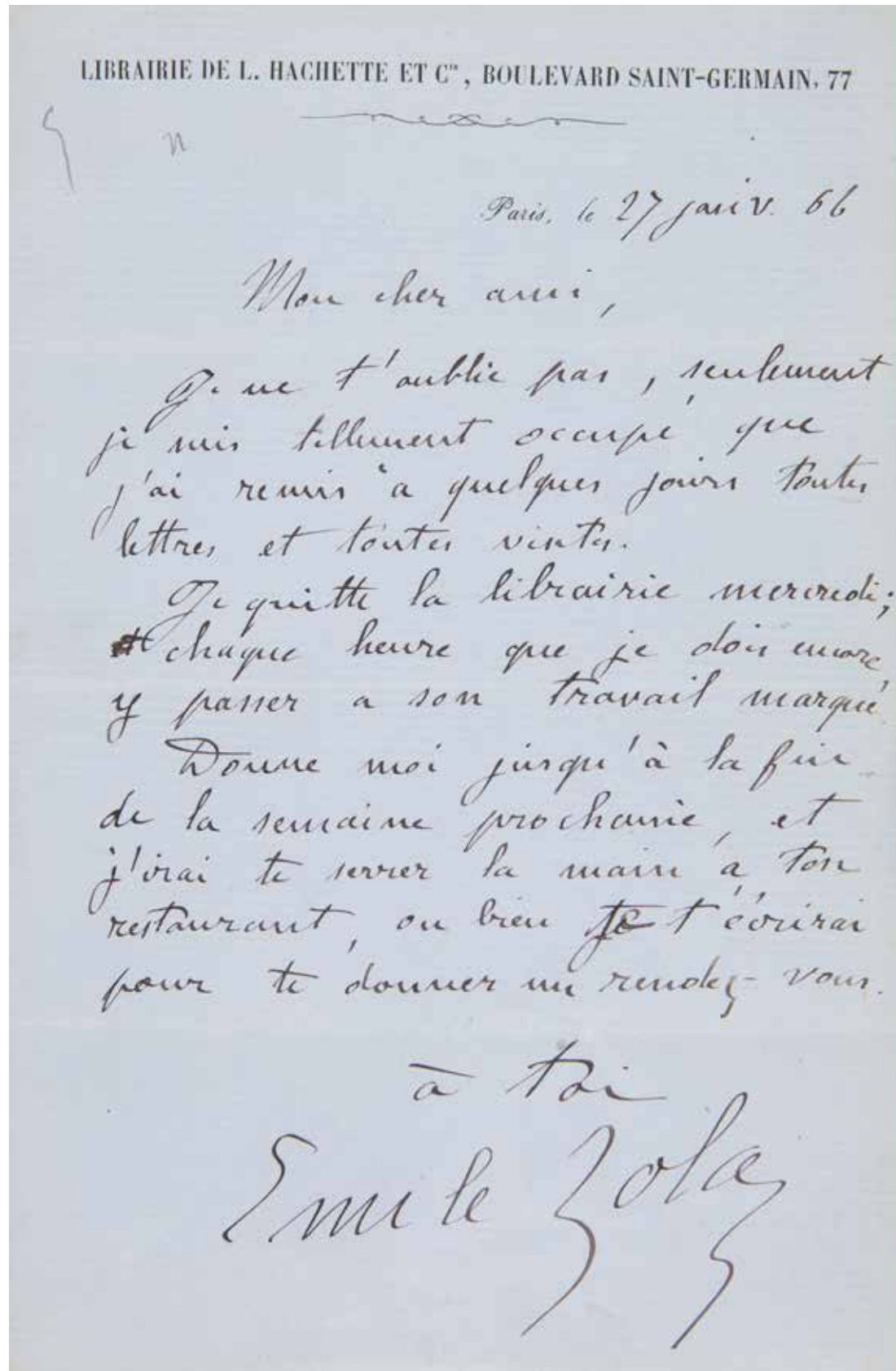
Provenance: purchased as part of the Ogden Library, 1953.

MS OGDEN 95

Born in Paris in 1840, Emile Zola rose to become one of France's most respected and revered novelists, publishing many novels, short stories and essays in his lifetime. In 1862 he was employed by Hachette and Co, and he later worked on the *L'Événement* newspaper. This neat volume of handwritten correspondence gives a fascinating and important snapshot of a 20-year period of Zola's literary career.

The letters provide a colourful backdrop to the author's everyday life. All are from Zola to his friend Marius Roux, who collaborated with him in the play *Les Mystères de Marseilles*. A number of letters refer to the presentation of this play given at Marseilles that he and Roux worked on, and the difficulties they encountered, as illustrated by the only telegram in the volume, featured here. The drama was performed only four times and never appeared in print. Zola's wording in the telegram he sent on 6 October 1867 is somewhat ambiguous, referring to 'applaudissements et sifflets' (applause and whistles), followed by 'succès incertain'.

The volume contains many items of interest, including mentions of contemporary figures, such as Edouard Manet and Paul Cézanne, and of *Nana*, *Germinal* and other works. One of Zola's main features as a writer was his great interest in heredity and atavism, and there are possibly early musings in the letter of 6 June 1863 on the idea which became his *magnum opus*. *Les Rougon-Macquart*, the epic story following a French family across the generations, was published in a cycle of 20 novels between 1871 and 1893.



OPPOSITE: Letter dated 27 January 1866, from a volume of correspondence of Emile Zola with his friend and collaborator Marius Roux (MS OGDEN 95).

BELOW AND BELOW RIGHT: Front and back of a telegram by Emile Zola. It carries a slightly ambiguous report on the audience reception for his and Roux's play, *Les Mystères de Marseilles*, and was sent shortly after the first performance on 6 October 1867.



A British entrepreneur in 19th-century South America

José Manuel Groot, *Portrait of Joseph Brown*, 1830s.

Watercolour on thick card, 250 × 170 mm.

Provenance: given by Miss F E Hunter, 1984.

MS ADD 302/6/11

BELOW: A certificate from the family scrapbook, issued by the British Legation in Bogotá, 15 March 1831, attesting to Joseph Brown's British citizenship. The document allowed him safe passage when travelling through Colombia.

OPPOSITE: A portrait of the merchant Joseph Brown, wearing the traditional Colombian sporting attire, 1830s. The poncho-style garment, called a *ruana*, is now housed in the British Museum.

In this arresting portrait of British merchant Joseph Brown, rather self-consciously sporting Colombian riding dress, we have an extraordinarily rich visual source. It captures a good deal about the manners and mores informing Britain's relations with Latin America during the early 19th century. Britain was then the main imperial presence in the region, facing some competition from France but not yet from the United States. Many British entrepreneurs, engineers and speculators of various kinds went to try their luck at creating wealth in the newly-independent former colonies of Portugal and Spain. Some got badly burned and returned home in disillusionment, but others stayed, coming to know and appreciate the countries where they sought to do business, and even playing a small part in their history.

Brown (1802–74) was born in London. He became a merchant like his father, who bore the same Christian name, and worked for the Levant Company in Turkey and Naples. In 1826 he went to Colombia and stayed until 1841. Brown later returned to South America in 1866 as manager of the Lima branch of the London Bank of Mexico and South America. UCL also holds the diary of his time there.

The picture was painted in Bogotá by the Colombian artist José Manuel Groot during the 1830s.

Groot (1800–78) was a polymath, in the manner of a significant minority among the well-educated sons of the Latin American landed elites. He was acclaimed as a historian, journalist and educator as well as a painter. Groot came from a family of wealthy merchants, and the fact that he painted Brown's portrait is eloquent testimony to the Englishman's level of acceptance among the most prestigious social circles in Bogotá. This is also readily revealed by the visiting cards and invitations pasted into the family scrapbook, another delightful item among the Brown Family Papers held at UCL.

Brown was himself a talented amateur painter. He produced a series of charming and characterful paintings (mostly watercolour or ink) of people and places he saw on a journey through parts of Colombia during the 1830s. Together, these paintings represent the first substantial collection of scenes of Colombian rural life. They are a prelude to the *costumbrista* movement (about local customs), which featured in the art and literature of many Latin American countries later in the 19th century.

In the portrait Brown wears a poncho-style garment, known as a *ruana* in Colombia. Believed to be the oldest such garment surviving, it used to be held at the Museum of Mankind, now absorbed into the British Museum, along with a pair of his *alpargatas* (shoes made of rope). Brown's own paintings, most of which are held by the Royal Geographical Society, have been reproduced in a beautiful volume, with bi-lingual commentary, by Malcolm Deas, Efraín Sánchez and Aída Martínez: *Tipos y costumbres de la Nueva Granada: la colección de pinturas formada en Colombia por Joseph Brown entre 1825 y 1841 y El Diario a su excursión a Girón, 1834*, Fondo Cultural Cafetero, Bogotá, 1989. NICOLA MILLER



A gallery fit for sculpture models

Decoration of the Flaxman Gallery, University College, Gower Street. Carried out by Messrs Green & Abbott, Oxford Street. From the Design by Prof F M Simpson, FRIBA.

Colour photographic print, c. 1922.

Provenance: part of the College Archives.

College Archives Photographs/Interiors/Flaxman Gallery

An attractive feature of UCL today is its renowned Flaxman Gallery, a domed gallery of the sculpture models of John Flaxman (1755–1826). Having worked in the English Department from 1974 to 2012, I passed through the gallery almost daily on my way to the Library. In 2007 leading a research project on reforming institutions in 19th-century Bloomsbury disclosed to me more of the story behind the acquisition of Flaxman's models for the university. In particular it revealed the heroic role performed by one of the institution's early supporters on its foundation as the University of London in 1826–8.

Henry Crabb Robinson (1775–1867) was one of the most active figures in the history of UCL and of two other reforming institutions in Bloomsbury – the Ladies' College (later Bedford College), founded in Bedford Square in 1849 by Crabb Robinson's friend Elisabeth Reid, and University Hall, built on Gordon Square, also in 1849, as a hall of residence for the young men of University College. Both Crabb Robinson and Mrs Reid were Unitarians, as were several other supporters of UCL, established to allow young men of non-Anglican backgrounds to take the degrees from which they were barred at Oxford and Cambridge. Crabb Robinson served for several years on the Senate of UCL, on the board at University Hall (now Dr Williams's Library, which houses the country's foremost collection of Dissenting publications) and as a supporter of Mrs Reid in her venture to bring higher education to women for the first time.

Crabb Robinson lived in bachelor comfort in a large house on Russell Square. He spent his days attending meetings of the three institutions in which he had an interest, doing the rounds of Gower Street, Gordon Square and Bedford Square. He is best known to posterity as a leisured giver of breakfasts to writers and public men, and as the friend, particularly in his younger days, of men of genius, including Wordsworth, Coleridge, Southey and Lamb. A prodigious diarist whose journals – 62 manuscript volumes from 1811 until his death in 1867, aged 91 – are lodged, appropriately, in Dr Williams's Library, Crabb Robinson occupies a unique position as a recorder of the cultural life of the 19th century. He also single-handedly performed the difficult, long-drawn-out feat of securing the Flaxman sculptures for UCL.

Though Flaxman had acquired an international reputation, he left his sister-in-law and adopted daughter Maria Denman only debts on his death in 1826. A group of admirers, including Crabb Robinson, saved some of his pieces from his creditors, raising money to build a gallery to exhibit the casts. Crabb Robinson led the project, patiently persuading the reluctant Miss Denman over several years to allow UCL to house them in the splendid gallery specially built to the design of Thomas Donaldson (1795–1885), UCL's first Professor of Architecture. The building opened to a fanfare in 1851.

The Gallery has since undergone many changes. One occurred in 1922, when this colour design was produced. It featured in *The Times*, who reported on 17 April 1923 that 'The Flaxman Gallery at University College, Gower-street has recently been redecorated at a cost of £1,600'. This redecoration had been planned for more than a decade, and Professor Simpson (Frederick Moore Simpson, Professor of Architecture at UCL from 1903 until 1919) prepared his scheme in collaboration with the then Slade Professor of Fine Art, Henry Tonks. In the central panel of the design a



ABOVE: Photograph taken in the early 20th century showing the statue of St Michael overpowering Satan, by John Flaxman. The work graces the centre of the Flaxman Gallery (College Archives, Photographs, Interiors, Flaxman Gallery).

ABOVE RIGHT: Photographic print of the 1922 colour design for redecoration of the Gallery. It displays casts and reliefs by the artist, created and endowed by Henry Crabb Robinson in 1851.



mural can just be seen. Executed by Tonks for UCL's 1926 centenary year, it depicts an imaginary meeting of four principal figures involved in the university's founding. The architect William Wilkins presents his plans to Jeremy Bentham and Thomas Campbell, who first conceived of the idea of a London university, flanked by Henry Brougham and Henry Crabb Robinson. The work was fixed in the central panel on the West side of the Gallery, with a plan to add later companion paintings at each side of it, although this never happened. ROSEMARY ASHTON

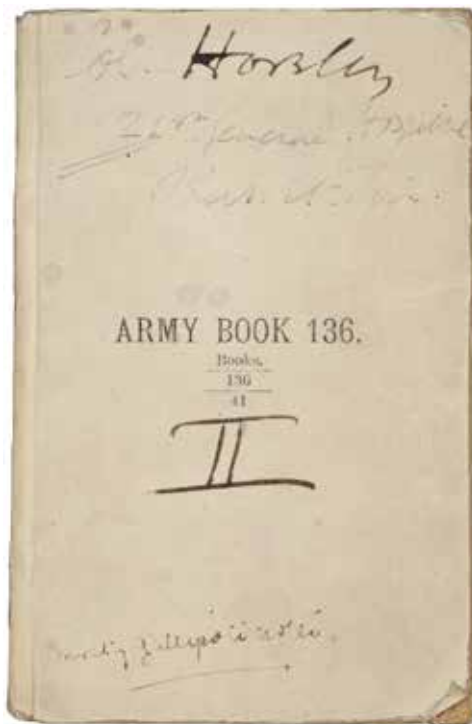
Pioneers in science and medical science who shaped 20th-century life

Sir Victor Horsley, physiologist and surgeon, First World War field operations notebook, Gallipoli, July 1915.

Manuscript in ink and pencil on paper in bound notebook, with sketches. 190 × 130 mm.

HORSLEY PAPERS B29

Provenance: given by Lady Robinson, 1976.



Out of the numerous individuals whose papers are held in UCL Special Collections, several scientists stand out in their own fields. Each has in some way forged new paths and received many accolades, including Nobel Prize awards and Royal Society fellowships. Their work represents the important link between academic research and innovation in the world outside academia, be it in industry or medicine. UCL is pre-eminent among university libraries in the UK in having its history reflected through the acquisition of many personal as well as research papers. These provide invaluable resources, not only for the study of each particular field and its development from the 19th century into the 20th, but also as a window into the cultural, political and social scenes of the day.

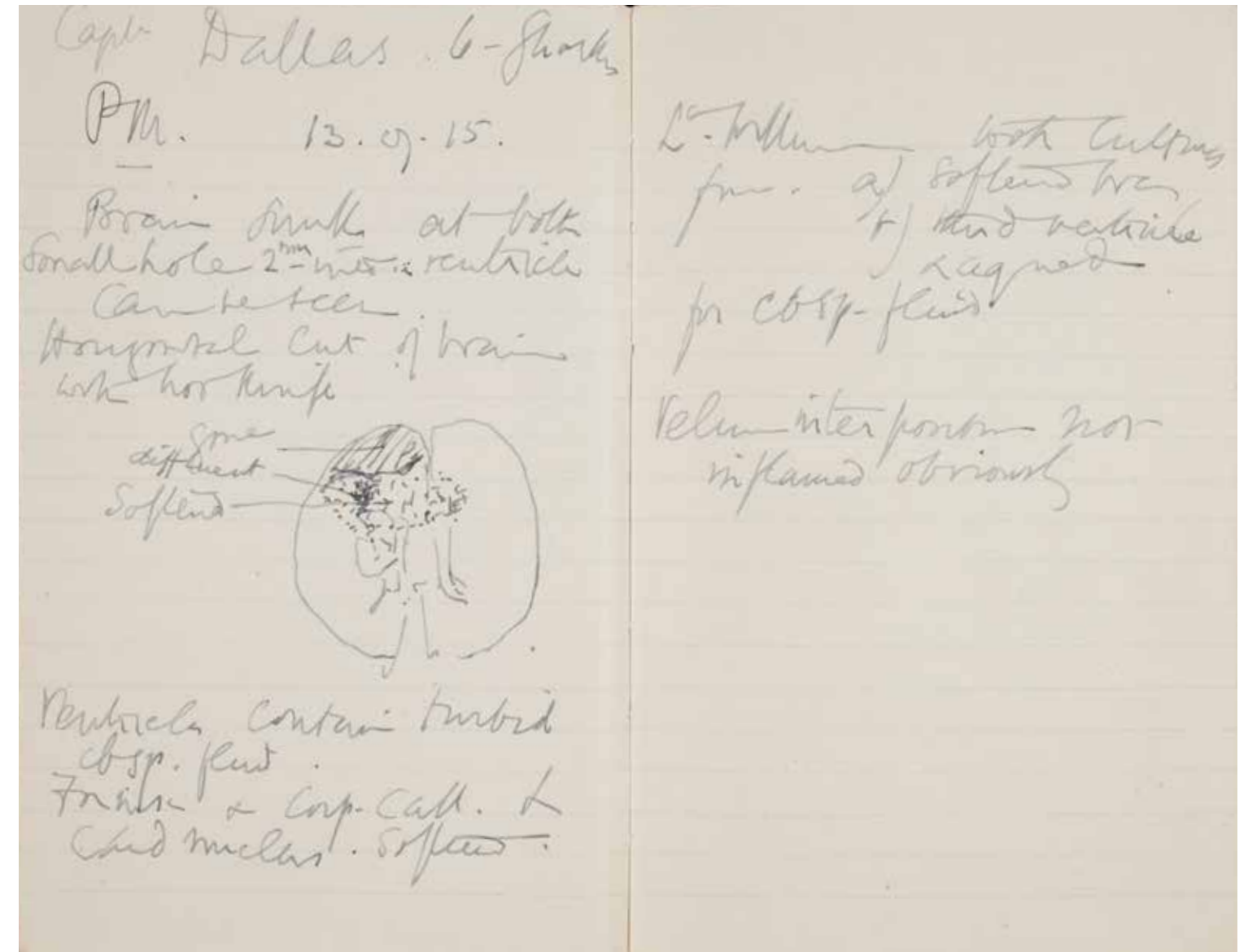
Four of these pioneers are featured here. Victor Horsley, Professor of Clinical Surgery from 1900 to 1907, played a pivotal role in shaping the face of standard neurosurgical practice. William Ramsay, Professor of General Chemistry 1887 to 1912, was the discoverer of rare gases, while Ambrose Fleming, Professor of Electrical Technology from 1884 to 1926, invented the thermionic valve. Kathleen Lonsdale, Professor of Chemistry 1949 to 1968 and later Emeritus Professor, specialised in X-ray crystallography. She confirmed the cyclic nature of benzene, one of the basic building blocks of life.

Victor Horsley (1857–16) studied medicine at UCL under John Burdon Sanderson and G D Thane. In 1880 he was appointed House Surgeon at University College Hospital, where he experimented with anaesthetics, before studying at postgraduate level in Berlin in 1881. He was appointed Surgical Registrar at UCH in 1882 and admitted to the Royal College of Surgeons a year later. Horsley was appointed Assistant Surgeon at University College Hospital in 1885, and elected to the Royal Society the following year. In 1886 he also became Surgeon to the National Hospital for the Paralysed and Epileptic, Queen Square, emerging as a leading cerebral surgeon of his time. In June 1887 Horsley removed a tumour from a spinal cord, the first operation of this kind ever performed.

Horsley wrote hundreds of papers and was knighted for his contribution to medicine in 1902. He was also awarded a Royal Society gold medal for his 'investigations relating to the physiology of the nervous system, and of the thyroid gland, and to their applications to the treatment of disease'. One of his later papers to the Royal Society was about the brain of Charles Babbage, which he had examined and described in great detail.

Horsley studied the effects of death from intra-cranial pressure for several years. In 1894 he presented a paper to the Royal Society about the effects of bullet wounds on the brain, an area of work he expanded upon over the next 20 years. He published much more on the subject during the First World War. Horsley died of heat exhaustion and intestinal infection in 1916, while serving with the Mediterranean Expeditionary Force near Baghdad.

This notebook, one of a series used while serving as a frontline colonel in the Gallipoli campaign in 1915, is a vivid reminder of the immediacy of the perils and challenges faced by surgeons working in the battlefield, as well as of the traumas suffered by soldiers. Horsley's success in this arena greatly contributed to his reputation as a practitioner who pushed the boundaries of 20th-century military surgery to a new level.



OPPOSITE: Front cover of Victor Horsley's army issue field notebook, '21st General Hospital' (Horsley Papers B29).

ABOVE: An extract from Victor Horsley's operational field notes, featuring a cross-section of the brain. The notes were dated 13 July 1915, when Horsley served in Gallipoli (Horsley Papers B29).

Sir William Ramsay, discoverer of argon, helium, krypton and other gases, laboratory notebook, UCL, 1894.

Manuscript in ink on paper, with diagrams 225 × 180 mm.

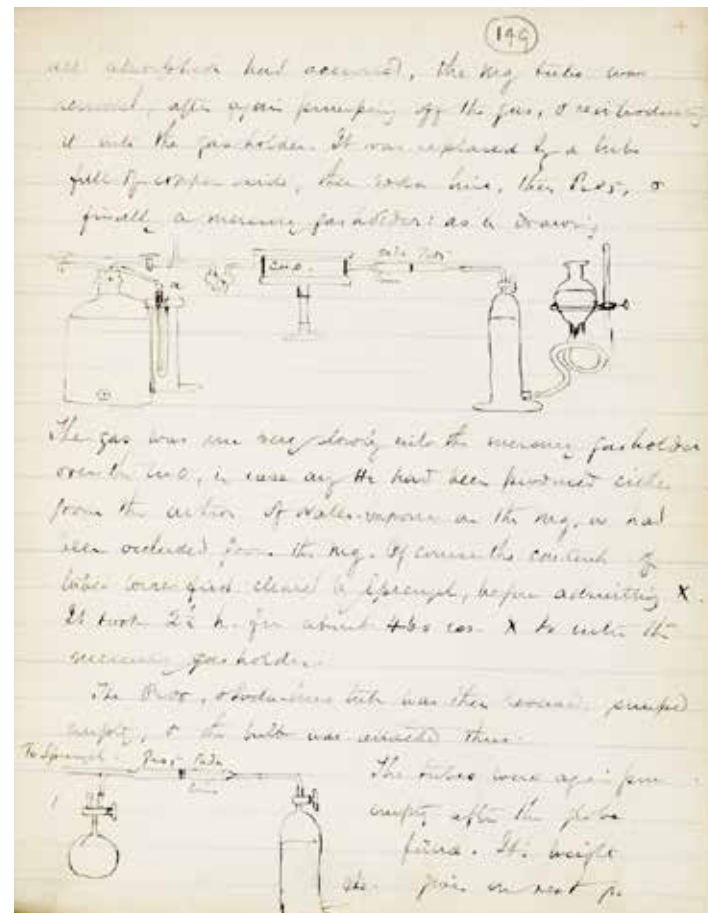
Provenance: given by Lady Tidy and Morris W Travers, 1957.

RAMSAY PAPERS 23

William Ramsay (1852–1916) made one of the most important scientific discoveries of the late 19th/early 20th centuries. The gas argon was his first discovery in 1894, followed by helium in 1895 and krypton, neon and xenon (with one of his students, Morris W Travers) in 1898. The series of laboratory notebooks contained in the papers chart the day-to-day experiments of this research, providing a detailed insight into the process.

From 1866 to 1869 William Ramsay studied at Glasgow University. In 1870 he went to Heidelberg, intending to study under R W von Bunsen, and went in early 1871 to Rudolf Fittig's laboratory in Tübingen. There he was awarded a PhD for research on toluic and nitro-toluic acids. In 1872 Ramsay returned to Glasgow as an Assistant in Young's laboratory of technical chemistry. He became Professor of Chemistry at University College Bristol in 1880, and was made Principal of the University the following year. In 1887 Ramsay succeeded Alexander William Williamson in the Chair of General Chemistry at UCL, a post he held until his retirement in 1912.

This notebook dates from the early period of experimentation which made his name. He continued to work with the rare gases after the turn of the century, collaborating with Dr Frederick Soddy on radium in 1903 and with Robert Whytlaw-Gray on radon from 1909 to 1912.



Sir William Ramsay's notes recording the experiments which led to the discovery of the rare gases in his UCL laboratory (fol. 149).

Sir Ambrose Fleming, inventor of the thermionic valve, laboratory notebook on telegraphy, UCL, 1901.

Manuscript in ink on paper. 92 × 160 mm.

Provenance: bequeathed by Sir Ambrose Fleming, 1945.

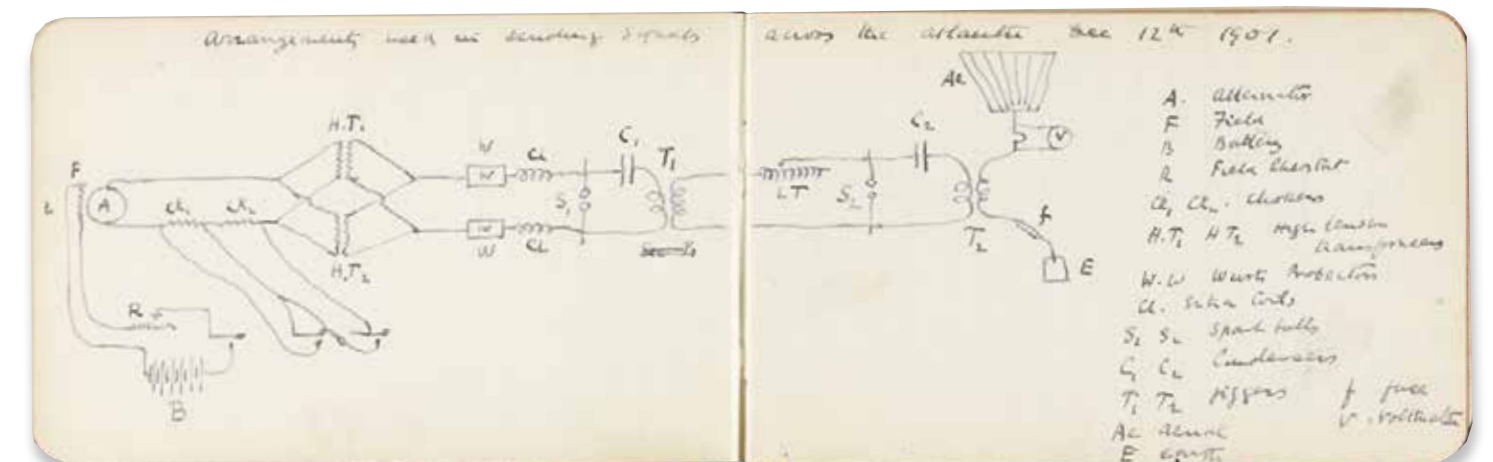
MS ADD 122/49

John Ambrose Fleming (1849–1945) was appointed in 1885 to the first Chair of Electrical Engineering at UCL, a post he continued to hold until 1926. His lifelong interest in engineering science and innovative thinking began at the age of 11; he set up a workshop at home, made models of ships and engines, and experimented with photography. Fleming registered as a student at UCL, but gave it up due to financial difficulties in 1868, later studying chemistry at the Royal College of Chemistry. A bursary enabled Fleming to study Natural Sciences at St John's College, Cambridge, where he received first-class honours in 1880. The following year he was appointed Professor of Mathematics and Physics at University College Nottingham.

In 1884 Fleming was invited to give a course of lectures on electro-technology at UCL, and was appointed a year later to the first Professorship of Electrical Technology there. In 1899 Fleming became scientific adviser to Guglielmo Marconi's Wireless Telegraph Company. He helped to scale up Marconi's apparatus to allow for communications to travel across the Atlantic, resulting in the installation of the world's first long-distance wireless station at Poldhu in Cornwall in 1901. From here signals were sent over 1800 miles to Newfoundland at the end of that year, marking the beginning of the electronic age.

The Fleming archive at UCL is extensive, consisting of over 500 volumes and boxes. It includes this notebook, which dates from the time Fleming carried out experiments in radiotelegraphy in his laboratory, a practice he pursued over many years. In 1904 Fleming patented his thermionic valve. This device detected high-frequency electromagnetic waves, and was the first electronic device to lead directly to modern electronic media. Fleming became Emeritus Professor when he retired in 1926, and he continued to write and lecture almost until his death in 1945, aged 95. During his career he published over a hundred important papers and made significant contributions to the teaching of Electrical Engineering in universities.

A diagram by Sir Ambrose Fleming illustrating the detailed process involved in sending the first signals across the Atlantic, dated 12 December 1901.



DAVY FARADAY RESEARCH
LABORATORY.
DIRECTOR: SIR WILLIAM BRAGG
TELEPHONE:
REGENT 0569.

THE ROYAL INSTITUTION,
21, ALBEMARLE STREET,
LONDON, W.1.

25. 2. 1943.

The Governor,
H.M.P. Holloway,
London N 7.

Dear Dr. Matheson,

I am writing to thank you for your kindness in allowing me to have my scientific papers, etc for use while I was in prison. I did manage to spend about seven hours each day in really concentrated scientific work, besides doing my prison work in the officers' quarters and my cell tasks. I am afraid that this means that other prisoners had a good deal of empty time on their hands.

You asked me to let you know my opinion of the illumination in the cells, especially when the bottom cover was put on to the shade. I tested this on several occasions. With the conical shade only, and without the additional "lid", the illumination was very good; in my opinion it was more than sufficient for reading or sewing. Perhaps I was fortunate, but it seemed to me that a lamp of lower candle-power would have still provided ample light. With the lid, however, there was only a space on the table about 8" x 12" in area which was well enough lit for reading, and the illumination was definitely not sufficient for dark sewing. I think the hole in the lid could be considerably enlarged without impairing the blackout, and I would also like to point out that my

Kathleen Lonsdale, crystallographer,
letter to Dr Matheson, Governor of HMP
Holloway, 25 February 1943 (draft).

Manuscript in ink on paper, 3 folios.
225 x 180 mm.

Provenance: given by Judith Milledge,
1998.

LONSDALE PAPERS A.49

Kathleen Lonsdale was born in 1903 in Newbridge in what is now the Republic of Ireland, the youngest of ten children of the local postmaster and his wife. In 1908 her mother, concerned about Irish unrest, moved with the children to the small town of Seven Kings in Essex. Lonsdale won a scholarship to the County High School for Girls in Ilford in 1914, and two years later became the first girl to attend classes in Physics, Chemistry and Higher Mathematics at the County High School for Boys (no such subjects were offered at the girls' school). At the age of 16 she decided to leave school, despite hopes of her getting into Cambridge after phenomenal success in her scholarship exams. Lonsdale was able to enter Bedford College, however, where she studied first mathematics and then physics, achieving the highest score for the latter subject in the entire University of London at the age of 19. One of her University of London examiners was the Nobel prizewinner William H Bragg, and he invited Lonsdale to join his research team, studying X-Ray crystallography at UCL.

Kathleen Lonsdale was one of the first people to use X-rays to study crystals to determine their size, shape and structure. Throughout her career she studied many different crystals, including sodium nitrate, but she had a particular interest in diamonds, and her work in this area contributed greatly to knowledge on the subject.

In 1945 Lonsdale and the biologist Marjory Stephenson became the first women elected into the Fellowship of the Royal Society of London. She was made a Dame of the British Empire in 1956 and a year later received the Royal Society's Davy Medal – the first female recipient of the award since it was bestowed on Marie and Pierre Curie in 1903. During 1960–1 she was Vice-President of the Royal Society, realising yet another first in 1967 when elected the first female president of the British Association for the Advancement of Science. Lonsdale travelled widely as an academic, but also to carry out her peace and prison work. She continued to commute to her laboratory from home in Sussex up until her death in University College Hospital in 1971.

Political and religious commitments can feature strongly in the lives of scientists in the the 20th century, as they have over the last 500 years. Lonsdale became a pacifist after witnessing the effects of Zeppelin raids on London and the surrounding area during the First World War; she also became a Quaker in 1935. During the Second World War she was imprisoned in Holloway for refusing to register for civil defence duties. Throughout her month of incarceration she was sent papers and instruments by colleagues, enabling her to continue with her scientific work.

This draft of a letter sent to the then Governor is a snapshot example of how war affected everyone's daily lives. Lonsdale's experience affected her greatly. She became a prison visitor after her release, wrote about her experiences and worked hard for the reform of penal institutions for the rest of her life.

OPPOSITE: First page of draft letter from Kathleen Lonsdale to the Governor of Holloway Prison, 25 February 1943. In it she thanks him for allowing her to carry on her scientific work during her stay (she was imprisoned for a month), and comments on the insufficient light in the cells.

An early supporter of women's rights

Leonora Tyson, ed, *An Anti-Suffrage Alphabet*. London: The Women's Press for The Women's Social and Political Union, 1911.

Designed by Laurence Housman, with stencils by Alice B Woodward, Pamela C Smith, Ada P Ridley and others. Thick paper cover. 37 leaves, unnumbered. 280 × 380 mm.

Provenance: part of the library of Ian Kenyur-Hodgkins, purchased in 1978.

Housman Collection 347

These delightful items are part of the collection amassed and largely produced or created by Laurence Housman (1865–1959). He was an extremely versatile artist and book illustrator, writer and social reformer, whose output covered all kinds of literature, from socialist and pacifist pamphlets to children's stories. Brother of the better known poet and scholar A E Housman, who was Professor of Latin at UCL from 1892 to 1911, Laurence Housman was himself a committed socialist and pacifist.

The collection at UCL houses many of Housman's prose and fiction works as well as non-fiction, totalling 620 individual items. It contains books of verse, poems in anthologies, magazines and journals, including, for example, poems in 15 issues of the *Pall Mall Magazine* between 1901 and 1912. The collection contains numerous first editions, such as the 1902 publication of a Nativity play, *Bethlehem* (together with Joseph Moorat's music scores for the play), *Prunella, or, Love in a Dutch garden* (1906) and *The Little Plays of St. Francis* (1922), each of which features a scene design by Laurence Housman.

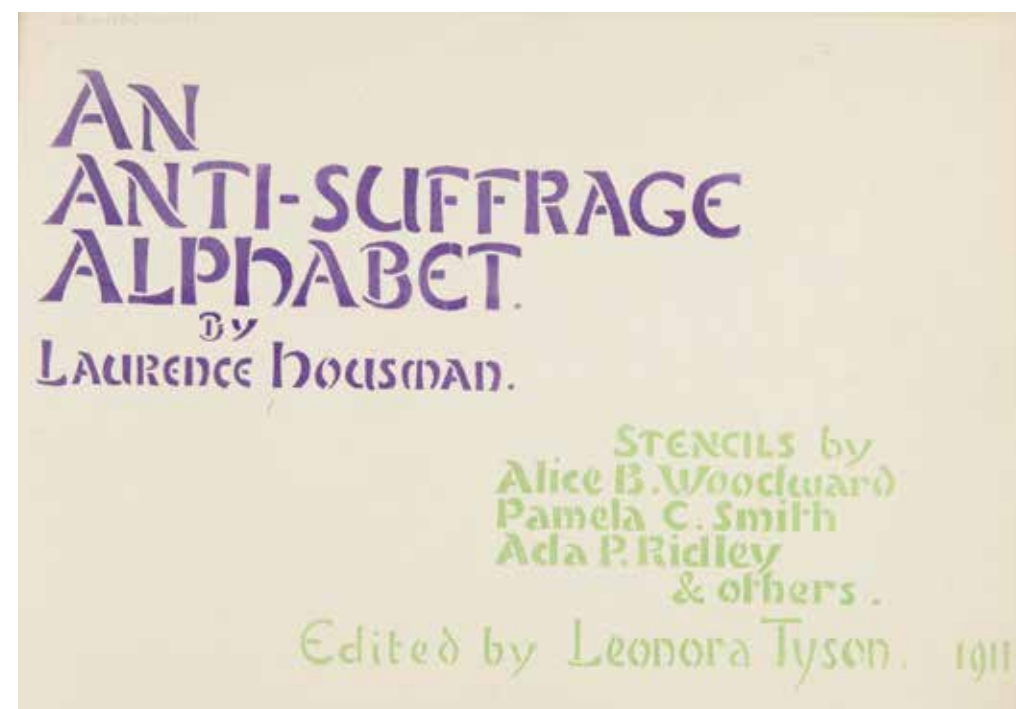
Housman wrote articles on religion, justice, social subjects, literature and art, many of which can be found in the collection. A note of satire pervaded much of his writing in varying degrees. His artistic fearlessness was echoed in his public commitment to underprivileged sections of society, and to controversial campaigns. He supported the women's suffrage movement, becoming a founder member of the Men's League for Women's Suffrage, and published advice on strategies for protesting in the *Women's Freedom League* newspaper. Housman was also an indefatigable public speaker and writer of pamphlets and articles on women's issues.

The publication *An Anti-Suffrage Alphabet*, featured here, was designed by Housman with contributions by women. The work must have caused quite a stir when it was first published in 1911. Its pointed sarcastic snipes at the prevalent attitudes towards women as second-class citizens appeared in alphabet form, strikingly encapsulated in large, thick, paper-covered book format, cleverly designed by Housman. Other non-fiction works in the collection which reflect his Suffragette sympathies include introductory poems by Housman in works published by the Women's Press, and a series of the newspapers entitled *Votes for Women*, also featured here, to which Housman regularly contributed. Works on peace include a first edition of 14 essays entitled *The preparation of peace* (1941).

Housman made numerous contributions to the journal *The album: a journal of photographs of men, women and events of the day* in 1895, under the rubric *The world of art* or *Our art supplement*. Among them were *An evening with Sir Joshua Reynolds* (Issue No.39, 28 October 1895) and *Mr Baxter gives his views upon Dutch art* (Issue No.38, 21 October 1895). 'Mr Baxter' was Housman's fictitious practising artist friend, used by him as a mouthpiece for the academic point of view. As well as containing contributions by Housman, the aforementioned journal, *The album*, is a vivid snapshot of late 19th-century life. It includes colourful pictorial covers, numerous photographs of well-known contemporary politicians, actors, musicians, singers, sportspeople and authors, together with articles on travel, gardening, animals, fashion, sport, music and home improvement.

In the 1920s and 1930s he regularly contributed poems, stories and articles on religious matters to *St Martin's Review*, the church magazine of St Martin's-in-the-Fields, Trafalgar Square. This was a church known for its

OPPOSITE: Cover and pages from *An Anti-Suffrage Alphabet*, created for The Women's Social and Political Union by Laurence Housman, 1911. The work was brilliantly designed, with clever use of stencilled tableaux and accompanying text providing perfect counters to the sexist attitudes of the time.



Contemporary literature of the First World War

Francisco de Sancha y Longo [F Sancha],
Aesop's Fables Up to Date, 1915–16

Six colour postcards, designed by F Sancha.
London: Raphael Tuck and Sons.
140 × 80 mm.

Provenance: bequeathed by Leonard
A Magnus as part of the 1914–18
Collection, 1925.

1914–18 COLLECTION/POSTCARDS/
SANCHA

The 1914–18 Collection is an unexpected archive to discover in UCL Library Services, bequeathed by a former student. To describe it in plain terms as a collection of contemporary publications relating to the First World War does not do justice to the fascinating, visually stunning range of material it covers. At its heart is a 24-volume series of the *Daily Review of the Foreign Express*, chronicling the events as they unfolded in the countries engaged in the campaigns and were reported by European media. Allied propaganda from the United States is also included, and the views of neutral countries are not left out. Bulgarian territorial claims, military aspects of the projected Channel Tunnel, British campaigns in the Middle East and the role of women are just a few of the diverse reports of the times that are recorded – in a range of languages, including English, German, Italian, French, Flemish, Portuguese and Spanish. The material dates from 1914 to the early 1920s, the majority being from 1916–18.

Over 300 books and around 1500 pamphlets complete the bulk of the collection. Titles are both serious and light in tone, examples being *The Fight for Right Pocket Book*, *Munition Lasses*, *Truth and the War*, *Some Frightful War Pictures* and *Nursery Rhymes for Fighting Times*. However, the stars of the collection have to be the series of six propaganda postcards which depict the players and action on the main stage in the form of the fables of Aesop (with striking results). The fables covered by these colourful postcards comprise 'The Dog and the Shadow', 'The Fox and the Grapes', 'The Hen that laid the Golden Egg', 'The Hare and the Tortoise', 'The Wolf and the Stork' and 'The Tortoise and the Eagle'.

The 'Dog and the Shadow' (below) illustration shows a wooden dog in a Kaiser-style helmet labelled 'Made in Germany' dropping a sausage labelled 'Prosperity' into water, in which is reflected a sausage labeled 'World Dominion'. The explanation on the card reads: 'Germany has lost the prosperity she had so laboriously acquired, in the vain endeavour to obtain the mastery of the world'. The series is accompanied by rare posters, broadsheets, maps and postcard photographs of leading soldiers, military and naval equipment.



FAR LEFT: 'The Hare and the Tortoise' from the series of postcards entitled *Aesop's Fables Up to Date*, with original artwork by Francisco de Sancha y Longo. Colourful imagery provides a contemporary take on Aesop's fables during the First World War.

LEFT: A postcard illustration by Francisco de Sancha y Longo for 'The Dog and the Shadow', updated 1915. It depicts the dog in a Kaiser-style helmet, symbolising Germany.

OPPOSITE: An illustration for the fable of 'The Wolf and the Stork', showing the wolf with the unmistakable helmet of Russian troops in 1916. The original narrative tells of a crane who rescues a wolf by dislodging a bone from its throat.



A modern classic with notoriety

James Joyce, *Ulysses*, first edition. Paris: Shakespeare and Company, 1922.

Number 307 of 750 copies on hand-made paper. [vii] 732 pages, 250 mm. Bound in morocco with gilt decorations by J May, London, in slipcase with original wrappers.

Provenance: this copy, no.307, was originally sent by the publishers to Mr George M Crowther of Bradford. No subsequent provenance information is available.

JOYCE XB 70 [1922]

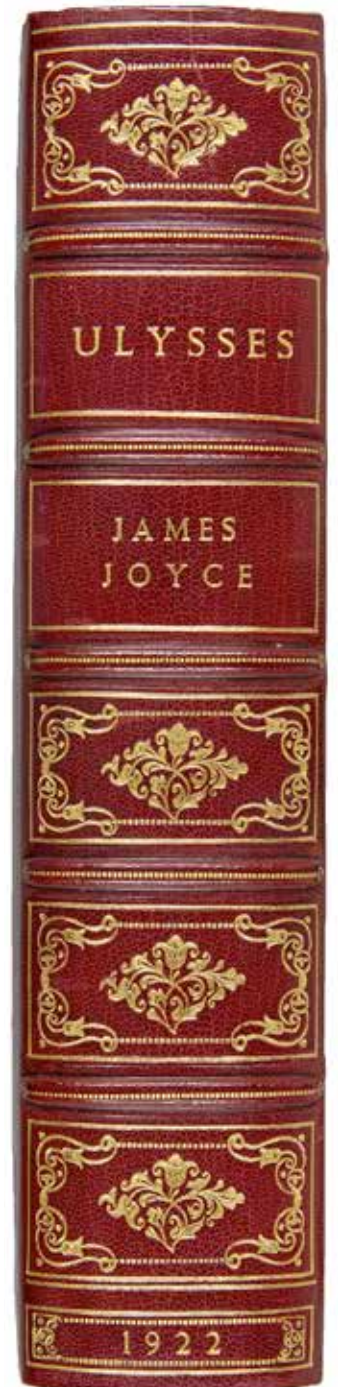
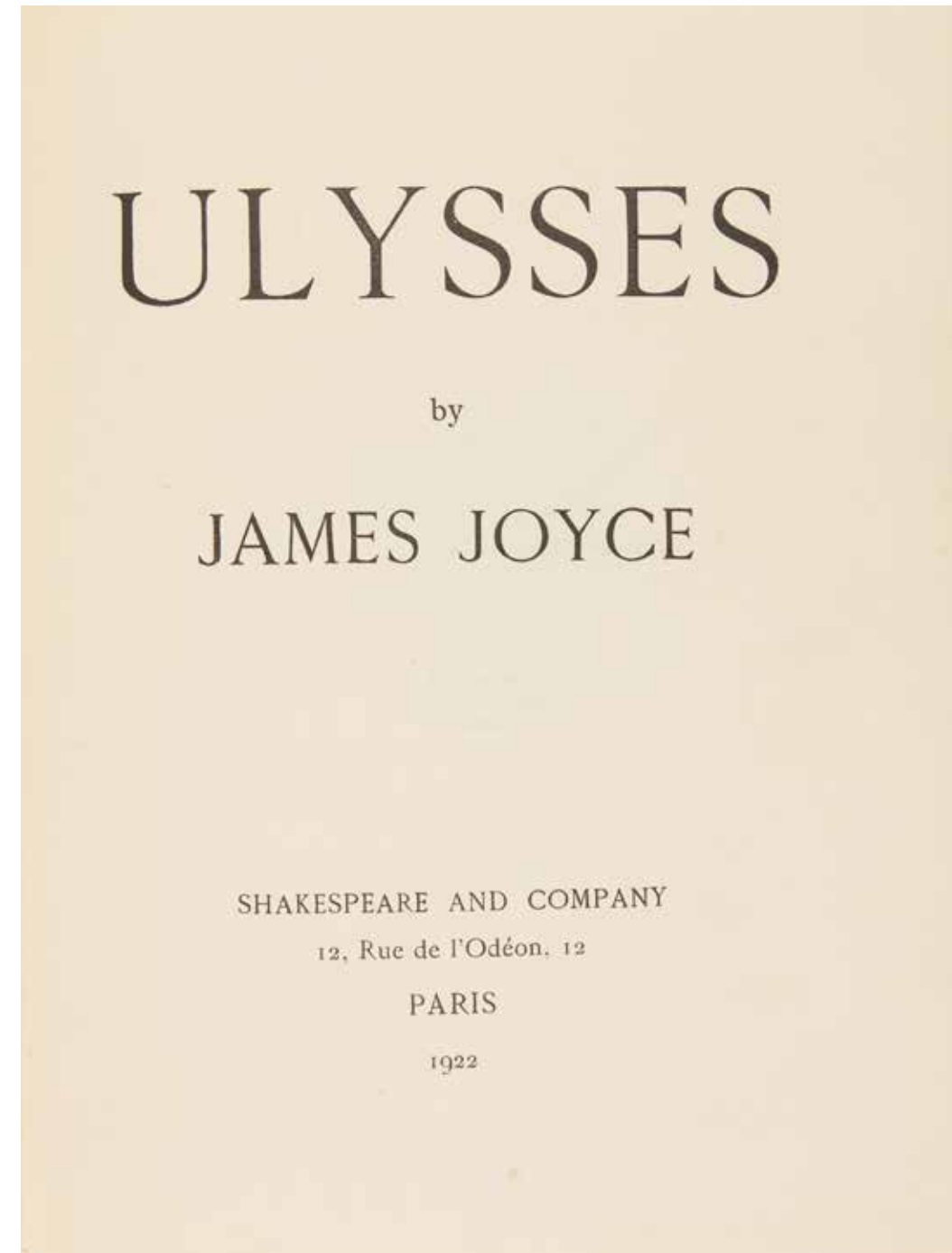
This is a copy of the first edition of a modern classic. *Ulysses* was first published in book form in a limited edition of 1,000 copies, printed for Sylvia Beach, under the imprint Shakespeare & Company in Paris, by Maurice Darantière in Dijon. Of these, 100 signed copies were printed on Dutch hand-made paper and numbered from 1 to 100; 150 copies were printed on 'vergé d'Arches' (a high-quality, air-dried paper from Lorraine) and numbered from 101 to 250; and 750 copies on hand-made paper numbered from 251 to 1000.

Ulysses appeared in print on Joyce's 40th birthday, 2 February 1922, and sold out almost immediately. In October of the same year a second edition appeared under the imprint of the Egoist Press in London (which UCL also holds); 500 copies were seized by UK Customs under obscenity laws, but were reprinted. Several hundred more copies were seized and suppressed by the US customs throughout the 1920s, after a trial in 1921 declared as obscene a magazine (*The Little Review*) in which passages from the work had been published from 1918 to 1920. These early editions of *Ulysses* are notoriously full of errors (warranting a plea by the publisher to the reader, reproduced here): the Egoist Press edition contains seven pages of errata alone. This reflects the publisher's eagerness to publish this book despite its errors.

*The publisher asks the reader's indulgence for typographical errors
unavoidable in the exceptional circumstances.*

S. B.

A publisher's note on the front fly-leaf in the 1922 first edition of James Joyce's *Ulysses*, which first came out in Paris. It was so full of typographical errors that Sylvia Beach ('S.B.'), Joyce's publisher and champion, felt compelled to remark on the fact.



ABOVE LEFT: The title page of the first edition of James Joyce's *Ulysses*. It is one of only 750 copies printed on hand-made paper. Altogether 1000 copies of this edition were printed on different qualities of similar paper.

ABOVE: A gilt-tooled leather spine of the first edition of *Ulysses*, 1922.

Henry James and George Orwell

Henry James, *The Turn of the Screw; The Aspern Papers*. Everyman's Library. Fiction no.912, editor Ernest Rhys, 1935. London: J M Dent & Sons Ltd, first edition.

ix, 299 pages. 180 mm.

Provenance: purchased from the library of Sir Richard Rees Bt, 1960.

Orwell Collection L10 JAM 1

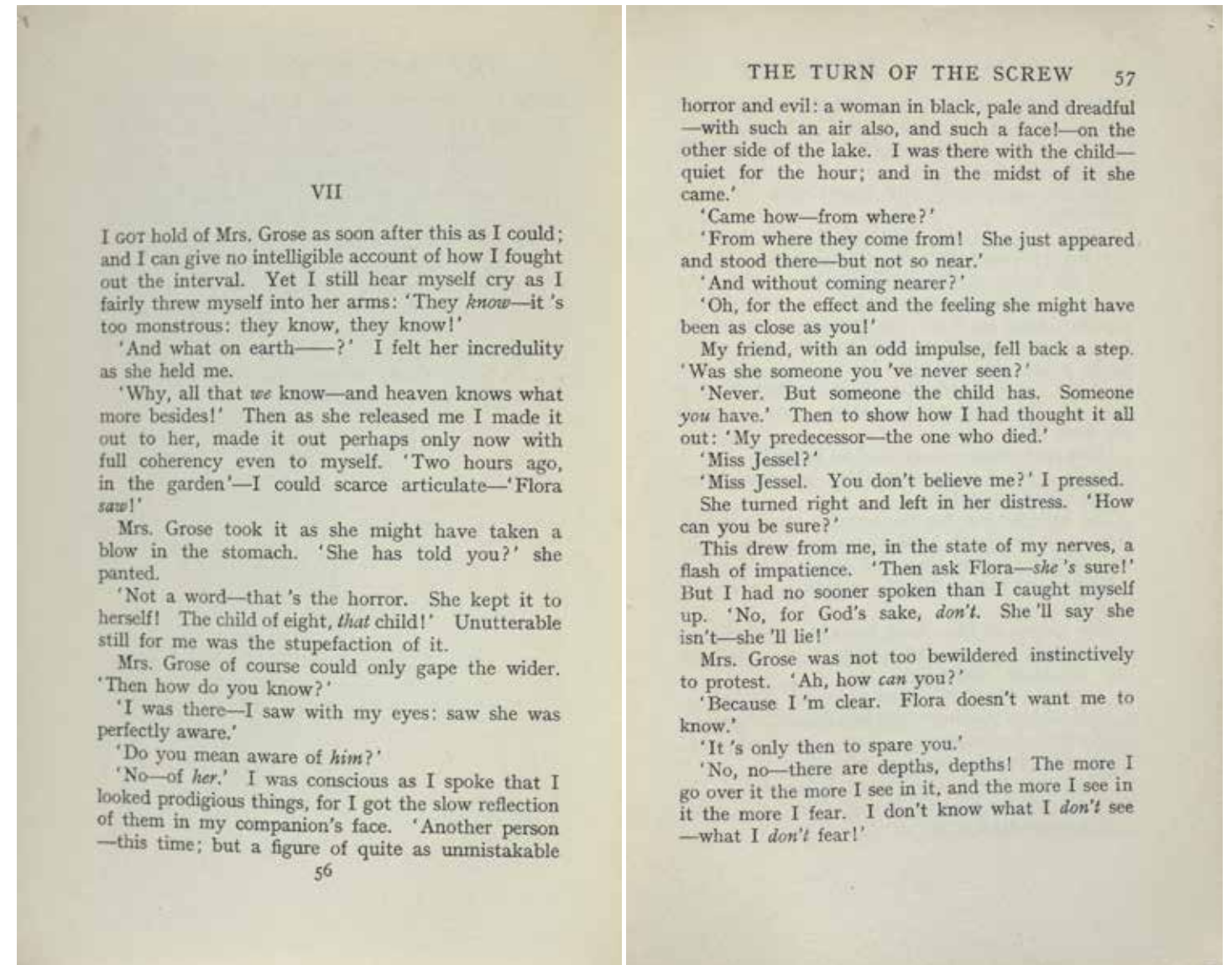
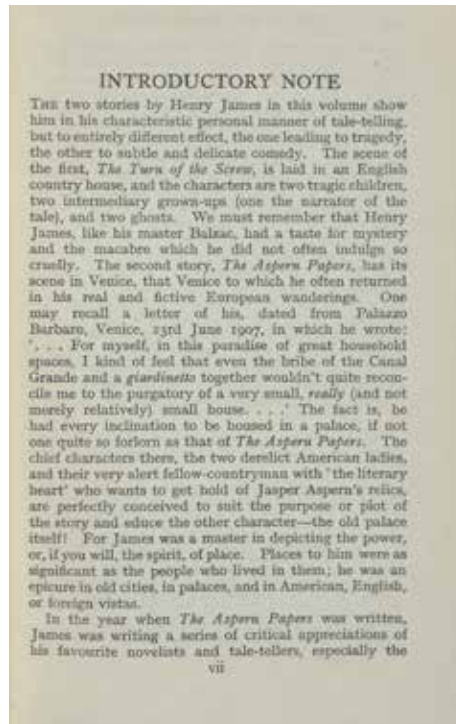
These days 'lab rats' rarely visit libraries: the scientific literature arrives online. Indeed the UCL electronic subscription list is now so comprehensive that I cannot remember the last time I had to go to the UCL Science Library. When invited to write a short piece about an item from the UCL Special Collections I was on holiday, and had just finished reading *Roderick Hudson* by Henry James – a memorable day, as I had been carrying a battered copy around for at least three years, with many false starts. A perusal of the UCL Special Collections revealed that they held ten Henry James books, all of which had belonged to George Orwell. The idea of the direct Orwell reading the elliptical James intrigued me.

When I saw the volumes in Special Collections, it turned out that the books had belonged to Orwell at the time of his death, in 1950 from TB, in University College Hospital. He had married his second wife Sonia in UCH in 1949. The books passed to his literary executor Sir Richard Rees, who later sold them to UCL Library Services. They are a motley set of editions, in line with Orwell's policy of buying secondhand books (see Orwell's *Books v. Cigarettes* essay published by Penguin Books in 1946) and comprise short stories and short-ish works such as *The Aspern Papers* and *The Turn of the Screw*. No James door-stopping tomes for him. For a magic space of time in a busy week I was allowed to look through them for margin notes in Orwell's handwriting. On crisp, white, proper paper, with hand-coloured illustrations and italic printing, this volume was the most remarkable book, *qua* book, that I had ever handled.

Orwell expressed little sympathy for James. His life was one of action and urgency. He declared that 'no one, now, could devote himself to literature as single-mindedly as Joyce or Henry James ('Writers and Leviathan' in George Orwell *Politics and Letters*, 1948), but I think that he also persevered in hope. When asked by *Horizon* for favourite books of 1947 he supplied: 'I enjoyed especially, ie among books I had not read before: *Under Western Eyes*, Joseph Conrad; *The Aspern Papers*, Henry James; *Framley Parsonage*, Anthony Trollope' (*It is what I think: 1947–1948, Complete Works of George Orwell*, 1998, no.3311).

In 1948 he was in hospital in Scotland. From here he wrote in a letter to Mrs Jessica Marshall, 'I have been making one of my periodical attacks on Henry James, but I never can really get to care for him' (*Complete Works of George Orwell*, 1998, no.3401A). However, in those pre-Internet days, he nevertheless took time that year to chase down Edmund Wilson's Freudian interpretation of *The Turn of the Screw*, in an essay published in 1934. He eventually found it in a volume entitled 'American Harvest', but he disagreed with Wilson's thesis. For much of 1949 Orwell lived in a spartan chalet at the Cotswold Sanatorium at Cranham, a few miles from spectacular views to the Malvern Hills. During this year he was more seriously ill, but still managed to read 140 books, including Dorothy L Sayers and Agatha Christie. On 1 June he wrote to Sir Richard Rees: 'I'm trying to read Henry James's *The Spoils of Poynton*, but it bores me unbearably' (*Our job is to make life worth living: 1949–1950 Complete Works of George Orwell*, 1998, no.3638).

One of my favourite Orwell essays is 'What is Science?' (George Orwell, *Tribune*, London, 26 October 1945). In this piece he expresses the view that experts in the 'exact sciences' are not especially qualified to comment on issues outside their own expertise. I would agree: the 'Laureates for World Peace' agenda has always struck me as absurd. Please forgive me, then, for writing about books. MARY COLLINS



OPPOSITE: Opening section of the editor's introduction to the volume containing *The Turn of the Screw; the Aspern Papers* by Henry James, 1935. Orwell regularly bought secondhand books, and in a 1947 magazine interview he said *The Aspern Papers* was one of the works he particularly enjoyed.

ABOVE: An extract from the Everyman's Library edition of Henry James' *The Turn of the Screw*, bound in the same volume with *The Aspern Papers*, also by James, from 1935 (pp.56–7). Orwell was not a great fan of James, but he was intrigued by the psychology behind the story line of *The Turn of the Screw*.

George Orwell: a timeless voice

George Orwell (born Eric Blair), literary notebook, 1939/40–1946/47.

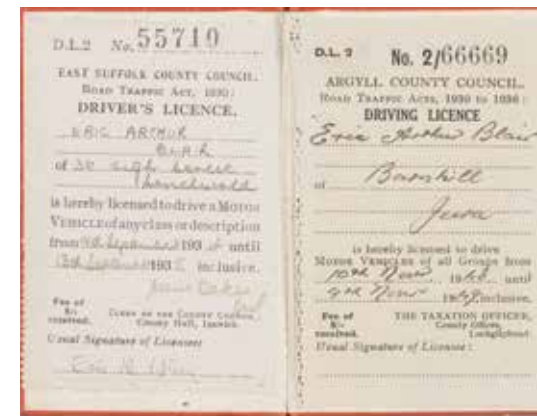
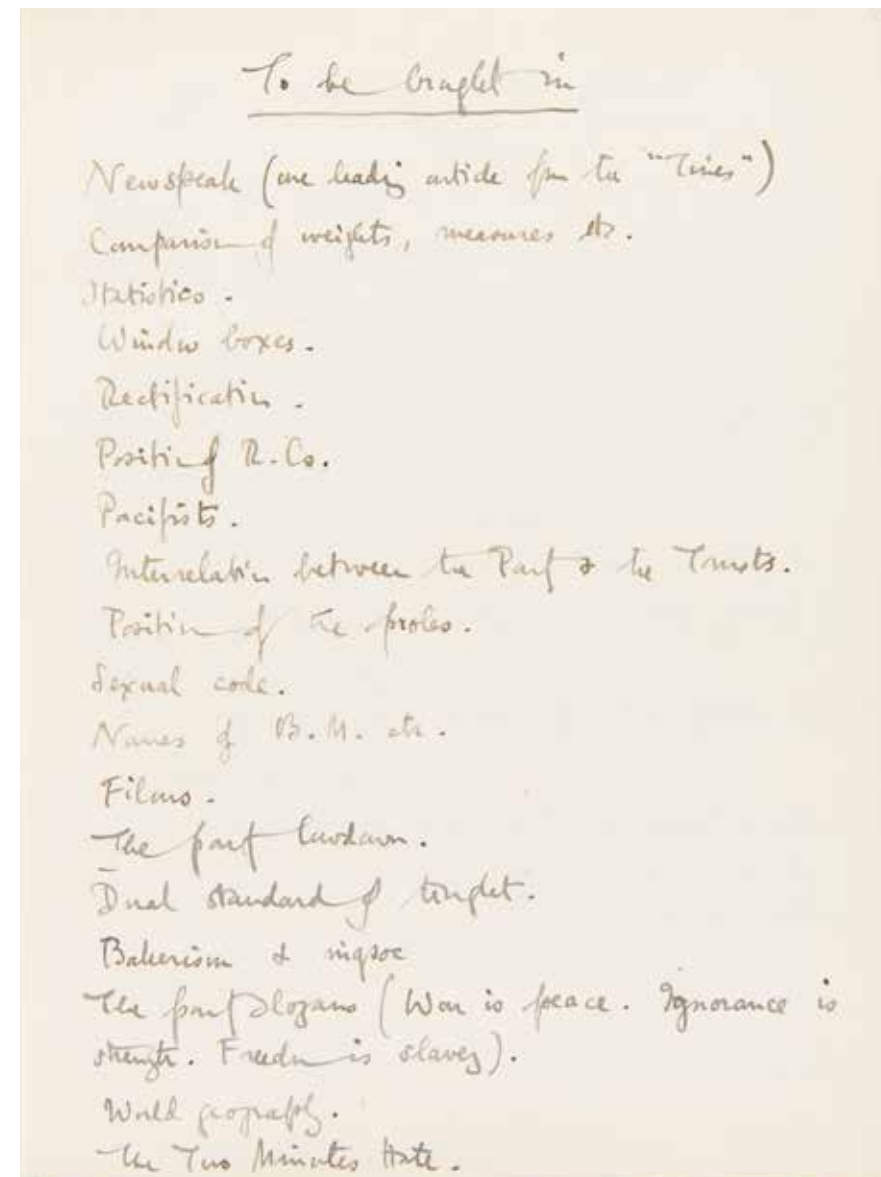
Manuscript on paper, in Orwell’s hand, written in blue-black, and red ink, also blue biro. 55 folios. 225 × 180 mm.

Provenance: presented by Sonia Orwell, 1972.

ORWELL B/1

When Sonia Orwell, Orwell’s second wife, approached David Astor, the proprietor of the *Observer* newspaper, for help in finding a suitable home for the residue of the writer’s papers, he turned for advice to Sir Ifor Evans, one of his circle of friends. Evans was then Provost of UCL and former Professor of English Language and Literature. UCL had already established a reputation for forward-thinking collecting policies in the field of literature (having acquired, for example, the Ogden Library, James Joyce collection, Poetry Store and Little Magazines collections), and it was a natural choice for her to make, creating a centre for Orwell Studies through the George Orwell Archive Trust. Two outstanding items are featured here – one of the series of literary notebooks, containing the synopsis for a draft of Orwell’s apocalyptic novel *Nineteen Eighty-Four*, and an item of personal interest: his subscription card for the National Union of Journalists, which bears the now famous image of Orwell at the peak of his writing career (shown overleaf).

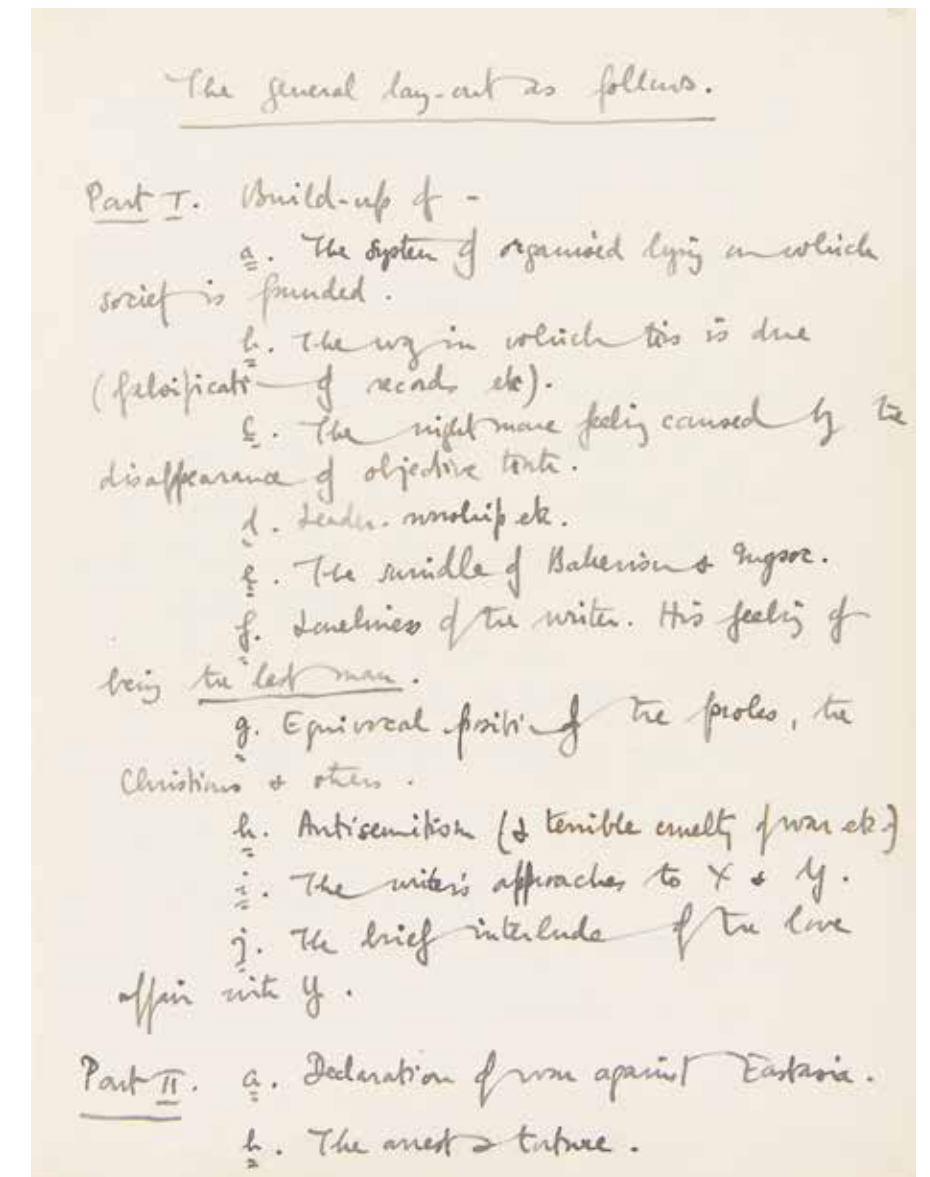
It is difficult to give a precise date for this outline of *Nineteen Eighty-Four*, though Orwell wrote to his publisher Fredric Warburg in August 1948 that he first thought of the idea in 1943. The notebook seems to have been used by Orwell over a period of years (the ink used here also appears in his 1942 wartime diary) and includes phrases to be brought into the work, at various stages entitled *The quick and the dead* and *The last man in Europe*. Here we see the main structure, themes, notes and phrases jotted down, including the slogan ‘War is Peace’, IngSoc, Newspeak and the Two Minutes Hate. He started work on the first draft of the novel in 1946, and completed the second draft by November 1948. Even then, Orwell was still hesitating between possible titles. The book was published by Secker and Warburg in June 1949 and has been a best-seller ever since, translated into more than 30 languages.



OPPOSITE: Manuscript notes for a novel by George Orwell, written probably some time in 1944. Many elements of the book, published in 1949 with the title *Nineteen Eighty-Four*, appear already conceived and noted down (ORWELL B/1, fol.35r).

ABOVE: The inside of Orwell’s driving licence, featuring addresses in both Southwold, Suffolk (his parents’ house) and Barnhill, Jura, where the novel *Nineteen Eighty-Four* was completed in 1948 (ORWELL J/7).

RIGHT: Orwell’s notebook contains a general layout of *Nineteen Eighty-Four*, shown here. At the end of the notebook are other examples of ‘Newspeak’, written in Biro, so it is possible to date these to the post-war period (ORWELL B/1, fol. 36r).



George Orwell (born Eric Blair), National Union of Journalists membership card, 1943 to 1946.

Printed on paper, with handwritten entries, and black and white portrait photograph of Orwell pasted in, mounted on card, with blue cover. 2 leaves, 90 × 55 mm.

Provenance: deposited by the George Orwell Archive Trust on behalf of Sonia Orwell and the Orwell Estate, 1960.

ORWELL J/26

Orwell's National Union of Journalists photograph may well be the most famous picture of him that exists. He was 39 when it was taken, already the veteran author of a number of well-received novels and essays, though *Animal Farm* and *Nineteen Eighty-Four* were still to come. Orwell relished imagining the faces of writers, as he acknowledged in his seminal essay on Dickens: 'When one reads any strongly individual piece of writing, one has the impression of seeing a face somewhere behind the page ... What one sees is the face that the writer *ought* to have. Well, in the case of Dickens I see ... the face of a man who is always fighting against something, but who fights in the open and is not frightened, the face of a man who is *generously angry* – in other words, of a nineteenth-century liberal, a free intelligence, a type hated with equal hatred by all the smelly little orthodoxies which are now contending for our souls.'

Orwell entered the lists to contend 'for our souls' from the other side of orthodoxy, in the process changing forever who we are. He took Dickens to task for a social critique that was ultimately ineffectual, because it was predicated on the social and moral platitude that if people were more decent, then the world would be a better place. Nevertheless, Orwell turned into as fervent a moralist as Dickens, with the difference that the targets of his critique were intensely relevant to the age he lived in. Chief among them was the death penalty, which he viewed with abhorrence. In arguably his greatest essay, *The Lion and the Unicorn*, written during an air raid, Orwell deplored the fact 'the gentleness of English civilization is mixed up with barbarities and anachronisms ... Over against the Nazi Storm Trooper you have got to set that typically English figure, the hanging judge, some gouty old bully with his mind rooted in the nineteenth century, handing out savage sentences'.

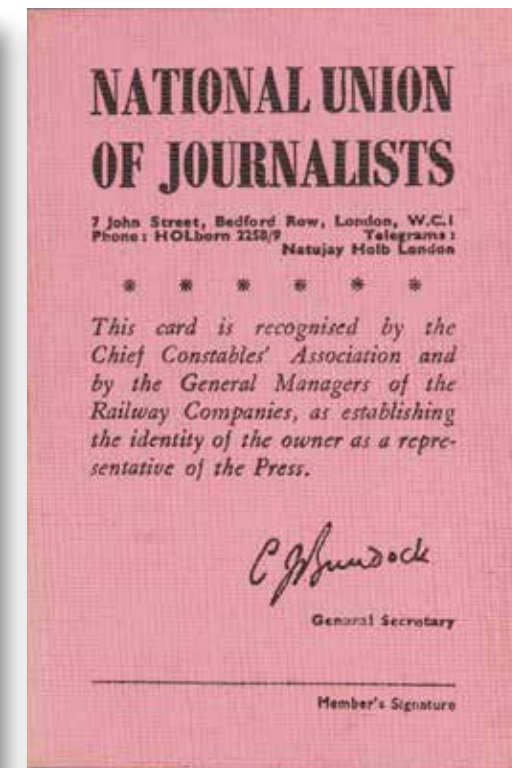
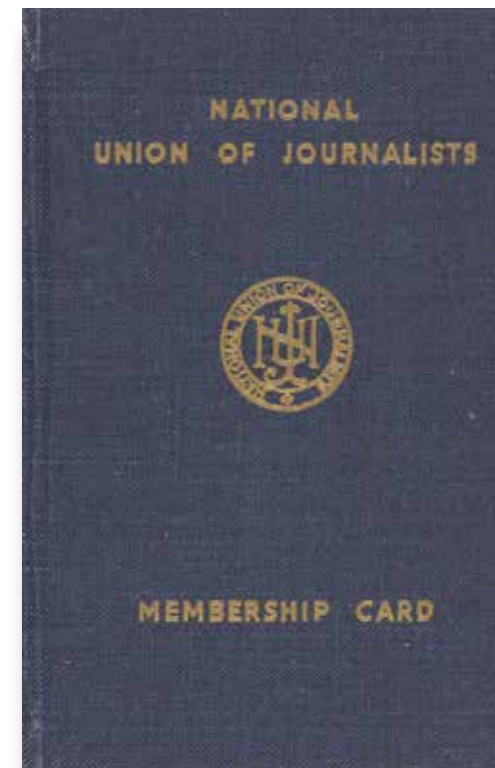
Orwell knew all about the unconscionable awfulness of judicial killings. His essay 'A Hanging', from his days in the Burmese imperial police, remains a searing act of bearing witness. As the guards march the condemned man to the gallows, he sidesteps a puddle. 'When I saw the prisoner step aside to avoid the puddle, I saw the mystery, the unspeakable wrongness, of cutting a life short when it is in full tide. This man was not dying, he was alive just as we were alive ... He and we were a party of men walking together, seeing, hearing, feeling, understanding the same world; and in two minutes, with a sudden snap, one of us would be gone – one mind less, one world less.'

Orwell died aged 46 in University College Hospital, not far from my office at UCL. His was a profoundly civilised, unforgettable, timeless voice that has lived with me since my early teens. It should, and will, inspire generations to come. RENÉ WEIS

OPPOSITE, ABOVE: Photograph of George Orwell taken in 1942 for his National Union of Journalists membership card, 1943–6. This famous image shows him at the age of 39.

OPPOSITE, LEFT: Cover of Orwell's NUJ membership card for 1943–6, in which the above photograph was used.

OPPOSITE, RIGHT: Cover of Orwell's NUJ membership card for 1947–8, notably unsigned.



Glossary

Alum-stamped: material produced by the printing press started by Aldus Manutius in 1494 in Venice. This press introduced italics as a typeface and became the first to issue printed books in the small, portable octavo size. See also **Printer's device**.

Aldine: material produced by the printing press started by Aldus Manutius in 1494 in Venice. This press introduced italics as a typeface and became the first to issue printed books in the small, portable octavo size. See also **Printer's device**.

Alum-tawed: material that has undergone ‘tawing’, an ancient process of treating prepared hide or skin with aluminium salts (hence the term ‘alum’) and other materials, such as egg yolk and flour. The process improves the skin’s thickness and stability, making it easier to stretch and giving it a white-creamy colour.

Blind-tooled: a method of decorating a book in which impressions are made in the covering material, usually leather or tawed skin, by means of heated tools, pallets, rolls, fillets or combinations of one or more of these. It does not entail the use of leaf metal, foil or any other colouring material, with the possible exception of carbon, sometimes used to darken the impressions.

Breviary: a book containing the Latin liturgical rites of the Catholic Church. It includes all the daily psalms, hymns, prayers and blessings necessary for reciting the office.

Chemise: a textile or leather cover made with extended flaps at the head, fore-edge and tail of a binding. The tail flap was often used to attach the book to a belt or girdle, or as a convenient way to carry the book.

Folio: a single leaf of a book. It is also a book size, resulting from folding a sheet once to form leaves half the size of the sheet. The standard measurements for a folio-sized book are 382 x 305mm.

Fore-edge: the edge of a book opposite the spine.

Alum-stamped: material produced by the printing press started by Aldus Manutius in 1494 in Venice. This press introduced italics as a typeface and became the first to issue printed books in the small, portable octavo size. See also **Printer's device**.

Aldine: (sometimes ‘gauffered’): the term applied to the edges of a book, usually gilded, which have been decorated further by means of heated finishing tools or rolls that indent small repeating patterns.

Gouache: a type of opaque paint consisting of pigment and a binding agent, usually gum arabic.

Grotesque: a style of decorative art characterised by fanciful or fantastic human and animal forms. These are often interwoven with foliage or similar figures that may distort the natural into absurdity, ugliness or caricature.

Hagiographical: an adjective describing the life, or lives, of a saint, or saints.

Historiated: a term used to describe initials, capitals or borders in manuscripts and early books decorated with figures of men or animals (rather than simple floral or formal designs).

Illumination: a general term meaning decorated in gold and/or silver and /or coloured paint. It is applied to initial letters, single words, first lines or the opening pages of books.

Incunabula: a term used for books and other material printed from moveable metal type which can be dated before the year 1501. The cut-off date for incunabula was first adopted in 1643 by Johann Saubert in his history of the Nurnberg library (*Historia Bibliothecae Noribergensis*), which includes the first known catalogue of a collection of incunabula. The word derives from the Latin *cunae* (‘cradle’) and refers to books produced in the infancy of printing.

Micrographic: an adjective describing a

Alum-stamped: material produced by the printing press started by Aldus Manutius in 1494 in Venice. This press introduced italics as a typeface and became the first to issue printed books in the small, portable octavo size. See also **Printer's device**.

drawn or photographed object as viewed through a microscope.

Minuscule: a form of small or lower-case lettering (ie not capitals), mainly used to describe all small writing forms.

Palimpsest: a manuscript consisting of a later writing superimposed upon the original text, which has been removed, from the Greek *palimpsestos* (‘scraped again’). A double palimpsest is a manuscript that carries two subsequent pieces of text, and has therefore undergone two removals.

Printer’s device: from the earliest days of printing, a ‘printer’s device’ or ‘mark’ was used as the printer’s ‘trade mark’. Printer’s devices can be found at the end of books printed before 1500–1510; after this date, they more usually appear on the title page. Aldus’s *Dolphin and Anchor* is one of the most famous devices.

Roundel: a picture, pattern or symbol contained in a circle.

Rubricated: initial capitals, headings and/or paragraph marks in a manuscript or printed book that have been written by hand or painted in red.

Solander box: a book or document box invented by Dr Daniel Charles Solander, a botanist, during his tenure at the British Museum (1773–82). The solander box is generally of a ‘drop-back’ or ‘clamshell’ construction, in which the spine remains attached to the lid once opened. These boxes can be made in elaborate or simple style.

Uncial: a majuscule script, written entirely in capital letters. It was commonly used by scribes from the 4th to the 8th centuries AD to write Greek and Latin.

Select Bibliography

Alum-stamped: material produced by the printing press started by Aldus Manutius in 1494 in Venice. This press introduced italics as a typeface and became the first to issue printed books in the small, portable octavo size. See also **Printer's device**.

Numbers in brackets refer to related entry.

Ashton, Rosemary, *Victorian Bloomsbury*. London: Yale University Press, 2012. (no.50)

Ayris, P, *A Transcription and Critical Edition of Thomas Cranmer’s archiepiscopal Register*, forthcoming. (no.11)

Bearman, F, ‘The Origins and Significance of Two Late Medieval Textile Chemise Bookbindings in the Walters Art Gallery’, *Journal of the Walters Art Gallery*, 54, Essays in Honour of Lilian M C Randall, 1996, pp.163–87. (no.4)

Chabas, Jose and Roca, Antoni, ‘Early Printing of Astronomy: The Lunari of Bernat de Granollachs’, *Centaurus*, vol.40, 1998, pp.124–34. (no. 17)

Cooper, Tarnya and Hawker, Daisy, *Paper Cities: Topography and Imagination in Urban Europe c.1490–1780*. London: University College London, 2003. (no. 33)

Coveney, Dorothy K, *A descriptive Catalogue of Manuscripts in the Library of University College London*. London: printed for University of London, University College, 1935.

Cranmer, Primate of all England: a catalogue of a quincentenary exhibition at the British Library, 27 October 1989–21 January 1990, compiled by Paul Ayris and edited, with an introduction and chronology, by Peter Newman Brooks. London: The British Library, 1989. (no.11)

Deas, Malcolm, Efraín Sánchez and Aída Martínez, *Tipos y costumbres de la Nueva Granada: la colección de pinturas formada en*

Alum-stamped: material produced by the printing press started by Aldus Manutius in 1494 in Venice. This press introduced italics as a typeface and became the first to issue printed books in the small, portable octavo size. See also **Printer's device**.

Colombia por Joseph Brown entre 1825 y 1841 y El Diario a su excursion a Girón, 1834. Fondo Cultural Cafetero, Bogotá, 1989. (no. 49)

Eichard, Sian (ed), *A companion to Gower*. Cambridge: D S Brewer, 2004. (no.9)

Febvre, Lucien and Henri-Jean, Martin, *The Coming of the Book: Impact of Printing, 1450–1800*, trans. David Gerard. London and New York: Verso, Modern Classic Series, 1997 (first published in French as *L'apparition du livre*, 1958).

Fletcher, H G *et al*, *The Wormsley Library: a personal selection by Sir Paul Getty, KBE*. London: published for the Wormsley Library by Maggs Bros. in co-operation with The Pierpont Morgan Library, New York, 1999, pp.8–10, 26–7. (no.4)

Foot, Mirjam M, *The Henry Davis Gift, A Collection of Bookbindings*, vol.II. London: British Library, 1983, p.270. (no. 37)

Freeman, R B, *Darwin and Gower Street, An Exhibition in the Flaxman Gallery of the Library*. London: University College London, 1982. (no. 47)

Fuller, Catherine (ed), *The Old Radical: Representations of Jeremy Bentham*. London: University College London, 1998.

Furlong, G and Percival, J, *Exhibition: George Orwell 1903–1950*, exhibition catalogue. London: The Library, University College London, 1984. (nos.55 and 56)

Furlong, G, ‘UCL’s Manuscripts and Rare Books’, *UCL OSA News 1993*, University

Alum-stamped: material produced by the printing press started by Aldus Manutius in 1494 in Venice. This press introduced italics as a typeface and became the first to issue printed books in the small, portable octavo size. See also **Printer's device**.

College London Old Students’ Association, pp.8–14.

Keynes, Geoffrey, *A Bibliography of The Writings of Dr William Harvey 1578–1657*, 2nd edition. Cambridge: Cambridge University Press, 1953. (no. 29)

Ker, N R, *Medieval Manuscripts in British Libraries: I, London*. Oxford: Oxford University Press, 1969, pp.331–65, 434.

McAdam, E L and Milne, George, *Johnson’s Dictionary, A Modern Selection*. London: Victor Gollancz, 1963. (no. 39)

MacCulloch, D, *Thomas Cranmer: A Life*. New Haven & London: Yale University Press, 1996. (no. 11)

Pearson, David, *Books as History: The importance of books beyond their text*. London: British Library & Oak Knoll Press, 2008.

Robinson, P, *Catalogue of Dated and Dateable Manuscripts c. 888–1600 in London Libraries*. London: British Library, 2003, vol.1, pp.70–5.

Scott, J W, ‘The Library of University College London’ in *The Libraries of London*. London: The Library Association, 1961.

Stead, S, *Adventure and Art: Examples of Early Printed Books from University College London Library*, exhibition guide, May 2000 (unpublished work).

Vidler, K, ‘Conservation of a Tortoiseshell Book Cover’, *The New Bookbinder, Journal of Designer Bookbinders*. London: Designer Bookbinders, vol.26, 2006, pp.26–8. (no. 37)

Acknowledgements

This book has been produced with the assistance and support of the following individuals:

Dr Paul Ayris, Director of UCL Library Services & UCL Copyright Officer, Chief Executive, UCL Press; Martin Moyle, Assistant Director (Support Services), UCL Library Services; Lara Speicher, Publishing Manager, UCL Press; Catherine Bradley, text editor; the named individual contributors (page 9); Mary Hinkley, UCL Media Services; Drusilla Calvert, indexer; Steve Wright, Special Collections, UCL Library Services; Frederick Bearman, Preservation Librarian, UCL Library Services; Tabitha Tuckett, Rare Books Librarian, UCL Library Services; David Cotterill, freelance journalist and author; Vanessa Freedman, Hebrew and Jewish Studies Librarian, UCL Library Services; Katy Makin, Project Archivist, Special Collections, UCL Library Services; Dan Mitchell, Mandy Wise and Rafa Corrales Siodor, from the Special Collections Readers' Services Team, UCL Library Services; Angel Warren Thomas, Warren Thomas Conservation.

All images are copyright © UCL Library Services except for those on page 170 (reproduced by kind permission of Judith Milledge) and on pages 182, 183 and 185 (reproduced by kind permission of the Orwell Estate).

Index

Note: *Italics* denote image

Aesop's Fables Up to Date (F Sancha) 176–7, 176, 177
Albin, Eleazar 106; *A natural history of spiders, and other curious Insects* 105–7
alphabet, *An Anti-Suffrage Alphabet* (designed Housman; ed. Tyson) 172–3
Alternative Press collections 19
Altmann, Alexander 21
Anaemia cured by the Carbonate of Iron (Carswell) 144–5, 144
anatomy: Carswell Collection of drawings of pathological conditions 144–7; *De moto cordis* (circulation of the blood) (Harvey) 102–3; *De Fabrica* (Vesalius) 88–9
anthropometry, Dürer 101
An Anti-Suffrage Alphabet (designed Housman; ed. Tyson) 172–3
Arabic: medical treatise 74–5; Qur'an 60–1
architecture: *De architectura* (Vitruvius) 72–3; domestic 110–11; Roman, *Vedute di Roma* (Piranesi) 112
archives: acquisition 14, 18, 19, 20; of UCL 14, 20
The art of practising Judaism in the 16th century 56–7
art theory, Dürer's study 101
Artemesia (plant) 66
Arthur, Michael (Provost and President of UCL) 10
artists: Dürer, Albrecht, mathematical treatise for artists' use 100–1; medical, Carswell Collection 144–7; Sancha, F 176–7; Carrington, Dora 20
arts bulletins, in Alternative Press Collection 19
Ashton, Rosemary 164–5
The Aspern Papers (Henry James), with *The Turn of the Screw* 180, 181
Astor, David 21
astronomy: the first publication on a heliocentric universe, *De revolutionibus orbium coelestium* (Copernicus) 80–3; *Lunarium ab anno 1490 ad annum 1550. Summario de la luna* 68–9; *Tractatus de Sphaera* (Sacrobosco) 13, 62–3

autographs 152–3; Beethoven's note 20, 142–3; Beethoven's signature 143; Mary Talfourd's autograph book 152–3
Ayer, A J 21
Ayris, Paul 55–7
Bacon, Francis 17
Bank of London and South America 19
Barlow, Henry Clark 92; Barlow collection 13, 92
Bearman, Frederick 34, 128
Beethoven, Ludwig van, handwritten note 20, 142–3
Bellot, Hale, centenary history of UCL 14
Bennett, Arnold 17
Bentham, Jeremy: archive 136, 139; collections 13, 136; prison, panopticon, design 136–9, *see also* Bowring
Bentham, Samuel 136
Best Vater, Johann auf der Feder 110–11
Bibles Latin 13, 22, 22, 23, 24, 25; English 54–7, 54, 55, 56, 57; Hebrew 122, 122, 123; *Biblia: the Byble* (Miles Coverdale) 54–7
bindings 34–5; alum-tawed 34; *Biblia Latina* 22; showpiece 122, 122, 123; tortoiseshell 21, 128–9
Blast 19
Bloomsbury collection 20
Book of Hours 14, 42–3
Bowring, Sir John, Bentham collection 13, 136, 139
Boyle, Robert 13, 17
Bright, John 17
British Society for Franciscan Studies 14
Brooks, Huxley St John, collection 14, 17, 92
Brougham, Henry Peter, Lord, 165; papers of 13, 17; Cruikshank cartoon 15
Brown, Joseph (British entrepreneur in 19th century South America) 162; portrait 163
Burton, James 18
Byron, George Gordon, Lord 17; handwritten poem 140, 141

Calendario facil y curioso de las tablas lunares

calculadas con las tablas solares, bindings 122, 122, 123
calendars: 15th century illuminated calendar 13; *Calendario facil y curioso de las tablas lunares*, bindings 21, 122, 122, 123; in *Lectionarium* 31
Campi Phlegraei (Hamilton) 118–21
Carrington, Dora 20
Carswell, Sir Robert 145; collection of drawings 20, 146; drawing 147
cartoon by Cruikshank 15
Castiglione, Baldassarre (Baldesar) 17, 94, 95–9
Castilian Haggadah 14, 26–9
Caxton, William 48, 51
A century of birds from the Himalaya mountains (Gould) 148, 150, 151
Cesariano, Cesare, commentary on Vitruvius, *De Architectura* 72–3
Chadwick, Sir Edwin 13
Chambers, Raymond Wilson 14, 48; collection 17
charters, collections 14
Chauliac, Guy de 70–1
chemise binding 34–5
chemistry: gases, discovery 166, 168; Ramsay collection 14
Chertsey, Andrew, *The craftie to lyve well* 50–3
Chronicle of the kings of England 38–41
Chronicon genealogicum regum anglorum 38–41
Cockerell, Douglas (bookbinder) 50 (caption), 51, 54 (caption), 55, 55 (caption)
Coleridge, Samuel 17, 18
Collins, Mary 180
Colosseum (Rome) 112–13
Comfort, Alex 20
comics, underground, in Alternative Press Collection 19
Commentarii, in libros sex Pedacii Dioscorides Anazarbei, de medica materia 84–7
commonplace book 96–9
community newsletters, in Alternative Press collection 19

‘The Complete Medical Art’ (*Kāmil al-Sinā’ah al Tibbiyyah*) 74–5

Confessio Amantis 48–9

Conrad, Joseph 17

Copernicus, Nicolaus 13, 80–3; the first publication on a heliocentric universe, *De revolutionibus orbium coelestium* 80–3

Coveney, Dorothy 14

Coverdale, Miles 54–7

Cox, Francis 13

Crabb Robinson, Henry 164, 165 (caption)

The craftie to lyve well and to dye well (Chertsey) 50–3

Cromwell, Thomas 56

Cruikshank, Robert, cartoon 15

crystallography, Lonsdale, Kathleen 20, 166, 170, 171

Cyrgurgia (Guy de Chauliac) 70–1

Dada: Recueil littéraire et artistique 19

Dante Alighieri 90–1

Darwin, Charles 156–9; manuscript drafts 158–9

Darwin, Horace, handwritten note 158

Davison, Peter (editor of Complete Works of George Orwell), papers 21

D’Avray, David 38

De Architectura (Vitruvius) (in Italian) ed Cesare Cesariano 72–3

De Fabrica (Vesalius) 88–9

De humani corporis fabrica libri septem (Vesalius) 88–9

De moto cordis (Harvey) 13, 102–3

De revolutionibus orbium coelestium (Copernicus) 80

De Sermonum proprietate, sive Opus de universo 36–7

Dee, Dr John 17

demonology, *Malleus Maleficarum* 46

Denman, Maria 164

The Descent of Man (Darwin), manuscript draft 158

Di Lucio Vitruvio Pollione De Architectura 72–3

Dickens, Charles 152–3; autograph 153

A dictionary of the English language ... (Johnson) 132–5

Dīhlavi, Mír Shams al-Dīn Faqír, see *Masnavi-i La Divina Commedia* (Dante) 13, 90–3

Donaldson, Thomas 164

Dormer, Philip, Earl of Chesterfield 132, 133

Douglas, Mary 21

Dürer, Albrecht 101; early mathematical treatise for artists’ use 100–1

Edwards, Amelia 13

Egyptological Library, archives 13

electronics, thermionic valve 166, 169

Elementa geometriæ 64–5

Elliotson, John 20

entomology: *Micrographia* (Hooke) 104–5, 105; *A natural history of spiders, and other curious Insects* (Albin) 105–7

etiquette guide, Castiglione, Baldassarre,

Il Libro del cortegiano 92–3

Euclid of Megara 64–5; collection 13

Eugenics, UCL Chair in, 19

Exercitatio anatomica de motu cordis et sanguinis in animalibus (Harvey) 102–3

Faqír Dīhlavi, Mír Shams al-Dīn *see Masnavi- i Felđtbuch der wundartzney* (Gersdorff) 76–9

First World War: collection 14, 176; Horsley, Sir Victor, field operations notebook 166

Flavian amphitheatre known as the Colosseum 113

Flaxman Gallery, University College, Gower Street 164–5, 165

Flaxman, John, statue 164

Fleming, Sir Ambrose 14, 17, 166, 169

Folger Shakespeare Library 96

Folklore Society library 14

Forty, Adrian 72

Frederick Huth and Company 19

Gaitskill, Hugh, papers 20

Galileo Galilei 13, 108

Galton, Sir Francis 19, 158 (caption), 159 (caption); collection 19, 158

gases, discovery *see* Ramsay

Gaster, Moses, Chief Rabbi 20

Genealogical roll chronicle of the kings of England 38–41

genetics, 19

Geologists’ Association library 14

geometry studies: Copernicus 80; Dürer 101

George Orwell Archive Trust 19

The Germ 18

German manuscripts, medieval 14

Gersdorff, Hans von 76–9

Gide, André 17

Gladstone, William 18

Goethe, Johann Wolfgang von 20, 142

Gollancz, Sir Herman: collection 17

GoULD, John. FLS, ‘The Bird Man’ 148; (with Edward Lear) frontispiece, 18, 148–51

Gower, John 48; *Confessio Amantis* 48–9

Granollachs, Bernat de 68–9

Grant, Robert, collection 13

Graves, John Thomas 36; Graves Library 13, 36, 62, 64, 69, 72, 80, 108

Greenough, George Bellas 18

Groot, José Manuel (portrait painter) 162

Grote, George and Harriet, collection 20

A guide to the good Christian life 50–3

Guildhall Library collection 17

Hacker, Helga Sharpe 140

Haggadah, Castilian (Mocatta collection) *see Castilian Haggadah*

Haldane, J B S 20; collection 20

Hale, Sir John 21

Halifax Tracts 17

Haly Abbas [Ali ibn-al-‘Abbas al Majusi], *Liber Regius* 74–5

Hamilton, Sir William, *Campi Phlegræi* 118–21

The Hammer of Witches see Malleus Maleficarum

handbooks: medical, Mattioli, *Commentarii, in libros sex Pedaciî Dioscorides Anazarbei, de medica materia* 84–7; witch-hunting 46–7

handwritten manuscripts 22; 15th-century annotations 37 (caption); Darwin’s notes 158, 159; Ambrose Fleming’s diagram 169; marginalia 47; notes 141, 142–3, 154–5, 157, 158; Orwell’s notes 182, 183; *Passio Christi* 35; Ramsay’s notes 168; Zola 160

Harvey, William, *De moto cordis* 13, 102–3

Heart with a hyatid [cyst] in walls of left ventricle (Carswell) 146, 147

Hebrew Bible 122, 123

Helm, Alex 20

herbal 66–7

Herbarius latinus... 66–7; Camomilla (the chamomile plant) 12

Hexenhammer see Malleus Maleficarum

Hicks, Dawes, library 17

Hooke, Robert 105; *Micrographia* 104–5, 105

Horsley, Sir Victor 20, 166–7

houses of inspection (Panopticon), Bentham’s plans 136–9

Housman, Laurence 20, 172, 174, 175; *An Anti-Suffrage Alphabet* 172–3; collection 172, 175

Hunter, Miss F E 162

illuminated manuscripts: Book of Hours from the late 15th century adapted for the Victorian market *Officiium Beatae Mariae Virginis* 52–5; A rare late medieval chemise binding *Passio Christi* (‘Passion of Christ’) 34–5; Illuminated Bible of 13th or 14th century, Italy, *Biblia Latina* 22–5; Islamic art in the 15th century: Fragment of the Holy Qur’an 60–1; Jewish service book of the 13th or 14th century, *Castilian Haggadah*, Spain 26–9; *Lectioarium*, 13th century 30–3

L’Illustration horticole 18; *Lilium Haematochrom* 18

insects *see* entomology

Inspection House, Bentham’s design 136

Islam, The Qur’an 60–1

Islamic art 60–1

Italy 22–5

James, Henry 180–1

James Joyce Centre 20

Jewish service book 26–9

John Gower *see* Gower

Johnson, Samuel 132–5

The Johnston-Lavis Collection 14, 114–17, 119

Johnston-Lavis, Henry James 114–15

Jones, Daniel 21

Jonson, Ben 17, 46–7

Joyce, James 20, 178–9

Joyce, Lucia (daughter of James Joyce), archive 20

Judaism 26–9, 56–7

Kāmil al-Sinā’ah al Tibbiyyah see ‘The Complete Medical Art’

Katz, Sir Bernard 20

Ker, W P 14, 139

Kircher, Athanasius 114, 118–19; *Mundus subterraneus* 114, 116–17

Koberger, Anton (printer) 46

Kramer, Heinrich 46

Landino, Christoforo, commentary on Dante’s *La Divina Commedia* 92–3

Lanfranc of Milan 71

Lansdowne tracts 17

Latin American Business Archive 18, 19, 162

Lear, Edward 148; (with John Gould) frontispiece, 18, 148, 149

Lectioarium (reader) 14, 17, 30–3

Lemaire, Charles (ed), *L’Illustration horticole* 18

Lettered Aracari bird (*Pteroglossus Inscriptus*) 18

letters: 19th century 18; 20th century 20; Brougham collection 17; Lonsdale 170; Zola 160, 161

Liber regius (al-Maliki) see ‘The Complete Medical Art’

Liber totius medicine necessaria continens (Haly Abbas) 74–5

Library Services (UCL): acquisitions 13–21

20th century 14–15; first 13; appointment of librarians 13–14

Il Libro del cortegiano (Castiglione) 17, 94, 95–9

Lighthill, James 20

Liston, Robert: casebooks 20; manuscript notes on first operation under ether in Europe 154–5

Little Magazines collection 18–19

Lonsdale, Kathleen 20, 166, 171; letter 170

lunar tables 68–9

Lunarium ab anno 1490 ad annum 1550. Summario de la luna 68–9

magnification 104–7; *A natural history of spiders, and other curious Insects* (Albin) 105–7; Views of the magnified world *Micrographia: or some physiological descriptions of minute bodies made by magnifying glasses* (Hooke) 30 104–7

Magnus, Leonard 14

Mahzor (Italian) 14, 58–9

al Majusi, Ali ibn-al-‘Abbas *see* Haly Abbas

al-Maliki see Kāmil al-Sinā’ah al Tibbiyyah (‘The Complete Medical Art’)

Malleus Maleficarum 46–7

Mandrake plant 67

manuals, medieval surgery 70–1

manuscripts: 20th-century collections 18–19,

158; Bentham’s collection 13; Darwin 158–9; first major collections 14; first manuscript gift 13; *see also* handwritten manuscripts, *see also* illuminated manuscripts

Masnavi-i Akbar Sultan (Romance of the Sultan Akbar) 124–7

mathematics: Best Vater, Johann auf der Feder, *Rechenbuch* 110–11; Euclid of Megara, *Elementa geometriæ* 64–5; Newton, Sir Isaac, *Philosophiæ naturalis principia mathematica* 13, 108–9; *Les quatres livres d’Albert Dürer, peintre & geometrien...* 100–1

Mattioli, Pier Andrea 84–7

Maurus *see* Rabanus Maurus

Medical treatises from the East 74–5

medicine: *Anaemia cured by the Carbonate of Iron* (Carswell) 144–5, 144; *Commentarii, in libros sex Pedaciî Dioscorides Anazarbei, de medica materia* 84–7; Medical treatises from the East 74–5,*see also* anatomy; surgery

Micrographia: or some physiological descriptions of minute bodies made by magnifying glasses (Hooke) 104–7

military surgery *see* battlefield surgery

techniques

Miller, Nicola 162

Milne, A Taylor, Bentham catalogue 139

Milton, John 17, 130–1

Mocatta, Frederic D 27; Mocatta collection 14, 16, 27, 58, 60, 92, 122, 128, 132, *see also Haggadah; Mahzor*

A monograph of the Ramphistidae: or family of toucans *see Ramphistidae*

More, Sir Thomas 17

Moseley, Gertrude, bequest 38

Mundus subterraneus (Kircher) 114–17

music: Beethoven’s script 142–3; musical annotations 14

Napier, Sir John 13

National Union of Journalists, Orwell’s membership card 184, 184, 185

A natural history of spiders, and other curious Insects: illustrated with fifty-three copper plates, engraven by the best hands (Albin) 104–7

Newton, Sir Isaac 13, 108–9

Nineteen Eighty-Four (Orwell) 182, 182, 183

Nuremberg Chronicle 46

Officiium Beatae Mariae Virginis 42–3

Ogden, Charles Kay 17, 132; collection 13, 17, 46, 96, 130, 132, 134, 152, 161

Oliveyra, Solomon ben David *de see Calendario*

Orden de las oraciones cotidianas 128–9

(On the) Origin of Species by Means of Natural Selection (Charles Darwin) 156–7; manuscript drafts 158–9

Orwell, George (Eric Blair) 20, 182–3, 182, 185; archive 19, 182–3; correspondence

with David Astor 21; driving licence 183; and Henry James 180

Orwell, Sonia 19

Oxford English Dictionary 135

painters *see* artists

‘Panopticon’ prison design 136–9

Paradise Lost (Milton) 130–1

Paris 159–60

Parkes, Joseph 18; papers 18

Passio Christi (Passion of Christ) 34–5

Pearson, Egon 18, 20, 158

Pearson family 18, 140

Pearson, Karl 19, 20, 140, 158

penal policy and punishment, Bentham on 136

Penrose, Lionel, donations 19–20, 42

Peruvian Corporation 19

Pethick Lawrence, Frederick and Emmeline 174–5

pharmacopoeia, *Herbarius latinus...* 66–7

Phillipps, Sir Thomas 48

Philological Society, archives 13

Philosophiæ naturalis principia mathematica (Newton) 13, 108–9

physiology, Horsley, Sir Victor, First World War field operations notebook 166–7

Piranesi, Giovanni Battista 112–13

Place, Francis 21

The plan of a dictionary of the English language ... (Johnson) 132, 133

Platt, Christopher 19

The Pleasures of Memory and other poems (Rogers) 140, 140

Poetry Store collection 18, 19

portrait painting 100–1

portraits 159–60

Price, David 114–15

Priebsch, Robert 14

Priestley, Joseph 13

prison 136–9

proportion, Dürer’s study 101

Pteroglossus Inscriptus (Lettered Aracari bird) 18

Les quatres livres d’Albert Dürer, peintre & geometrien... 100–1

Quirk, Randolph, Lord 21

The Qur’an 60–1

Rabanus Maurus (also known as Hrabanus) 14, 36–7

radical papers, in Alternative Press Collection 19

Ramphastos Culminatus (Yellow-ridged Toucan) frontispiece

Ramphastos toco 149

(A monograph of the) *Ramphistidae*: or family of toucans: Lettered Aracari bird (*Pteroglossus Inscriptus*) 18; *Ramphastos Culminatus* (Yellow-ridged Toucan) frontispiece; *Ramphastos toco* 149

Ramsay, Sir William 166, 168; papers 14

- Rechenbuch* 110–11
 Rees, Sir Richard, papers 20, 180
 Reveley, Willey 136, 137 (caption), 138 (caption)
 Roberts, David, Egyptologist, autograph 152
 Robinson *see* Crabb Robinson
 Roger of Palermo 71
 Rogers, Samuel 18, 140–1; papers 18
 Roland of Parma 71
Romance of the Sultan Akbar see Masnavi
 Rome 112–13
 Rossetti, Dante 17
 Rotton, Sir John, collection 14, 17, 92
 Routledge and Kegan Paul, archives 20
 Rumi, Jalal al-Din Muhammad (poet) 124
 Ruskin, John 18
 Russell, Odo, Lord, collection 20, 142
- Sacrobosco, Johannes de 13, 62–3
 Sancha y Longo, Francisco [F Sancha] 176–7
 science:
 collections in UCL Library Services 13, 19, 20
 notable items 166–71 *see also* anatomy;
 astronomy; crystallography; electronics;
 entomology; medicine; pharmacopoeia;
 surgery; zoology
 Scott, Sir Walter 18
 Second World War, UCL damage 17
 Seton, Walter 14, 48
 Shakespeare and Company 178–9
 Shakespeare, William 17
 Sharpe, Samuel, papers 18
 Sharpey, William, Sharpey collection 13,
 102, 105
 Shelley, Percy 17
 Slade School of Fine Art *see under* UCL
 Society for the Diffusion of Useful Knowledge,
 archives 13
 Spain 26–9
 Special Collections, UCL Library Services 13–21
 Speyer, Edgar, Sir 34
 spiders, illustrations from Albin *A natural*
 history of spiders, and other curious insects
 106, 107
 Sprenger, Jacob 46
 Steere, William, collection 13, 22
 Strachey family archive 20
 Strong, Arthur, collection 124
 surgery: Chauillac, Guy de, *Cyurgia* (medieval
 manual) 70–1; Gersdorff, Hans von,
 Feldtbuch der wundartzney (battlefield
 surgery) 76–9; Horsley, Sir Victor, First
 World War field operations notebook 166;
 Liston, Robert, amputation under ether
 154–5, *see also* Liston
- Talfourd, Mary, autograph books 152–3
 Talfourd, Thomas Noon, Sir 152
 Tennyson, Alfred, Lord 18
 Thane, Sir George Dancer, collection 20, 101
 thermionic valve 166, 169
 Thompson, Sir Herbert, collection 14, 92, 95
 Tonks, Henry 164–5
 tortoiseshell binding 21, 128–9
 toucans *see Ramphastidae*
 Townsend, William: letters and journals 20;
 Treasures 21
Tractatus de Sphaera (Sacrobosco) 13, 62–3
The Trevelyon Manuscript 96–9
 Trevelyon, Thomas 96
The Turn of the Screw (Henry James):
 with *The Aspern Papers* 180, 181
 Orwell's copy 180, 180, 181
 Twentieth century collections 14, 17–19
 Tyson, Leonora, ed, *An Anti-Suffrage Alphabet*
 172–3
- UCL: archives of Hospital and Medical School
 20; elevation and plan 16; Front Quad
 Bazaar 14; fundraising Bazaar and Fete,
 1909 14; Institute of Archaeology 21;
 Library Services and its Collections 13–21;
 own archives 14; Slade School of Fine
 Art, collection 21
- Ulysses* (Joyce) 178, 178, 179
 Underground Press *see* Alternative Press
- valve, thermionic, Sir Ambrose Fleming's
 discovery 166, 169
Vedute di Roma 112–13
 Vesalius, Andreas 88–9
 Victorian additions to medieval manuscripts,
 Book of Hours 52–5
 'View of the Flavian Amphitheatre known
 as the Colosseum' 112–13
 Vitruvius Pollio 72–3
 volcanoes *see* vulcanology
Votes for Women newspaper 174–5
 vulcanology: *Campi Phlegraei* (Hamilton)
 118–21; *Mundus subterraneus* (Kircher)
 114–17
- Walshe, Sir Francis, papers 20
 Ward, T Humphrey and Mary, collection 20
 Wechtlin, Johannes (illustrator) 77
 Wedgwood, Emma, manuscript 159
 Weis, René 182–4
 West, Vita Sackville 21
 Wheeler, Adrian 13–14
 Wheeler, Mortimer, Sir 21
 Whitley Stokes Collection 14, 92
 witch-hunting, *Malleus Maleficarum* 46–7
 Wollheim, Richard 21
 The Women's Press 172–3
 women's rights, *An Anti-Suffrage Alphabet* 172
 Wordsworth, William 18
 Wynken De Worde 51, 53 (caption)
- The Yellow Book* 19
 Yorkists 38–41
 Young, J Z 20
- Zola, Emile 17, 159, 160
 zoology *frontispiece*, 18, 104–5, 105, 106, 106,
 107, 148, 149, 150, 151, 156, 156, 157,
 158, 159



E. Leach del.
1823

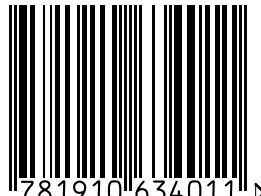


RAMPHASTOS TOCO (Linn.)
Toco Toucan

Printed by Richardson

 **UCL**
PRESS
www.ucl.ac.uk/uclpress

ISBN 978-1-910634-01-1



9 781910 634011 >