



SOKOL BOOKS



CATALOGUE LXXXI

SOKOL BOOKS

We are always happy to add new names to our extensive mailing list and produce several catalogues a year (electronic or printed) as well as frequently offering items which might be of interest. We also regularly search for items to satisfy customers' particular wants or assist generally in building their collections. Many of our customers are leading institutions and collectors throughout the world, whilst many others are more modest bibliophiles who share our particular passions. All are equally valued and most are long-standing. You, like them, can purchase from us in complete confidence that you can rely on our experience and expertise. Please do share this catalogue.

TERMS AND CONDITIONS OF SALE

Books will be sent after your cheque or bank transfer has been received.
Postage and insurance are charged on all parcels unless otherwise specified.

Payment is due within 14 days of the invoice date.

If payment is to be made in a currency other than pounds sterling,
please add €15 or \$15 to cover bank transfers.

Books may be returned within 14 days.

All books remain our property until paid for in full.

We reserve the right to charge interest on outstanding invoices at our discretion.

THINKING OF SELLING?

We are always keen to add to our stock, with a particular focus on English STC books (pre 1640), continental books printed up to the mid 1600s and medieval and renaissance manuscripts, in all languages and on all subjects. However, we are also purchasers of later items, especially collections. We are particularly eager to acquire fine, complete copies in contemporary bindings. If you are thinking of disposing, please get in touch to arrange an appointment. We are always pleased to consider offers and will give as much help and advice as we can if your books are not for us.

This is always provided free of charge and with no obligation on your part.

Naturally, our discretion is assured.

FOR MORE INFORMATION

For more information on any of the items listed within,
please get in contact with us via phone or email,
or visit our website to browse more of our stock.

Should you wish to view any items in person, we are happy to make appointments,
or simply stop by our Fulham Road shop.



Front cover illustration from item 48:

ORTELIUS, Abraham. *Theatrum orbis terrarum, Paregon, Nomenclator.*



1. **ACOSTA, Cristóbal.** *Tractado de las drogas y medicinas de las Indias Orientales con sus plantas debuxadas al biuo.* Burgos, Martín de Victoria, 1578.

£ 15,000

FIRST EDITION. 4to, pp. (xxiv) 448; 38 (ii). Roman and italic letter, woodcut floriated and historiated initials. T-p within woodcut architectural t-p incorporating the arms of Philip II of Spain (at head) and of the city of Burgo (at tail), large oval woodcut portrait of Acosta in prelims, 45 full-page woodcuts depicting trees, plants and herbs of the East Indies, 2 depicting elephants. T-p a bit dusty, light spotting throughout, heavier to a few ll., light waterstain to outer blank margins of one final gathering, tear to outer margin of one fol. just touching a side note in between lines. A very good copy in C18 half sheep, marbled boards, covers a bit worn at extremities, small hole at tail of spine, spine gilt ruled in compartments, gilt title label, a.e.r. Contemporary ms. ex libris "de la libreria de Don Fernando de Henao Monjaraz" to t-p.

First edition of this beautifully illustrated, influential work on medicinal plants of the East Indies. The splendid woodcuts are the first images of Indian flora printed in Europe, made from the author's own accurate drawings. A Portuguese doctor, naturalist and botanist, Cristóbal Acosta (c. 1525-1594) is considered a pioneer in the study of Indian plants and their use in pharmacology. He was born in Africa – in his works he calls himself 'Africanus' – possibly in Tangiers or Ceuta (Portuguese at the time) or in Cape Verde. Around 1550, after completing his studies in Arts and Medicine in Spain, he travelled as a soldier to India. In the city of Goa, he met the great physician and naturalist García da Orta, the first European to describe the indigenous drug plants of India in his 'Coloquios dos simples'. Appointed personal physician of the viceroy Luís de Ataíde, Acosta returned to Goa in 1568 and spent many years studying the local flora and collecting botanical specimens from various parts of India. His 'Tractado de las drogas' is an illustrated adaptation of Da Orta's earlier treatise, with a series of interesting additions of his own. Acosta states: "The learned Dr. Orta has written with curiosity and diligence, but he has used reports, whereas I have set down what I have seen with my own eyes and depicted from life". In this work, Acosta describes a total of sixty-nine botanical species for medicinal use.

Each entry contains an attractive illustration, a general description of the plant, its morphological elements (root, stem, leaves, flowers, fruits, seeds), geographical environment, therapeutic and dietary properties, and finally commercialization and industrial uses. References to the great classical naturalists of Greco-Latin antiquity are combined with the traditional guidelines of Galenic therapy. Among the species described, we find: nutmeg, tamarind, coconut, ginger, cardamom, mango, rhubarb, and asafoetida. Some of them, such as cinnamon, black and white pepper, cloves, nutmeg or opium had not been mentioned by da Orta. The author also depicts a few native American plants, including the pineapple, amber, rubber tree, sugar cane and the “Indian fig” of Peru. At the end, there is a fascinating section titled ‘Tractado del Elephante y de sus calidades’, that is a ‘treatise on the elephant and its qualities’ – this is considered the first monograph on the Indian elephant printed in Europe. It includes a realistic drawing of an elephant leaning against the trunk of a coconut palm and another of a war elephant with a castle on its back. Acosta’s ‘Tractado’, is also among the first works to record words from the basque language. The ex-libris of “Don Fernando de Henao Monjaraz” appears on several volumes held in the National Library of Madrid and in other Spanish libraries (Real Academia de la Lengua, Biblioteca de Palacio). A bibliophile and owner of a large book collection, Don Fernando is identified by most scholars as a relative of the Spanish poet and nobleman Gabriel de Henao Monjaraz (1589-1637) – possibly his son, but it must be noted that his father and brother had the same name. He might be the same Don Fernando de Henao Monjaraz, noble knight of Santiago, who enrolled in the ‘Escuela de Cristo’ (a catholic institution for secular priests) in 1659 and died in 1698.

USTC 334051; Graesse I, p. 15; Alden 578/19; Pritzel A31; BM STC 16th century Sp. p. 1; Maggs 4; Palau 1962, “Libro estimado”. Not in Adams.

L3694

11th CENTURY, UNRECORDED

2. *Admonitiones ad consolationem infirmorum*, with *Ordo commendationis animae* and *Flores Augustini*.

Decorated manuscripts on vellum.

Germany, probably Hildesheim, Lower Saxony, (i) late eleventh century, (ii) fifteenth and (iii) thirteenth century

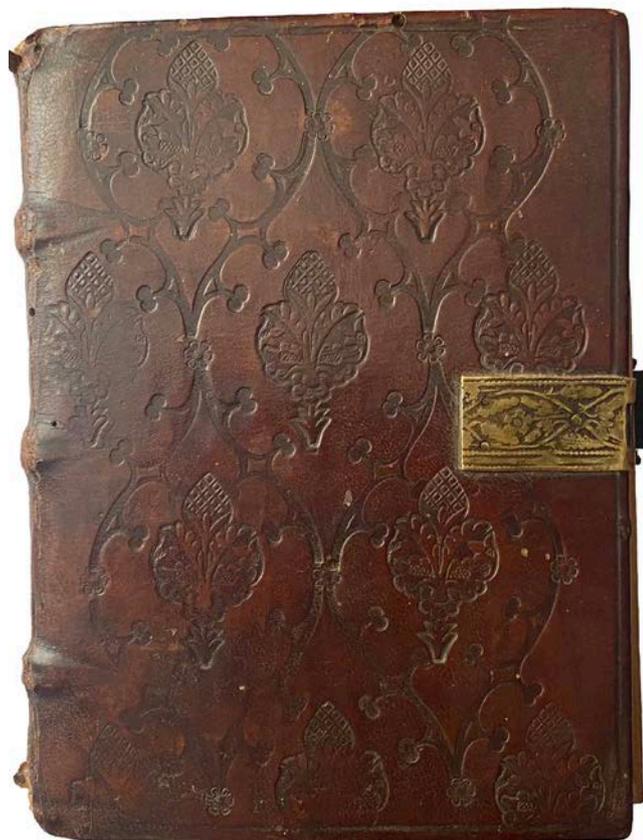
£125,000

Small 4to. 160x120mm. (i) 93 + 1 ll. complete. (ii) 4ll. (iii) 48ll., complete, likely late eleventh century, (plus fifteenth-century paper endleaves at front and back), original Romanesque book, collation: (i) i-xi8, xii6 (last 2 leaves blank cancels), (ii) xiii4 (probably very early fifteenth century; last 2 leaves cut away), (iii) xiv-xvii8, xviii6, xix10, (thirteenth century). Original Romanesque leaves (c.1080) single column, 19 lines per page in a square and squat German Romanesque hand, rubrics and large initials in orange-red, capitals touched in same colour. Second work fourteenth/fifteenth century in single column of 25/26 lines per page with pale red rubrics and capitals, last text thirteenth century, single column of 29 lines with rubrics in bright red and capitals in same, underlining in red through middle of crucial words in keeping with medieval practice. Fourteenth- or perhaps early fifteenth-century binding fragments from a liturgical manual citing Ecclesiastes visible where book block meets the back board, trimmed at edges (more noticeably with the original Romanesque leaves) but text unharmed. A few spots and light stains, generally very good, in mid fifteenth-century tooled leather over heavy wooden boards (tooled with floral compartments enclosing sprigs of thistle-like foliage on front board and eagles and flower heads on back), sewn on three large double-thongs, single working clasp with brass fittings at horizontal edge, some chips and bumps, but a remarkable manuscript sammelband, in box.

Provenance, and the stages of construction of this volume:

1. The main part of this codex was written and decorated in Germany before 1100, most probably in a monastery for the use of the monks. This section (here fols. 1-94) was once a discrete codex of its own containing a single text (see below), and has early foliation added perhaps in the fourteenth or fifteenth century, that does not continue into the remainder of the volume.
2. In the later Middle Ages, most probably the fifteenth century, that Romanesque codex had two smaller codices combined with it and the three were bound together in the present fifteenth-century binding. At the same time, notes on medical recipes were added to previously blank space at the end of the first work and to the pastedowns, while a series of readings from Church Patriarchs was added to an endleaf at the front of the book.
3. This sammelband received two ms ex libris inscriptions at the foot of its first original endleaf in the late sixteenth or early seventeenth century. The first begins with the name “Johanni” (announcing the book was then in use or owned by someone named Johannes), but irritatingly, the second of these inscriptions is scrawled, highly abbreviated and was written on top of the first, mostly obscuring the earlier one and making it very hard to decipher. The later inscription appears to read “Fr[at]r[u]m Min[orum] Carthu’ Frannci” (with the first two words uncertain). The first three words here probably identify the house that owned the book as the Franciscans of Hildesheim (Carthusia = Hildesheim), and the last an attempt to abbreviate ‘Francisci’ (‘of St. Francis’).

The Franciscan convent of Hildesheim was established in 1234 as part of the earliest push of the movement into Saxony and its neighbouring regions, and so the earliest parts of the present book may have been among the books donated to the community on their foundation. The church of the community was built around 1250, and converted to a parish church on the suppression of the monasteries in the town during the Reformation. S. Krämer lists only fifteen manuscripts from the house surviving in the archives and town library of Hildesheim, all of the fourteenth century or later (*Handschriftenerbe des Deutschen Mittelalters*, 1989, I, p. 356), and about the same number have passed through the trade, by Ludwig Rosenthal cat. 120 (1909), no. 68, Georges Andrieux in 1930 from the collection of the Baron de Gruneisen, Quaritch, cat. 699 (1952), no. 133, and the same again in cat. 742 (1955), no. 23, and cat. 775 (1958), no. 800; and most recently Jörn Günther, list 5 (1997), no. 3 and Sotheby's, 17 June 2006 (Ritman III), lot 28. Other codices are in the Herzog August Bibliothek (two codices), the Royal Observatory in Edinburgh, Ampleforth Abbey, Stonyhurst College, the Houghton Library in Harvard and Saint Vincent Archabbey in Pennsylvania.



Of these listed here, only those in the Herzog August library date before the fourteenth century, with only one of those (from the mid-twelfth century) having any claim to be Romanesque.

4. Johan Jacob Silberman 1683, with his *ex libris* on front endleaf.

5. Apparently in Italian hands in eighteenth century, with short inscriptions of this date, added to the borders of fols. 74r and 94r.

6. Re-emerging recently in France, and granted a permanent export license by that country.

Text:

The original Romanesque codex comprises a single text that the main copyist and the scribe of the brief contents list in the upper outer corner of the front pastedown call 'ad consolationem infirmorum 4 libri' and 'Admonitiones ad consolationem infirmorum'. It comprises a large compilation of quotations from the works of the Church Fathers and other early Christian texts for recitation and consolation to the infirm and sick, opening with a long quotation from Gregory the Great's *Cura Pastoralis*, and substantial readings from Alcuin's homilies, the *vita* of St. Pachomius, the *vita* of St. Stephanus monachi by Heraclides Paradisus, Isidore of Seville's *Sententiarum* and many from the *Vitae Patrum*. An earlier, attribution of this compilation to Pope Gregory the Great is erroneous, and is a misinterpretation of the fact that Gregory's name follows immediately after the incipit of the main text and at the head of the first quotation – but as the author of the latter, not the whole compilation. It has defied identification, and may well be the sole recorded witness to this text. It is not the *Liber Scintillarum* or any of the other such compilations known to us, and the author's

prologue here, opening "In hoc libello ad consolationem infirmorum ex sententiis & exemplis ..." and ending "...preparare studeat ut beato fine de hoc mundo transire mereatur", is not traceable in either *Patrologia Latina* or the vast *In principio* database (now up to one million entries). It is clearly deserving of much further study.

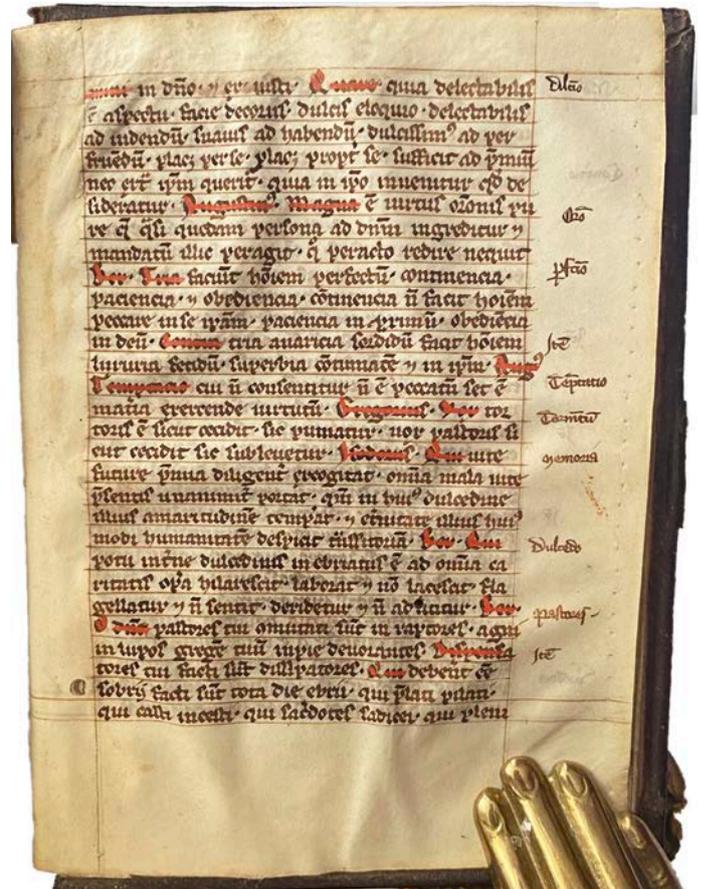
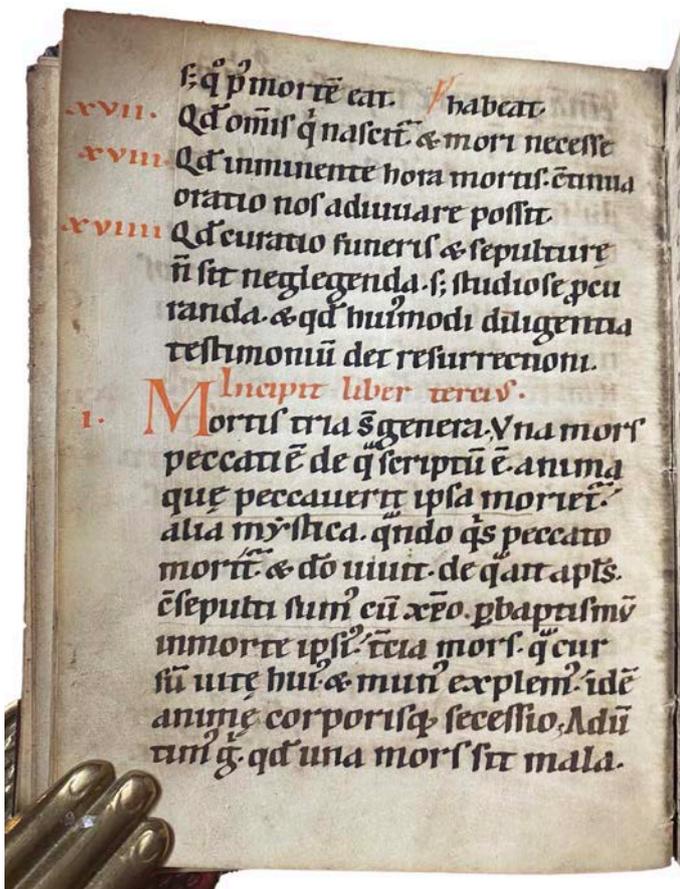
That codex received additions in the fourteenth and fifteenth centuries on its originally blank endleaves of complimentary material, including an early witness to the spoken charm against epilepsy: "Caspar fert mirram thus Balthazar Melchior aurem, Hec tria qui secum portabit nomina regum, Solvitur a morbo Christi pietate caduco" on fol. 90v, widely witnessed in manuscript contexts and a finger ring in the Franks bequest in the British Museum (AF.1017).

To this was added in the early fifteenth century the short four-leaf liturgical text titled the *Ordo commendationis animae* ('Order for the committal of souls', ie. extreme unction), in the same hand as the last additions to the endleaves of the earlier codex, as well as a previously separate booklet (of 48 leaves) of the thirteenth century containing the *Flores Augustini*, a popular anthology of thematically arranged quotations from the works of St. Augustine and then St. Bernard of Clairvaux. The whole was then united with the addition of the brief contents list to the front pastedown, and further additions made to blank space in the volume or on its endleaves, usually of a medical-exhortational nature.

Script:

The script here is typically German in its square and squat aspect, and fits into a group of Germanic bookhands produced at the end of the eleventh and opening of the twelfth century. A close parallel can be found in a *Glossed Psalter* now in Cologne Cathedral and dating to the 990s (see *Glaube und Wissen im Mittelalter*, 1998, no. 40: Dom. Hs. 45).

L3733



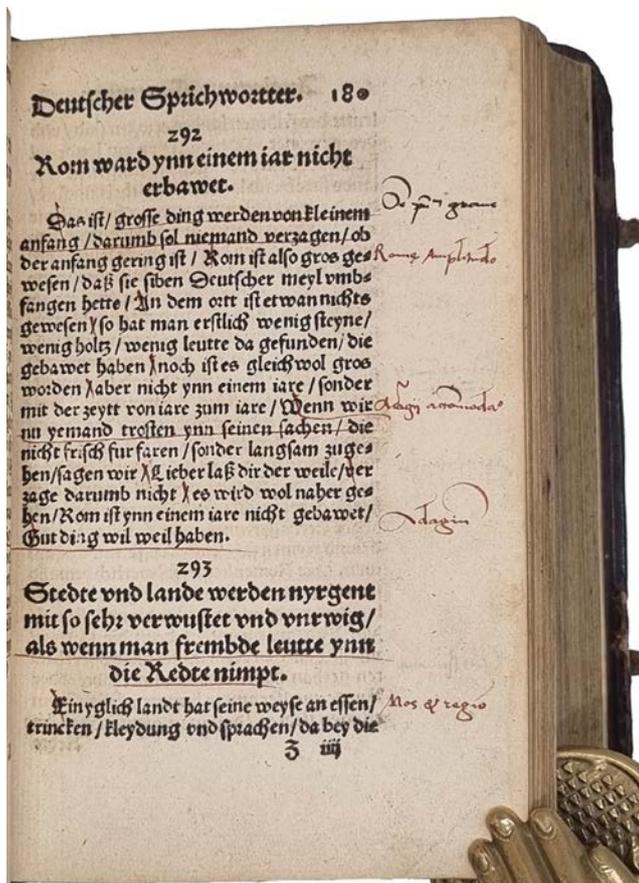
EXTENSIVE CONTEMPORARY ANNOTATIONS

3. **AGRICOLA, Johannes.** *Drey hundert Gemeyner Sprichwörter. [with] Das Ander teyl gemeyner Deutscher sprichwörter.* [Hagenau, Johann Setzer, 1529].

£5,950

FIRST EDITION of second work. 8vo. 2 in 1, separate titles, I: ff. [12], 184; II: ff. [16], 248. Gothic letter, occasional Greek. T-ps within charming woodcut border with interlacing ribbons, columns, jester's heads and arms with printer's monogram, couple of large decorated white-on-black initials. I: slight age yellowing, intermittent minor light water stain along outer edge, occasional finger-soiling to lower outer blank corner, two small light ink splashes to first title, extreme lower outer blank corner of b2 torn away, II: the odd mainly marginal ink mark or light smudge, last verso a little dusty. Very good copies in slightly later (late C16) Germanic dark calf, expertly rebaked with central portion of original spine onlaid, remains of ties, double blind ruled to a panel design, outer border with blind roll of Spes, Fides and Caritas, central panel with blind rolls of interlacing palmettes and blind-stamped stylized rosettes, minor sympathetic repair to three corners (a bit rubbed), later autograph 'G. Grassj' (?) at foot of first t-p, C16 ms. 'Sum M. Joh[annes] Fischeri' to blank verso, extensive contemporary ms. marginalia in Latin and German, maniculae, occasional rubrication and underlining in red or black-brown ink, a few more annotations in black-brown ink in an early to mid-C16 and a late C16 hand (the odd one trimmed).

Carefully used copies, charmingly bound and extensively annotated, of the first and second part of this important early collection of German proverbs – 'one of the major literary documents of the Reformation' (Gilman, p. 78). The first part – here in one of 5 first editions published in 1529 (priority not established) – comprises 300 proverbs; the second work, first published here, has another 450. In these two works, Johannes Agricola (1494-1566), a German Protestant Reformer acquainted with Luther, combined the medieval tradition of vernacular proverbs with Erasmus's humanist Latin 'Adagia'. At the same time, he 'polemized' the content and gave it a different form – using the genre of the moralizing exemplum - so as to transmit Reformed ideas (Gilman, p. 78). Indeed, each numbered proverb, accompanied by a Latin or Greek version, is followed by a short explanation in German, presented as a traditional harmless commentary with moral intent, but actually imbued with Reformation and nationalistic polemics, including biographical details of the early Reformers and observations on contemporary German economics and politics. The extensive annotations in this copy provide stellar evidence of ways in which contemporary Reformed readers engaged with Agricola. E.g., the annotator glossed 'This is what false tongues and teachers have done' with 'Thomas Müntzer', an early Reformer who eventually rejected Luther's ideas.



He highlighted a passage on Luther's difficult position in 1518, glossing it with a reference to his work (1520) on the 'Captivitas Baylonica' of the Roman Church. Other episodes from Luther's career are glossed with a date and 'ML'. He was interested in Agricola's account of the fortunes and activities of the merchant Jakob Fugger, 'who pushed trade so hard like nobody in living memory', and who obtained with a bribe a monopoly over Portuguese spices (glossed with 'Monopolia p[ro]hibita' by our annotator). Clearly interested in trade, he glossed with 'Emporia Germanica' a passage on commercial centres, i.e., Antwerp, Frankfurt and Leipzig. He also marked references to sources, e.g., Erasmus and Huss, and added verse in German from his own personal knowledge. The slightly later annotators were more interested in the proverbs per se.

I: Huntington, Princeton and Penn copies recorded in the US.

VD16 A 956; USTC 641398; BM STC Ger., p.9; Graesse I, p.44 (records a first ed. of 1528).

II: Only Penn copy recorded in the US.

VD16 A 957; USTC 626816; Graesse I, p.44. Not in BM STC Ger. S.L. Gilman, 'Johannes Agricola of Eisleben's Proverb Collection (1529)', *Sixteenth-Century Journal* 8 (1977), pp.77-84; P. Hess, *Resisting Pluralization and Globalization in German Culture, 1490-1540* (2020).

L3949

WITH A UNIQUE ASTROLOGICAL MSS

4. **ALBERTUS MAGNUS, Pseudo.** *Secreta mulierum ab Alberto Magno composita.* [Speyer], [Conrad Hist], [about 1495-97].

£22,500

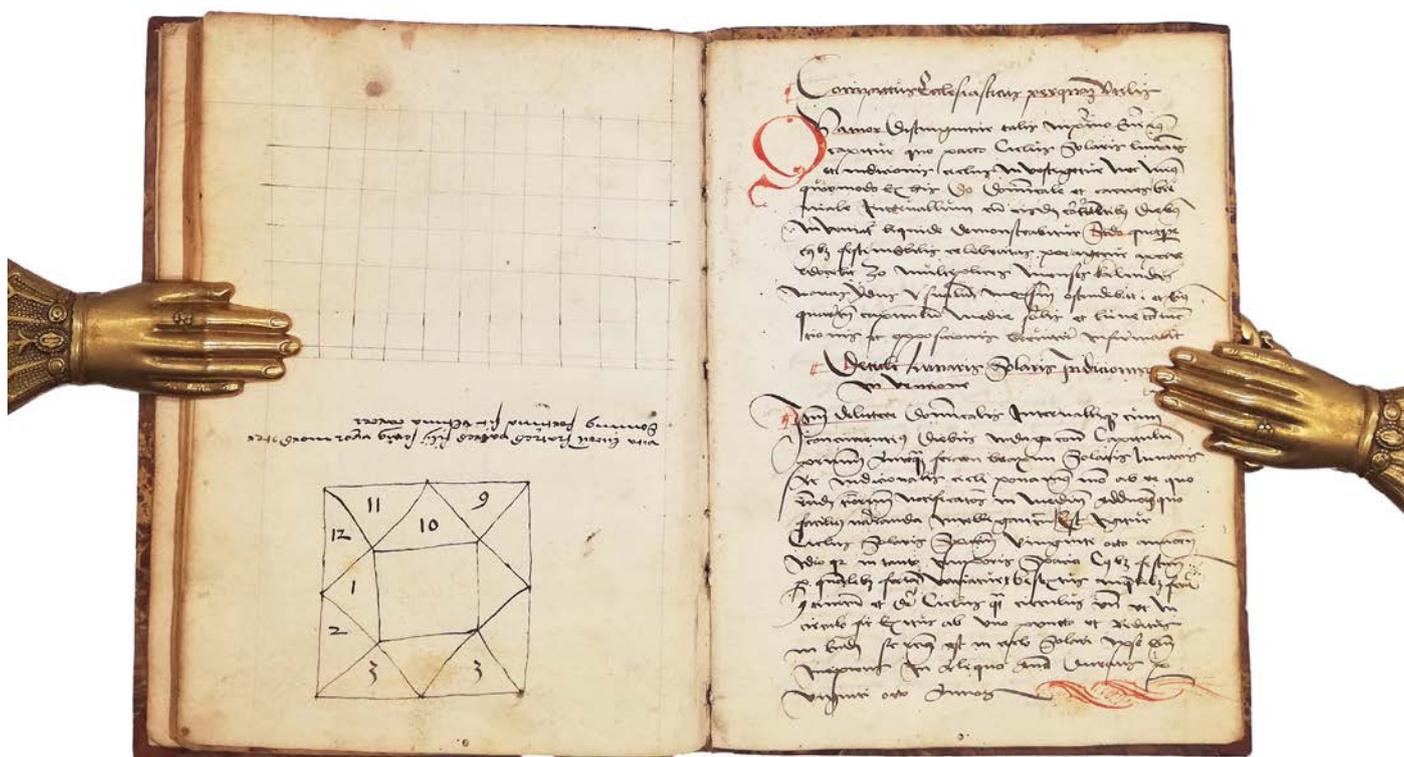
4to, 34 unnumbered leaves (last blank), + 17 manuscript leaves. Gothic letter, large woodcut depicting a school scene to t-p, a bit dusty with crude early repair to upper outer corner, light age yellowing, occasional foxing and spot to margins, insignificant waterstain to upper edges, light oil splashes to last 3 ll. not affecting reading. Manuscript averaging 28 lines, brown ink in two different gothic cursive hands (the first German, the second possibly Flemish or Dutch), first initial and underlining in red, red pen flourishing at foot of first ms. leaf, one ms. horoscope diagram. A good copy in early C19 patterned boards, vellum spine, label of Ernest Thorin (C19 bookseller in Paris) to front pastedown.

A remarkable copy of this treatise on human reproduction by Pseudo Albertus Magnus, bound with a 17-page manuscript containing an astronomical text on the principles of chronological computation, apparently for astrological purposes, doubtless inspired by the printed text and an intriguing example of manuscript and print at the time of their transition. 'Secreta Mulierum' (On women's secrets) was composed in the late 13th or early 14th century by an unknown disciple of Albertus Magnus, the most learned and prolific writer of the Middle Ages. Although scholars proposed the names of Thomas of Brabant or Henry of Saxony, the problem of authorship remains unsolved. The main text is accompanied by, and at times mixed with, a commentary, whose attribution is also debated. Relying on ancient and medieval writings, Pseudo-Albert discusses various aspects of reproduction, including the generation of the embryo, the formation and development of the fetus, the signs of conception, virginity, chastity, defects of the womb, impediments to conception and others. In the introduction, he states that his style will be "partly philosophical, partly medical, just as seems to fit the material". By "philosophical" he refers to natural philosophy, or natural science, concerned with the study of the world and cosmos. Although Pseudo-Albert raises a number of medical topics – nature of the menses, birth complications, gestation – his knowledge of medicine is limited. On the other hand, the discussion on natural philosophy is complex and it explores in detail the relationship between human nature, reproduction and celestial bodies. Crucially, the author describes the effects of astrological influence on the developing fetus, also showing how the sphere of the fixed stars confers different virtues: Saturn gives the ability to reason, the Sun to remember, Jupiter grants generosity, Venus causes the separation of hands and feet, the Moon completes the skin. "Vincent of Beauvais and Michael Scot may note some of the celestial effects, but pseudo-Albert addresses himself seriously to the problem of how they come about, and this effort forms the major thrust of his writing.

Although the *De secretis mulierum* names women's secrets as its subject matter, if we weigh the length and the level of discourse we can almost consider this to be an astrological treatise." (Lemay) Renaissance scholars commonly practiced astrology, and the manuscript pages at the end suggest that the early owner of this volume was particularly involved. The text is a 'Computus Ecclesiasticus', which discusses solar and lunar cycles in relation to religious festivities and mobile feasts of the ecclesiastical calendar (Julian). In addition to basic knowledge (e.g. what is a lunar cycle), it provides precise instructions on how to calculate ('computare') dates of feast days, such as 'dies dominicales' (Sundays). Interestingly, it is arranged around metric formulas that were traditionally used to memorise calculations: here these are underlined in red, and each word corresponds to a number or provides a letter which will be used in the computations. For example, we find "Sed, Quinque, Tred, Ambo, Decem, Doc, Septem, Quind, Quater, Dud, Jota, Novem, Sept VI, Quard", used to calculate the 'Golden number' (a number from 1 to 19 which designate the year within the Metonic cycle of the moon phases). We also find: "Bonus erat homo Katho, nobilis quoque Seno", which was employed to calculate the insertion of a leap day, week or year into a calendar and the second part of the manuscript is mostly concerned with this. Learning 'computus', the science of calculating times and dates, was fundamental for astrologers. This discipline, used in conjunction with astrolabes to predict the position of the planets (mentioned in the manuscript) and astronomical tables, was used to cast horoscopes, exactly like the one that we find at the beginning of the manuscript. The text was composed by two writers between the end of the 15th and beginning of the 16th century: in a few places, the second updates and annotates the first, including adding 'ab anno 1500' and '1501' to his comments.

USTC 742409; ISTC ia00313900; GW 734; Bod-Inc: A-135; Klebs 26.16. This ed not in Goff, Cantamessa, Stillwell, Heirs of Hippocrates or Wellcome I.

L3672



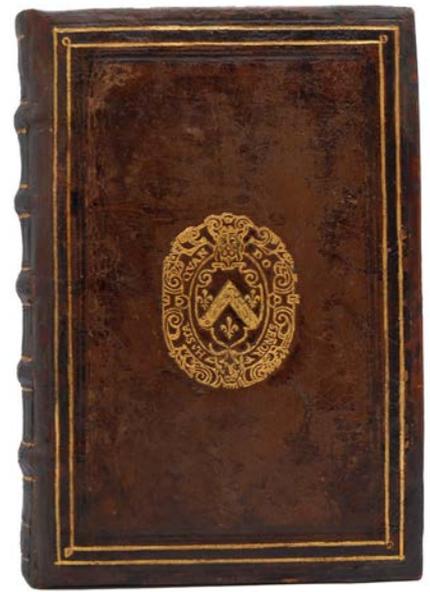
BOUND FOR SIR WILLIAM PICKERING FROM THE LIBRARY OF LORD CHESTERFIELD

5. **ALUNNO, Francesco.** *Le osservazioni di M. Francesco Alunno da Ferrara sopra il Petrarca.* Venezia, Paolo Gherardo, 1550.

£ 13,500

8vo, ff. (viii) 527 (iii). Roman letter, some italic, text within fine red ink frame throughout. Woodcut historiated initials, handsome frontispiece with ornate cartouche at head and large portrait of author, full-page oval allegorical woodcut vignette surrounded by motto "Nocte agit ad normam sulcus incurvatus arator". Tiny wormhole and wormtrail to lower outer blank corner of some final gatherings, small abrasion. An excellent copy, crisp and clean in contemporary calf for Sir William Pickering (1516 – 1575), covers double gilt and blind ruled with Pickering's arms in gilt at centres, a few minor scratches to lower, spine with blind and gilt ruled raised bands, gilt leafy tools in compartments, joints skillfully repaired, a.e.g. C18 bookplate of Philip Dormer Stanhope (1694-1773), 4th Earl of Chesterfield and modern bookplate of the Argentine lawyer and collector Eduardo J. Bullrich (1895-1951) to front paste-down. In folding box.

Attractive second edition, improved and enlarged, of Alunno's important concordance of Petrarch's vocabulary, handsomely bound for the English diplomat and bibliophile Sir William Pickering (1516 – 1575). Pickering was "Knight Marshal to Henry VIII (...) He was educated at Cambridge. In 1539 he was a Gentleman in Waiting to Henry VIII and is said to have served in the war at Calais. He was knighted at the coronation of Edward VI, and sent on a special embassy to France in 1551. Later that year he returned to Paris as a permanent Ambassador, being recalled a month after Mary's accession in 1553. Involved in plots against the Spanish marriage, he found it prudent to travel in Italy and Germany, returning in 1555. Elizabeth employed him as her ambassador to the Netherlands and Germany in 1558, and he was even mentioned as a possible husband for the Queen." (BAB, Pickering, William, Sir). Pickering was a noted collector with a particular taste for Italian books – these constitute the majority of his surviving library. Francesco Alunno (or De Bailo, 1485-1556) was an Italian grammarian and writer of Ferrara. While working as a teacher of arithmetic and calligraphy in Udine and then in Venice, Alunno composed and published a series of impressive lexicographic works, culminating in his "La fabbrica del mondo" a comprehensive vocabulary of Petrarch, Dante, Boccaccio and other Italian writers. "Le osservationi sopra il Petrarca", first published in 1539, is Alunno's first work. A vast glossary of Petrarchan words in alphabetical order, 'Le osservationi' provides definitions for each word or difficult expression, a quotation from Petrarch showing its use in context, advice on when to use different spellings, and page reference numbers to the printed edition of Petrarch's works published by Gherardo the same year. This second edition was considerably enriched with more entries and corrected in many places by the author. Also added are a few of letters attesting to Alunno's relations with Venetian writers and printers (e.g. Girolamo Ruscelli), as well as an entertaining fictitious epistolary exchange between Petrarch and the author, with Petrarch's letter at the beginning and Alunno's response at the end of the work. The woodcut portrait of the author was employed for various works by Alunno and designed for the first edition of 'Le osservationi'; for this edition, the cartouche title was recut. The beautiful full-page allegorical woodcut depicts Mercury, bent over a plow pulled by Pegasus by the light of an oil lamp suspended from the branch of a laurel tree. In the foreground, a dog and a crane stand at the sides of a dry trunk. This enigmatic image appears in a handful of books, and has been identified as the emblem of the venetian printer Marcantonio Magno (c. 1480-1549), which was then adopted by Paolo Gherardo after Magno's death. Remarkably, not all books from Pickering's library had armorial bindings, and "most of the surviving books have the armorial stamps in a strangely mutilated state, in which the hurts [roundels] have been scratched from the chevron and the resulting gaps have been filled with liquid gold" (BAB). The binding of this copy is beautifully preserved, with the original gilt stamp (BAB, Stamp 3) in clean and clear impression. Philip Dormer Stanhope (1694-1773) was a British statesman, diplomat and man of letters. He is "chiefly remembered as the author of Letters to His Son and Letters to His Godson — guides to manners, the art of pleasing, and the art of worldly success. (...) Chesterfield's winning manners, urbanity, and wit were praised by many of his leading contemporaries, and he was on familiar terms with Alexander Pope, John Gay, and Voltaire. He was the patron of many struggling authors but had unfortunate relations with one of them, Samuel Johnson, who condemned him in a famous letter (1755) attacking patrons. Johnson further damaged Chesterfield's reputation when he described the Letters as teaching "the morals of a whore, and the manners of a dancing master." Dickens later caricatured him as Sir John Chester in Barnaby Rudge (1841)" (Encyclopaedia Britannica).



USTC 762205; EDIT16 CNCE 25767; Adams A841; BM STC It. C16 p. 504. See Brunet IV, p. 550; Graesse V, p. 226-7; Harvard It 18. BAB = British Armorial Bindings Database, 'Pickering, William, Sir, (1516 -1575)'. See National Portrait Gallery, NPG D33066.

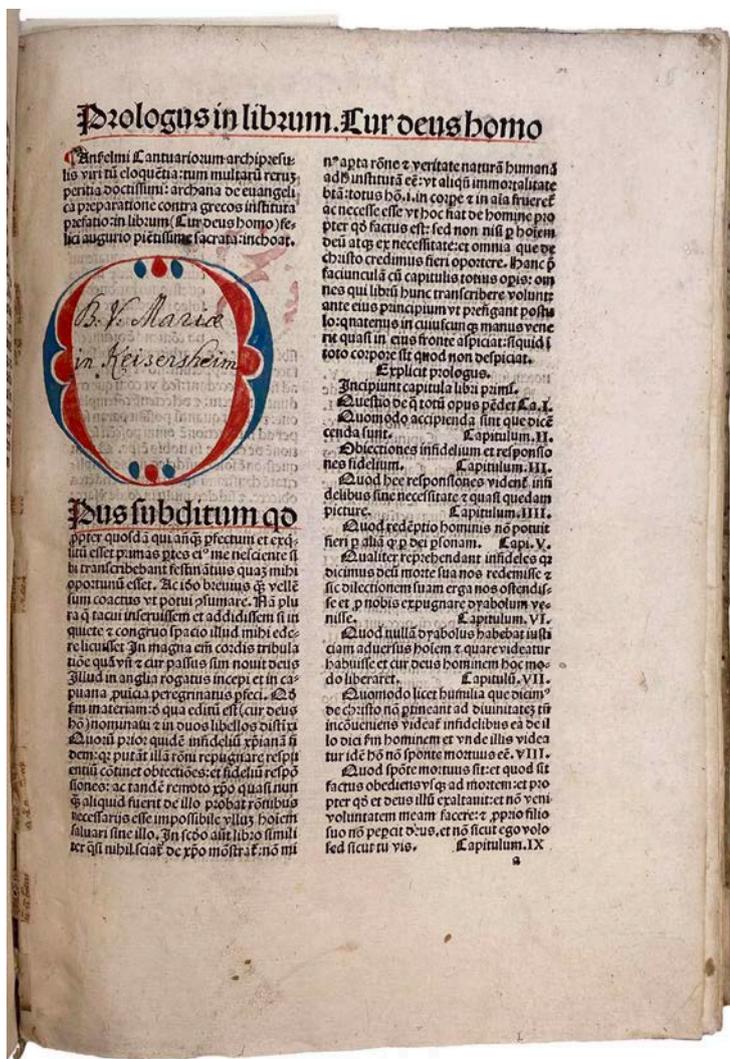
L3740

6. **ANSELM.** Opera.

Nuremberg, Caspar Hochfeder, 27 Mar. 1491.

£ 9,500

FIRST EDITION. Small folio, 180 unnumbered leaves. Gothic letter, double column, red and blue hand-painted initials and paragraph marks. Half-title a bit dusty, a few almost entirely marginal small wormholes, tear and paper flaw two outer blank corners, tear to one lower blank margin, paper thinning to one fol. without loss. A very good, wide-margined copy, crisp and clean, on thick paper, in contemporary pigskin, covers blind ruled in a diaper pattern with blind stamped flower and crown-shaped tools, covers somewhat wormed and a bit rubbed, early ms. title to upper cover, spine with raised bands, missing clasps. Stub from a C14 manuscript with red initials containing sermons, part of the text appearing in Gulielmus Peraldus' 'Homiliae sive sermones' and William of Auvergne 'Guilielmi Parisi Sermones'. C16 ms. ex libris of the monastery of Kaisheim (Bavaria, Germany) "B(eatæ) V(irginis) Mariæ in Keisersheim" inside large initial on fol. a(recto) and ms. library annotation "N:106 Fr. Fr. Caesare" to half-title.



Important and beautifully printed first edition of St. Anselm's opera, with charming capitals supplied in red and blue. This was the first volume from the press of the German printer Caspar Hochfeder (active 1485-1517). Anselm of Canterbury (c. 1033-1109) was one of the greatest exponents of Christian doctrine in the Middle Ages. Born to a noble family of Aosta (Italy), he entered the abbey of Notre-Dame du Bec at the age of eighteen and later became prior and abbot. In 1093, he was appointed Archbishop of Canterbury by William II Rufus. During his years in England, he played a major role in the Investiture Controversy, asserting that the king had no rights to interfere with ecclesiastical matters. Due to his activity in support of the Church, he entered in conflict with kings William II and Henry I and was twice exiled. An outstanding thinker and the father of Scholasticism – the leading philosophical and Christian school of thought in the Middle Ages – Anselm is best known for being the originator of the ontological argument for the existence of God: he argued that since God is the greatest and most perfect being, and it exists in the mind, then he must also exist in reality. In addition to his many administrative and teaching duties, Anselm was a prolific author who composed several dialogues and meditations on theology and philosophy. This attractive edition is by the humanist Pierre Danhauser and it opens with a dedication to the Nuremberg scholar Jean Löffelholz, enthusiastically praising Anselm's writings and comparing him to St. Jerome. After a biography of the author and two short introductory pieces (a prayer and a life of the Virgin Mary), Anselm's collected works are presented. The volume contains 28 treatises, some spuriously attributed to Anselm.

The most notable works of Anselm's authentic corpus are 'Monologion' and 'Proslogion', dialogues on the existence of God, and 'Cur Deus Homo?' (Why God Became a Man?) introducing a theory on how Christ redeemed humanity. Also thought-provoking are three shorter dialogues 'De Veritate', 'De Libertate Arbitrii' and 'De Casu Diaboli', concerning free will and fallen angels. Fourteen 'Epistolae', letters by Anselm, are included (out of the the c. 400 known). Others in this collection discuss traditional theological topics, such as God's will and nature, the virgin Mary, the passion of Christ and the cross. 'Liber pro insipiente' was written by the Tours monk Gaunlio against Anselm's ontological argument, here followed by Anselm's reply (Liber apologeticus). The most curious is perhaps 'De imagine mundi', by the theologian Honorius Augustodunensis (c. 1080 – c. 1140), a popular medieval encyclopaedia of geography, cosmology and astronomy, comprising a chronicle of the world history.

USTC 742883; ISTC ia00759000; Goff A759; BMC II 473; GW 2032; Brunet I, p. 304; Graesse I, p. 139.

L3075

FAMOUS ILLUSTRATED SCIENCE

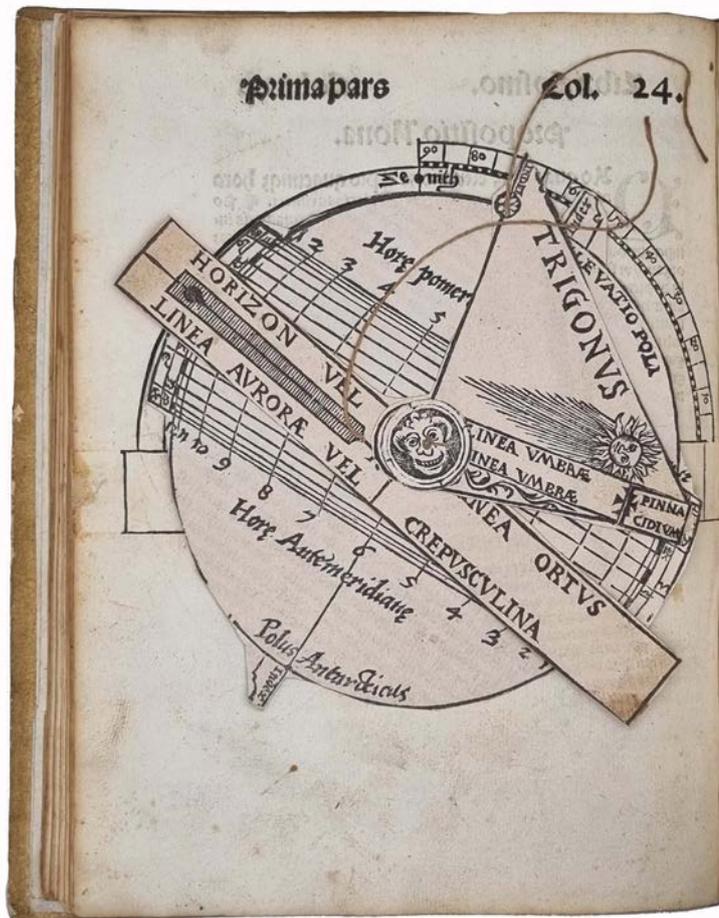
7. APIANUS, Petrus. *Cosmographicus Liber.*

[Landshut, Peter Apian, Johann Weißenburger, 1524].

£65,000

FIRST EDITION. pp. [8], 104, [6], lacking final blank. Gothic letter. Title in red and black, large woodcut globe, large woodcut arms of Archbishop of Salzburg (dedicatee) in red and black to verso of title, large woodcut armillary sphere in red and black to [*]4 verso, 46 full-page or smaller woodcuts of globes, astronomical diagrams or instruments, maps and eclipses, 4 volvelles (on pp.17v, 24v, 63r and +1v, plus 2 movable parts pasted at blank foot of last), 1 supplied, numerical tables, decorated initials and ornaments. Slight foxing along edges, heavier to title, light age yellowing, light brown to 2 volvelles as often on 17r, +1v and the 2 pasted parts, occasional minor finger-soiling. A very good copy, on thick paper, in c.1700 quarter sheep over paper boards, spine gilt, gilt-lettered label, a bit scuffed. Early ms. annotations at foot of p.4, contemporary editorial ms marginal corrections to p.23.

The scarce first edition of this lavishly illustrated work on cosmography, astronomy, cartography and navigation – a most famous *Americanum* and a ground-breaking landmark in the history of scientific illustration. ‘One of the first European books to depict and discuss North America, [equipped with] movable volvelles allowing the readers to interact with and use some of the charts and instrument layouts presented’ (MAA). A pioneer in the popularization of astronomy and cartography, Apianus (1495-1552) studied mathematics at Leipzig and Vienna. His first printed work was a world map (1520), based on Waldseemüller’s famous gores – the second in print to use the name ‘America’. ‘*Cosmographicus Liber*’, which earned Apianus a professorship, was a very successful textbook, translated into most European languages throughout the C16 and later expanded by the mathematician Gemma Frisius. Largely based on Ptolemy, it begins with the definition of cosmography – ‘a broad science of the Renaissance which set out to explain everything in the universe within a mathematical framework’ (Barentine, p.147). In fact, ‘cosmography was fundamentally concerned with using projective geometry to connect the heavens and the Earth, and, frequently, to relate solar motion, terrestrial location and time’ (Whipple, p.58). Part I discusses the movements of the spheres, the 5 climatic zones, the elevation of the poles, how to calculate latitude and longitude, as well as the distance between places, using instruments, eclipses and the winds. Part II deals with the four continents (with a chapter on America), providing the latitude and longitude of major locations, including Guadalupe, Brazil, Cuba, Cabo de Buenaventura and Rio de Santiago, how to calculate the hours of day and night, as well as heights, etc. A great part is devoted to the use of contemporary astronomical instruments, e.g., the armillary sphere and the ‘*scala geometrica*’. The C16 annotator of this copy noted down the dates of the winter and summer solstice, ‘8 days before the Kalendae of January’ (December 25) and ‘8 days before the Kalendae of July’ (June 24), with reference to the Julian calendar.



Appearing for the first time, the book’s volvelles – revolving paper instruments printed onto separate sheets, cut and assembled either at the press or by the binder or the reader – were ‘its main selling point and principal innovation’. Whereas earlier books of similar content were largely constructed around sets of tabular information, Apianus’s volvelles turned the pages of “*Cosmographicus Liber*” into functional computers, enabling skilled users to make calculations involving navigation, distances and time’ (Barentine, p.152). They were often, as the 4 in this copy, printed or mounted on scrap paper from other books (Drennan, p.320). The 2 movable parts glued to the last verso were intended to be detached and used to build a small nocturnal clock, the model for one of several instruments Apianus was selling at his workshop. ‘The symbiosis between cosmography and instrument-design not only made cosmographical treatises depict actual instruments, but also led to occasional brass implementation of paper instruments contained in these treatises’ (Vanden Broecke, p.141). Published 31 years after the first announcement in print of Columbus’s discovery, ‘*Cosmographicus Liber*’ illustrates America in a woodcut globe (p.2) and famously, for the first time, on a volvelle (p.63). It also includes a chapter about America – discovered in 1497’, a date shared by other German sources, with no mention of Columbus - which begins: ‘America, now the Fourth part of the Earth, is so called after its discoverer, Americo Vespucci. [...] it is referred to as

an Island as it is surrounded by the sea.’ The 1-page account describes the native inhabitants as ‘anthropophagi’, mentions their traditional clothing, customs, cults and rites, as well as the names of surrounding islands (e.g., Cuba). This is one of two recorded variants of the first edition. All copies of this variant we have seen bear the same editorial revisions on p.23, in this copy in the same hand as the BL copy. A total of 4 volvelles plus the (very uncommon) 2 movable parts are called for by Borba de Moraes and found in the BL copy and in the present. Alden cites 4 volvelles, and no movable parts; the Whipple, HARRISSE and ORTROY only call for 3 volvelles.

USTC 625636; Alden 524/2 (4); HARRISSE, BAV, 127 (3); ORTROY, Apian, 22 (3, fols 17, 24, 63); Sabin 1738 (2); Borba de Moraes, Bib. Brasiliiana, I, 35 (4 + 2 movables parts); VD16 A 3080; Zinner 1230. Numbers in parentheses indicate number of volvelles. J.C. Barentine, *Uncharted Constellations* (2016); A.S. Drennan, ‘The Bibliographical Description of Astronomical Volvelles and Other Moveable Diagrams’, *The Library*, 13 (2012), pp.316-39; The Whipple Museum of the History of Science (2019); Vanden Broecke, ‘The use of visual media in Renaissance cosmography’, *Paedagogica Historica*, 36 (2000), pp.131-50.

8. AVIENUS, Rufus Festus. *Arati phaenomena*.

[Venice, Arte & ingenio Antonii de Strata Cremonensis, 1488].

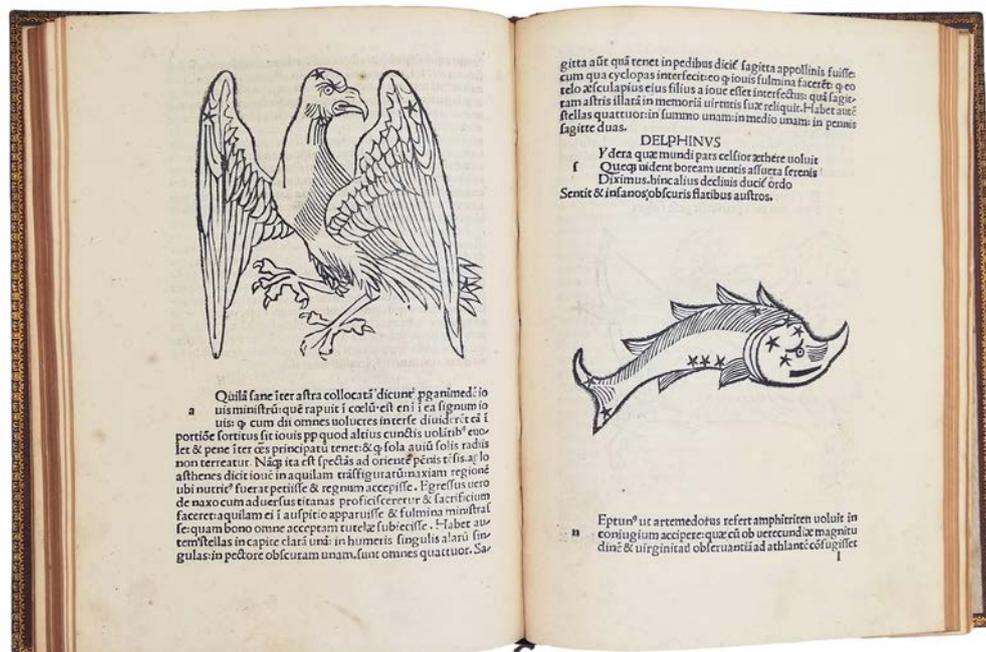
£25,000

FIRST EDITION 4to. 6 works in 1, 121 of 122 unnumbered ll. (lacking blank a1), a9 b-o8 p8, g8 and last two blanks. Roman letter. 38 handsome large woodcuts of planisphere, zodiac and constellations. A little light yellowing, margins minimally finger-soiled in places, four ll. slightly browned, faded marginalia likely lightly washed, tiny ink burn to n3 affecting one letter. A very good, well-margined copy in early C19 crushed morocco, slightly mottled, silk eps, spine gilt-lettered, raised bands, inner edges gilt, a.e.g., scattered minor stains, edges a little scuffed. c1800 armorial bookplate of Thomas Gaisford and F.B. Lorch's label to front pastedown.

A very good, well-margined copy of the first edition, of this lavishly illustrated volume—with the first celestial map printed in a book, in the form of a planisphere. 'This printed map is a much-simplified, mirror-image version of the planispheres found in humanist mss. The fact that it is presented as a mirror-image to the rest of the planispheres probably reflects its conversion from ms. drawing to a wood block image' (Dekker, 180). This medico-geographico-astrological compendium, edited by Victor Pisanus (d.1549), 'patrician of Venice', comprises six texts of which the first, fourth and sixth as present in their first editions. There are Latin translations (one fragmentary) of the verse composition on the celestial sphere, called 'Phaenomena', by Aratus (310-240 BC), a Greek poet at the service of the Macedonian king Antigonus Gonata. Here Germanicus's translation cum commentary—its subject of later commentaries—is lavishly illustrated with woodcuts of zodiacal signs and personified constellations. Of these, 4 were bespoke; the remaining were reversed reproductions from Hyginus's 'Poetica astronomica' (Cantamessa I, 522; BMC V, 295). Although heavily borrowed from Eudoxius of Cnidus's namesake text, 'Phaenomena' in its various Latin renditions was a very influential astrological text in medieval Europe. The compendium also features Avienus's Latin translation of 'De situ orbis' by Dionysius Periegetes, who lived in Alexandria in the 2nd or 3rd century AD. This was a popular geographical poem, often used in schools, on the boundaries of the known world. Avienus's own 'Ora maritima', based on 'Massiliote Periplus' written in the 6th century BC, was a description of coastal regions of the world. The last text (third edition), entitled 'Liber medicinae', is a medico-astrological poem by Serenus (fl. 2nd century AD), tutor to Caracalla. Based on traditional encyclopaedic works on natural history such as Pliny the Elder's, it features popular medical treatments to common ailments with the help of astrological theories and even magic formulas including the famous 'abracadabra'—its first recorded appearance in written form—used to treat semi-tertian fever. The early annotator of this copy had another edition of Germanicus at hand, as he added a missing line on the phases of Venus ('accipe quid moveat mundo cyllenius ignis'); he also glossed Avienus's text with quotations from Horace and Theocritus. Thomas Gaisford (1779-1855) was Regius Professor of Greek, Curator of the Bodleian Library and Dean of Christ Church Cathedral in Oxford.

Hain-Copinger 2224*; Proctor 4593; Goff A-1432; GW 3131; Sander I 718; BMC V, 294; ISTC ia01432000; Essling 431; Brunet I, 587; Cantamessa I, 522; Houzeau&Lancaster I/1, 744, 1053; Riccardi II VII 10. E. Dekker, *Illustrating the 'Phaenomena'* (2013).

L3085

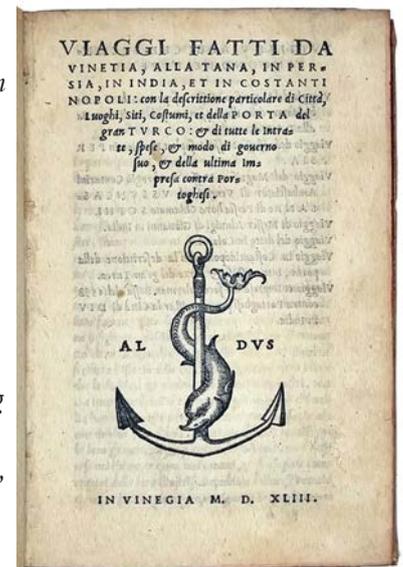


9. [BARBARO, Giosafat, et al.] *Viaggi fatti da Vinetia, alla Tana, in Persia, in India, et in Costantinopoli.* Venice, [nelle case haer. Aldo I Manuzio], 1543.

£6,750

FIRST EDITION. 8vo. 7 parts in 1, ff. 180. Italic letter, little Roman. Aldus device to t-p and recto of last. Light marginal oil stain to few ll., occasional very minor marginal spotting or thumbing, tiny worm trail at gutter of last two ll., last loosening but sound. A very good copy in C19 vellum over boards, yapp edges, marbled eps, triple gilt ruled, raised bands, spine in five double gilt ruled compartments with gilt large fleurons and lettering, a.e.r., minor loss to upper edge. C19 bookplate of Conte Arese Lucini to front pastedown.

Very good copy of the first Aldine and first collected edition of seven C15 and C16 Venetian travel narratives to the East, with a preface by Antonio Manuzio. 'This volume of 1543 is rare...and it is much more difficult to find fine copies of this than the second edition of 1545' (Renouard 128:8). The work contains accounts written by Giosafat Barbaro, Ambrogio Contarini, Aloigi di Giovanni and anonymous authors. Barbaro (1413-94) was a merchant based for sixteen years at the Tana, a major commercial emporium of the Serenissima near the Sea of Azov. His accounts told of travels in Crimea, the lower Volga and Dnepr, Constantinople, Trebisond, down to Tiflis, as well as Persia. Ambrogio Contarini (1429-99) wrote his narratives as a complement to those of Barbaro, whom he met in Persia, after travelling through Eastern Europe, Russia, the Tartar desert, Crimea and Caucasia. As ambassador, he told not only of adventurous passages and exchanges with peoples like the Tartars, but also meetings with important figures like the Persian king Usuncassan and the Grand Duke of Muscovy. Little is known of Aloigi di Giovanni (fl. early C16) who, after reaching Egypt on board of the Bernarda, travelled through Ethiopia, Arabia and Persia to India in 1529, which, together with Turkey, is also the subject of the anonymous narratives. Engagingly written, these accounts included descriptions of the culture and rites of local peoples, of expeditions—such as that of Barbaro with 120 men to dig up an alleged treasure in Transcaucasia—mercantile adventures involving fine gemstones and the sight of the 50,000 richly harnessed horses of King Sophi, so tall Aloigi di Giovanni could not reach their back by stretching his hand as far as it would go. A delightful epitome of the adventurous spirit of the Renaissance Serenissima.



Renouard 128:8; Brunet V, 1166; Cordier, Bib. Sin., 2052; Göllner 822. Not in BM STC It.

L3064

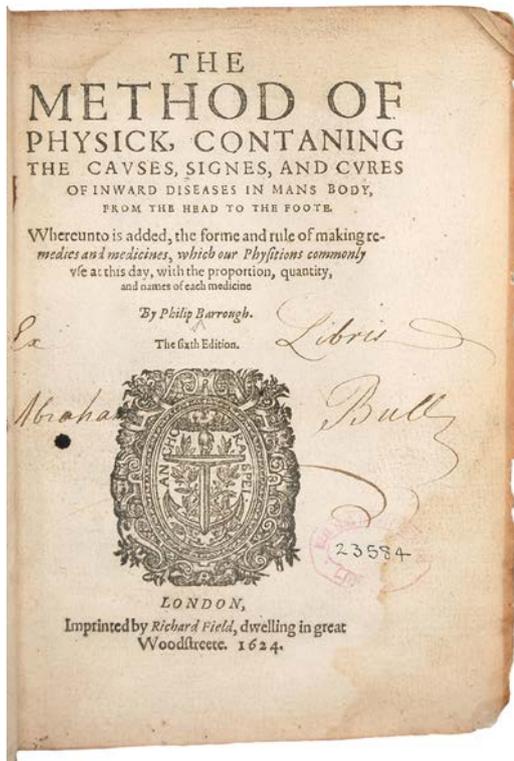
SHAKESPEARE'S MEDICINE

10. **BARROUGH, Philip.** *The Method of Physick.* London, Richard Field, 1624.

£3,950

4to, pp. (16) 477 (vii). Roman and italic letter, printer's device to t-p, woodcut floriated initials, ornate headpieces. Light browning, waterstain to lower outer corner of first gathering and to upper half of a few ll., occasional light soiling mostly marginal, minor chipping to fore-edge of t-p. A good copy in contemporary calf, covers double blind ruled, outer corners worn, one repaired. Rebacked, part of original spine laid down. "CS Alger (?) 1840", "Warren 1666" and C19 stamp "Library of J.H. Hunt, M.D. Bedford Ave, Brooklyn, L.I." (Joseph H. Hunt was president of the Medical Society of the County of Kings 1898-99) all to ffep, stamp of the medical society library to t-p (with ms. "23584"), to A2 recto and Ii2 verso, partly trimmed C17 autograph "Robert Marryott Cost 169..." and price indication "prt 4s 6d" (4 shillings and 6 pence) to fly, c.1800 "Ex libris Abraham Bull" to t-p, C17 "ex libris Tho. Warren" to rep.

A good copy of the first English-language textbook of medicine. First published in 1583, this most influential and widely read work went through seven editions before 1652 (this is the sixth). The printer, Richard Field (1561-1624), born in Stratford-upon-Avon, was a childhood friend of Shakespeare and publisher of the earliest editions of a few of his non-dramatic poems. Through Field, Shakespeare had access to cutting-edge scientific works and ideas: in various instances, Shakespeare's medical language echoes Barrough. For example, the term "frenzy" – used by the poet to describe Lady Constance's state of madness in his 'King John' – is used by Barrough (spelled 'frensie') here, in the first description of delirium in English literature.



Philip Barrough (fl. 1590) was an Elizabethan physician active in London. In 1559 and 1572, he received his licences to practice surgery and medicine from the University of Cambridge. "The Method of Physick" is a comprehensive medical manual summarising the overall knowledge of medicine at the time, containing descriptions and treatments of diseases from the head downwards. Following Galen, Barrough often locate their causes in humoral imbalance, which can be restored with appropriate therapies and a correct diet. The first book deals with illnesses affecting the head, ears, nose, eyes and mouth (e.g. headache, memory loss, cataract, deafness and toothache); this section contains the first significant exposition on neurological disorders in English. The second book is concerned with the chest (e.g. cough, asthma, "spitting of blood"), the third with the abdomen (e.g. stomach ache, stones, worms, "a doglike appetite"), the fourth with fevers (including the plague), the fifth with tumors, the sixth is entirely dedicated to syphilis ("grievous sicknesse, was brought into Spain by Columbus at his coming home"), the seventh and eight to the preparation of remedies (e.g. syrups, powders, pills, baths etc.). The ex libris "Warren 1666" and "Tho. Warren" (likely 'Thomas') on this copy might belong to the same person. 'Warren', of Norman origins, was common surname in England at the time, and it is difficult to identify these autographs with certainty. Interestingly, however, Thomas Warren, apothecary of London, was appointed by the University of Cambridge to receive contribution for "the relief of the Poor of the place much visited with sickness" in 1666 (Cooper, *Annals of Cambridge*, v. III, p. 520).

USTC 3011272; ISTC S101229; STC 1514; Wellcome I, 686; Krivatsy 725. Not in Garrison Morton, Heirs of Hippocrates, Brunet or Graesse.

L3899

11. [BIBLE.] *THE NEW TESTAMENT of Jesus Christ: faithfully translated.* Antwerp, Daniel Vervliet, 1600.

£4,250

4to. pp. [xxxvi], 745, [xxvii]. a-d⁴, e², A-5D⁴, 5E². Roman letter, some italic, woodcut initials, woodcut and typographical head and tail pieces, title within ornate typographical border, bookplate on pastedown and blind stamp on flyleaves of M. R. Carter. Title and verso of last dusty, contemporary mss. at foot of former, occasional marginal thumbs mark, the odd marginal spot or mark, general light age yellowing. A good, clean copy, in later calf, covers triple blind ruled to a panel design blind fleurons to outer corners, gilt arms in roundel of the 'Society of Writers to the Signet' on covers, rebaked, spine laid down, a.e.r. extremities a little rubbed. In slip case.

Rare second edition of the Roman Catholic version of the New Testament, with extensive commentary and notes, first published at Rheims in 1582, here revised with additions such as the 'Table of Heretical Corruptions'. It remained the standard and virtually the only English Catholic bible for some four hundred years. (The Old Testament followed in 1609-10; although it was finished considerably earlier it was not published for lack of funds). "The work of preparing such a version was undertaken by the members of the English College at Douai, in Flanders, founded by William Allen (afterwards cardinal) in 1568. The chief share of the translating was borne by Dr. Gregory Martin, formerly of St. John's College, Oxford. His text was revised by Thomas Worthington, Richard Bristowe, John Reynolds, and Allen himself — all of them Oxford men. A series of notes was added, designed to answer the theological arguments of the Reformers; these were prepared by Allen, assisted by Bristowe and Worthington. The object of the work was, of course not limited to controversial purposes; in the case of the New Testament, especially, it was meant for pious use among Catholics. The fact however, that the primary end was controversial explains the course adopted by the translators. In the first place they translated directly, not from the original Hebrew or Greek, but from the Latin Vulgate of St. Jerome. This had been declared authoritative for Catholics by the Council of Trent; but it was also commonly admitted that the text was purer than in any manuscripts at that time extant in the original languages. Then, also, in the translation, many technical words were retained bodily, such as pasch, parasceve, azymes, etc. In some instances, also where it was found difficult or impossible to find a suitable English equivalent for a Latin word, the latter was retained in an anglicized form. Thus in Phil., ii, 8, we get "He exinanited himself", and in Hebrews 9:28, "Christ was offered once to exhaust the sins of many". It was considered that an ordinary reader, finding the word unintelligible, would pause and inquire its meaning and that this was preferable to satisfying him with an inadequate rendering." Catholic encyclopaedia. The notes take up a good deal of the volume and have both a polemical and patristic character. They also offer insights on issues of translation, and on the Hebrew and Greek source texts of the Vulgate.

From the point of view of scholarship, the Douay-Rheims Bible is seen as particularly accurate. Although not officially mentioned as one of the versions to be consulted, it is now recognized to have had a large influence on the King James Version. The Douai version was printed in very small quantities for export to England and suffered from persecution whilst there, not to mention centuries of use; complete copies in good condition are rare.

STC 2898. Darlow & Moule I 198. Allison and Rogers (rev. edn.) II 174. Lowndes I 185. ESTC S102510.

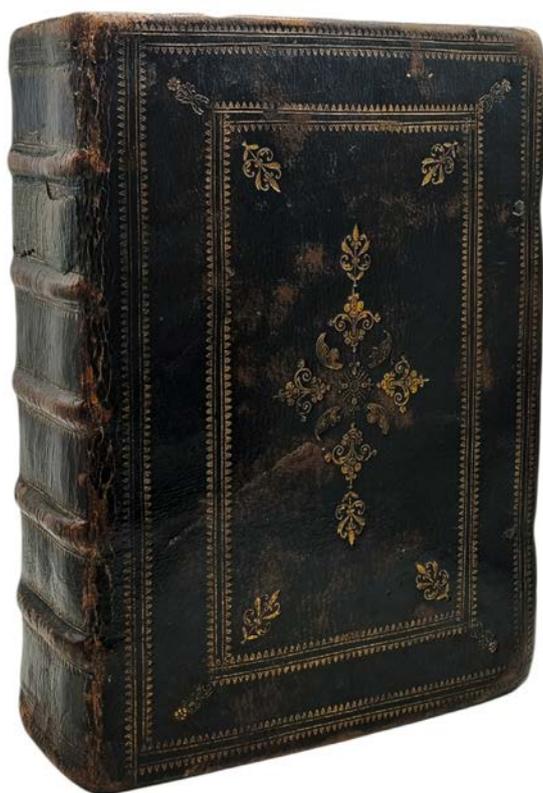
£3269

ATTRACTIVE C17 BINDING

12. **[BIBLE].** *The Booke of Common Prayer. [with] The Bible. [and] The New Testament.*
London, Robert Barker, I: 1604; II: 1603.

£3,750

4to, 2 works in 1, second in 2 parts, separate titles, I: ff. [46], a4 A8 B10 C-E8; II: ff. [3], 190, 2-187, 121, [11], ¶2-4 A-Z8 &6 2A-2Z8 2&6 2A2-8 2B-2Z8 &8 **4 3A-3Q8 3R4, without ¶1 (blank except signature) and 2A1 (as often) of Psalms. Double column, I: Black letter, little Roman or Italic; II: Roman letter, little Italic. Decorated initials and ornaments, I: title and calendar printed in red and black, title within charming woodcut border with arms of Elizabeth I, female figures and Tudor heraldic charges; II: titles within handsome woodcut border with the tribes of Israel, the Apostles and the Evangelists, 33 half-page or smaller woodcut maps, diagrams or biblical scenes. First title and last verso dust-soiled, slight age browning, some marginal finger-soiling in places, small old repair to lower edge of second title, upper outer corner of F4 (II) burnt off, affecting a few words, lower and outer blank margins of 3A4 probably washed removing ms, upper edge of last a little frayed, the odd ink smudge. Very good copies in attractive near-contemporary English dark goatskin, lacking ties, double gilt ruled to a panel design with gilt dentelles, small gilt-stamped fleurons to corners, large centrepiece made of gilt-stamped fleurons and hatched leaf tools, raised bands, spine gilt ruled, remains of later label superimposed, marbled eps, a.e.g., joints rubbed. Early C20 armorial stamp 'Holbach' (not in Rietstap) to front pastedown and (II) &6, contemporary ms 'John Benthall' to first title, early C18 ms notes on the Holstock family (probably from Kent) to blank verso of third title and margins of 3A2.



Attractively bound and in remarkable condition. The design with a composite gilt centrepiece and gilt ruling of dentelles was fashionable in England in the 2nd quarter of the C17 (e.g., BL Add MS 71447 or Davis42). In particular, the gold-tooling is here reminiscent of bindings by Daniel Boyse of Cambridge (c.1624), e.g., 'Henry Davis Gift' II, 74. The above and those produced by Boyse generally bear a flat spine. The present may thus be the output of one of several binders all operating in Cambridge in the 2nd quarter of the C17 (see Foot, pp.59-75). The first work is a very early Jacobean edition of the Book of Common Prayer – 'the first single manual of worship in a vernacular language directed to be used universally by, and common to, both priest and people [...] one of the greatest of all liturgical rationalizations' (PMM) – in the 'Hampton Court' version, from which it differs in the double column layout. An edition much rarer than the first of 1603, this version introduced revisions such as 'prayers for the royal family and the sacramental section of the Catechism' (Griffiths, p.8). These revisions – which were approved at the Hampton Court conference, held in response to the Millenary Petition in January 1604, presided over by James I and attended by major Puritan divines – include a new prayer for Queen Anne and Prince Henry, as well as others (e.g., for rain, peace or deliverance from the plague); changes to rubrics for private baptism; a new section on baptism and the Eucharist; and the addition of Enurchus, Bishop of Orleans, to the calendar on 7 September (perhaps 'an oblique commemoration of Elizabeth I's birthday') (Griffiths, p.82). The Old and New Testament are here in the second quarto edition of the Geneva version (after King James's accession), with Tomson's revised New

Testament and Junius's Revelation. Whilst the bible t-ps call Robert Barker 'Printer to the Queens [...] Maiestie', the colophon was updated to 'Kings'.

John Benthall and a Holstock family are both recorded in Essex, not far from Cambridge, where the book was probably bound. John Benthall of Halstead (fl. 1660s) was son of his namesake (d.1590), cadet of the Benthalls of Benthall, Shropshire, a predominantly Catholic family. The Holstocks were probably descendants of the naval officer William Holstock of Orsett (d.1589), whose eldest was called Henry. Pasted onto the rear fep is a newspaper cut from 'The Courier', dated 1818, advertising to the 'noblemen, gentlemen, clergy and freeholders' of Wiltshire the candidacy to Parliament of W.L. Wellesley, 'surely one of the most odious men ever to sit in Parliament' (Hist. of Parl.). He engaged in bitter correspondence with the locals after being publicly criticized in print. He was also MP for Essex.

I: ESTC S93831; STC (2nd ed.), 16328.5; Griffiths 1604/3. Only Haverford, Michigan and General Theological Seminary copies recorded in the US. II: ESTC S159; STC (2nd ed.), 2190; Luborsky & Ingram 2190; Darlow & Moule 209. D.N. Griffiths, *The Bibliography of the Book of Common Prayer* (2012); M. Foot, 'Two bindings by Daniel Boyse', in *Henry Davis Gift* (1978), vol.I.

L3975

13. **BIDLOO, Govert.** *Anatomia humani corporis.*

Amsterdam, for the widow of Joannes van Someren, the heirs of Joannes van Dyk, Henry Boom and widow of Theodore Boom, 1685.

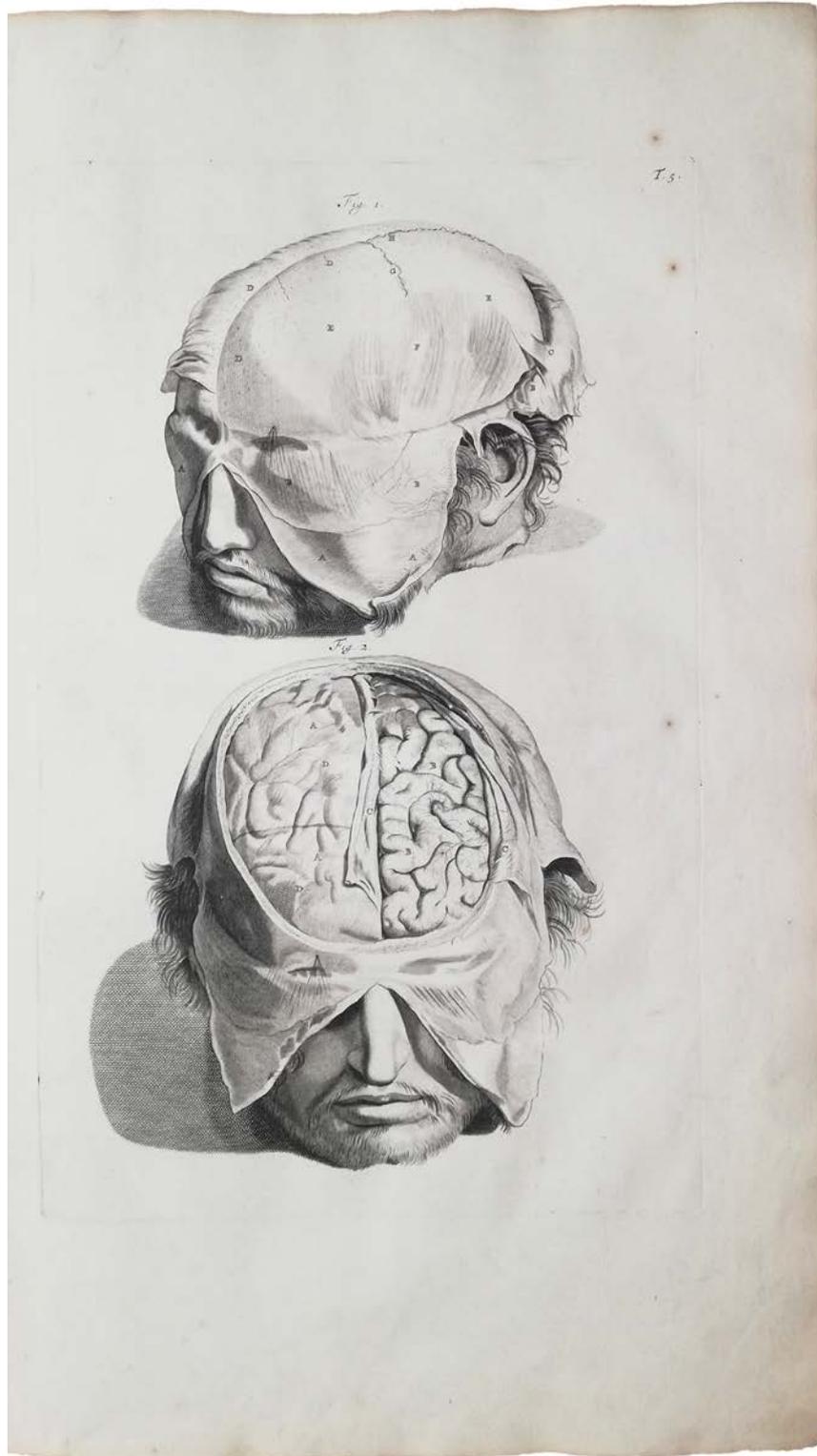
£25,000

FIRST EDITION. Large folio, 174 unnumbered ll. Roman letter, woodcut floriated initials and tailpieces. Beautifully engraved allegorical frontispiece, printer's device to t-p, large oval portrait of Bidloo on fol. X7 signed 'G. Lairesse pinx[it]' and 'A. Bloteling sculp[sit]' with calligraphic caption and poem in elegiac couplets below, 105 engraved numbered anatomical plates in lovely clean clear impression (n. 23 folding, n. 10 in two parts). Intermittent very light foxing and ink marks mainly to margins, a few early repairs to lower edges and one corner of text without loss, very small tear to blank upper edge of frontispiece. An excellent wide-margined copy in contemporary Dutch calf, covers gilt ruled to a panel design, first border with gilt floral roll, second with gilt fleurons at corners and arabesque centrepiece, spine with raised bands and gilt ornaments at centres, rebacked, upper joint cracked but solid. Brass bosses to corners.

*Stunning first edition of this anatomical atlas by Bidloo, in a fine contemporary binding. It includes a set of impressive plates that depict anatomical specimens in nearly life-size proportions. Govert Bidloo (1649-1713) was a Dutch anatomist, professor and personal physician of William III of England. He was also a prolific opera librettist and playwright, author of the libretto for the first-ever Dutch opera in 1686. Credited with various medical discoveries, he studied anatomy in Amsterdam under the renowned Frederic Ruysch (1638-1731) and published 'Anatomia humani corporis' only three years after graduating. In this work, the human body is represented starting from the skin, moving on to the internal structures of the head, chest, and abdomen, the male and female reproductive organs (including stages of foetal development), muscles, and finally the skeletal bones of adults and children. The 105 splendidly engraved plates, frontispiece and portrait of the author were drawn by the famous Dutch painter Gerard de Lairesse (1641-1611). Highly successful in Amsterdam, Lairesse's popularity surpassed even that of Rembrandt at the end of the 17th century. Original in pattern and artistic in design, Bidloo's plates break the idealistic tradition of Vesalian woodcuts for the first time: "Lairesse displayed the flayed corpses and the dissected parts in the most naturalistic way, including all the equipment such as the pins and the blocks that prop up the dissected parts [...] The figures are artistically arranged with ordinary objects such as books, jars and cabinets placed in the same scene as cut-up torsos or limbs. In this work Lairesse brought the qualities of Dutch still-life painting to anatomical illustration" (Hagelin). In the title page, Bidloo proudly states that the plates were delineated "ad vivum" and it is possible that some of the dissections were especially done for the production of the atlas. Remarkably, detailed depictions of skin and hair were obtained thanks to the use of a microscope – Bidloo's description of the papillary ridges of the thumb (plate 4) is a pioneering scientific observation that laid the foundation of forensic identification through fingerprints. "The plates are considered among the finest illustrations of the Baroque period" (Heirs of Hippocrates) and the engravings, possibly realised by the skilled engravers Abraham Bloteling or Peter and Philip VanGunst, are "elegantly done and artistically perfect" (Choulant). Though praised for their artistic merit, the plates have been criticised for being anatomically imprecise. Nonetheless, they were reprinted by the English surgeon William Cowper in his *Anatomy of the Humane Bodies* (1698), which gave no credit to Bidloo or Lairesse. This is one of the most famous acts of plagiarism in the history of medicine, which lead to an exchange of polemics between the two anatomists.*

Heirs of Hippocrates 435; Hagelin p. 108; Brunet I, p. 936; Graesse I, p. 419; Wellcome II, p. 165; Garrison-Morton 385; Choulant p. 250; NLM 17th cent. 1238. Not in USTC.

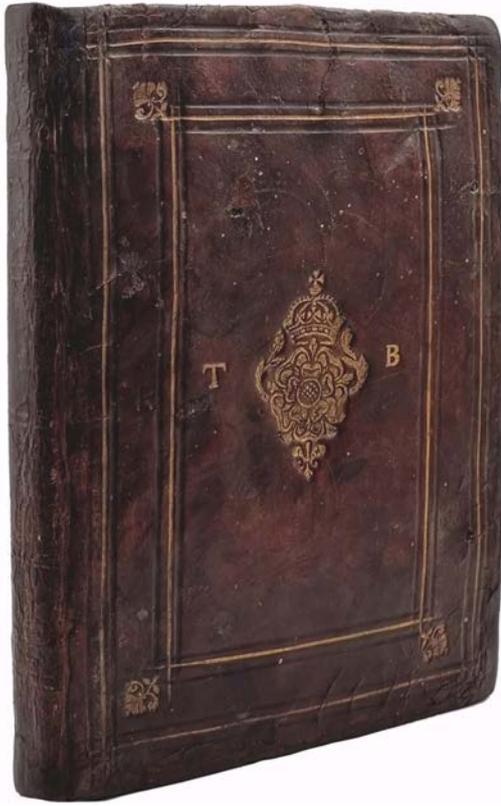
L3775



14. **BLUNDEVILLE Thomas.** *The arte of logicke. Plainly taught in the English tongue, ...* London, printed by William Stansby, and are to be sold by Matthew Lownes, 1619.

£8,500

4to. pp. [xvi], 197, [i]; 4^o. ¶4, A-Z4, Aa-Cc4. Roman letter, some Italic. Small woodcut ornament on title, floriated woodcut initials, typographical ornaments, a few woodcut diagrams in text, 'John Wooly' in contemporary hand on fly, 'Maria Whitorne' in early hand on title, another autograph, below, 'Thomas Leech ex libris, 1707' on verso of last, and ex dono on title page, trial letter reporting the death of a family member on recto of last fly. Light age yellowing, expert repairs to extreme fore-edge of first five leaves, and last two, very rare mark or spot. A very good copy, with good margins in fine contemporary calf over boards, covers single gilt and double blind ruled to a panel design, fleuron gilt to outer corners, large arabesque of crowned Tudor rose gilt stamped at centres, T and B gilt on either side, R and W blind stamped in outer borders, spine double gilt ruled in compartments, vellum stubbs, waste from earlier account book on pastedowns, all edges sprinkled red, extremities expertly restored.



A handsome copy of this most interesting work in fine contemporary calf, the third edition. Thomas Blundeville (c. 1522 – c. 1606) was an English humanist writer and mathematician. He is known for work on logic, astronomy, education and horsemanship, as well as for translations from the Italian; he freely adapted a number of the works he translated. “Born in Norfolk, Blundeville has been comparatively ignored by historians of science and technology: he seems to have been educated at Cambridge... : Later he is associated with Gresham college and the group that included Henry Briggs, .. William Gilbert, .. Edward Wright, and William Barlow, the later two both instrument makers who wrote on navigation. Along with his contemporaries at Gresham, Blundeville was one of several ‘mathematical practitioners’ .. who often took up residence in London as they sought to make a living either through commercial publication, private instruction, patronage, consultation on state sponsored projects, or instrument making. Blundeville demonstrates considerably broader range than other practitioners of the period, however, and in this he is somewhat atypical of technical writers. .. The increasing conceptual proximity between practical and productive modes of knowledge and the growing extension of deliberative thinking that we find in Harvey .. is also visible in other sixteenth-century dialectic textbooks, particularly those written in the vernacular such as Thomas Blundeville’s ‘Arte of Logicke’. Blundeville observes Aristotle’s definition of the five modes of intellect, ‘Intelligence, Science, Prudence, Art, and Sapience’. .. As he continues, however, Blundeville follows Aristotle in reducing these five modes of intellect to two - the practical and the theoretical .. his ‘Art of Logicke’ uses arithmetical and geometrical concepts of proportion to explain ratiocinative procedures in logic and even illustrates them

with geometrical diagrams.” Henry S. Turner. ‘The English Renaissance Stage: Geometry, Poetics’. “Thomas Blundeville’s the arte of logicke, 1599, illustrates the share that logic could have in the teaching of expression, and of how different from ours were the presuppositions and methods of that teaching. Blundeville, following an earlier sixteenth-century logician, is showing the different ‘proofs’ that can be adduced in ‘respecte of the ‘theame or proposition’ man ought to embrace virtue .. Whether or not he learnt any logic, a schoolboy carrying out an exercise of this kind would be extending his skill in the precise control of language.” Ian Michael. ‘The Teaching of English: From the Sixteenth Century to 1870’. A lovely copy of this rare work

ESTC S102667. STC 3144.

L3723

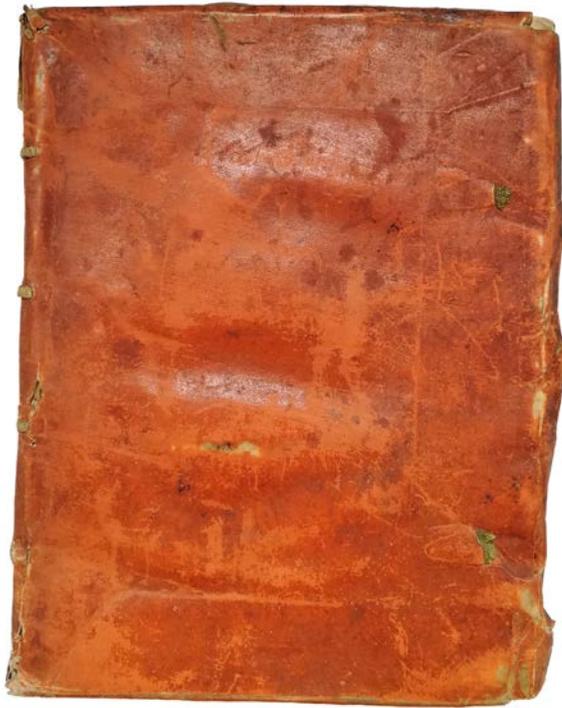
A CLASSIC OF OCCULTISM

15. **BODIN, Jean.** *De Magorum Demonomania libri IV.*
Basle, per Thomas Guarinum, 1581.

£4,950

FIRST EDITION thus. 4to. pp. (xxxii) 488 + 8 added blank ll. at rear, probably for annotations. Roman letter, little Italic, occasional Greek. Woodcut printer’s device to t-p, decorated initials and ornaments. Fore-edge a little soiled in places, mostly light age browning, occasional marginal foxing or ink spots, occasional light water stain to upper margin, one leaf repaired without loss. A good, well-margined copy in contemporary red-painted vellum, lacking ties, all edges yapp, all edges blue, minor repair at head of spine, upper hinge partly detached but still holding. Small modern booklabel to front pastedown, ms. ‘J.P. Krebs 1800’, ‘Lud[ovicus] Casimir Cramer Jenae 1768’, and two crossed-out earlier inscriptions to t-p, occasional C18(?) underlining. In morocco folding box.

A good, unsophisticated, well-margined copy of the scarce first Latin edition of this influential classic of occultism. ‘La meilleur des traités de démonomanie’ (Caillet). Originally published in French as ‘La Démonomanie des sorciers’ (Paris, 1580), the Latin version was produced by the Protestant theologian Franciscus Junius (1545-1602), under the pseudonym of Lotarius Philoponus. Jean Bodin (1530-96), professor of law at Toulouse and member of the Parlement de Paris, was one of the most influential political philosophers of the Renaissance. ‘In a corpus of work often marked by its rationalism and reliance on logical and legal argumentation or its striving towards a methodical, comparative historical and juridical analysis, [this] demonological and juridical analysis of witchcraft’s magical crimes, seems out of place’ (Power, 496). The four books are prefaced by Bodin’s famous autobiographical narrative of a witch trial over which he presided in 1578 against Joanna Harvilleria, later executed.



The first book begins with a definition of ‘magi’ (witches)—‘those who, though perfectly aware [‘sciens prudens’] of the ways of the devil, use them to achieve something’. The legal phrase ‘sciens prudens’ highlights the underlying theme, which ties up with Bodin’s rationalism: the use of free will and the understanding of the difference between good and evil in a world populated by spirits. The first book discusses the difference between good and bad spirits, prophecy and other ways of knowing occult things (teratoscopia, hieroscopia, orneomantia). The second focuses on magical invocations, the renunciation of God, witches’ demonic extasy, their transformation into beasts, their copulation with demons and ability to cause illnesses, sterility, tempests, etc. The third deals with ways of opposing witches, e.g., how to subvert their invocations or cure the illnesses they cause. The fourth book is an inquisitorial manual on witch trials, evidence, voluntary and coerced confession, accusations and torture. In Bodin’s political theology, witchcraft is a crime against God, the only source of superhuman knowledge, which he communicates through angels, spirits, dreams or visions. These are by some mistaken with the false prophecies of witches (and astrologers), who side against God; when proven guilty, should be suitably punished. Appended at rear is Bodin’s ‘Opinionum Ioannis Wieri Confutatio’, a critique of the defence of witches formulated by the physician and occultist Johannes Wier. The latter’s new book ‘De Lamniis’ was, we read, given to Bodin by the printer to whom he had just sent the final draft of ‘Dé-

monomanie’. This copy was in the library of the classicist J.P. Krebs (1771-1850), author of grammars and lexica of Latin and Greek, including the important ‘Antibarbarus’ (1822), which discussed the differences between classical and later Latin.

Only Newberry, Cleveland and Columbia copies recorded in the US. Wellcome I, 921; Durling 602; Caillet I, 1274; Graesse I, 460 (mentioned); Bib. Esot. 391 (1603 ed.). C.R. Power, ‘Witchcraft, Human Nature, and Political Theology in Jean Bodin’s De la Démonomanie des sorciers’, *Political Theology* 21 (2020), 496-511; J. Bodin, *Colloquium of the Seven about Secrets of the Sublime* (2008).

L3543

EXTENSIVE EARLY ANNOTATIONS

16. **BOETHIUS.** *De consolatione philosophiae.*
Cologne, Heinrich Quentell, 31 Oct. 1493.

£17,500

4to, 199 x 141mm. ff. 192 unnumbered ll., ¶6 A6 a-i6 k8 l-z6 ¶6 A-E6 F4. Gothic letter, main text (in larger type 7:80G) surrounded by commentary (in smaller 6:63G). Large woodcut of Boethius lecturing to disciples to t-p, author’s engraved portrait (C17) by de L’Armessin pasted as frontispiece to fly. Few outer edges untrimmed, old repair to extreme lower outer blank corner of t-p and last 4 ll., uniform light age yellowing, first gathering and 2 ll. slightly browned, t-p and last verso (blank) a trifle dusty, little nick to outer edge of C2. A very good, well-margined copy in late C18 English straight-grained crimson morocco, marbled eps, covers bordered with gilt roll of interlacing fleurons and tendrils, raised bands, compartments single gilt-ruled, gilt-lettered green morocco labels (defective), inner edges gilt, a.e.g. Late C18 armorial bookplate (Joly family?) pasted over Philip van Swinden’s, c.1780, to front pastedown, another (C19) of Reginald Cholmondeley, Conover Hall, to ffep, numerous late C16 marginalia (the odd one just trimmed, affecting perhaps a letter) in brown ink throughout, a few late C15 interlinear or marginal notes in Germanic hand.

A very good, well-margined copy, in a charming C18 English binding, of this exquisitely printed incunabular edition of Boethius’s ‘De consolatione philosophiae’, including the famous commentary assigned to Thomas Aquinas, but probably written by the Oxford Dominican Thomas Waleys (1287?-1350?). With its extensive reader’s annotations spanning nearly a century, this copy provides a remarkable snapshot of Renaissance Boethian scholarship. Rebound in the late C18, it has surprisingly retained generous outer margins and the odd untrimmed outer edge. One of the most influential early Christian philosophers, Boethius (477-524AD) was a Roman politician in the service of Theodoric, King of the Ostrogoths. He probably studied in Athens where he became fluent in Greek and acquainted with important Hellenic philosophers. Imprisoned by Theodoric for high treason, he famously wrote ‘De Consolatione philosophiae’ in 523-24, eventually leading to his execution.



This milestone of Western philosophy reflects on the negative turn of events in Boethius's hitherto very successful career. In a fictional dialogue, Lady Philosophy consoles him, as they discuss the evanescent nature of worldly fame and riches, virtue, the ills of fortune, human folly, passion, hatred, free will, justice and predestination, with Boethius's Christianity heavily tempered by Hellenism. Waley's commentary was one of the most successful and most reprinted. Boethius's work was taught at grammar schools for its elegant Latin and educational content, and lectured on at universities for its philosophical value. The late C15 annotator provided, as often required of students, interlinear paraphrases for sections of Books I-III – paraphrase being 'an aspect of pedagogy handed down from Classical Antiquity, which spans grammatical and rhetorical construction' (Love, p.129). He provided synonyms of most words or phrases, seeking to follow the original meaning whilst slightly altering the lines, as well as clarifications (e.g., 'philosophi' for 'Anaxagore'). He also added the odd marginal note, e.g., a reference to Cicero. The late C16 scholarly annotator, well-acquainted with Greek, cross-referenced interpretations from Nicolaus Crescius's 1513 edition, with one instance of criticism of the latter attributions, Johannes Murrnellius/Agricola's commentary ([1514]; Basle, 1570) and the Lyon edition of 1581. (In his first reference to them on the t-p he also specified the book format.) Among his interests were Boethius's prosody, on which he noted the meaning of the metre 'Alcmanium' from Murrnellius, as well as Platonic, Epicurean and Stoic doctrines. He also quoted from Ovid, Boethius's original Greek, and Ficinus. He

crossed-out a repetition of two words – probably the compositor's oversight – and a couple wrongly-spelled or misread. Rev. Philip van Swinden was appointed preacher at the Dutch Chapel in St James's by the Bishop of London, in 1773. Reginald Cholmondeley (1826-96) inherited Condover Hall, Shropshire, in the 1860s; among his guests in the 1870s was Mark Twain.

ISTC ib00797000; Goff B797; HC 3384* = 3385; Voull(K) 263; BMC I, 278; BSB-Ink B608; GW 4556. R.C. Love, 'The Latin Commentaries on Boethius's De consolazione', in *A Companion to Boethius in the Middle Ages* (2012), pp.75-134.

L3719

A LOVELY RENAISSANCE BINDING

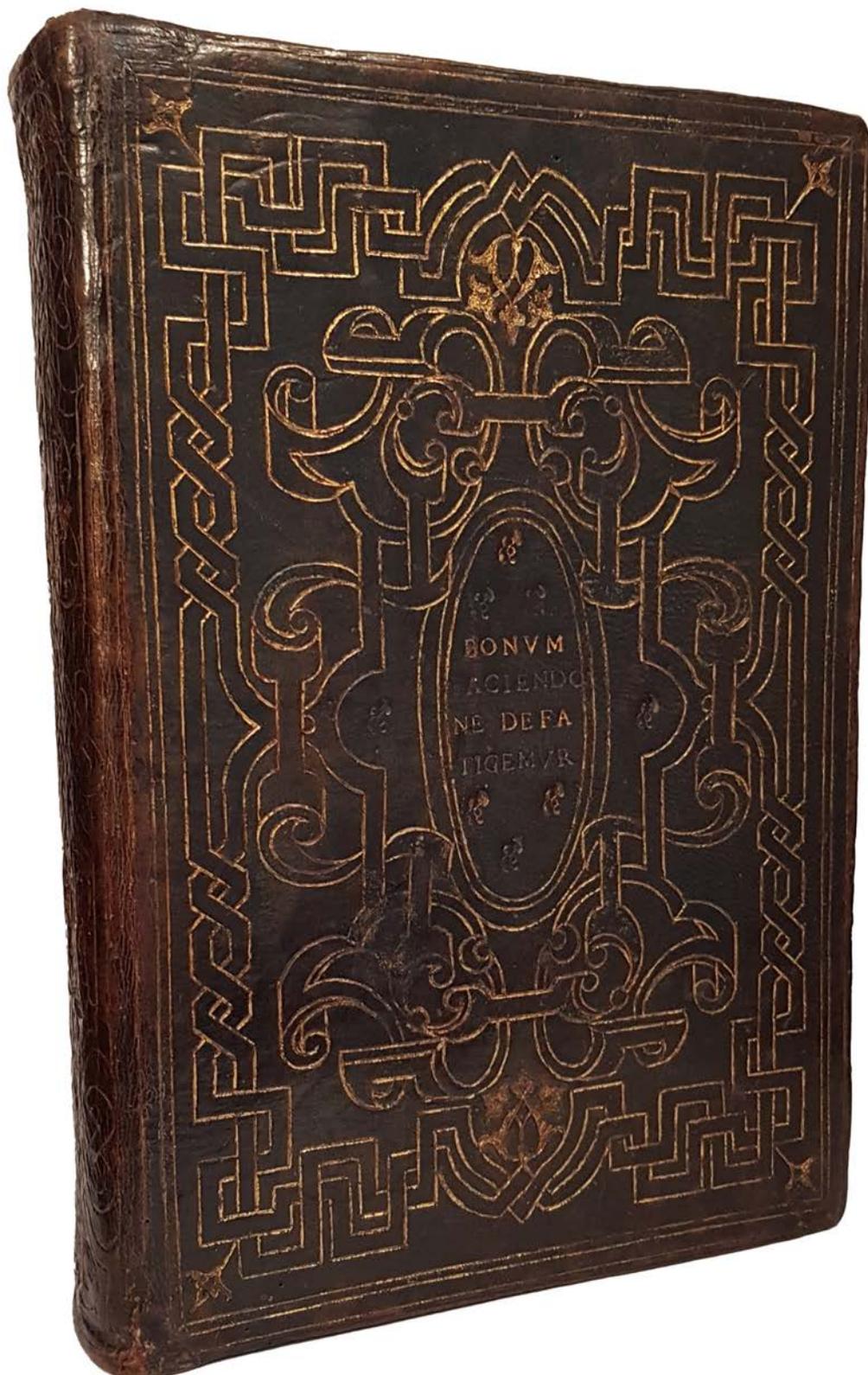
17. **BREVIARIUM ROMANUM.** *Breviarium Romanum, ex sacra potissimum scriptura, et probatis sanctorum historiis nuper confectum.*

Lyon, Balthazar Arnoullet & héritiers Jean Barbou; Hugues de La Porte, 1544.

£29,500

Folio. ff. [18] 36; 255 [i]. [a4, b8, c6, d-g8, h4 A-Z8, aa-ii8.] Roman letter in red and black, entirely ruled in red. Woodcut printer's device on title, floriated and historiated initials in various sizes, small woodcut of King David on d1, finely engraved C18th bookplate of the "Comte Castelbourg". Light age yellowing, title and second leaf a little thumb-marked in lower outer corner, occasional marginal mark or spot.

A fine copy, with good margins, in stunning contemporary French black morocco finely worked to an all over gilt strapwork design, covers bordered with a double gilt rule, outer section with a gilt geometric interlacing strapwork border, central oval, alternatively gilt and silver gilt lettered with the inscription “Bonum Faciendo ne defatigetur” with small gilt and silver gilt fleurons, surrounded with a gilt interlaced strapwork and scrolled border, large hatched tools gilt above and below, spine finely worked in three sections of interlaced gilt strapwork, divided by two scrolled sections with gilt hatched tools, raised head and tail bands ‘alla greca’, edges gilt ruled with gilt scrolls, turn ins with gilt rule, all edges richly gilt and gauffered to a ornate floral design. Small and very expert repair to head-band, upper joint restored.



Rare edition of this beautifully printed Roman Breviary, in a stunning contemporary French 'alla greca' binding of the finest quality, in a similar style to bindings made by Claude de Piques or Gommar Estienne, finely worked to an allover gilt strap-work design. The binding is particularly fine, beautifully worked with a very elegant and deceptively simple design. It is very similar in style to a binding in the British Library, attributed to Claude de Piques, BL Shelfmark c19b7. It seems incongruous to find such a non classical or Greek work bound in the 'alla greca' style, but it is by no means unique. The BL has two such examples from the same period; an edition of Alberti's *L'Architecture et art de bien bastir*, (Davis 396) bound in a very ornate but similar strap-work design, either by Etienne Gommar or possibly Claude de Piques, and an edition of St. Augustines *Confessions* (Davis 425). Both these non-classical works were bound at the same period in the same 'alla greca' style. The motto on the covers, roughly translates as "let us not tire of doing good" is taken from Paul's letters to the Galatians 6:9. This beautifully printed breviary is an early edition of Cardinal Quignon's short lived revised version. There had been, in the earlier part of the sixteenth century, attempts to reform the services of the Church. These reforms had the sanction of the Papacy, and Clement VII entrusted the task to the celebrated Cardinal Quignon. His first revision of the Breviary was issued between February, 1535, and July, 1536, and in these eighteen months went through some ten editions. A second recension was published in July, 1536, and became immensely popular. Its use was prohibited by Paul IV in 1558, afterwards permitted again by Pius IV. Pius V however renewed the prohibition, and the use of Quignon's Breviary died out in the Roman Church. A stunning copy of this rare breviary in a most beautiful binding.

USTC 199929. Gultlingen. IX p.105 13. Baudrier V:19. Adams L 875. Bohatta [Breviaries] 157.

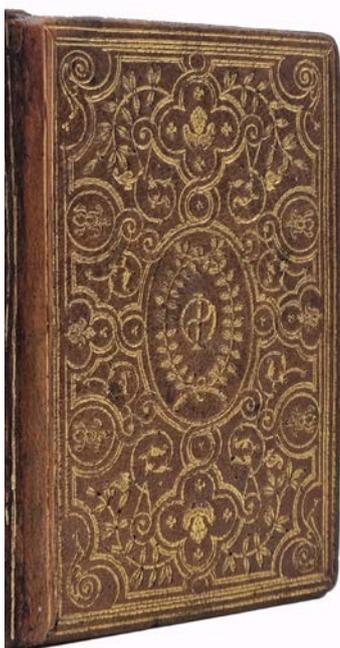
K123

STUNNING FANFARE BINDING

18. **[CARMINA] (with) PINDAR.** *Carminum poetarum novem, lyricae poseos principum, fragmenta.* (with) *Olympia, Pythia, Nemea, Isthmia. Caeterorum octo lyricorum carmina, Alcaei, Sapphus, Stesichori, Ibyci, Anacreontis (etc).* Antwerpen, ex officina Christophe Plantin, 1567.

£5,750

16mo. Two works in one. 1) pp. [iii] 4 196 [iv]. A-M8, N4. 2) pp. 270 [ii]. a-r8 (r8 blank). Greek and Latin Letter in double column. Both titles with Plantin's small woodcut compass device, book-label "Bibl. Lamoniana" on pastedown, those of Henri Bonnasse and G. de Miribel below, R. Zierer's on fly, C18th library stamp a crowned "L" in blank margin of A2. Light age yeallowing, trimmed a little close at head, just touching the odd headline, occasional mark or stain. Very good copies in stunning contemporary French tan morocco richly tooled in gilt to an early fanfare design, covers bordered with a triple gilt rule, finely worked to a fanfare design with double and single gilt rules, scrolls, and leafy branches around a central oval with olive wreath, winged cherubs above and below, monogram gilt at centre, spine double gilt ruled in a single panel, finely worked to a similar fanfare design in long, with winged cherub tool in small compartments, edges, head and tail bands gilt ruled and hatched, a.e.g. upper joint restored, in cloth folding box.



Beautifully printed and rare edition of this collection of Greek poetry including the works of Pindar, edited by Henri Estienne, in a stunning contemporary French fanfare binding, very much in the style of those executed for Jaques August de Thou at the same period. They contain selected works by the Greek poets Alcaeus, Sappho, Stesichorus, Ibycus, Anacreon, Bacchylides, Simonides and Alcman and includes also many other short poems concerning these poets by contemporary and later authors, both Greek and Latin. "Edition in two volumes, but each presented as a separate publication, of some Greek poets, in Greek with Latin translation. Edited and translated by Henricus Stephanus." Voet. The binding is very similar a fanfare binding made for Jaques August de Thou in the British library, shelf-mark c19b12, using the same, or a near identical, winged cherub tool, and is very similar in overall design. This binding is in De Thous arms as a bachelor so cannot have been made before 1587. See also two other bindings in the BL, both for De Thou, shelf-marks c19b11, c19b16 also with very similar bindings. The fanfare style had its beginnings in around 1560, gradually becoming more complex and intricate, covering the entire binding with small compartments with torsades, spirals of leafy stems, and branches, the whole worked with a multitude of small tools. The style reached its peak towards the end of the C16th. Needham points out "It was much more common for fanfare bindings to be found on special presentation copies and gifts" as they were so time consuming and expensive to make "A finite library of good books could be bound luxuriously as a cabinet of treasures" We have been unable to identify the first owner whose monogram is stamped at the centres.

The work has prestigious later provenance belonging to Chrétien-François de Lamoignon (Paris, 1735 – 1789) a French statesman and magistrate. Lamoignon was the Keeper of the Seals of France from 8 April 1787 to 14 September 1788. In this position, he was responsible for issuing the Edict of Versailles in 1787, which granted civil status and freedom of worship to France's Protestants, and for the abolition of judicial torture. On his death his magnificent library was bought in its entirety by Jean Gabriel Mérimot who made a catalogue for its sale in 1791.

Voet IV 2056. Adams P1229. USTC 401318 and 411361

L2682

19. **CASTIGLIONE, Baldassarre.** *Il libro del Cortegiano.*
Venice, Aldo Manuzio, 1547.

£2,950

8vo, ff. (v) 195 (viii). Italic letter, occasional Roman. Large Aldine device within ornate border with putti, cornucopiae and masks to title page and verso of last. Slight age yellowing in places, rare marginal spot or finger mark, light waterstains at gutter of last gatherings. A good, clean, wide margined copy in contemporary limp vellum, probably English, yapp edges, covers a bit soiled, lacking ties. Two holes on spine revealing early printed book page used in binding, inked ms. title, a.e.g. C20 armorial bookplate 'Boothe' on front pastedown.

*Providing a correct text revised from the original manuscripts, and including three final indexes for the first time, this is the most complete and refined edition of 'Il libro del Cortegiano' by the Aldine press. Baldassarre Castiglione (1478-1529) studied 'literae humaniores' in Milan and served the Sforza and Gonzaga before moving to the court of the Duke of Urbino. 'Il Cortegiano', his masterpiece, is structured as a series of conversations that allegedly took place there, in one of the most elegant courts of Italy, over four nights in 1507, when Castiglione was a member of the Duke's Court. The philosophical dialogues are concerned with describing what constitutes the ideal courtier and – in the third book – the ideal court lady, worthy to befriend and advise a Prince or political leader. Nobility, wit, honesty, temperance and magnanimity are among the virtues that the perfect courtier should have, but he should also be well educated in Latin and Greek, skilled in dancing, fencing, painting and playing music. Above all qualities, however, Castiglione stresses the importance of oratory and clarity of speech: taking inspiration from Cicero and Quintilian, the perfect courtier should adapt his speech to the audience, be proficient in foreign languages such as French and Spanish, and be able to impress with his culture and sense of humour. Finally, the courtier should apply 'sprezzatura' to everything he does, that is a certain 'nonchalance' or ability to present what is done and said as if it was done without any effort. "The courtier depicts the ideal aristocrat, and it has remained the perfect definition of a gentleman ever since. It is an epitome of the highest moral and social ideas of the Italian Renaissance" (PMM 59). With over 120 editions printed in the span of a century, and translated in English, French, Spanish, German and Latin within only 40 years from the princeps of 1528, *Il libro del Cortegiano* was the most successful Italian book in Europe during the XVI century. The enormous popularity of pocket-size editions, such as this, evidences the habit of bringing this book of manners along and consulting it. The final indexes include a list of the most remarkable subjects and a summary of the qualities required by ideal courtiers and ladies. Specific qualities listed for court ladies are kindness, affability with men, strength of character and beauty. "It seems reasonable to argue that the rise of the learned lady in Italy between 1540 and 1560 shows the influence of Castiglione's dialogue [...] in contrast to tradition, Castiglione presents ladies in a role other than that of mother, daughter or wife" (Burke).*



'Cette edition très jolie, revue avec soin, et la première qui ait un Index, me semble la meilleure quel les Alde aient donnée de ce livre ...'. Renouard, p. 140. USTC 819507; BM STC It. p. 156; Adams C933; Renouard, 139:1; Graesse II p. 66; see Gamba 294 (of 1st ed.). See also: Printing and the Mind of Man, 59 (of 1st ed.); S.W. Hull, Chaste, Silent and Obedient, English books for Women 1475-1640, p. 156 (1982); A. Erdmann, My Gracious Silence, Women in the Mirror of 16th century printing in Western Europe, n. 33, p. 35 (1999); P. Burke, The fortunes of the 'Courtier', p. 50 (1995).

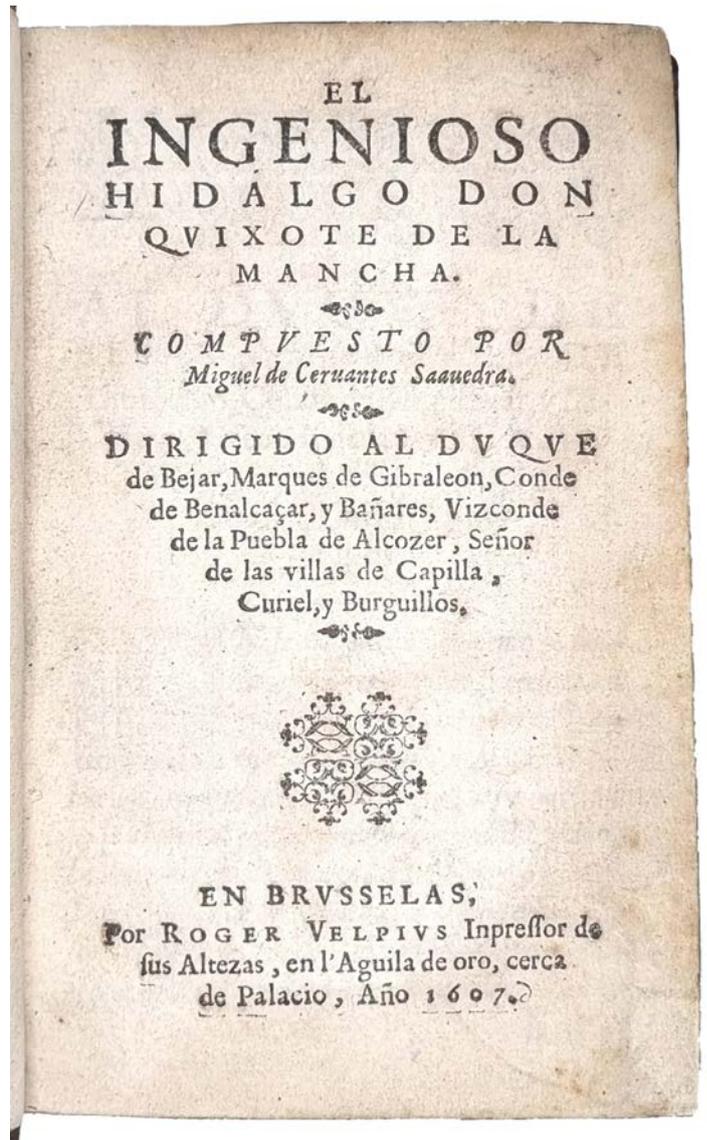
L3707

20. **CERVANTES SAAVEDRA., Miguel de.** *El Ingenioso Hidalgo Don Quixote de la Mancha.*
Brussels, Roger Velpius, 1607.

£ 98,500

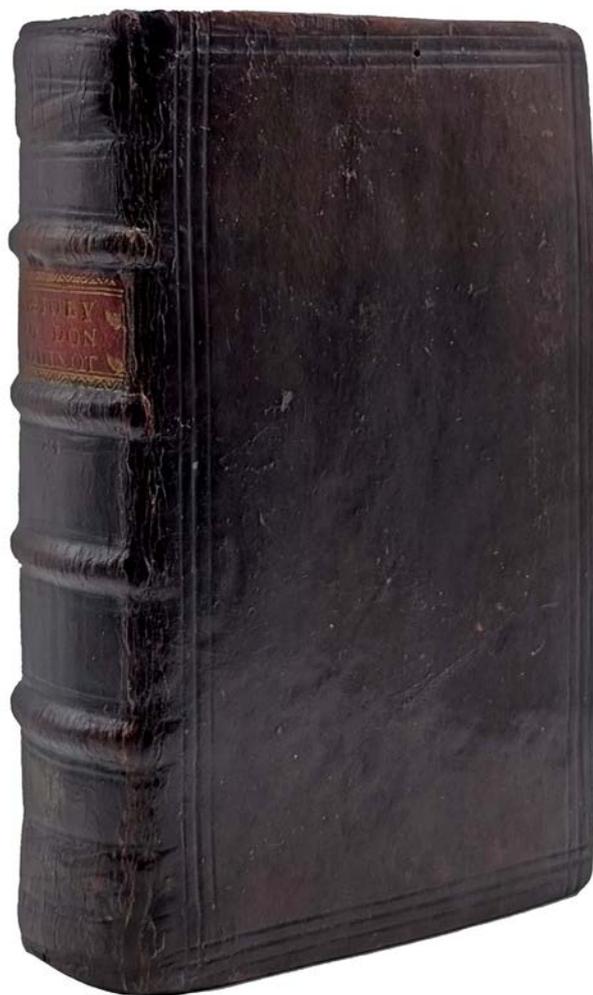
8vo., pp (xxiv), 592 (viii). Roman letter, floreated woodcut initials, typographical headpieces and other ornaments. Light age yellowing, t-p margins dusty and small repair to one blank outer corner. A few little ink spots and finger marks, upper margin cut a bit close but well clear of text, a remarkably good, clean, completely original copy in handsome contemporary English calf, covers triple ruled in blind, raised bands, spine ruled and diagonally patterned at head and tail, later C17 red morocco label gilt, all edges blue, stubbs from a large, elegantly printed C16 Greek edition of Aristotle's *De Anima*. Book III.

Elegant 'bookpile' bookplate of Arthur Charlett (1655-1722) with his monogram on front pastedown, that of Jean Peeters-Fontainas (1891-1975), 1933 on fly, early shelfmark E.5.7. on verso, pencil record of 1933 sale in Hodgson's rooms on rear free e.p, old Quaritch "collated + complete" above, label of Ellis bookdealers of 29 New Bond street on rear pastedown. In folding box. An outstanding English copy of one of the earliest editions of *Don Quixote* (first 1605) according to Ruis the best to date and the seventh overall. Most importantly, it was the first printed outside the Iberian peninsula, the edition that introduced the text to the non-Spanish world, and in particular to the readers of Northern Europe, who absolutely loved it. Often described as the first modern novel, copies were thoroughly read and examples in fine contemporary condition are rare. This copy was in England very soon after publication, the binding dates from the early years of the C17. Before the end of that century it was in the library of Arthur Charlett, Royal Chaplain, Master of University College Oxford, owner of a very extensive library - how many novels I wonder? He is probably responsible for the spine label and certainly the first 'bookpile' bookplate in England (cf. David Pearson) which he commissioned in 1698 from Samuel Peypys. After his death, intestate his books were sold at auction and widely dispersed. The next identifiable private owner, Jean Peeters-Fontainas was the pre-eminent bibliographer of the Spanish imprints of the Low Countries, then part of the Spanish Empire. Apart from vastly expanding *Don Quixote's* readership, Velpius also materially corrected and improved the text which is based on Cuesta's second edition (Madrid, 1605), but now shorn of its many errors and imperfections both of printing and in the text itself. As Alan Thomas used to remark, if you did not know who Cervantes was you would not be reading this, but the learned editors of *Printing and the Mind of Man* put it so well that it bears repetition: "What had begun as a simple satire broadened into a sweeping panorama of Spanish society; and it was this, the variety the liveliness, and the gibes at the famous, which won it instant fame. Its larger claims, the subdued pathos, its unusual humanity, were slower to be appreciated. But within months, *Don Quixote* and *Sancho Panza* had become legendary ... *Don Quixote* is one of those universal works which are read by all ages at all times, and there are very few who have not at one time or another felt themselves to be *Don Quixote* confronting the windmills or *Sancho Panza* at the inn". - *Printing and the Mind of Man* 111 on the first edition. Bloom described *Don Quixote* as "to Spanish literature what Shakespeare is to English", these two great giants died on 23rd April 1616, the same day.



Peeters-Fontainas 225 (this copy). Rius 7 "En calidad del papel, finura de tipos y esmero de impresión, es superior esta edicion á las anteriores". Palau III 51981.

L3696



ART OF THE BANQUET

21. **CHACÓN, Pedro.** *De triclinio, sive de modo convivandi apud priscos Romanos.* [Heidelberg], Officine de Saint-André, 1590.

£1,350

8vo, pp. (iv) 192 (xii), lacking two final blanks. Roman, Italic and Greek letter, printer's device to t-p, four near full-page woodcuts depicting Roman banquet scenes. T-p a little bit dusty with early circular stamp and ms ex-libris erased, slight age browning (poorish paper), intermittent light marginal waterstain, contemporary marginalia to first two ll. A good copy in contemporary limp vellum, missing ties. C20 label "Ex Libris C. Lacy Hulbert-Powell" to front paste-down.

Second edition of this entertaining and charmingly illustrated work on Roman dining and feasting customs. 'De triclinio', first published in Rome in 1588, is a fascinating study: quoting from numerous Latin and Greek authors – including Apicius, Cicero, Seneca, Petronius, Apuleius, Polybius and Svetonius – where Chacón explores every aspect of the aristocratic Roman banquet. 'Triclinium' was the dining room in Roman houses: this treatise begins with a presentation of the room, its various names and furniture. The author explains how the table was set (the wealthy could afford beautiful gold and silver tableware of 'immense price') and where men and women would sit, talks about food and dishes, and etiquette, as well as of all the diverse forms of entertainment (music, acting and dancing performances). Chacón mentions curious and extravagant banquets: one during which elephants were introduced in the room, and another one organised by Cesar with 22,000 dining couches and over 100,000 guests. A few pages are dedicated to the Last Supper. The second section contains an 'Appendix' by the historian Fulvio Orsini (1529-1600). This additional treatise, comprising more than half of the volume, covers the same topics in more detail. Orsini also discusses the appropriate clothes for dining, the dining habits of emperors, the profession of food tasters and bakers, the practice of playing games and gambling. Interesting pages are concerned with drinking and wine, e.g. in what proportions wine was mixed with water, how it was cooled, the role of the 'magister bibendi', and curious customs such as drinking as many glasses as the number of letters composing the name of a friend. A few woodcuts illustrate guests laying on dining couches while eating and talking, or sitting at a round table sharing bread, as well as actors dancing and playing music.



Pedro Chacón (1526-1581) was a Spanish theologian, mathematician, and professor of Greek at the University of Salamanca. Among his friends were the famous musician Francisco de Salinas and the poet Fray Luis de León. Around 1572, Chacón moved to Rome, where he worked on monographs and exegetical works mostly focusing on the Bible. He was appointed canon of Seville by Pope Gregory XIII. Regarded as ‘the Varro of his century’, Chacón is the author of numerous scholarly works, all published after his death. The first edition of 1588 is extremely rare (no copies in Worldcat and USTC, we are aware of only one copy in the Biblioteca Casatanes of Rome). The second edition (here) – a reprint of the first without the dedications – is highly desirable and the earliest on the market, considerably less common than that of 1664.

USTC 452366 and 452230; Adams; Vicaire p. 174: “On trouve dans cet ouvrage des documents fort intéressants sur les festins des anciens Romains et sur les moeurs épuiaires de ce peuple”; Bitting p. 90; Oberlé 20; Bibl. Bacchica II, 311 (ed. 1588); Palau 66773; Brunet VI, 29179 (ed. 1664). Not in Graesse.

L3958

EX-LIBRIS ABRAHAM ORTELIUS

22. CLEMENT OF ALEXANDRIA. *Kl mentos Alexandre s ta heuriskomena hapanta.*
 Florence, Lorenzo Torrentino, 1550.

£20,000

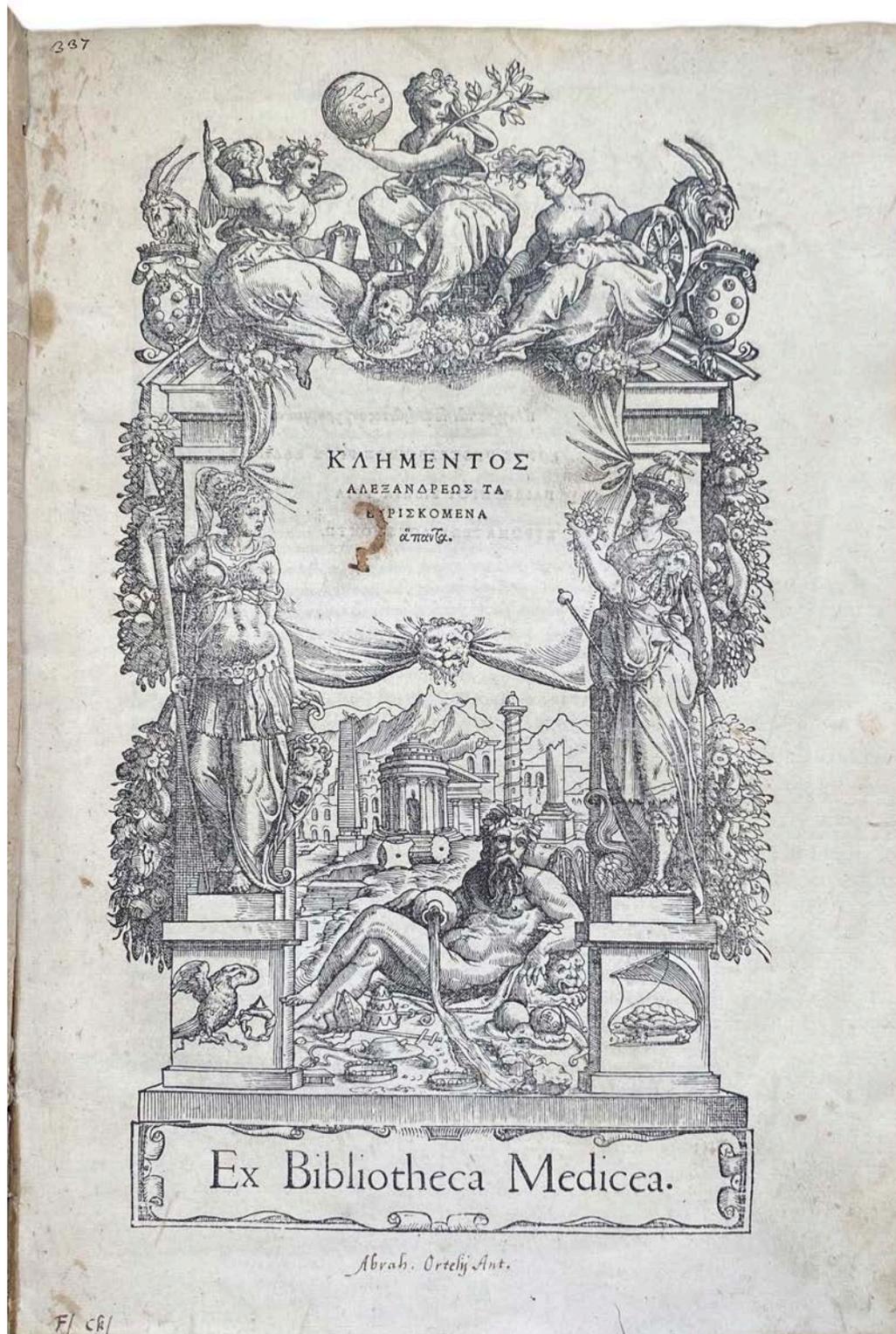
EDITIO PRINCEPS. Folio. ff. 347 (i). Greek letter, occasional Roman and Italic. Title within attractive architectural border with view of Rome, motto ‘Ex Bibliotheca Medicea’, personifications, allegorical figures, arms of the Medici and cornucopiae, charming engraved headpieces with grotesques, decorated initials. Light age yellowing, slight foxing to edges in a few places, occasional small marginal damp or water stains, light browning to last leaf, heavier to last few gatherings, ink stain to t-p affecting two letters. An exceptional, crisp, well-margined copy on thick paper in elegant contemporary possibly Dutch vellum, yapp edges, single gilt rule to outer edge, central panel with double gilt rule border, large gilt fleurons to each corner, ornate central gilt arabesque. Spine in six compartments divided by double gilt rules, gilt fleurons to each. Ex-libris of Abraham Ortelius to t-p, his ms. case or other mark to foot of titlepage, another later at head. Armorial bookplate of Piero Ginori Conti to front pastedown. C14 MSS to rear pastedown.

A very good, crisp copy on thick paper of the editio princeps of Clement of Alexandria’s complete extant works, edited by the humanist Pietro Vettori. A Church Father and saint, Clement (c.150-215) converted to Christianity in his youth and studied at the Catechetical School of Alexandria, where he became professor. His thought was imbued with Greek philosophy and he had an excellent knowledge of pre-Christian cults. The ‘Protrepticus’ (‘’) is an exhortation to the Greeks to convert to Christianity in which Clement displays his mastery of their theology and mythology. The ‘Pedagogus’ (‘’) illustrates how to live according to a Christian ethics and in imitation of Christ. The ‘Stromata’ (‘’) is an eclectic work in three books, concerned with Greek philosophy, faith, asceticism, martyrdom, Greek poetry and prophetic biblical books. Lorenzo Torrentino (1499-1563) was appointed printer to Cosimo de’ Medici in 1547. Thanks to the handsome rounded types from his Brabant press, he overcame competitors like the Giunti, and produced for the Medici Press over 250 editions in two decades. Among those who convinced Cosimo to hire an official printer was Pietro Vettori (1499-1585), who planned to publish editiones principes of Greek texts to ‘rescue them from the ruins of time’. In his dedication to Cardinal Marcello Cervino, Vettori calls this edition a ‘monument to a saint and a very learned mind’. The remarkable provenance is traced to Abraham Ortelius (1527-98), Flemish cartographer and the father of the modern atlas. Published in over 25 editions before 1600, his ‘Theatrum orbis terrarum’ (1570) introduced maps into the everyday life of the early modern middle classes and changed the way European civilisation understood world geography.

As stated in the 1606 English edition, Ortelius's library was 'well-stocked with all kinds of books, so that his house might truly be called a shop of all manners of learning'. This copy sheds light on Ortelius's interest in Greek texts; until now only one—Suidas's 'Lexicon' (Basle, 1544)—has been assigned to his library, which bears a similar casemark (G/ckb/) to this copy (F/ck/). Ortelius discussed Greek editions with the humanist Isaac Casaubon and Bonaventura Vulcanius, professor of Greek and Latin at Cologne and Leiden. The C14 mss in the pastedown are taken from 'Sermones dominicales Parisienses' and 'Summae virtutum ac vitiorum' by Guillaume Perault (1190-1271), a Dominican preacher and writer.

BM STC It., p. 186; Dibdin I, 187-88; Brunet II, 93: 'Première édition bien exécutée et peu commune'. Not in Légrand. D. Moreni, Annali della tipografia fiorentina di Lorenzo Torrentino, Firenze, 1819; M. van der Broecke, 'Abraham Ortelius's Library Reconstructed', Imago Mundi 66 (2014), pp. 25-50; B. Op de Beeck and A. De Coster, 'Books and Bindings from the Library of Abraham Ortelius (1527-1598), with a Provisional Checklist', in Bibliophilie et reliures, ed. A. De Coster, et al., Brussels, 2006, pp. 374-409.

K113



23. **COCHEIM, Johann Heinrich; MARTERSTECKEN, Andreas.** *Ein philosophisch und chymischer Tractat: genandt: Errantium in rectam & planam viam reductio [with] Alchymia vera Lapidis Philosophorum.*

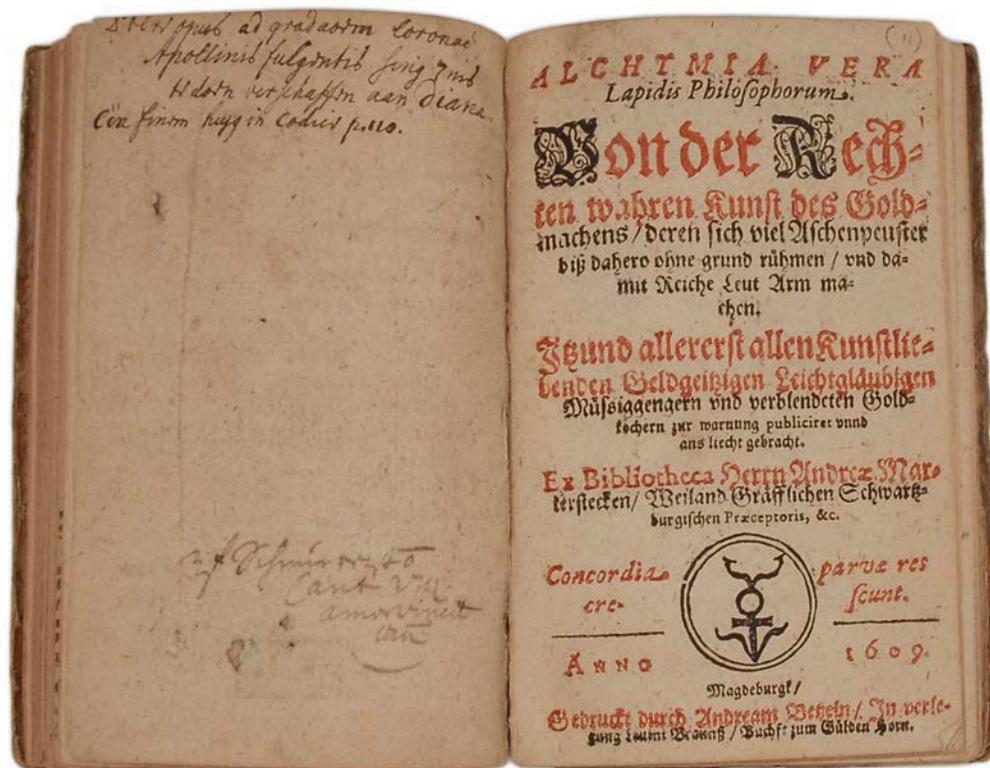
1) Basel, Eberhard Zetner, 1626 2) Magdeburg, Andreas Bekel for Levin Brauns, 1609.

£7,500

8vo, 2 works in 1, pp. (xvi) 118 (ii); 37 (1), plus 15 leaves (pp.65-92) from Paracelsus's *Lapis vegetabilis* (Strasbourg, G.A. Dolhoff, 1681). Gothic letter. I: large woodcut arms of Johann Heinrich Cocheim to 2^o(8, II: t-p in red and black, woodcut vignette with John Dee's *Monas Hieroglyphica*, woodcut printer's device within typographical border on A5 and last verso, woodcut arms of Magdeburg and VDMIA ('Verbum divinum manet in aeternum') to C4 verso. Small water stain at upper gutter of first and last few ll., I: t-p dusty, trimmed affecting imprint, uniform light browning, the odd ink splash, small paper flaws to last, II: slight yellowing, heavier to the Paracelsus extract. Good copies in early painted (?) paper boards, worn, spine stitching exposed. Numerous C17 ms. annotations, early ms. 'constitit 4x' to first t-p, Assay Office Library Birmingham stamp to front pastedown. In modern slip case.

Two very scarce German alchemical works—the second with an obscure satirical poem on John Dee which has escaped mainstream scholarship. The only mention we have traced come from two essays by J. Telle. 'It deserves special mention as one of the few

witnesses from the early phase of the reception of [Dee's] "*Monas Hieroglyphica*" in Germany' ('Deutsch. Lit. Lexicon', 134). First published in Magdeburg in 1608 (with some differences), '*Alchymia vera*' is an anonymous poem addressed to those laymen, who, assisted by dubious alchemists, sought to make gold and ended up ruining themselves economically. Reprising the late medieval use of rhyming verse to circulate alchemical secrets, it celebrates 'the true alchemy of the philosopher's stone', decrying the false art of 'ash blowers' and 'blinded gold cooks', and the gullible 'idiots' who believe them. Written c.1600 after the execution of the alchemist Georg Honauer in 1597, it was edited from a ms. in the library of Andreas



Martersteck (1566-1608), tutor to the Count of Schwarzburg. This 1609 edition includes a poem, absent from the first, attacking alchemists following the theories of Dee, who died in 1608-9. The t-p bears an intriguing woodcut vignette representing Dee's mysterious *Monas Hieroglyphica*, of his own devising. It allegedly represented the unity of the Cosmos, obtained through a juxtaposition of astrological and alchemical symbols, explained thoroughly (but unclearly) in his 1564 work of the same title. The poem explains the meaning of Dee's *Monas* and then proceeds to satirise Dee's theories, presenting a clever potpourri of his thoughts, including his Enochian alphabet. It aligns Dee's beliefs to the doctrines of 'ash blowers', berated in '*Alchymia vera*', linking his views on alchemy to his millenaristic views on geographical explorations (with mentions of Columbus and Magellan). A subversion of the constituent graphic elements of the *Monas* gives the word *MOLLUCCA*, an archipelago which Dee, as government adviser on sea expeditions (including Drake's) in the 1570s, had put as a reference point in his ambitious plans. Interestingly, this edition predates the earliest occurrence we have traced of the *Monas* title vignette. The earliest previously recorded is the fourth edition of '*Chymische Hochzeit Christiani Rosencreutz*' (n.p., c.1616) by Johann Valentin Andreas, described alternatively as a third Rosicrucian manifesto (e.g., Frances Yates) or a misunderstood satire against Rosicrucians (e.g., Brian Vickers). A section on the meaning of the *Monas* and a similar (specular) line in Enochian alphabet are also present in Andreas's work. The vignette and small *Monas* in the fourth edition of '*Chymische Hochzeit*' are remarkably similar to, and as unusual as, those in our edition. 'Tractat', here in its second edition, was written by another obscure alchemist, Johann Heinrich Cocheim von Hollrieden.

It is a serious pamphlet on the 'stone of the wise' (philosopher's stone), a legendary substance which could turn 'base' metals into silver or gold. With extensive references to authorities like Bernard Trevisan, Paracelsus and Dionisius Zacharius, Cocheim explores the 'prima materia' that constitutes the stone—the 'universal matter' and 'highest medicine'. He analyses in detail alchemical processes like the reduction of metals and the transmutations of mercury. The figure of the 'Philosophus chemicus', suspended between natural science and hermeticism, is central to Cocheim's theories. The annotator of this sammelband was a keen alchemist, who glossed the text with formulae and mentioned the celestial conjunctures for 1624-25.

I: No copies recorded in the US. Ferguson I, 165; Wellcome I, 1520; Krivatsy 2528; VD17 23:239300B; Durling 2528. II: No copies recorded in the US. VD17 3:606692C; Ferguson I, 20 (later eds); Roth-Scholtz, Bib. Chemica, p.7. Not in Wellcome or Durling. H. Kopp, *Die Alchemie in älterer und neuerer Zeit* (1886); *Der Frühparacelsismus. Teil 1*, ed. W. Küllmann (2001); *Deut. Lit. Lexicon, Reihe II, Band 2* (1991), n.134; J. Telle, 'John Dee im Prag', in *Konzepte des Hermetismus*, ed. P.A. Alt et al. (2010), 259-96.

L3500

A PASSIONATE PANEGYRIC ON THE MERITS OF WOMEN

24. **DE BILLON, François.** *Le Fort inexpugnable de l'honneur du sexe femenin.* Paris, chez Ian d'Allyer, 1555, 1 April.

£9,500

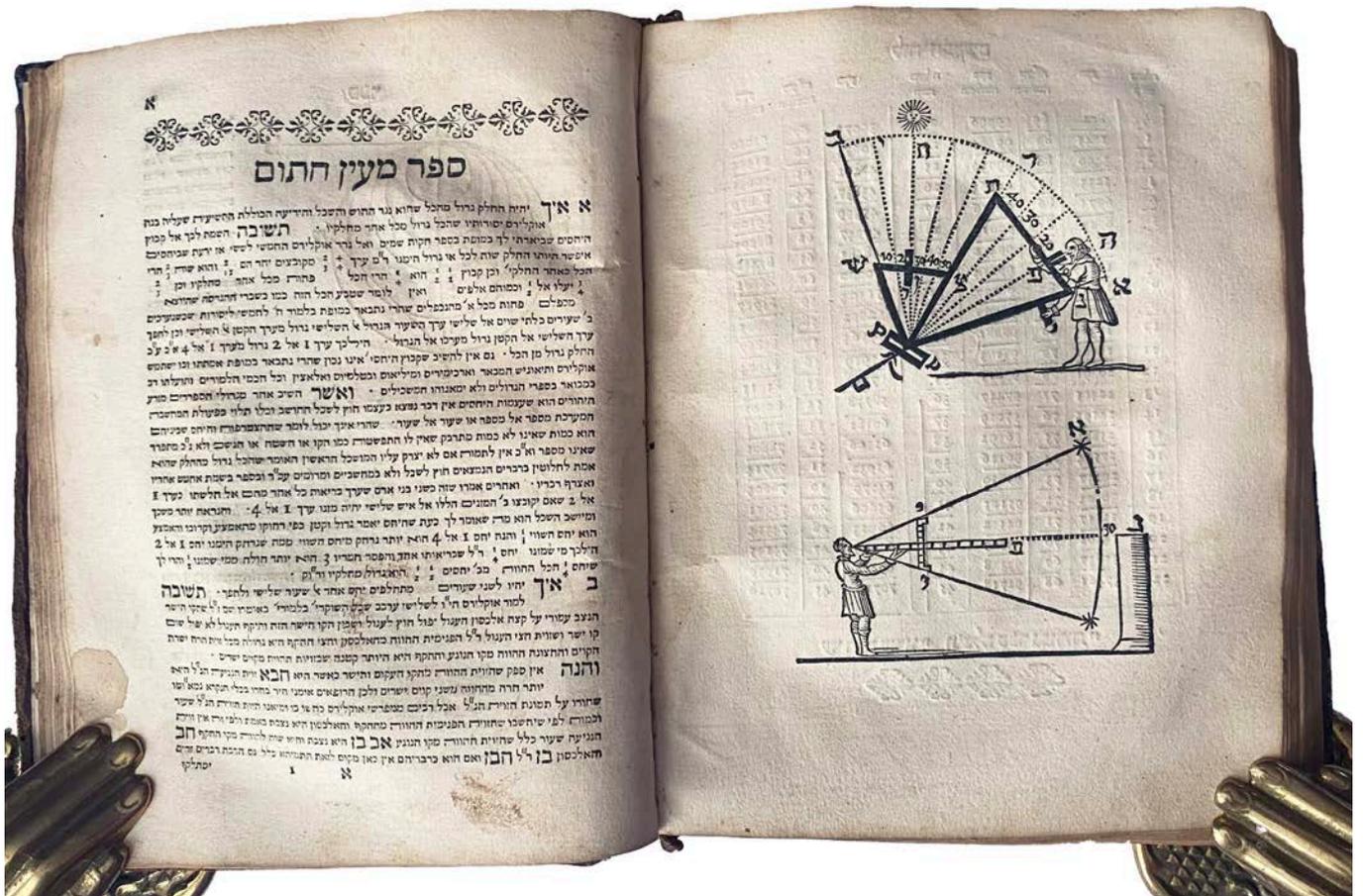
FIRST EDITION. 4to., pp. 257, [vi]. Woodcut portrait of the author within architectonic cartouche (repeated), full-page allegorical woodcut of a fort (resembling the Castel Sant'Angelo in Rome) with female figures and soldiers beneath the Virgin and Child supported on a crescent (repeated for 6 chapter openings), chapter openings within woodcut borders of artillery with two cannon being fired by a matron, flaming cannonballs and barrels of gunpowder, full-page woodcut of Athena addressing an all-female audience (repeated for 3 chapter openings), woodcut head and tail pieces, several woodcut marginal pointers in the shape of cannon, woodcut initials. Very skilful small repairs to upper blank margins of two leaves, a little light age-yellowing, a very good copy in crushed purple morocco gilt by Thibaron Joly, spine gilt in six compartments, a.e.g. gilt dentelles (small dampstain to lower corner of upper cover). Stamp c.1800 of the Bibliotheque du Grand Juge de la Republique Francaise in blank lower corner of title.

FIRST EDITION of the "most enthusiastic and passionate panegyric [on the rights and merits of women] to have been written between 1450 and 1550" (*Albistur & Armogathe, Histoire du feminisme du Moyen-Age à nos jours*), Billon's strenuous early defence of the equality of the 'second sex'. Another edition was apparently published with the same date and different title but without giving the printer's name – either a shared or pirated issue. Little is known about his life, but Billon was born in Paris, the nephew of Artus Billon, Bishop of Senlis. He was an author 'in the Italian style', and accompanied Cardinal Bellay to Rome as his secretary in the mid-1550s, where he wrote the present treatise, dedicated to Catherine de Medici. Billon died around 1566, and was one of the principal theorists of feminism in the 16thC, and the work forms part of the literary canon of the 'Women's Quarrel' ('*La Querelle des Femmes*'), which was a Europe-wide literary battle that raged for over 300 years between various authors attacking, and defending women (hence the martial imagery), reflecting the sometimes serious and sometimes jocular nature of scholarly argument from 1500-1800; these texts were often reliant on theological sources. The work appeared again in 1564, with a slightly different title. Built up as an 'impregnable fort' of separate 'bastions' (chapters), the work is a robust defence of the role of women, peppered with allegorical references, but arguing strenuously for improvements in female education, encouraging women to abandon home and convent for traditionally male-dominated professions, including politics and the military. Billon also advocates the dissolution of arranged marriages and the ending of a woman's legal subjugation to her husband. He notes that in Europe, where he says women are held in the greatest subjugation, men are also more subjugated; and argues for the qualities (such as honesty, magnanimity, piety and devotion) and achievements (arguing, i.a., that women make better singers -the 'angelic sweetness' of the female voice) of women throughout the ages, even disputing with the Bible. The book also includes the first appearance of the word 'atheism' (in the context of a people's lack of belief) and contains probably the first bio-bibliography of female writers and inventors.

BM STC Fr. p. 69; Adams B-2047; IA. 119.358 (six locations); Gay II, p. 342; Brunet I, 945; Graesse I, p. 426; Cioranesco 4010; not in Mortimer or Erdmann.

L646

FIRST EDITION. 4to, 3 parts in one volume, separate t-ps to first two, pp. (x) 84 (i); (ii) 190 (ii); 80. Hebrew letter. Frontispiece with engraved portrait of the author, typographical border to t-ps, 1/4 to half-page astronomical and geometric woodcut diagrams, tables, scientific and musical instruments. Light age yellowing, first t-p a bit dusty and soiled, fore-edges of second t-p chipped (no loss), light waterstaining to upper inner corner of some initial gatherings and blank margins of last, three small holes at foot of one fol. in part 2 affecting a couple of words, rare minor wormholes and stains to margins. A particularly good, well margined copy in contemporary calf, covers blind ruled to a panel design, wormholes to lower, ornamental roll to borders, spine with blind ruled raised bands and paper labels. Early ms. inscription at head of first t-p, C20 stamp "Rabbino Ernesto Stein, Milano Campo Adriatico" to front pastedown, and "Stein Yerachmiel Ernes(to), rabbino capo della comunità israelitica dei campi profughi" to verso of rep.



First edition of this extensively illustrated, most important Hebrew work on astronomy, mathematics, natural philosophy, music and geometry, written by 'the first Jewish Copernican', student of Galileo and a major influence on Spinoza. Hebrew books of early date are rare in good condition and contemporary bindings and this one particularly so, as it was designed for practical scholarly scientific use. Joseph Solomon Delmedigo (1591-1655) was a rabbi, physician and polymath from Crete. At Padua, he studied medicine and attended Galileo's astronomy lectures 1609-10. After a brief stay in Venice, he journeyed the Middle East, eventually settling in Amsterdam in 1623, where he wrote 'Sefer Elim', his most important work. It is divided into two separately titled parts – 'Sefer Elim' and 'Ma'ayan Ganim' – the latter subdivided into four essays on astronomy, mathematics, the consonance of music and biblical passages in relation to the scientific method. 'Sefer Elim' is a reply to 12 broad and 70 specific questions posed in letters, reproduced at the beginning, by the Karite scholar Zerach. Delmedigo's answer discusses Aristotelian natural philosophy, spherical trigonometry, celestial bodies, comets and the workings of the lever, music theory, illustrated with diagrams and drawings. Whilst Delmedigo's in-depth analysis of Copernican theories was left unpublished and is now lost, his circumscribed references in 'Sefer Elim' are nevertheless revealing. "Part of Delmedigo's support for the Copernican model is to be found in his criticism of the Aristotelian conception of the universe [...] By rejecting this idea, Delmedigo not only took on the accepted scientific views of the past, but also challenged the Jewish model of the universe, which was based on Aristotle" (Brown, 70); he also stated that the universe was possibly infinite and included other solar systems.

He mentions studying with 'his teacher Galileo', as he describes their observation of the sky and planets through the famous telescope; however, scholars believe Delmedigo became familiar with Copernicanism elsewhere, as until 1610 Galileo was not publicly or privately endorsing this theory. The epistemological inconsistencies of 'Sefer Elim' derive from Delmedigo's complex relationship to the Scientific Revolution and Cabala-informed Jewish culture, resistant to the new method. As proved by the very title – a reference to the fountains of wisdom – he linked "Jewish-hermetic revelation with Copernican cosmology and sought material objects such as ancient Hebrew mss that, purportedly, maintained a stronger connection to the revelation" (Ben-Zaken, 78), seeking to connect Jewish theology and Copernicanism. The work "became suspect in the eyes of the elders of the Sephardic community, and a committee was formed to investigate the matter. The book had to be translated orally into Portuguese and Menasseh [the printer] had to sign that certain portions would not be published. By that time, however, Delmedigo had left Amsterdam" (Heller, 471). The Latin preface to the first part (missing in many copies) summarises the content for a non-Hebrew readership and explains the title.

USTC 1014320; STCN 09776728X; Heller, C17 Hebrew book, 470-71; Bib. Hebr. Book, 10125944; Steinschneider 1510-1511, 5960/1-3; Wolf, Bibliotheca Hebraea I, p.566, n.976. J. Brown, *New Heavens and a New Earth* (2013). A. Ben-Zaken, *Cross-Cultural Scientific Exchanges in the Eastern Mediterranean, 1560-1660* (2010). Not in Riccardi, Houzeau & Lancaster, Duveen, Thorndike or Lalande.

L3893

ILLUSTRATED CARTESIAN PHYSIOLOGY

26. **DESCARTES, René; SCHUYL, Florens, trans.** *De homine figuris*.
Leiden, F. Moyardus & P. Leffën, 1662.

£5,950

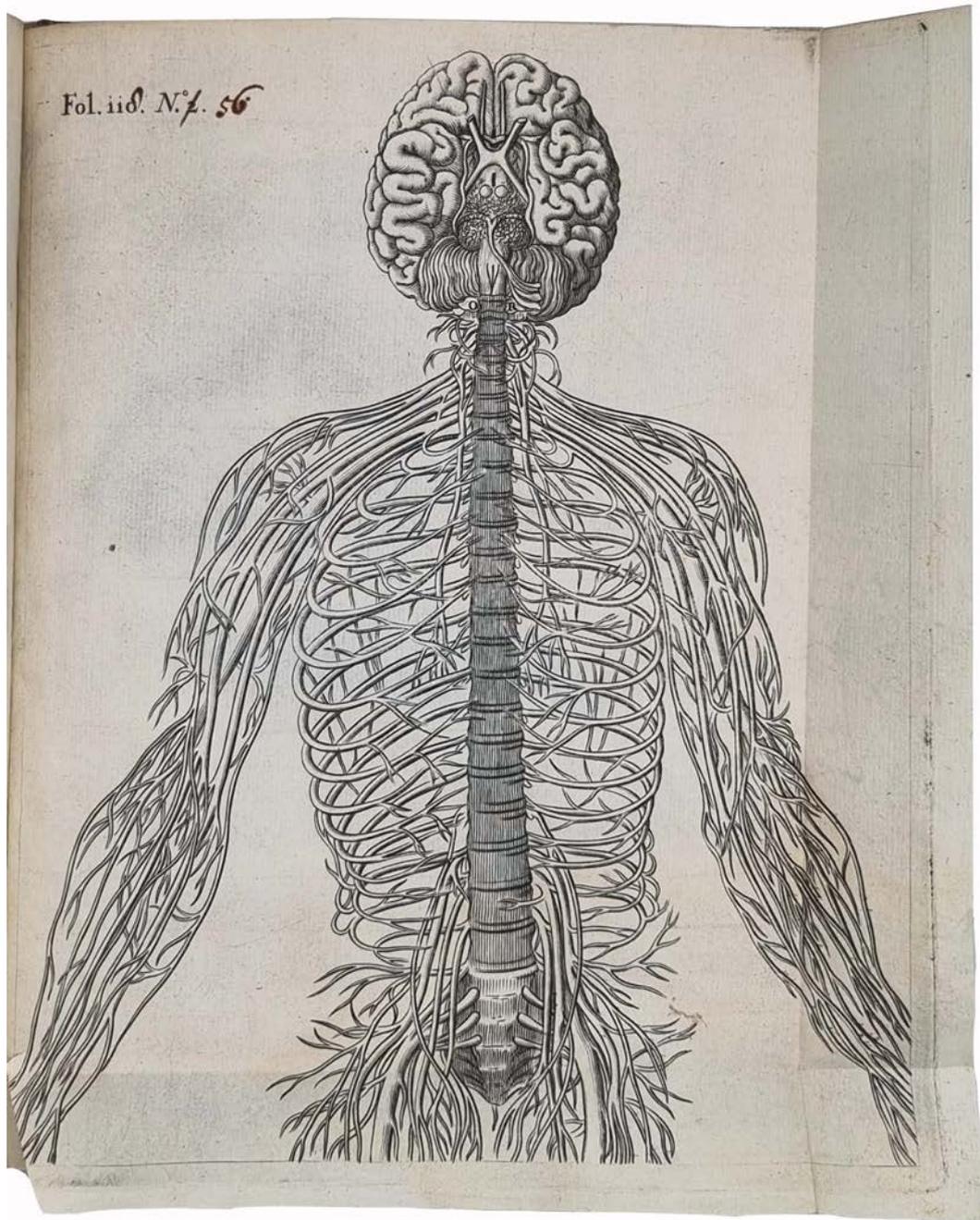
FIRST EDITION. 4to. pp. (xxxvi) 121 (i) + 10 plates (4 folding). Roman letter, occasional Italic. Woodcut printer's device to title, 10 engraved anatomical plates (one with 3 original flaps), 56 full-page or smaller engraved or woodcut text illustrations of human anatomy and geometrical diagrams representing visual perception, decorated initials and ornaments. Title a bit soiled at head and foot, traces of ancient vertical fold, slight toning, very minor foxing to fore-edge of few ll., tiny flaw at upper blank gutter of 7 ll., very faint water stain to lower outer corner of last 3 gatherings and handful of plates, ancient repair to blank verso of pl.4. A good copy, on thick, high-quality paper, in contemporary vellum over boards, rear eps possibly a bit later, large stain to upper cover, yellowed, early shelfmark inked to spine, early ms. correction to a plate number.

A good copy of the first edition of René Descartes's medico-philosophical milestone. Based on a French ms not published until 1664, it was enriched by a fine preface. 'For a book on physiology, Descartes' "Traité de l'Homme" made an extraordinary impression on some of its readers. Nicholas Malebranche is reported to have suffered such mental and physical upheaval when he first read the book that he frequently had to put it aside' (van Ruler, p.159).

The French philosopher and mathematician Descartes (1596-1650) has been called the inventor of analytic geometry and of 'modern' philosophy, based on scientific epistemology. His most influential work, 'Discours de la Méthode' (1637), features the famous 'I think, therefore I am'. The manifesto of Descartes's 'mechanistic physiology', 'De homine' focuses entirely on vegetative and sensory faculties in relation to the body, i.e., the workings of muscles and the nervous system. Based on thorough observations of dissected animal and human bodies, the work describes the interrelated functions of the heart pulse, blood circulation, the nervous system, vision, the brain and muscle movements, comparing the physiology of humans to that of animals and even plants. Most ground-breaking is the section of involuntary reflexes, i.e., the functioning of animal machines without spiritual or mental control, without the intervention of the will. 'Descartes first conceived of what has since become an accepted notion in biology, namely, that many of our movements occur through an exchange of information between sensory and motor nerves. The soul does not have to intervene. [...] the notion of the soul is eliminated from the scientific description of bodily processes – an idea further developed in modern neurophysiology' (van Ruler, p.162). Descartes's theory of the physiology of vision suggested that the eyes are mechanically stimulated by rays of light, and it is those stimuli which generate perception in the brain. This edition is handsomely illustrated with 10 anatomical plates: 2 (1 with 3 original flaps) depicting the heart, the surrounding veins and arteries, and the lungs; 3 showing the nervous system extending from the brain; and 5 depicting various sections of the brain. Schuyll added numerous text illustrations to those he found in Descartes's ms. A most important work, in a most important edition.

Guibert, Descartes, p.197, no.2; Brunet II, p.611. H. van Ruler, 'Substituting Aristotle', in *Platonism at the Origins of Modernity*, ed. D. Headley et al. (2008), pp.159-77; G. Pavlidis, *A Brief History of Colour Theory* (2021).

L3951



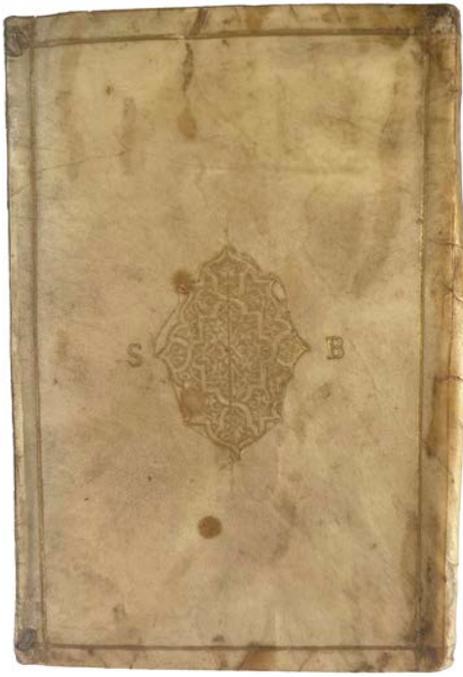
CHARMING CONTEMPORARY BINDING

27. **DONI, Anton Francesco.** *La libreria del Doni Fiorentino.*
Venice, Gabriel Giolito, 1558.

£6,950

FIRST EDITION thus. 8vo. pp. [1]-296. Roman letter, with Italic. Woodcut printer's device to title, 6 full-page woodcut portraits of Dante, Petrarch, Boccaccio, Ariosto, Domenichi and Bembo, decorated initials and ornaments. Light yellowing in places, title a little soiled at fore-edge, very faint minor water stain along blank gutter, small oil stain to outer margin of first 3 and last 2 gatherings, handful of ll. slightly browned. A very good copy in handsome (Swiss?) contemporary limp vellum, yapp edges, single gilt ruled, gilt arabesque flanked by gilt initials SB to centre of covers, small gilt fleurons to corners, flat spine, compartments divided by gilt rolls of tendrils, small gilt fleuron to each, early ms title inked to spine, a.e.g. Minor loss to 1 gilt fleuron, the odd spot to covers, c.1700 ms 'Di Antonio Orsetti' (a trifle smudged) to ffp and 'Cansone del Caro' to rear ep, soiled fly.

The splendid binding, the first owner of which remains unidentified, is a lovely example of the centrepiece fashion popular in Italy and France, in the second half of the C16. Its construction contains both Italian and French elements. It is likely that the binding was produced in Switzerland, where different traditions met. In the second half of the C16, gilt angular lozenge-shaped centrepieces were frequently employed by the influential 'King's Binder' in Geneva (e.g., BL C46h3 and Davis594).



A good copy of the first complete edition of the first, illustrated, bibliography of Italian literature, in print and ms. This is the first to unite both parts, originally published in 1550 and 1551. Anton Francesco Doni (1513-74) was a writer and translator who travelled widely in northern and central Italy, before settling in Venice. He was also an occasional printer and was involved with scholars of heterodox leanings, like Aretino. Indeed, he probably sponsored the production of the second edition in Italian of Agrippa's 'De incertitudine' (1549). His most important work, 'Libreria' gathers together, though not in fully systematic fashion, all major works by Italian authors; unlike his predecessors, Trithemius and Gesner, he also included those in the vernacular, as well as music. Part I focuses on over 100 vernacular authors, in alphabetical order; each entry comprises a brief summary of the subjects, followed by the respective titles. Beside the likes of Ariosto, Vittoria Colonna and Castiglione are dozens of lesser known or obscure authors. There follow translations from the Greek or other European languages, two sections organised by genre (rime, tragedie, medicina, etc.), one listing all vernacular books, one on 'libri di ricami' (pattern books), and one on printed music (madrigali, mottetti, messe). The most unusual Part II focuses on 'autori veduti a penna' (seen in ms form), not yet in print, e.g., from the obscure Africo di Mensola's 'Rasoio del Burchiello' to unpublished poems by Annibal Caro (who caught the eye of an early annotator of this copy). Part III lists all major literary academies in Italy. Several books are extant bearing the c.1700 inscription 'Di Antonio Orsetti'. He was probably a

member of the wealthy Tuscan family from Lucca.

Columbia, Chicago and UCLA copies recorded in the US. USTC 827625; EDIT16 CNCE 17702; Brunet II, 814 (mentioned); Bonghi, *Annali dei Giolito*, II, p.38 (1557 ed.). *Raccolta vinciana*, 25 (1993), p.345.

L3450

'SUGAR BLACKENS YOUR TEETH'

28. **DU CHESNE, Joseph.** *Diaeteticon polyhistoricon*. Paris, C. Morel, 1606.

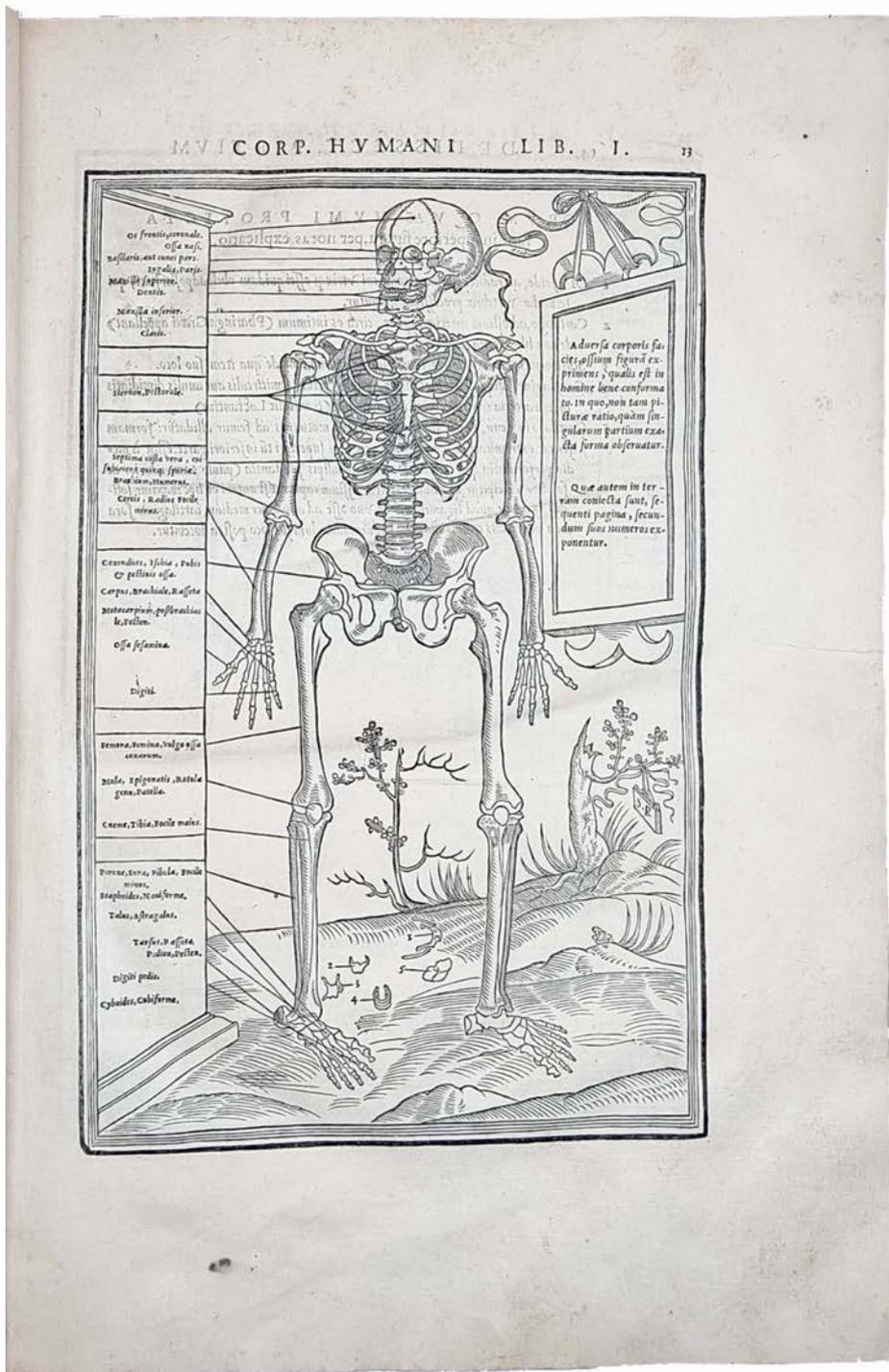
£2,650

FIRST EDITION. 8vo. ff. [4], 463, [3]. Roman letter, Italic sidenotes. Woodcut printer's device to title, author's engraved portrait to *4, decorated initials and ornaments. Light narrow water stain to outer margin in places, handful of gatherings very lightly browned, a few margins slightly foxed, foot of T3 ink marked. A very good copy, on good quality paper, in contemporary limp vellum, 3 of 4 ties, early ms title to spine, crossed-out early ms ownership inscription at foot of title, the odd early ms annotation.

A very good copy of the first edition of this most interesting compendium of medical 'secrets'. Joseph Du Chesne (or Quercetanus, 1544-1609) trained at Montpellier and Basle, and was a keen follower of Paracelsus. In 1598, he was personal physician to Henri IV. 'Diaeteticon' – i.e., 'on the good health regime' – provides, in the first two parts, general advice on how to keep healthy and live long, by eschewing excess related to food, drink, intercourse, passions, exercise, etc. Part I discusses the illnesses caused by the 'perturbations of the soul', e.g., ambition, avarice ('the root of all evil'), wrath, envy, lust and fear. Part II discusses the effects of the weather, diet and sleep on the human body. The chapter on air includes references to the epidemic of 'sudor anglicus' ('sweating sickness', a hitherto unseen illness which spread to the continent from Britain c.1500, scurvy and 'Hungarian fever' (which turns one's tongue black). The chapter on wine includes indications for a taxonomy of wines by colour, smell, etc. Part III provides dozens of simple rules for everyday life, as well as remedies made from herbs or minerals. Most interesting is the section on tooth brushing, with powder extracted from red coral or from roses; 'if they are deformed and black, or have been removed, a solution with salt, alum and a little honey should be used'. Uncommon is the section on food dressings, with important observation on salt and sugar, 'both of great cost and use'. The latter is said to 'hide, behind its whiteness, a great blackness': it causes thirst and turns one's teeth black ('in those who are gluttons and eat it too often'), and for this reason 'it is not advised to anyone, especially to young people'. The early annotator of this copy was interested in 'paliurus' for the treatment of scrofula, which he glossed as 'a thorny and wild herb', and in a treatment, first suggested by Llull, with Lunaria.

Harvard, SHI, NLM, Michigan, UTMB, Illinois, Chicago, Brown and UCSD copies recorded in the US. USTC 6016197; Krivatsy 3461 (imp.); Vicaire 168. Not in Ferguson, Wellcome, Oberlé, Simon, Bitting or Caillet.

L4050



LARGE PAPER COPY

29. **ESTIENNE, Charles.** *De dissectione partium corporis humani libri tres... cum figuris, & incisionum declarationibus, à Stephano Riuerio chirurgo compositi.*
Paris, apud Simonem Colinaeum, 1545.

£35,000

FIRST EDITION, folio, pp. (xxiv) 375 [i. e. 379] (i). *, **, A-Z, 2A. Roman letter, some Italic and Italic side notes. Simon de Coline's large 'Tempus' device (Renouard Colines, No. 1) on title, 62 full page anatomical woodcuts, and 101 small medical illustrations to text, fine white on black criblé initials in three sizes, occasional early annotations. Light age yellowing, some minor mostly marginal spotting, the odd marginal mark or spot. A fine, large copy (380 x 250 mm), crisp and clean in eighteenth century three quarter vellum over thick paper boards, lacking label, a.e.r. a little soiled and rubbed at extremities.

A lovely, wide margined, copy of the rare first edition of one of the most beautifully illustrated works of the French Renaissance. The woodcuts are of great historical, artistic and scientific interest. "This magnificent folio volume is one of the finest of all anatomical treatises." (Eimas, p.93). "The first cut is signed with the initials "S.R." of the surgeon Etienne de la Rivière, who assisted Estienne in preparing drawings of the anatomical details. Nine of the cuts are signed by Jean Jollat, either with his name or with his sign of Mercury. A number of the Jollat blocks also have the dates 1530, 1531, or 1532. Six of the Jollat blocks and one other block also have a cutter's signature of the Lorraine cross, probably from the Tory atelier (Jacquemin Woeiriot?). ... most of the cuts have the anatomical portions of the figure on separate pieces inserted into the blocks. In two articles, C.E Kellet ... suggests that the male figures in this series which are clearly corpses supported by trees and masonry may be based on anatomical designs known to have been made by Giovanni Battista Rosso from disinterred bodies from a burial ground at Borgo, the Rosso sketches providing a figure into which the La Rivière dissections could be inserted. E. Weil .. concludes that the figures were originally intended for an anatomy for artists and were adapted to Estienne's purpose by the use of the medical insets." Mortimer. (Weil's catalogue description is tipped onto pastedown). Estienne's anatomical work was in progress for many years before it was finally published, apparently due to plagiarism by two German printers; in the meantime, Vesalius's anatomical magnum opus was produced in 1543, and Estienne's work was then delayed by Vesalius's privilege. A medical work of both textual merit and beautiful illustration. "Had 'De dissectione' been published in 1539, there is no question that it would have stolen much of the thunder from Vesalius' Fabrica... Despite its tardy appearance, however, De dissectione was able to make numerous original contributions to anatomy, including the first published illustrations of the whole external and venous nervous systems, and descriptions of the morphology and purpose of the 'feeding holes' of bones, the tripartite composition of the sternum, the valvulae in the hepatic veins and the scrotal septum. In addition, the work's eight dissections of the brain give more anatomical detail than had previously appeared" Norman 728. Choulant describes the work of the woodcutters as 'particularly excellent'; some have been attributed to Geoffrey Tory. They certainly included Estienne Riviere, a surgeon who assisted Estienne in both his dissection and drawing, and Francois Jollat; the female figures are best. The text is actually more instructive than the illustrations "and is particularly significant from the view point of the history of anatomic discoveries, since Estienne himself was a dissector, began his work long before Vesalius", Choulant. "The illustrations are the earliest, except those of Leonardo, in which whole systems, venous, arterial or nervous are shown. Estienne's best department is, perhaps that of arthrology. He was the first to trace blood vessels into the substance of bone. He was the first to remark upon the valves of the veins. Most remarkable of his observations is that of the canal in the spinal cord." Singer.

"One of the finest woodcut books of the French Renaissance, in which art and science are ideally merged."
Schreiber 222

"This magnificent folio volume is one of the finest of all anatomical treatises." Heirs of Hippocrates 153
BM. STC C16 Fr p155 Mortimer Harvard I 213 (Fr. edn. reprod. illustration), Eimas 256; IA 165.250. Renouard pp. 409-10, Brun 198, Choulant pp152-155. Durling 1391, Wellcome I 6076. Garrison-Morton 3781846.

K109

VAST C16 MS DOCUMENT, WITH ORIGINAL SEAL

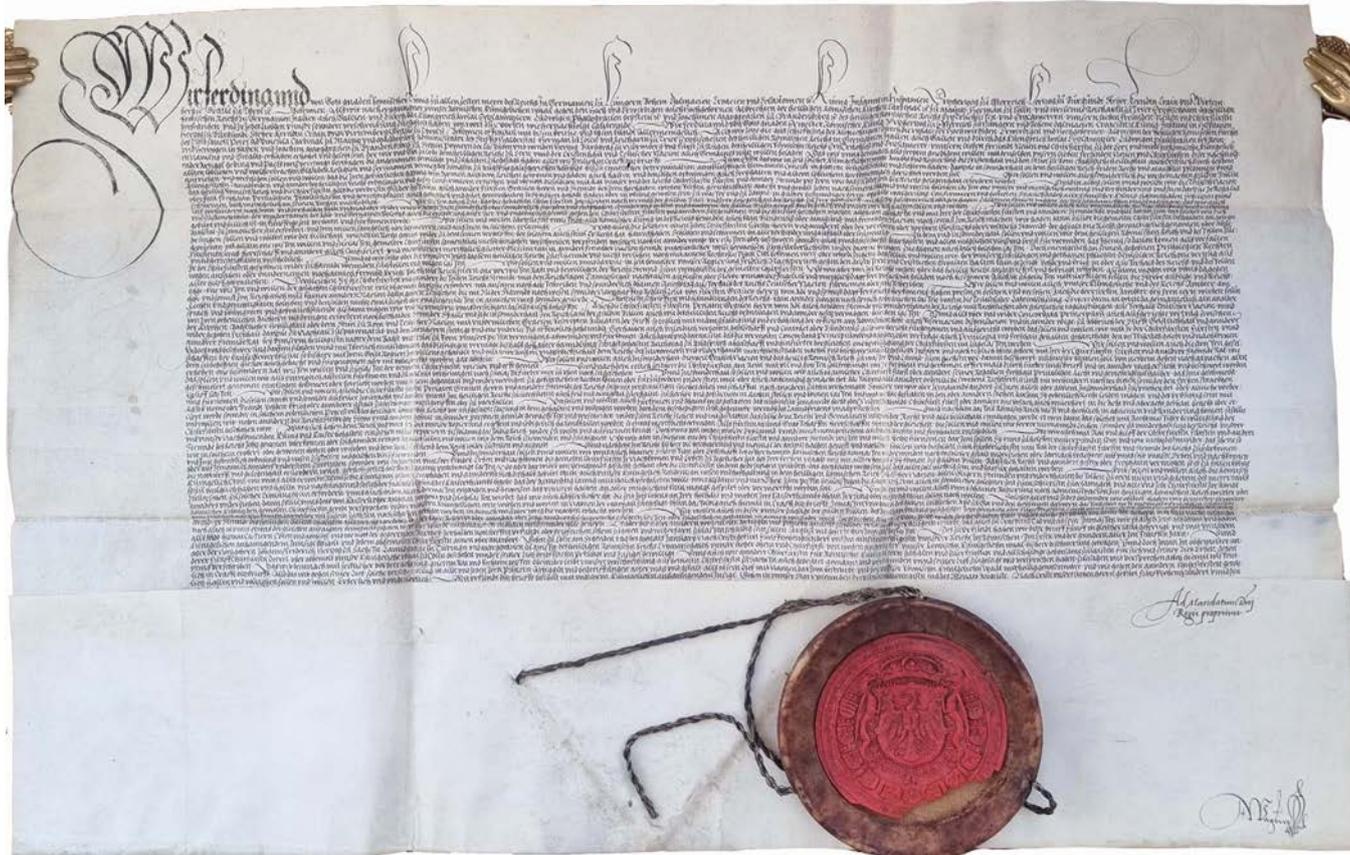
30. **FERDINAND I.** *Imperial proclamation, by Ferdinand I, archduke of Austria, and with Ferdinand's signature. Manuscript, on vellum, [Vienna (Imperial court), 23 August 1544].*

£3,950

Very large folio, 525+167 by 880mm, 2 horizontal and 2 vertical folds, 68 long lines, in a fine Germanic Renaissance secretarial hand (scribal signature inside lower fold), ornamental penwork cadels to capitals in upper line, capitals within text written with long looping strokes, one very large calligraphic initial 'W' (opening 'Wir Ferdinand von Gots gnaden ...'), endorsed at foot with signature 'Ferdinand' within groups of vertical penstrokes, notarial signature 'H. Wagner' to fold, endorsed 'Rta Bischoff' on reverse, some folds and small spots, else excellent condition, 525+167 by 880mm; appended large imperial seal (115mm wide), a small section at foot broken away, but mostly present and in good condition, in red wax within brown wax surround (158mm wide), suspended on gilt and green-blue plaited cords.

Vast and handsome imperial proclamation, issued by Ferdinand I, Holy Roman Emperor (1556-64), here as Archduke of Austria and King of Bohemia and Hungary – with his signature and finely cut original wax seal. Before his imperial coronation in 1556, Ferdinand I (1503-64) served his brother as Archduke of Austria from 1521 and as the liaison between the Habsburg dynasty and the wealthy Fugger banking clan there. After becoming Archduke, he married Princess Anna Jagellonica of Bohemia, and the death of her brother in 1526 brought him the crowns of Bohemia and Hungary. In 1531 he was elected 'king of the Romans', and designated his brother's deputy and heir.

The present document, issued in Vienna in 1544 (and countersigned by the local imperial notary), reproduces for the most part the 'Wahlkapitulation' (electoral capitulation) which Ferdinand I undersigned in Cologne in 1531, when he was elected King of the Romans by the prince-electors. First enacted at the coronation of Charles V in 1519, the 'Wahlkapitulation' was an oath and agreement by which the emperor reaffirmed the extent of his jurisdiction and swore not to overstep the governing functions of the prince-electors, especially in matters of religion. The articles are concerned with the political, economic and feudal constitutions, government organisation, judiciary powers and 'jura reservata' (i.e., imperial powers) (Lottes, p.139). The formulation of the 1531 capitulation satisfied the Catholic but not the Protestant electors.



The final paragraph 'customises' the imperial oath as addressed to Johann Fredrich (1503-54), Prince-Elector of Saxony. 'Immediately after the election, "originals" of the election capitulation [were produced] for the individual electors in the Imperial Chancery [in Vienna] [...]. The originals of the electoral capitulations have been handed down in varying degrees of completeness' (Burgdorf, pp.13-14). As here, the official copies bore the signature of the emperor and were provided with his large wax seal; several extant documents from the Imperial Chancery also bear the endorsement 'Rta Bischoff', as here. Slight variations to the Vienna copy (HHStA Wien, AUR 1531 I 7) indicate the present was an 'update' of the original capitulation, including later concessions or the outcome of recent 'Diets' or assemblies. Johann Fredrich of Saxony supported the 'updating' of the 1531 'Wahlkapitulation' with the principles of reconciliation discussed at the Diet of Augsburg in 1530. A month after the present capitulation was sworn, he established the Schmalkaldic League – a union of discontented Lutheran princes. In 1544, 6 months before this copy was issued, he attended the Diet of Speyer, where Charles V offered concessions to the Lutheran princes, in exchange for their support for war with France.

W. Burgdorf, Die Wahlkapitulationen der römisch-deutschen Könige und Kaiser 1519–1792 (2015); G. Lottes, 'Zwischen Herrschaftsvertrag und Verfassungsnotariat. Die Wahl der deutschen Kaiser und Könige', in P.-J. Heinig (ed.), Reich, Regionen und Europa in Mittelalter und Neuzeit (2000), pp.133–48; V. Buzek, Ferdinand von Tirol zwischen Prag und Innsbruck (2009).

LACE PATTERNS

31. **FLORIMI, Matteo.** *Gioello della corona per le nobili, e virtuose donne.*
Siena, Matteo Florimi, 1604.

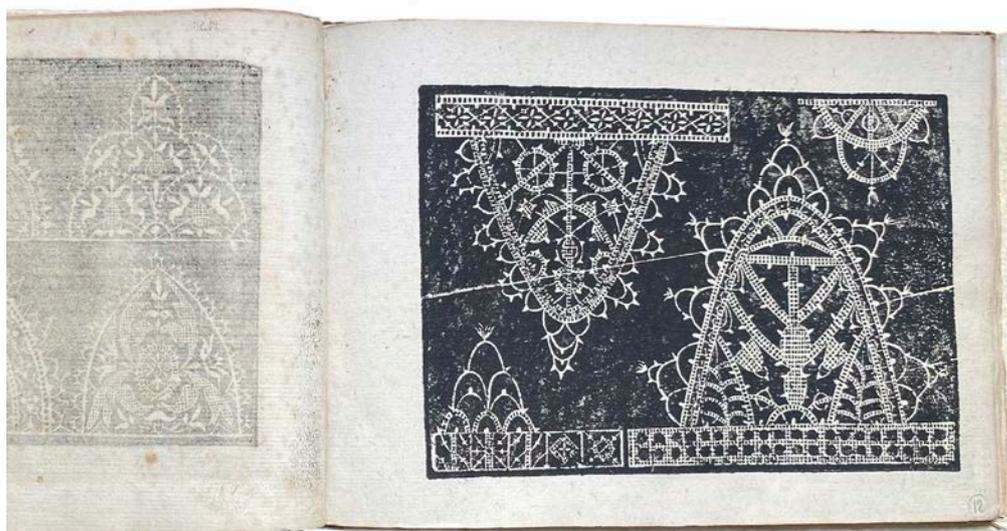
£9,500

Oblong 4to, ff. [34]. Italic letter; title within typographical border, including tailpiece; typographical headpiece and decorated initials on dedication, 32 xylographic plates of lace designs, mostly in strong impression, two repeated; lower and outer margin of title shaved and repaired, minor repairs to blank margins in places, small marginal oil stain to one upper margins. A good copy in modern limp paperboards.

*Most complete copy of a very rare collection of lace patterns, first published in 1594. The only other copy known (Berlin Kat.) has only 23 plates. Matteo Florimi (c. 1540-1615) settled in Siena about 1598 and rapidly became a respected publisher of books, city maps and religious and allegorical engravings. Artists such as Andrea Boscoli, Agostino Caracci, Pieter de Jode, Maerten de Vos, and Cornelis Galle worked for him. He also produced this lace book, drawing extensively from two masterpieces in the fields: Gian Battista Ciotti's *Prima parte de' fiori* (Venice 1591) and Cesare Vecellio's collection in four volume (the latter even bearing the same title as Florimi's *Corona*). This combined use of visual sources gives reason to the sudden changes in style from one plate to another. As typical of this genre, the book is dedicated to the noble, most virtuous and ingenious women, who were invited to make the best out of the complex motifs in their lacemaking. The challenging patterns ranges from luxurious architectural and decorative designs to grotesque and mythological themes.*

Extremely rare. Berlin Kat., 1645 (only 23 plates); Lotz, *Bibliographie der Modelbücher*, 127d.

L2198a



32. **FRANCO, Pierre.** *Petit traite contenant une des parties principales de chirurgie.*
Lyon, Antoine Vincent, 1556.

£48,000

FIRST EDITION. 8vo, pp. (vi) 144. Italic and Roman letter, one woodcut historiated initials, typographical ornaments. Printer's device to t-p, fourteen half-page woodcut illustrations of surgical instruments. Old repair to t-p and later to one blank corner, intermittent mainly marginal spotting, worm trail at gutter of first half. A very good copy in contemporary vellum, housed in modern morocco box. Slightly later ms. "ex libris P. Guisonii Doct. Med. 15 fl (?)" to fly, date of printing "1556", and ms. signature "F. Athenosijs D.M." to t-p.

A very good copy of the rare, attractively illustrated first edition of this remarkable treatise on surgery by the French Franco, a pioneer in the treatment of hernias and removal of calculi. Born in Turriers of Haute-Provence to a modest family, Pierre Franco (or Francou, c. 1505-1578) was one of the greatest barber-surgeons of the XVI century. At the time, surgery was not a prerogative of physicians, but of a class of medical practitioners who – in many cases – would gain their experience and knowledge outside of universities. Franco did not receive any academic theoretical education: he became the apprentice of a hernia 'operator' and worked as an itinerant surgeon for all his life.



A Calvinist, he fled to Switzerland due to religious persecutions in 1541 and practiced in Lausanne as “an operator of bladders, hernias and cataracts.” After a brief period in Lyon, Franco went back to Lausanne where he lived until his death. ‘Petit traité’ is Franco’s first work, a short textbook on “those branches of surgery commonly practised by hernia surgeons”, including the topics of hernia, stones, cataract, harelip, amputations, pterygium, and tumours. This work is entirely based on the author’s personal experience of thirty years: “(Franco) gave us what he himself conceived and executed, uninfluenced by authority, and every line bears the stamp of originality” (Pilcher). A great part of the volume is dedicated to the different types of hernias, and remarkably Franco here provides the first description of an operation for strangulated hernia. He is also famous for his innovative approaches to lithotomy, and particularly the removal of stones from the bladder in young children. In 1556, Franco performed the first extraction of a vesical calculus through the suprapubic abdominal wall in a 10-year old child. This procedure, which he invented, is also recorded here. The volume is adorned by a series of woodcuts illustrating the surgical instruments employed by the author, some of which of his invention. These include, for example, a bladder catheter to be used as a guide to the proximal urethra, forceps to immobilize and pincers to grasp stones. Also depicted are slender cataract needles, a decorated ‘sickle’ and a ‘saw’ which were used to amputate arms and legs, and many others. The manuscript ex libris on the fly possibly belongs to the French physician Pierre Guisson (c. half of the 17th century), of Avignon. He is the author of a few medical works published from 1665 onwards. The signature “F. Athenosijs” perhaps corresponds to Franciscus Athenosius, physician, who also signed a copy of the 1543 edition of Vesalius’ *Fabrica*: “Franciscus Athenosijs Doctor Medicus

Agregatus” (see Margócsy et al., p. 474). His identity is unfortunately obscure. From the library of the bibliophile Jean Blondelet, the greatest French collector of rare medical books of the 20th century.

USTC 34562; BM STC Fr. 16 century, p. 187; Durling 1651, Wellcome I 2408. Not in Adams or Heirs of Hippocrates. J.E. Pilcher, ‘Felix Würtz and Pierre Franco, A glimpse of sixteenth century surgery’, *Ann Surg.* 24/4 (1896). D. Margócsy, M. Somos and S.N. Joffe, *The Fabrica of Andreas Vesalius: A Worldwide Descriptive Census, Ownership, and Annotations of the 1543 and 1555 Editions* (2018).

L3868

IMPORTANT WORK ON DIET AND HEALTH

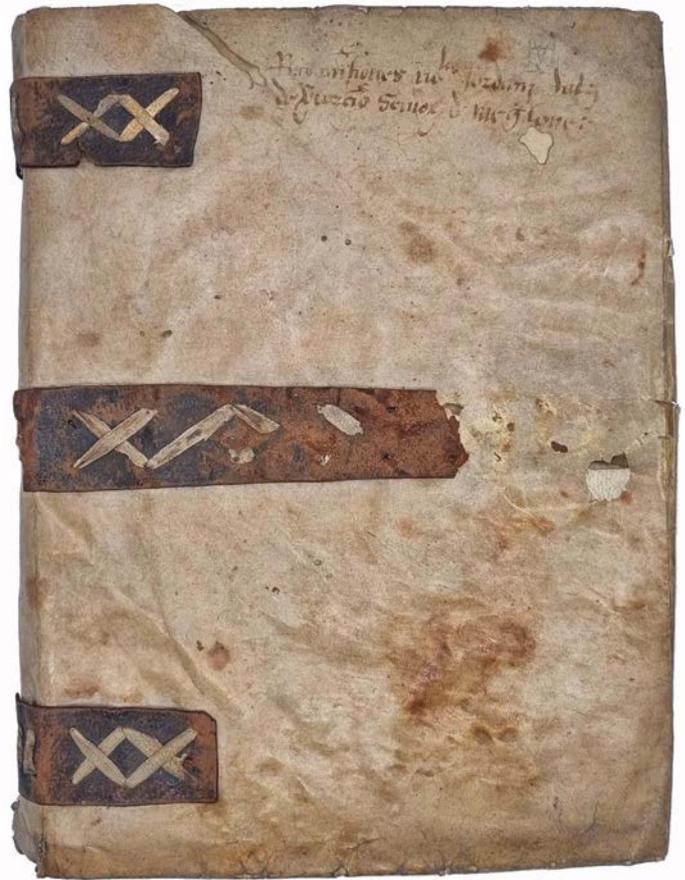
33. **GAZIO, Antonio.** *Florida corona que ad sanitatis hominum conseruationem ac longeuam vitam perducendam sunt pernecessaria continens.*

Lyon, S. Bevilacqua, 1516.

£6,950

Large 4to. ff. (vi) CCXX. Gothic letter, double column. Title in red and black, woodcut printer’s device, decorated initials. A little toning, title a trifle dusty, occasional minor water stain or foxing along upper or fore-edge, upper edge of a few ll. chewed, little tear from extreme lower outer blank corner of p1, tiny worm trail at head of 3 ll. just touching running title, the odd marginal ink mark. A very good copy, on thick, high-quality paper, early recasing in a C16 limp parchment French tacketed stationery binding, C14 rubricated ms. used as spine lining, fore-edge envelope flap with small ornamental alum-tawed lacing, three overbands of thick dark leather with ornamental alum-tawed lacing and three cords (a couple missing), centrally-placed overband formerly extended into a strap and tie across flap, a.e.r., part only of central overband, minor holing to covers. C16 ownership inscriptions of Jordan Favres de Vercors to outer covers, another of Gaspard Favre de Vercors with sketched coat of arms to inner upper cover, short note to inner lower cover. Autograph ‘1516 Chorier’ and ‘11 no 76’ to title, occasional ms. marginalia in two C16 hands.

A very good copy of a scarce, beautifully printed Lyonnese edition (the third overall) of this very popular manual on diet and good health, edited by Barthélemy Trot - 'un des traités d'hygiène les plus complets du XV^e siècle' (Oberlé). Antonio Gazio (1461-1528) taught medicine at Padua, and travelled Europe extensively. He was in Hungary in 1508-15, where his services were sought after. Count János Thurzó took him to Poland, where Gazio successfully treated King Sigismund I, working as royal physician for the rest of his life. 'Florida corona', i.e., 'wreath of flowers', was a compendium of medical advice intended to help its readers live a longer life through a suitable 'regimen sanitatis'. The introductory chapter explains that, albeit inevitable, death may be postponed by physicians; how to tell charlatans from true physicians; the best medical books; how a good physician should behave (from the patient's point of view); the healthiest quality of air, abode, exercise and food; moderation in sexual intercourse and appetite. The work continues with sections on specific types of foods and drink, their cooking methods and effects on the body, with a focus on bread, sundry kinds of meat, eggs, milk (especially when it is off), cheese, fish, herbs, pulses, fruit, mushrooms, tubers, honey, ginger, wine and water. The final part is devoted to the benefits of fasting, sleep, phlebotomy, purgation, and even the bodily effects of envy. A contemporary annotator glossed the table of contents extensively, and a few sections in the text, marking information drawn from Galen. A slightly later annotator glossed several passages on food. This copy includes a dedication to an unspecified addressee, absent in other copies, where the leaf is blank. The C16 binding reprises the 'stationery' style, most frequently found on archival bindings produced in Lyon. The present was formerly on a ms ledger, for possessions in Menglon, belonging to the French family of the Favres de Vercors, from Die, in the Drôme department. The sketched coat of arms matches theirs (i.e., 'd'arg. à la bande d'azur, enfilée dans trois couronnes d'or', Rietstap I, p.652). The two noblemen and cousins Jordan and Gaspar (fl. 1550s-60s), whose autographs appear on this 'recycled' binding, were important Protestant landowners in the area. Gaspard (who always showed a willing Catholic) also served as captain of infantry under Henry II; Jordan disappeared without a trace ('Bulletin', pp.58-60).



NLM, Illinois and Harvard copies recorded in the US.

USTC 144580; Baudrier VIII 431 et II 21; Durling 2032; Pettegree & Walsby 71684; Osler 7437 (earlier eds); Simon 283 (mentioned); Oberlé 424: 'important traité'; Wellcome (other eds). Not in Brunet. 'Essai historique sur les Vercors', Bulletin d'archéologie et de statistique de la Drôme, 20 (1886).

L3985

34. **GIEGHER, Mattia.** *Li tre trattati.*

Padua, Paolo Frambotto, 1639.

£ 12,500

Oblong 4to, three parts in one, pp. (xx) including portrait of author, 54 (xxxiv), + 48 engraved plates (two folding), two ll. misplaced. Roman and italic letter, woodcut floriated initials, typographical ornaments, full page engraved portrait of author, 46 full-page engraved plates depicting napkins folded in artistic ways, different types of meat, poultry and fish, fruits and set tables, two fold-out plates illustrating carving knives and forks. Intermittent age yellowing, marginal fingersoiling to some outer margins, deckle edges. A very good, wide-margined copy, crisp and clean, in contemporary carta rustica, covers a little worn. Bookseller's label 'Chiesa - Milano', bibliographic annotations and early manuscript initials "G.P." (?) to front paste-down.

Second edition of this very rare and beautifully illustrated collection of three culinary treatises on table service and food carving by Giegher, including the very first work on the art of folding table linen. Complete copies, remarkably including Giegher's portrait (often missing) are extremely rare. 'Li tre trattati' was a popular book: this second (posthumous) edition contains a new letter to the reader by the printer Frambotto, warning of a plagiarised version. Giegher's plates have been reproduced and copied in many later cookbooks.

The Bavarian Mattia Giegher (born Mathias Jäger, c. 1589-1632) was a native of Moosburg who moved to Padua at the age of 22. Here, he worked as a 'trinciante' (meat carver) and 'scalco' (banquet manager), organising banquets and waiting tables for the prestigious German community of jurists at the University of Padua. At the time, aristocratic banquets were of enormous cultural importance, organised by courts and as a way of displaying wealth and power, consolidating friendships and forming political alliances. 'Li tre trattati', first published in 1629, is a fascinating manual by Giegher containing all the information required for preparing and serving food to high-class clients. It comprises the expanded versions of two earlier treatises – 'Lo scalco' (1623) and 'Il trinciante' (1621) – with the addition of a new and innovative work on napkin folding (never printed separately). At the time, fine dining was becoming more formal and elaborate in presentation: this work is an extraordinary witness of the unusual and extravagant dining practices of the rich and famous.



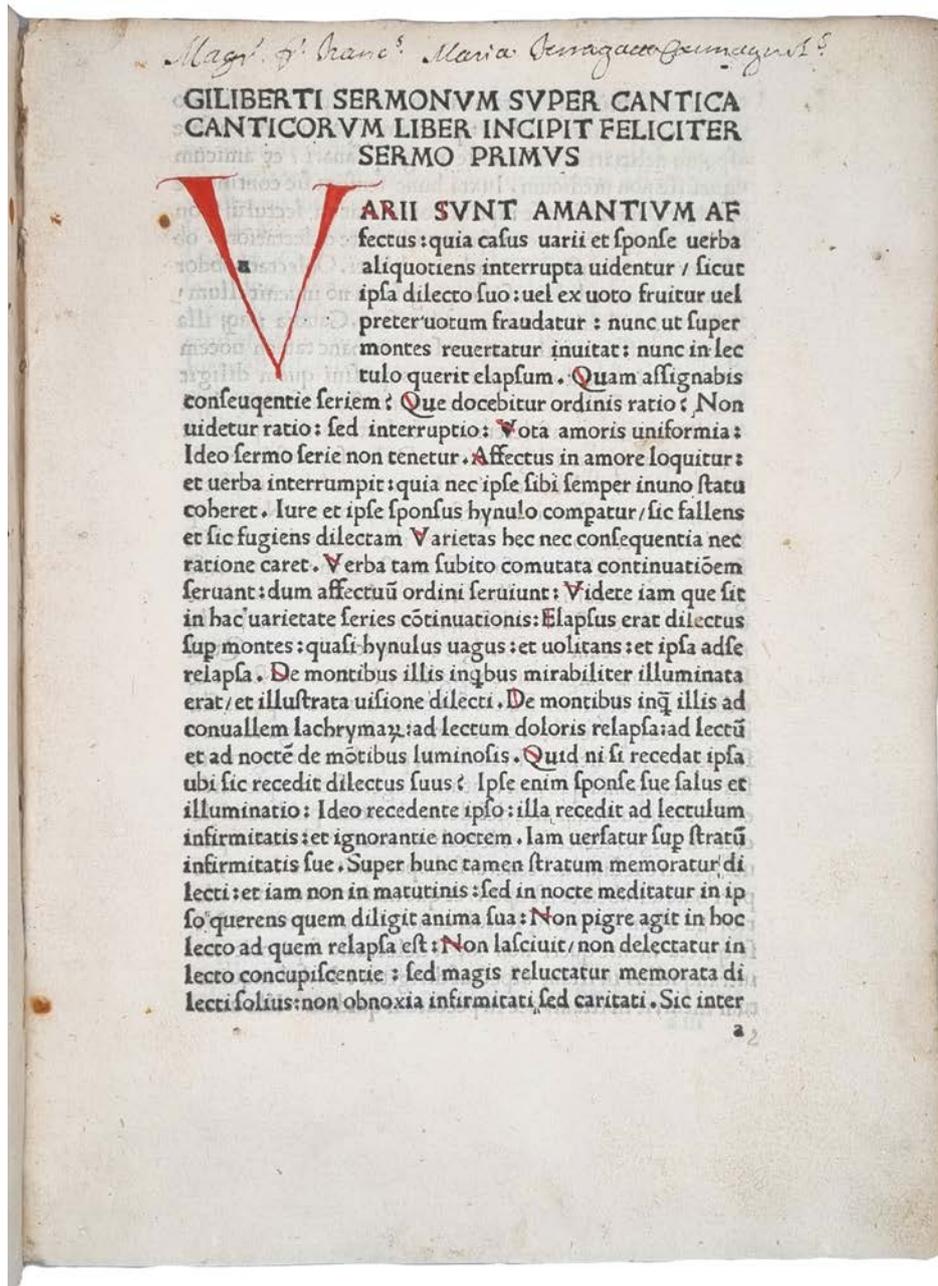
In his 'Trattato delle piegature' (Treatise on folding), Giegher for the first time describes in detail the art of napkin folding, using images for teaching and creative purposes. In addition to explaining how to fold napkins for wiping hands and mouth, he shows how to create complex artistic sculptures, called folded centrepieces. Renaissance table linens were expected to surprise and entertain: the plates in this treatise depict centrepieces shaped as birds, lions, fish, a crab, a tortoise, a dog, heraldic and mythological creatures, even a ship with four sails. These sculptures were not merely decorative, but objects with a symbolic meaning to be discussed by the participants. Interestingly, rather than providing models of certain shapes to be reproduced, Giegher teaches how to master the basic folding techniques (fan, curved and herringbone) so that the aspirant folder could invent his own designs.

The second treatise is dedicated to the profession of the 'scalco', sometimes translated as 'head steward' or 'banquet manager'. The scalco was responsible for the organisation of every aspect of the banquet and for its success, from hiring the chefs and selecting what dishes to serve, to setting the tables. In this treatise, Giegher summarises the knowledge and skills that a scalco needs to possess: the first part explores the seasonality of foods indicating the best months of the year for eating certain meats, vegetables, fruits and mushrooms. Then, the author proposes long menus for meals that are perfect for different seasons or occasions: for example, the menu of a "breakfast of different fruits for noblewomen", interestingly including a "pizza", in this case being a particular type of cake. At the end, five plates show the proper placement of dishes on a table, and which foods they should contain.

Finally, 'Il trinciante' (The meat carver) is a treatise on food carving and on the profession of the carver, "whose office is most honoured". After listing the moral qualities of the perfect trinciante, Giegher delineates the correct posture and movements for carving (in order to avoid making mistakes and being laughed at), and then describes all sorts of poultry, fish, red meats, as well as fruit, cakes and pies – showing in numerous plates where and how to cut them: for example, carving a turkey requires 21 separate steps. Two charming plates illustrate decorative fruit peeling. As customary in treatises about professions, Giegher discusses his tools and how to clean and sharpen them: two large fold-out plates depict an impressive array of knives, slicers and two-pronged forks (used to hold the meat steady).

USTC 4009695; Brunet II, p. 1588: "Curieux et assez rare"; Graesse III, p. 80; Vicaire p. 402: "Les trois traités de Giegher sont fort rares; on les trouve assez difficilement complets", Bitting, p. 182. Not in BM STC It. 17th century, Notaker or Oberlè. Only three copies in the US (Morgan Library, Indiana University Library, New York Public Library).

L3570



35. **GILBERT of Hoyland.** *Sermonum super cantica canticorum liber.*
 Florence, Nicolaus Laurentii, 1485.

£ 8,500

FIRST EDITION. 4to., ff. [CLX]. Roman letter, large red illuminated first initial. Tiny wormhole to blank margin of three initial ll. and couple interlinear at end. A very good, generously margined copy on thick paper, crisp and clean, in C16 vellum, a few small wormholes to covers, early repair to lower cover. C19 ex-libris "Dalla Libreria del Signor Medico Lorenzo Sciorelli à Dogliani" and "Dr. Ferd(inand)o Fracchia" to verso of fly, early ms. "Magi(ste)r Fr(ater) Franc(iscu)s Maria Ferragatta Carmagnol(ensi)" above incipit, contemporary 8-line ms. inscription in Italian vernacular commenting the beginning of Sermo II (fol. V), early ms. alphabetical index in columns (cropped at head) to final blank, couple of short ms. notes under (missing) letters A and I, empty columns for letters B, D, F, H, L.

A very good copy of the first edition of Gilbert of Hoyland's sermons on the Song of Songs. Beautifully printed in Florence by the German Nicolaus Laurentii (fl. 1475–1486), this is a most fascinating witness of the great interest, among Italian Renaissance humanists, for this remarkable medieval commentary by an English author. Very few English authors were published in the 15th century and this is the only incunable edition of this author. The present copy has an early Italian provenance and interesting manuscript annotations.

Gilbert of Hoyland (d. c. 1172) was abbot of the Cistercian monastery of Swineshead in Lincolnshire. This area was known as 'Holland' or 'Hoyland'. Gilbert is most famous for his 'Sermonum super cantica canticorum' (here), a continuation of Bernard of Clairvaux's sermon commentary on the Song of Songs. When St. Bernard died in 1153, his commentary remained unfinished: Gilbert took on the task of writing 47 additional sermons, beginning from where St. Bernard had left off (the beginning of the third chapter), and reaching the fifth chapter before his death in 1172. Though written in the style of Bernard, these sermons are infused with Gilbert's personal spirit and contemplative insight, and reveal a profound knowledge of the Scripture and the classics. The Song of Songs is one of the most poetic texts in the Bible, describing the erotic encounters of two lovers – in his exegesis, Gilbert embraces and articulates the Church's allegorical interpretation of the Canticle as a celebration of the mutual love between God and mankind, containing teachings on doctrine and spiritual union. An early owner of this copy was Master Francesco Maria Ferragatta (17th century) of Carmagnola, a small village not far from Turin (Piemonte, Italy). Ferragatta was an Augustinian friar, teacher of theology, and Secretary General of the Augustinian Order under Father General Gerolamo Valvassori of Milan. Ferragatta was praised by his contemporaries as an excellent preacher, and he is the author of numerous sermons, orations and panegyrics. A quite extensive manuscript annotation and a few more brief notes scattered throughout the volume are in a different hand – likely belonging to another Augustinian friar of the monastery in Carmagnola. This second anonymous reader was particularly interested in Gilbert's discussion concerning the bride's "little bed", described in the Song: the author remarks that a little bed has to be preferred, as there is no space for adulterers. In his notes, the commentator points out that "the beds in the houses of the great [presumably the rich and noble] are very large, not made for resting but to give space to more than one (person)...so large and so wide, that there is plenty of space for adulterers and concubines". In the 19th century, this was in the hands of Italian doctors of Dogliani, another village in Piemonte not far from Carmagnola: Lorenzo Sciorelli (see his thesis, 'De Gravidarum Regime', 1809) and Ferdinando Fracchia (see 'Annuario d'Italia, per l'anno 1892', 1892, p. 435).

USTC 994707; istic ig00304000; Goff G304; BMC C15 Vol. VI, p. 630; GW 10921. On Ferragatta, see G. Casalis, *Dizionario geografico storico-statistico-commerciale*, 1848, p. 727.

L3865

ILLUSTRATED WITCHCRAFT

36. **GUAZZO, Francesco Maria.** *Compendium Maleficarum*. Milan, ex collegi Ambrosiani typographia, 1626.

£14,500

4to, pp. (xviii) 391 (iii). Roman and italic letter. Woodcut floriated initials, decorated headpiece and tailpiece, typographical ornaments. T-p within engraved architectural border with standing figures of St. Ambrose and St. Barnabas, urns, arms of the Serbelloni family supported by putti. 40 half page woodcuts (some repeated) depicting witches, demons and sorceries. Very rare marginalia. Intermittent light age browning and mostly marginal spotting, t-p lightly coloured green, minor oil splashes, many deckle edges. A good, well margined copy in contemporary vellum, lower compartment of spine restored, later eps. Contemporary faded autograph to recto of fly.

Second edition of this finely illustrated manual on witchcraft and demonology by Francesco Maria Guazzo (1570-1640). Significantly enlarged and revised from the rare original of 1608, it includes a new final appendix on the rite of exorcism and additional blessing formulas. A friar of the Order of St. Ambrosius ad Nemos in Milan, Guazzo was a member of the Inquisition tribunal and a highly regarded scholar in the field of demonology, who travelled around Europe visiting the places where cases of witchcraft occurred in order to perfect his knowledge. He is also famous for his successful exorcisms on personalities including Charles III of Lorraine and the German Duke of Julich- Kleve-Berg. The 'Compendium Maleficarum' is an epitome of his theoretical and practical knowledge of witchcraft and its manifestations, inspired by previous works on demonology by Michele Psellus, Giacomo Sprenger and Nicholas Rémy. The 40 fascinating woodcuts are among the most renowned early modern illustrations of witchcraft. These vivid pictures portray assemblies of witches, demonic animals, and sorcery at work. We can observe all the phases of the pact with the devil: the abjuration with outrage to the cross, a new oath of fidelity and baptism, the adepts registered in the book of the dead and marked, the flight to the Sabbath, a banquet and sacrifices. These are influenced not only by the medieval figurative tradition but also by more recent illustrations of the New World, including scenes with cannibals often shown, like some of Guazzo's witches, roasting children. Due to this controversial iconography, several copies of this work were destroyed and censored. The work is divided into three books, and each sub-chapter comprises a presentation of theoretical concepts ('doctrina') followed a discussion of the evidence provided by various authors. The first book deals with the nature of imagination and magic, the rituals of witches, their pacts with the devil and their 'maleficia', like apparitions and copulation with demons.

The second focuses on a variety of sorcery including soporific poison and rare illnesses. The third teaches how to recognize demons, witches, and their manifestations, and reveals divine and natural remedies to defeat them, from prayers to blessed tree branches. The opening dedication to Cardinal Giovanni Antonio Serbelloni, whose heraldic escutcheon decorates the title-page, summarises the crucial question of the 'Compendium', that demons find their abode in heresy and idolatry.

USTC 4007048; Caillet II, 4805: 'Avec beau frontispice en taille douce et un grand nombre de figures sur bois des plus curieuses'; BM STC C17 It. p. 417; Gäita 374. Not in Alden, Brunet, Graesse or Kraus.

L3687



FROM THE LIBRARY OF PELLEGRINO PELLEGRINI

37. HSD (monogrammist), IS (monogrammist) and Van Der Borch, Pieter, after. *Vita Christi*. [s.n.], [s.n.], c.1570-80.

£4,750

Oblong 12mo, ff. [4 blank], 57 of a possible 60 plates, [8 blank], 59 and 60 apparently never included, residue of stub to pl. 20. Watermark: coat of arms surmounted by trefoil. Engraved title with half-figure of Christ within frame depicting scientifically accurate fruit and animals; 57 numbered miniature engravings (62 x 48mm) printed on recto or verso, signed HSD, PB or IS. A few lower edges untrimmed, slight browning in places (damp paper), small ink burn to blank lower edge of a dozen ll., extreme lower outer blank corner of last few ll. ink stained and a trifle frayed, occasional minor finger-soiling to blank margins. A very good, unsophisticated copy in contemporary limp vellum, lacking ties. Ms. autograph '1583 Di Pellegrino Pellegrini' (lightly crossed out) and later ms. 'Di Francesco Spada' to first blank, C16 pen trials to blank verso of pl.12 (Pellegrini's?).

This charming little book was in the library of Pellegrino Pellegrini (or Pellegrino Tibaldi, 1527-96) c.1583, the famous Italian Mannerist painter and architect, who worked extensively in Milan (esp. at the Chiesa di San Carlo Borromeo) and at the Escorial, replacing Federico Zuccari. This autograph is strikingly similar, in shape and style of the letters, to that on a holograph architectural drawing of the Sanctuary of Caravaggio (Pellegrini, pl. VII). Illustrated works focusing on the New Testament were very popular at the time, Pellegrini had a similar one for the Old Testament in his library. 'Pellegrino may have used such works not only for personal devotion, but also as iconographic sources for his paintings' (Giuliani, p. 80). Very rare collection of miniature biblical engravings illustrating episodes from the life of Christ. In addition to the title, this volume includes 57 exquisite plates – here in fine impression – out of a total of 60 (cf. Nagler, Brulliot and New Hollstein), plus an engraved title with charming and naturalistic depictions of plants and animals.

Pocket-size collections of images like this one were carried around by artists as both instruments of personal devotion and sources of inspiration; for this reason they very rarely survive intact or complete. Of the 6 recorded copies in New Hollstein - excluding the present, which appears to be the only one known to have been bound - 4 are incomplete and 1 unspecified. 18 engravings were cut by Monogrammist HSD. About 40 overall are after designs by Pieter van der Borcht (cf. New Hollstein). A renowned Flemish painter and etcher, Borcht worked as an illustrator for Plantin, e.g., on Dodoen's famous herbarium as well as numerous liturgical works. Monogrammist HSD was a Dutch engraver active in the period 1570-80, possibly in Antwerp (cf. Nagler). His extant work focuses on biblical illustrations, including a suite of engravings of the 12 apostles, after the German painter Hans Sebald Beham. 8 engravings, including the title, are here signed 'PB'. No. 32 bears a monogram which could be read 'IS' or 'SI', and which remains unidentified; no. 46 is signed 'HDS', perhaps for 'HSD'.

Nagler III, p. 635, n. 1519; Brulliot I, p. 202, n. 1592; New Hollstein Dutch, Borcht I, 15-75; Thieme-Becker, XXXVII, p. 412. M. Giuliani, 'La biblioteca di Casa Pellegrini', *Studia Borromaica*, 12 (1998), pp.39-100; P. Pellegrini, *L'architettura*, ed. G. Panizza (1990).

L3814



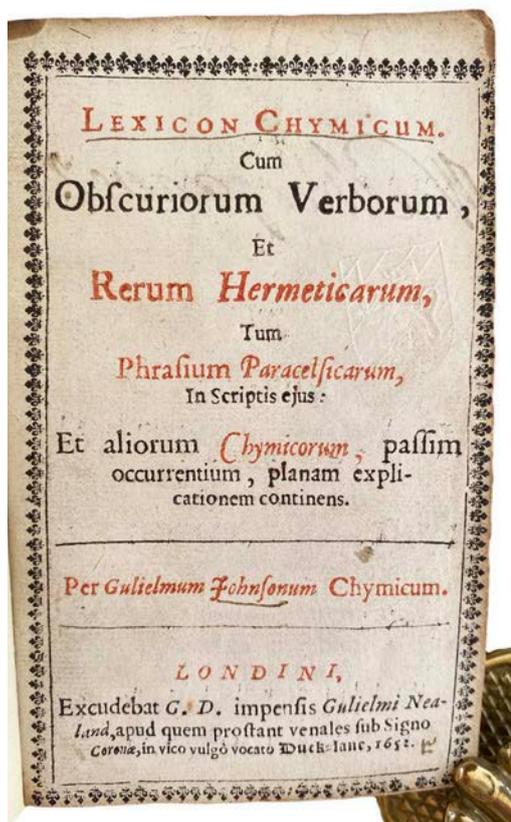
SIR WILLIAM MUSGRAVE'S COPY

38. **JOHNSON, William.** *Lexicon chymicum. [with] Lexicum chymicum [...]* Lib. Secundus. London, G. Nealand, 1652; L. Sadler, 1653.

£3,250

FIRST EDITIONS. 8vo. 2 parts in 1, separate titles, pp. [14], 234, [2], 237-250, [12], 86, [18], lacking A1 (most probably blank) as always. Roman letter, little Italic, final table in double column with numerous alchemical symbols. Titles within typographical border, first in red and black, decorated initials and ornaments. Fore-edge trimmed, touching border of first title, few ll. a trifle marked at margins, slight browning to second work. Very good copies in modern half calf over marbled boards, spine gilt, gilt-lettered morocco label, all edges sprinkled red. C19-C20 armorial dry-stamp to first title and couple more ll., C18 printed signature 'W: Musgrave' to verso of first title.

A most interesting and popular English alchemical dictionary, complete with both parts in their first edition. William Johnson (fl. 1650s-60s) was chemist at the (later Royal) College of Physicians, and one of its staunchest defenders, in the 1660s, against the critique of 'chemical empirics', who wished first to turn the College into an institution treating medicine over 'physic' as an empirical science, and then to establish the Society of Chemical Physicians (Cook, pp.65, 71-2). Chemical empirics advocated that physicians should prepare their own medicines, and not delegate to apothecaries or chemists. Johnson's 'Lexicon' looked back to the early C17 interest in alchemical dictionaries, rooted in Paracelsian theories. This genre was inaugurated by Ruland's famous 'Lexicon' of 1612, mentioned in the preface along other authorities such as Paracelsus, Valentinus, Croll and Van Helmont. Johnson's 'Lexicon' sought to reveal the truths concealed in alchemy, his own opinions being cursorily revealed in the preface.



Part I proceeds, like a dictionary, A-Z, with entries covering hundreds of chemical terms, from obscure words, derived from Arabic, Greek or Hebrew, identifying species or sub-species of chemicals, e.g., 'azoth' (quicksilver) or 'elsebon' (common salt), to alchemical equipment (e.g., 'Athamor', a type of spagyric furnace) and illnesses (e.g., 'macula' for cataract). It is followed by an appendix with words previously omitted. A shorter dictionary in 2 parts with further previously omitted words makes the bulk of Part II, printed in 1653 but unrecorded as a separate publication in ESTC. Inserted is a life of Paracelsus, a short text on medicine by Erasmus, and another on works by Petrus Hassardus. Most typographically fascinating is the last part, 'Characteres vocabulorum Chymicorum' – a list of over 200 chemical terms accompanied by all the graphic symbols employed for each in alchemical formulas. These appear to have been printed using as many small woodblocks, one per line, cut with all the symbols pertaining to each item. This copy was in the library of the biographer and bibliophile Sir William Musgrave (1735-1800), 6th Bart – one of the most important antiquaries of his day, and a member of the Society, as well as a Trustee of the British Museum. His outstanding collections of mss were bequeathed to the BM, together with c.2,000 choice books selected by Sir Joseph Banks and the librarian, Planta, among those not already present in the Museum's holdings.

I-II: Harvard, Wisc, NLM and Chicago copies recorded in the US.

ESTC R1504; Wing (2nd ed.), J855; Duveen 310; Ferguson I, 439; Krivatsy 623; Wellcome III, 361. Not in Caillet. A. Griffiths, 'Sir William Musgrave and British Biography', *British Library Journal*,

18 (1992), pp.171-89; H.J. Cook, 'The Society of Chemical Physicians', *Bulletin of the History of Medicine*, 61 (1987), pp.61-77.

L4044

UNRECORDED IN THE US

39. **KEINSPECK, Michael.** *Lilium musice plane.* Augsburg, per Johannem Froschawer, 1498.

£39,500

Small 4to. 15 unnumbered ll., lacking final blank. Gothic letter. Handsome half-page woodcut vignette to title with Pythagoras and Lady Musica holding scrolls, printed music notation, decorated initials. Faint water stain to upper or outer blank margin of last gathering, tiny worm trail to lower edge of three ll., lower outer blank corner of b 6 minimally torn. An excellent, remarkably clean but unwashed copy in C19 navy blue crushed morocco by Zaehnsdorf, double gilt ruled, raised bands, spine gilt-lettered, bookplate of pianist Alfred Cortot to front pastedown, his small stamped monogram on lower outer blank corner of t-p and b 1.

An excellent, fresh copy of the rare third edition—not in Goff, Hain or BMC—of this handsome music incunabulum. It was first published in Basel in 1496, and reprinted in Ulm the following year. Michael Keinspeck (c.1451-c.1516), from Nuremberg, studied under Josquin de Près and was later professor at Basel. In the introduction to 'Lilium', he provides a short account of his early career. 'Lilium'—a plainchant manual—was conceived for the use of students. It was only the second such manual published in Germany, after Hugo von Reutlingen's (1488). Plainchant ('cantus planus'), of which Gregorian is a subcategory, refers to the monophonic chant, with a single melodic line, used in Catholic liturgy. After a definition of music, the work proceeds to discuss types of music (choralis, mensurata, rigmica), scales, cantus (durus, mollis, naturalis), single and double clefs, toni, modi and key change, with a section on intonations for psalms, for ferial and festal use, in eight modes. Extensive musical notation, including a table illustrating Boethius's 'scala vera et recta', provides illustrative examples in four-line staves, and were printed on woodblocks. 'Based on the consistent style of the design and the cutting, it is likely (but not certain) that one designer or workshop produced all the woodcuts, including the diagrams, music and title vignette' (Giselbrecht & Savage, 'Printing Music', 91). A rare incunabulum, beautifully printed. From the library of Alfred Cortot (1877-1962), famous Franco-Swiss pianist and conductor, especially praised for his interpretations of musical classics of the Romantic era.

Only 4 copies recorded (1 fragmentary), none in the US. (No copies of first ed. recorded in US, the second only at LC and Rochester.) ISTC ik00009200; Klebs 571.3; IBP 3328; Schr 4443; GW M16240. Not in Goff, Hain or BMC. E. Giselbrecht and E. Savage, 'Printing Music', in *Early Music Printing in German-Speaking Lands*, ed. A. Lindmayr-Brandl (London, 2018), 84-99.

L3336



40. **LE LOYER, Pierre.** *Discours, et histoires des spectres, visions et apparitions des esprits, anges, démons et ames, se monstrans visibles aux hommes.*
Paris, chez Nicolas Buon, 1605.

£5,750

4to. [xxvi], 976, [xl]. [a e i o² A-6M]. Roman letter, some Italic and Greek. Title in red and black with Buon's woodcut device, floriated woodcut initials, grotesque head and tail-pieces. Light age yellowing, occasional very light browning and minor spotting. A good copy, crisp and clean, in slightly later French speckled calf over thick boards, spine with raised bands, double gilt ruled in compartments, richly gilt with small scrolled and pointillé tools, title gilt lettered in second compartment, upper joint restored.

Second edition of this highly influential and important work on ghosts, visions, demons, witches, and transformations by the demonologist and poet Le Loyer (1550-1634). Using a number of ancient authors as sources, both religious and secular, Le Loyer details the causes of apparitions, the natures of spirits and demons, magicians and sorcerers, and how they communicate. Zachary Jones made a translation, the only early English version, from this second edition and his work introduced the term 'Spectre' into the English language. This second edition slightly changes the form of the work, dividing the text into eight parts, from four in the first. Le Loyer was a very considerable scholar, widely read in the medieval authors such as Lull and Nider and their later counterparts, Cardan, Lemnius and Sprenger. Whilst admitting that in many cases ghosts, apparitions, demons and prodigies were merely the result of a deranged imagination, hypersensitivity or natural occurrences, he insists that both good and bad spirits do appear to men in visible form. He discusses at length the question of the return of the souls of the dead, citing the opinions of Jewish cabalists and Moslems. Also considered in detail are the raising of demons, necromancy, the distinguishing of evil spirits from Angels, the souls of the dead, the use of charms and the practice of exorcism. He is contemptuous of Paracelsus and dismissive of alchemical medicine in general.

“In the first chapter *Le Loyer* attempts to define the nature of spirits — which the author calls “spectres” — while also developing a scientific approach to this human phenomenon, which he distinguishes from the study of ghosts. In *Le Loyer*’s opinion, there is a real difference between “on the one hand, an apparition that is the product of the human imagination (insane or not), which he calls a ‘fantasm’ and, on the other hand, the apparition of a Spirit who, of its own accord takes shape in the human imagination as a spectre.” (Huot, p. 578).” Éliane Laberge. ‘Ghost stories by Pierre Le Loyer.’ “Before his treatise on ghosts appeared in 1586, *Le Loyer* was known as a playwright and poet .. he published a translation of Ovid’s ‘*Ars Amatoria*’ and three comedies.. By the mid 1580’s *Le Loyer* was a writer of some repute. .. Now back in Angers the author chose to move away from poetry and devote his energies to a new project, a treatise on ghosts. The publication was evidently a costly and complex undertaking. . . . the result — a quarto of over a thousand pages — was an object de luxe, marked out for the gentleman’s library. .. The sheer number not to mention the range of *Le Loyer*’s sources are indeed impressive. So extensive is his reading in the Church Fathers and medieval theology, despite his lack of formal training, that Serdier was led to describe him as ‘un grand jurisconsulte et theologian tout ensemble’. Over and above his Patristic sources, which he shared with a number of other writers on ghosts, *Le Loyer*’s inventio also included a number of hitherto unknown stories and examples. . . . *Le Loyer*’s expertise as a linguist and a lawyer allowed him access to an unprecedented range of spectral narratives. His treatise is also notable for being the first work of French demonology to draw extensively upon — and subsequently influence — contemporary European cosmography.” Timothy Chesters. ‘Ghost Stories in Late Renaissance France: Walking by Night.’ A handsome copy of this monumental and most influential work.

BM STC Fr. C17th p. 305:796. Thorndike VI 531-33. Caillet 6456 Brunet III 959. Not in Duveen.

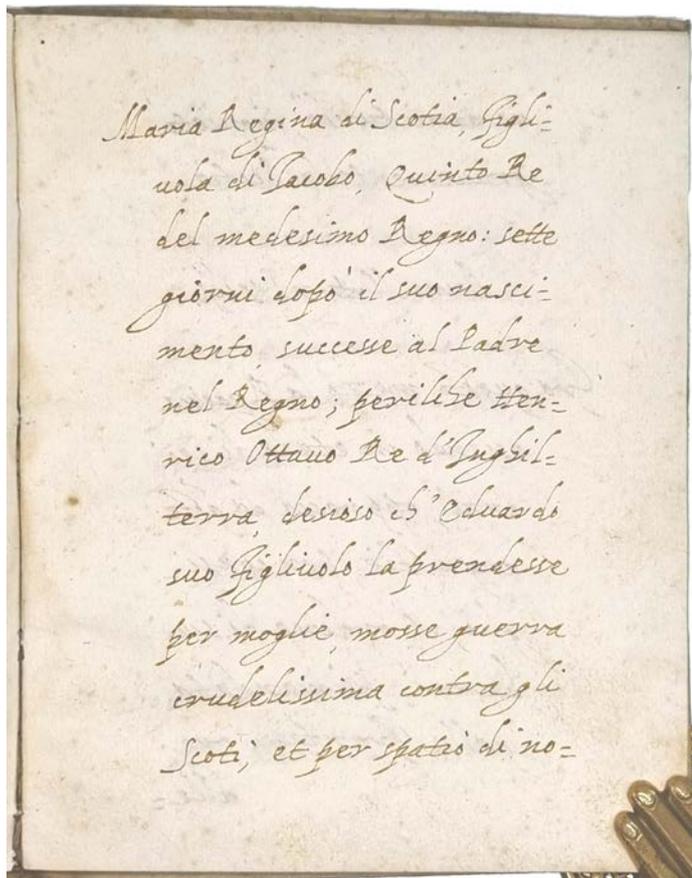
L2847

41. **MARCALDI, Francesco.** *Narratione del stato della Regina di Scotia, e del suo figliuolo [...]*

Manuscript on paper, Venice, 8th February 1580.

£ 9,750

Small 4to, 41 unnumbered leaves, 12 lines per standard page. Italian manuscript on paper, charming cursive chancery hand (‘bastarda italiana cancelleresca’) in brown ink, t-p in a different hand with early armorial stamp at foot. 4-line ms. French poem to front pastedown (see *Bijdragen en Mededeelingen* 16, 1913, p. 407), 3-line verse dedication “A toutes Dames servir | Et pour une seule mourir | Un Amour secret” to first fep. Intermittent very light waterstain at gutter and to outer blank margin of a final ll. A well-preserved manuscript with original margins in contemporary limp vellum, missing ties.



Attractive near-contemporary manuscript account of Mary Queen of Scots’ life up to 1578, the year of her husband’s death, by the hand of the Italian scribal publisher Francesco Marcaldi. Over 40 autograph copies of this work are known in libraries, dating from 1579 to 1587, each introduced by a unique letter of transmission including a different dedication, date and location of writing. The present one was written in Venice and presented to Alessandro Monte, probably a member of the prestigious Bourbon del Monte family of Pesaro. During the second half the 16th century, Francesco Marcaldi wrote and transcribed various short accounts of Italian and foreign states, including Scotland (here), Venice, Naples, Cyprus, and Spain, and sent them to diplomats, clerics, soldiers and other patrons. The recipients of his gifts were often individuals of very high status, for example members of the Medici and Este families, and cardinal Federico Borromeo. At the time, scribal transmission — being faster and more confidential than printing — played a great role in diffusing political information: the case of Marcaldi is particularly interesting as over a hundred of his manuscript reports are preserved. Beautifully designed and personalized gifts, Marcaldi’s manuscripts were “intended to give pleasure for their form as well as to provide interest through their content” (Richardson).

Marcaldi's 'Life of Mary Queen of Scots' is one of her earliest biographies, dealing with "the travails, persecutions and imprisonment of the queen of Scotland, daughter of King James V, the death of Henry his husband, the destruction of the Catholic Rite and the coronation of his son the Prince". Although not stated by Marcaldi, this relation constitutes an Italian translation of a less known unpublished work by the Scottish catholic bishop John Lesley (1527-1596), titled 'Relatio De statu Reginae Scotiae [...] (manuscript, c.1578). Following a brief introduction on Mary's birth, the historical account is organized as a series of short paragraphs dedicated to specific years, arranged in chronological order from 1548 onwards. Marcaldi's point of view is anti-protestant, supportive of Mary's cause and of the Catholic faith. The last chapter is concerned with the state of Scotland in 1578: after the fall of the last regent Morton, James VI took control while Mary was still in captivity in England. Marcaldi concludes his work expressing his hope that Mary will be freed by Queen Elisabeth and Catholicism will be restored. There are only two printed editions of this work (both modern): 'Due narrazioni storiche del Regno di Scozia ai tempi della regina Maria Stuarda...' (Florence: M. Cellini, 1876), and 'La prima storia di Maria Stuarda...' (Turin: Tipografia Subalpina, 1907). Three manuscript verses in French on the first fly, written in a calligraphic hand and ending with a pen flourish, read: "All ladies to serve / And for only one to die / A secret love". The first two lines appear to be a popular motto (see Henein, *Deux visages de L'Astrée* 2005-2019). If they are combined with the last, the message could be interpreted as a gift dedication of the book from a secret admirer to a woman.

The only known copy dedicated to Alessandro Monte, previously unknown. See also: B. Richardson, A Scribal Publisher of Political Information: Francesco Marcaldi, *Italian Studies*, 64:2 (2009); S. Rossi, Tre narrazioni storiche su Maria Stuart, *Aevum* 32/1 (1958); M.J. Beckett, *The Political Works of John Lesley, Bishop of Ross* (2002).

L3884

A DUNN-GOLDSCHMIDT MS.

42. **MISSAL., illuminated manuscript on vellum.**

Germany (probably Bavaria, perhaps Nuremberg), dated 1478.

£28,500

Folio, 300x210mm, 52 leaves (plus paper endleaves), complete, collation: i-vi8, vii4, with catchwords, contemporary foliation in red or black at head of rectos (but skipping 3 blank leaves between two principal texts within the volume), text in single column, 27 lines per page in a good angular late medieval German bookhand, rubrics in bright red, capitals touched in red, 2-line initials in red, some with penwork decoration or baubles suspended within their bodies, larger initials in variegated red and blue with ornate penwork infill and surrounds. Two printed and hand-coloured miniatures attached to leaves at beginning of main text sections (and remnants of paper revealing another once laid down on more blank space), one large miniature on last leaf (once stuck down to previous leaf with large areas of pigment as offset on facing page), a few textual additions in margins, bottom of last two leaves cut away apparently without loss (replaced with text), cockling to a few leaves, else good. Handsome contemporary tooled deerskin (with concentric rectangles of foliage, birds, shrubs sprouting from three square blocks), marks left from metalwork bosses at centre and corners of boards, remnant of two ties at outer edge, small amount of worm damage, spine professionally rebacked.

A fine German liturgical volume with an impressively detailed provenance, perhaps containing a miniature of an actual service in the Sebalduskirche in Nuremberg and showing Emperor Maximilian I in attendance

Provenance:

1. Written and illuminated for use in the Chapel of St. Sebald, in an unspecified German church of the same dedication, perhaps the celebrated Sebalduskirche in Nuremberg (he was the patron saint of the city), during the office there of Johannes Viegel: parallel Latin and German inscriptions at head and foot of paper pastedown, both dated 1478. This same year added at end of text as well in Arabic numerals. In the sixteenth century, prayers for the priests and founders of the church were added to previously blank space at the very end of the volume.
2. Smudged early nineteenth-century armorial ink stamp to first endleaf (most probably English).
3. George Dunn (1865-1912), Woolley Hall, near Maidenhead: his bookplate at foot of pastedown and pencil initials and notes on facing page recording he acquired it in January 1903; sold in his sale, Sotheby's, 11 February 1913, lot 577.
4. Ernst Philip Goldschmidt (1887-1954), Viennese-born London bookdealer; this from his formidable private collection of fine early bindings: his gilt-tooled leather bookplate in centre of pastedown with "Ex libris E. PH. G.". On him see the obituary by R.O. Dougan in *The Library*, 5th series, 9:2 (1954), pp. 75-84.

Text:

The volume comprises: a contents list, directing the readers to the various masses; the Missal itself with the Sanctoral and Temporal interspersed; the Canon of the Mass (fol. xl), followed by prayers to SS. Nicholas, Sebald and other readings.

Decoration:

A few decades following the production of this fine volume, at least four devotional images were added. A printed and hand-coloured miniature of the Annunciation to the Shepherds was added, partly over an inscription, in otherwise blank space at the end of the

contents list. At the same time, another printed and hand-coloured miniature of near identical proportions, with the Annunciation to the Virgin, was added to blank space at the foot of recto fol. xxxvi. Here text shining through the cutting, visible in the tiled floor before the Virgin and angel, allows us to see that these cuttings were both from a sixteenth-century printed devotional volume in Latin. Traces of paper and glue on the reverse show that a third image of equal dimensions and most likely from the same series once was pasted here facing the Canon of the Mass, but since removed. Such additions of devotional print material to manuscripts, particularly those used in prayers or the Mass, is common (see among many other works discussing this: K. Rudy, *Image, Knife and Gluepot: Early Assemblage in Manuscript and Print*, 2019). However, what is far less common is that the final vellum endleaf here, immediately following the end of the text, was used, most probably in the first half of the sixteenth-century, for a large miniature of the Mass. In this a bishop, crowned and holding a crosier, in the middle foreground, is flanked by choristers who sing, as well as a priest who carries a gold cross while a boy carries a candle. Above them a crowned emperor is seated, looking directly out at the viewer and holding a long golden sceptre, his throne placed next to a richly decorated altar. Unfortunately, the leaf that this richly painted image was painted on seems to have suffered from damp interacting with the paint and adhered to blank space of the last leaf of the main codex, obscuring

In galli cantu. i.	De sctō michaelē. xxxvii.
In aurora. ii.	De sctō martino. xxxviii.
Ad publicā missā. iii.	Judic omnī sctō. xxxix.
De sctō stephano. v.	De bta virgine. xl.
In nataliō scti iohis. vi.	Prodefunctis. xli.
In nataliā scti innocēti. vii.	De sctō nicolao. xlii.
Judic pasche. ix.	De sctō sebaldo. xliiii.
Sctā feria. x.	
Terna scti. xii.	
Quarta scti. xiii.	
Judic ascensionis. xiiii.	
Judic penthecosten. xv.	
Sctā feria. xvii.	
Terna scti. xviii.	
Quarta scti. xix.	
De sctā trinitate. xx.	
De corpe xpi. xxi.	
In dedicandē ecclie. xxii.	
Etia in excelsis. xxiii.	
Jte p̄fationes. xxv.	
Judic purificationis. xxvi.	
Annūciatōis b. marie. xxvii.	
Judic assūptōis b. m. xxviii.	
De unitate marie. xxx.	
Judic petri et pauli. xxxii.	
De maia magdalene. xxxiii.	
De sctō laurentio. xxxv.	



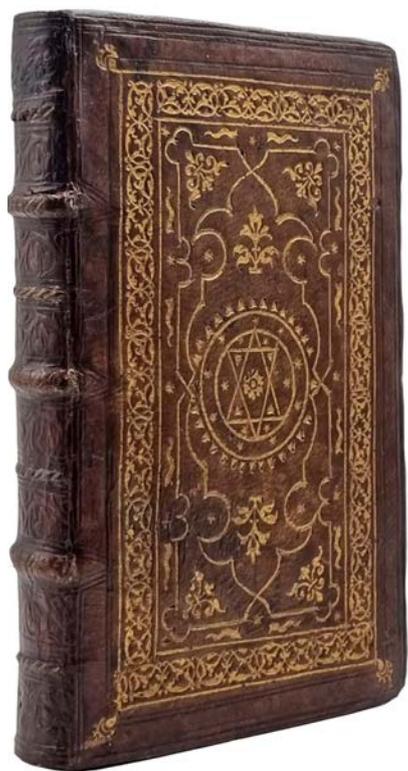
it and resulting in the image's survival in parts both on the leaf on which it was painted and as offset on the facing leaf. The presence of a king here is startling, and it is to be wondered if this miniature represents an actual event, at which the painter (and this volume) were present. If the identification of the original home of this book as the Sebalduskirche in Nuremberg can be upheld, it is worth noting that institution was particularly close to the court of Emperor Maximilian I (reigned 1508-1519), and the provost of the Sebalduskirche, Melchior Pfnzing, acted as imperial secretary to Maximilian. This may well be a painting, from life, of an actual event attended by Emperor Maximilian I.

L1930

43. **MUZIO, Girolamo.** *Le mentite ochiniane.*
Venezia, Gabriele Giolito De Ferrari e fratelli, 1551.

£ 9,500

FIRST EDITION. 8vo, ff. 186 (misnumbered 185) (ii). Elegant italic letter, printer's device to t-p and verso of penultimate leaf, three woodcut initials, one depicting a game of 'pallacorda' (precursor of tennis; this is one of the earliest representations of this sport). Blank margins of t-p a little marked, light age yellowing, small spot to lower blank margin of first gathering, very light waterstain to a few fore-edges, wormholes to blank margins of a couple of initial and final ll. (just affecting one letter on Aii verso). A handsome copy in exquisite contemporary Venetian morocco, covers double blind ruled, tooled in gold to a panel design, outer border filled with interlinked-circle tools, fleurons at corners, inner panel tooled in gilt forming a design of interlacing lines with small star and leaf tools, gilt fleurons and six-pointed star centrepiece inside a circular frame with stars and small triangular tools. Spine with raised bands, blind stamped decoration of curving leaf branches, different in upper and lower compartment, former possibly restored, all edges richly gilt and gauffered. Partly erased C17 ms. ex libris and early "h. j. 3j" to t-p, "Left to me by Captain C. Lindsay 1925 Rutland CLL. Cat: n° 39", circular stamps "Charles Ludovic Lindsay" and "Belvoir Castle Library 1926", and ms. acquisition note in pencil "Bought Sotheby £ 2.2.0 C.L.L." all to fly, label of Max Cointreau (1922-2016) to front paste-down.



First edition of this polemic by Muzio against the protestant reformer Ochino, handsomely bound in Venetian gilt morocco in very good condition. Venice was the first city in Europe to produce gold-tooled bindings, introducing new styles and methods from the Islamic world of the Near East. Fine borders of interlinked-circles and star-shaped centrepieces as these are typically found on Venetian bindings in the first half of the 16th century (see De Marinis II, 2243-2244), and a similar designs of interlacing lines forming borders containing identical tiny flower, star and leaves tools appear on two examples illustrated by De Marinis (II, 2220-21). Girolamo Muzio (1496-1576) was an Italian polygraph and courtier born in Padua. His family was originally from Koper, or Iustinopolis (Slovenia), from which he took the name 'Iustinopolitanus' appearing on the title page. He was at the service of several dukes and marquises, including Guidobaldo II della Rovere at Urbino, where he was preceptor to the celebrated poet Torquato Tasso. Muzio wrote collections of poems, treatises on grammar and duelling, and several tracts against the Italian Reformers. "Le mentite ochiniane" (Ochinus' lies), is a polemic against the theologian Bernardino Ochino, a friend of Valdes and Calvin who converted from Catholicism to Protestantism and became minister of the Italian Protestant congregation at Augsburg. 'Le mentite' is a compilation of 50 'lies', or errors, which Muzio found in Ochino's 'Prediche', treatises about his conversion. In this work, Muzio reproduces quotes from Ochino's writings (e.g. extracts in which Ochino denies the doctrine of Purgatory and confession, or rejects the authority of the Church) and argues that in every instance he misinterpreted passages from the Bible. This copy was in the library of Captain Charles Ludovic Lindsay (1862 –1925), cousin of the great bibliophile Sir James Ludovic Lindsay, 26th Earl of Crawford, and collector of antiquities and books. After his death, it was bequeathed to the Duke of Rutland at Belvoir Castle. The note on fly might be by Charles' sister, Violet Manners (1856-1937), duchess of Rutland, painter and sculptor.

USTC 843988; EDIT 16 CNCE 47052; BM STC It. C16, p. 459; Graesse IV, p. 638; Brunet III, p. 1967. Not in Adams.

L3747

44. **NAZARI, Giovanni Battista.** *Della tramutatione metallica sogni tre [...] aggiuntovi di nuovo la Concordanza dei Filosofi.*
Brescia, Pietro Maria Marchetti, 1599.

£8,750

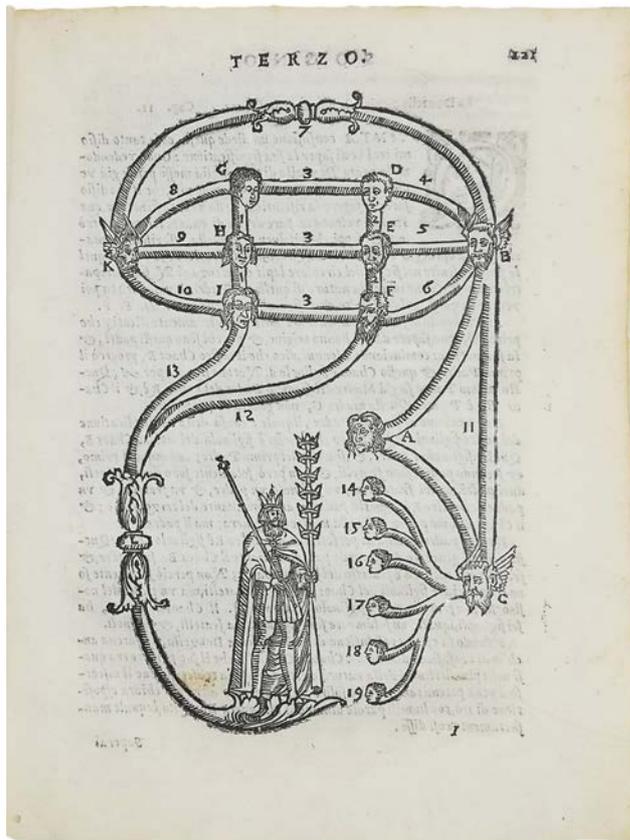
FIRST EDITION of second work. 4to, (xvi) 231 (i). Roman and italic letter, woodcut floriated and historiated initials, headpieces and typographic ornaments. Aldine device to t-p and verso of last, 17 half to full-page woodcuts (some repeated) depicting the author, grotesque dragons and snakes with multiple heads, a donkey, Mercury, inscribed plinths, one table with letters in different alphabets.

T-p a bit dusty, occasional fingermarks to margins, light age yellowing to a couple of central ll., small ink stain to upper margin of one fol. A good copy, crisp and clean, in contemporary vellum, covers triple gilt ruled with flower tools at corners and floral centrepiece, spine gilt ruled in compartments with square-shaped ornaments gilt at centres, all edges gilt and gauffered. Small label '696' to front pastedown.

A good copy of this fascinating alchemic treatise on the transmutation of metals, beautifully illustrated and in a contemporary binding. This is the third edition, the first to include the 'Concordanza dei Filosofi' at the end, here published for the first time.

Giovanni Battista Nazari (XVI century) was an Italian humanist, historian and alchemist of Saiano, a small town in the province of Brescia (Lombardy, Italy). A scholar of the history and traditions of Brescia, he is most known for his philosophical-alchemical studies. "Du Fresnoy [French bibliographer, 1674-1755] says Nazari had read an infinity of authors, even those little known, and had worked on the subject [i.e. alchemy] for forty years" (Ferguson). 'Three dreams on the transmutation of metals', recounts three allegorical journeys, presented in the form of dreams, to the kingdoms of alchemy. The author is guided by Nymphs firstly to the sophist kingdom, based on false alchemical principles, then to the real kingdom, functioning in nature, and finally to the philosophical kingdom, which produces the true metamorphosis of the human into the divine. "The primary model for this work is an alchemical reinterpretation of the Hypnerotomachia Poliphili (1499). The pilgrim-hero of Nazari's story passes through forests, villages, lakes, tombs, gardens, labyrinths, arches, pyramids, places generally characterized by elaborate architectural constructions and decorated with statues and enigmatic inscriptions. He stops to look at 'odd inventions' and then 'considers them and goes over them in his memory'. The reader is invited, even required, to do the same, as she/he turns the pages of the book and finds bizarre, hideous, and startling illustrations, such as a dragon with three heads, or an emasculated Mercury with no hands or feet, or a donkey playing a pipe surrounded by dancing monkeys" (Bolzoni). The author is represented sleeping in an oak-wood, or listening to the teachings of Count Bernardus Trevisanus, an Italian alchemist whose name is probably a pseudonym, and details of his life appear to be fictitious. Another curious woodcut depicts a table with 45 compartments, each containing the first letter of the alphabets of different languages. Appended at the end, we find 'Concordanza dei Filosofi', which the author presents as "extracts from the books of the philosophers, divided into theory and practice". It contains a series of sections summarising and translating works ascribed to the alchemist Arnaldus de Villa Nova, mainly concerning the philosophers' stone. These chapters are titled: 'Rosario de Filosofi', 'Novo Lume' and 'Libro chiamato Magisterio'. Remarkably, this edition also includes a famous poem by Rigino Danielli on the philosopher's stone: particularly appreciated by the Italian alchemists of the XV and XVI centuries, this poem is known in different versions and imitations.

The primary model for this work is an alchemical reinterpretation of the Hypnerotomachia Poliphili (1499). The pilgrim-hero of Nazari's story passes through forests, villages, lakes, tombs, gardens, labyrinths, arches, pyramids, places generally characterized by elaborate architectural constructions and decorated with statues and enigmatic inscriptions. He stops to look at 'odd inventions' and then 'considers them and goes over them in his memory'. The reader is invited, even required, to do the same, as she/he turns the pages of the book and finds bizarre, hideous, and startling illustrations, such as a dragon with three heads, or an emasculated Mercury with no hands or feet, or a donkey playing a pipe surrounded by dancing monkeys" (Bolzoni). The author is represented sleeping in an oak-wood, or listening to the teachings of Count Bernardus Trevisanus, an Italian alchemist whose name is probably a pseudonym, and details of his life appear to be fictitious. Another curious woodcut depicts a table with 45 compartments, each containing the first letter of the alphabets of different languages. Appended at the end, we find 'Concordanza dei Filosofi', which the author presents as "extracts from the books of the philosophers, divided into theory and practice". It contains a series of sections summarising and translating works ascribed to the alchemist Arnaldus de Villa Nova, mainly concerning the philosophers' stone. These chapters are titled: 'Rosario de Filosofi', 'Novo Lume' and 'Libro chiamato Magisterio'. Remarkably, this edition also includes a famous poem by Rigino Danielli on the philosopher's stone: particularly appreciated by the Italian alchemists of the XV and XVI centuries, this poem is known in different versions and imitations.



USTC 844354; BM STC It. 16th century, p. 463; Graesse IV, p. 652; Duveen p. 426; Wellcome I, 4517; Caillet 7937; Ferguson II, 131; Bibliotheca Esoterica 3232. Not in Brunet. L. Bolzoni, *The Gallery of Memory* (1995).

L3809

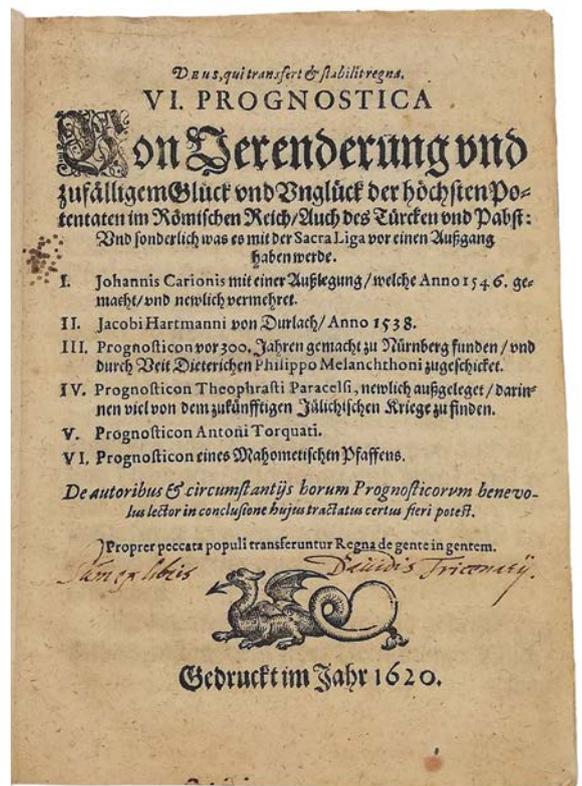
45. [NEOTECHNUS, Henricus]. *VI Prognostica Von Verenderung und zufälligem Glück und Unglück der höchsten Potentaten im Römischen Reich.*

[n.pl.], [n.pr.], 1620.

£17,500

4to, 76 unnumbered ll. German text in gothic letter and Latin in Roman, woodcut floriated initials, woodcut dragon device to t-p. Light age browning, small ink spots to t-p blank, a few margins a bit short in places (a few printed side notes slightly cropped), some deckle edges. Rare contemporary marginalia in Latin and underlining. A good copy in old marbled paper. Contemporary ms. "Sum ex libris Davidis Tricenarii" to t-p. A good copy of this rare collection of six prognostic texts from different authors, edited and commented by the otherwise unknown Henricus Neotechnus, 'medicus physicus' (doctor and physician) from Naumburg, Saxony. This is the second edition, the first 1613.

In this work, Neotechnus gathered a series of texts containing prophecies that were written in Latin and German during the XVI century. In particular, as specified in the title, the prognostications are concerned with “the luck and misfortunes of the high potentates of the (Holy) Roman Empire, the Turks and the Pope”. Throughout the volume, Neotechnus frequently includes his own comments and additions to the works of the authors that he quotes, entitling his paragraphs with “Additio H.N.” The first section contains the predictions of Johann Carion (1499-1537), court astrologer of Joachim I of Brandenburg and author of various prognostications based on the observation of the planets. His works were popular among the Lutheran circle of Melanchthon and he is famous for having predicted the Protestant Reformation, as well as various apocalyptic events. The second section includes an extract from the prophecies of Jacob Hartmann von Durlach, dated 1538. The third is concerned with a curious text entitled “Prophecy and warning concerning Germany and the House of Saxony, written 300 years ago, found in the library of Nuremberg and sent by Veit Dietrich [German theologian, 1506-1549] to Philip Melanchthon”. The fourth section is the largest and most important, as it comprises the famous ‘Prognosticon Theophrasti Paracelsi’. Theophrastus von Hohenheim (1493-1541), commonly known as Paracelsus, was a renowned Swiss physician, alchemist and theologian. This is a collection of 32 cryptic and allegorical prophecies extracted from his works on astrology and divination. Notably, in the pages of the ‘Prognosticon’, Paracelsus predicted a series of events which have been later associated with the Thirty Years’ War (1618-1648), contemporary to the time in which Neotechnus was writing. The fifth and sixth sections contain selected predictions by the Italian Antonio Torquato (or Arcoato, end of the XV century) concerning the Turks, and by an anonymous “Mahometic priest” concerning the Turkish Sultan Amurath I. The ex libris reads “I come from the library of David Tricenarius”. ‘Tricenarius’, rather than a surname, can be interpreted as an indication of age, meaning ‘thirty years old’ or ‘in his thirties’.



USTC 2044623; VD17 3: 316409H; Bibliographia Paracelsica (Berlin 1894) 316. Not in BM STC Ger. 17th century or Cantamessa. Worldcat records this edition in the US Harward, Univ. of Winsconsin and Washington Univ. in St. Louis and a sole copy of the 1st ed. at Harward.

L3794

46. **OCKHAM, William of.** *Dialogus (and) Compendium errorum Johannis papae XXII.*

Lyon, Johannes Trechsel, not before 12 September 1494 [with]
Opus nonaginta dierum et dialogi (and) Michael de Cesena: Litterae
 Lyon, Johannes Trechsel, 16 July 1495.

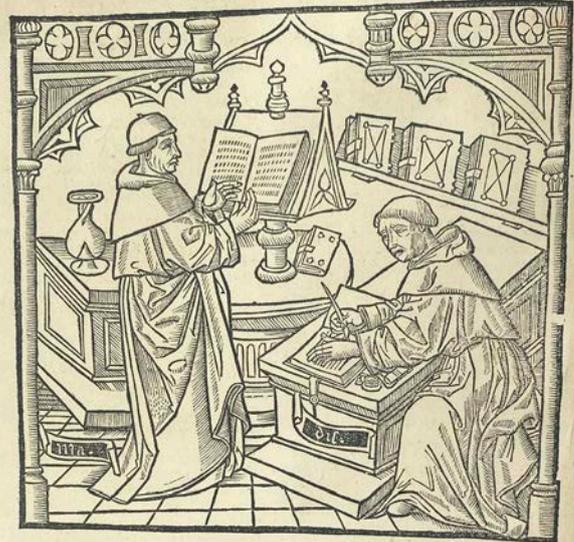
£ 24,000

Folio, 2 works in one, FIRST EDITION of second, ff. (x) 276 (xii); ff. (clii). Gothic letter. One initial and three titles painted red, lovely over half-page woodcut depicting a scriptorium, early Latin marginalia to a few ll. First fol. dusty, intermittent slight age yellowing, a very few ll. slightly browned, light waterstain and tiny wormhole to blank margins of some final ll. A very good copy in simple calf c.1600, spine with raised bands, gilt fleurons and title in compartments, repaired at head and tail. C20 bookplate “APR” to front pastedown, contemporary ms. “Fratrum minorum mirand pertinet” and later “Seminarii Convenarum Soc. Jesu” to t-p.

Attractive combination of political works by Ockham. The second edition of his famous ‘Dialogus’ (first 1476) is here bound with the first of ‘Opus nonaginta dierum’. Both these works, discussing heresies and criticising Pope John XXII, were extremely controversial and included in the first edition of the *Index Librorum Prohibitorum* (1559). William of Ockham (c. 1280-1349) was one of the most influential thinkers of the Middle Ages. Most known for the ‘Ockham razor’, a problem-solving philosophical principle which requires always choice of the ‘simplest’ solution, Ockham extensively wrote on theology, logic, metaphysics and politics. Born in the small village of Ockham (Surrey), he entered the Franciscan order. He studied and taught theology at Oxford, then was sent to London to teach in the Franciscan convent. In 1326, a papally-constituted commission at Avignon censured many articles in his commentary to Peter Lombards’ sentences as unorthodox. In the same period, Ockham entered in conflict with Pope Pope John XXII, who attacked and repudiated the doctrine of Franciscan poverty in a series of papal decrees.

Ockham defended the position of the Franciscan Minister General Michael of Cesena (c. 1270-1342) and declared the Pope a heretic. Ockham eventually fled to Munich, where he spent the rest of his life. Composed between 1332 and 1334, 'Dialogus' is Ockham's masterpiece of political theory, a large treatise in three parts written in the form of a dialogue between a master and his student. This remarkable edition features an important preface by Jodocus Badius Ascensius containing a eulogy of the art of printing, and a large beautiful woodcut depicting the master and disciple of the dialogue in a library. Interestingly, it has been suggested that the leaf containing this illustration, which is blank on the verso, had been also separately used and distributed as an advertisement for the book.

'Dialogus' is a detailed analysis of the role of ecclesiastical and secular government in Christian society, but it also examines and challenges the concept of heresy. Part one is the most influential and the only section which was completed. Written soon after Ockham's break with Pope John XXII, the dialogue asks the question of 'what is heresy' and supports the provocative theses that the Church is fallible, holding a heretical belief is not enough to make someone a heretic and even churchmen can be guilty of heretical views. The second part contains a short treatise about John XXII's heretical doctrines concerning the Beatific Vision; however, it does not belong to Ockham and was included in the Dialogue in place of an authorial work now lost. Part three contains two treatises: the first discusses the constitution of the Church, its power and hierarchy; the second deals with the rights of the Holy Roman Emperor and his power in spiritual matters. Appended to the 'Dialogus', is 'Compendium errorum Johannis papae XXII', focusing on explaining specific errors committed by Pope John XXII and demonstrating that he is a heretic. 'The work of ninety days', second in this collection, is a 'recitative' work, in which Ockham reports the opinions of the dissident Franciscans concerning the answer that Pope John XXII's provided to Michael of Cesena's criticisms of his decrees relating to the Franciscan life. The treatise disproves the pope's theses that using an object implies a form of ownership, and that property exists and always existed by divine law. Appended to this work (as often happens), are Michael de Cesena's letters addressed to the chapter of the Franciscans and to Emperor Ludovicus IV 'the Bavarian'. Ludovicus IV welcomed Cesena and the Franciscans at his court after they fled from Avignon and he became Ockham's patron. The earliest ex libris on the title page is contemporary and indicates that the volume was owned by Franciscans, although unfortunately no precise provenance is indicated. This demonstrates the importance and popularity of this work within the order. The scarce marginalia are also in an early hand (although different from the ex libris), and they summarise or point attention to paragraphs of interest, particularly those quoting Augustine. At a later time, the volume entered the library of the seminary of the Society of Jesus, at 'Convenarum', most likely Lugudunum Convenarum, now Saint-Bertrand-de-Comminges (not far from Toulouse).



Iodoci Ba. Ascensii. ut boni iuvenes ad literarum studia feruētius incūbāt. cohortatio: cū
 q̄dā huius opis & clarissimi uiri Iohānis de tritrenem abbatis i spanhē cōmēdatiūcula.

Ingeni iuuenes fat is melioribus orri:
 Quis acce ingenitū iuppiter ipse dedit:
 Pellite segnitie uerecūq; renouite libros
 Quoq; insular licitū ē cōdere cuiq; nouos.
 Edite quo noscāt uixisse aliquādo miores:
 Triste etenim totū ē morte migrare uirū.
 Nec mibi tā ignaua quisq; formide dicat:
 Quid faciā: quādo facta perisse sciam?
 Scilicet egregi perire uolumina Crispi
 Et bona pars Plauti: diaguerba Titi.
 Deniq; si ueterū repetas monumēta uirore:
 Heu quora quāq; extet portio codicibus
 At nihil exiles tranacti obliuia seclū:
 Nec belli rabiem nec rapidi altra poli
 Perpetuū siquidem cūctis extantibus eūū
 Mita impressores arte dedere libris.

Ecce mō arguti liber optatissimus ockam
 In quo de uariis quaeritur hæresibus:
 Ermatelates papalis & imperialis
 Pensantur rutinae lancibus acquirere
 Atq; incredibili pandūtur dexteritate:
 Vnde aliis uisum ē hincere grāde nephas
 Is liber in quā olī iā multū opratus amicu
 In spanhemēns ouar patris abire sinū.
 Nepe uiri auspicio tā magni p̄ditus: orbē
 Terrarū exigna sperat obire die.
 Nā neq; germanis studiosis charior alter
 Nec magis herorum dignus amiciria.
 Illū & magnifici p̄ctores miratur: & omnis
 Ut patria patrem religiosus amat.
 Proinde morer mīne quāto multa labori
 Illius accedant cōmoda p̄sedito.

1) USTC 202338, ISTC io0000p9000; Goff O9; GW 11905; BMC VIII 296; Graesse V, p. 7. Not in Brunet.
 2) USTC 761447, ISTC io00013000; Goff O13; GW 11910; BMC VIII 297; Graesse V, p. 7 See Brunet IV.

47. **ODENDORFF, Henricus de.** *Repetitio capituli 'Omnis utriusque sexus'*
Memmingen, Albrecht Kunne, 1490.

£ 15,000

FIRST EDITION. 4to, pp. (xvi) 116. Gothic letter, charming blue and red rubricated initials throughout, one woodcut initial. Rare minor marginal stains or marks, light waterstain to lower blank margin of a few final gatherings, tiny wormhole to lower outer corner of last two ll, mainly marginal red ink splash to one fol. (not affecting reading). A very good, crisp and clean, well-margined copy in contemporary pigskin, covers double blind ruled to a panel design, upper cover with two borders, roll of foliage to second, flower stamps to corners and in central panel, lower cover featuring a single outer border and a similar decoration with the same floral stamps, spine with blind ruled raised bands. Attractively decorated brass clasps. Two printed pages of "Regulae grammaticales antiquorum" (Leipzig, Conrad Kachelofen, about 1490-1495) used as pastedowns, stubs from a C15 manuscript psalter with red initials. C20 bookplate "APR" to front pastedown.



Attractive first edition of this encyclopedia of canon law. This incunable was beautifully produced by Albrecht Kunne (b. 1435), the earliest printer of the Upper Swabia region in Germany. Kunne was an expert on printing types – he designed and created the lead letters himself – and this is the first appearance of his own 'Schwabacher', a vibrant and decorative gothic type that resembles handwriting. Remarkably, this volume also contains one of the earliest examples of printed manicules. These fine 'little hands' (maniculae), originally used in manuscripts to draw attention to important points in text, were introduced in print by Leonhard Pachel and Ulrich Scinzenzeller in 1479. Kunne was among the first to adopt and reproduce this symbol. The volume is further embellished with calligraphic hand-painted initials in blue and red ink. Henricus de Odendorff (often spelled Oldendorp/Odendorp, c. 1360-1400), was born in Cologne. A 'licentiatus utriusque iuris' meaning he obtained a doctorate in both civil and church law, he became rector at the University of Vienna in 1385 and contributed to the drafting of its statutes. He died, probably from the plague, around 1399-1400. 'Repetitio capituli', is an encyclopaedia on confession comprising a detailed explanatory commentary on Canon 21, 'Omnis utriusque sexus' (Everyone of both sexes), issued by the IV Lateran Council in 1215. This commands all Christians above twelve years of age, male or female, lay or clerical, to confess all sins at least once a year to their parish priest, under penalty of excommunication. In the introduction, Odendorff expresses his hope that this work will be appreciated and read in schools. This treatise explains every aspects of the sacrament

of confession and what is expected from confessors as well as the rules they must obey. After the text of the canon in Latin and a German vernacular translation by Sixtus (von Tannberg), bishop of Freising (d. 1495), Odendorff analyses the text of the canon word by word (underlined in red), focusing on one 'particula' (small section) at a time. The six main chapters deal with the three parts of confession – contrition, confession, satisfaction – and communion, and explain that a confessor should be 'peritus' (expert), discuss different forms of penance (including how many days a man should 'abstain from his woman'), and innumerable rules relating to particular circumstances e.g. confession in shipwreck or particular people e.g. the confessor of a prince. In 1577, this book was gifted to "M. Christophorus Kirmeserus", most likely Magister Christoph Kirmeser (b. 1550), a remarkable scholar born in Schemnitz (Upper Hungary) who graduated at Ingolstadt. He was rector of the pastoral school of Nysa (Poland, 1574-80) and later abbot of the Augustinian Monastery of Glatz (Poland, 1583) and of the Benedictine monastery of St. Lambrecht (Austria, 1596). He wrote a book of sermons published in 1582 at Ingolstadt. The donor of this volume was 'Johannes Teskl', who defines himself as a 'Doctor' meaning that he obtained a doctoral degree. The name might correspond to the German 'Johann Teschl' or 'Teschel' – a man named Johann Teschel was priest of Marienau (Germany, south of Leipzig) in 1598 (K. Stehr, *Chronik der ehemaligen Hochritterlichen Maltheser-Ordens-Commende*, 1845, p. 179).

USTC 747567; ISTC io00023000; GW 12255; Goff O23. A. Kastner, *Aus der Geschichte der Neisser Pfarrgymnasiums*, p.13.

L3787



SIXTEENTH CENTURY LUXURY BRANDING

48. **ORTELIUS, Abraham.** *Theatrum orbis terrarum, Parergon, Nomenclator*
Antwerp, Christophe Plantin, 1584.

£195,000

Large folio, three parts in one, separate t-p to third, *Theatrum*: ff (xii), 100 double-page numbered plates of one or more maps; *Parergon*: ff. 101-102, plates 103-114; *Nomenclator*: pp. 77 (ix), lacking final blank. Roman and Italic letter, woodcut floriated and historiated initials, handsome engraved allegorical first t-p with the personifications of Europe, Asia, Africa and America, title of *Parergon* within border with strapwork and foliage, printer's device to second t-p, full-page portrait of author engraved by Philip Galle (1537-1612), and 112 double-page plates including 145 geographic maps (varying dimensions), all in splendid contemporary hand-colouring with extensive gold and silver details. Light age yellowing, browning to a few ll., light foxing to initial ll., small early repair to three ll. probably relating to early autograph or library stamp, one with three words replaced in early manuscript. Intermittent marginal soiling mainly to lower outer blank corners, light see through to blank verso of some maps. An excellent copy on thick paper, in contemporary publisher's calf, covers double blind and single gilt ruled to a panel design, a bit rubbed, outer frame bordered with a gilt floral roll, inner with a gilt chain roll and gilt fleurons to corners, large baroque strapwork cornerpieces and centrepiece with tendrils, leaves and lions all gilt, a.e.g., exceptionally richly gauffered. Spine with double gilt raised bands and flower tools in compartments. Rebacked, extensive repairs to lower cover, outer edges and head of spine. Large engraving of the diptych of Boethius (V century, Santa Giulia Museum, Brescia) from J.C. Hagenbuch, 'De diptycho Brixiano Boethii consulis epistola epigraphica' (1749) to rear pastedown.

This edition contains the first Western map of China and Japan as well as the first appearance of new maps of Florida, Peru and North Eastern Mexico. A superb deluxe copy, finely coloured and profusely highlighted in silver and gold, of the first modern world atlas, in a luxury publisher's binding. A scholar, but primarily a publisher, Ortelius made his atlas attractive to the contemporary mannerist and baroque taste embellishing his maps with complex frames, countless ornamental illustrations and minute particulars. For this reason, the 'Theatrum' was the most expensive book of its day and one of the most desired. Lavishly illuminated copies were hand-coloured by the 'afzetter' (artists) of the prestigious school of Antwerp. Some of them were produced for presentation to important figures, but many were made on commission for wealthy clients and customised according to their specific requirements. Often, clients would send their requests for illuminated copies to Ortelius in person, who worked for many years as a decorator of maps himself. This copy is outstanding as every plate has details highlighted in gold and silver: the lettering, scales and compasses, fine borders of cartouches, sea waves, ship flags, sea creatures and the small characters' clothes. Such pervasive and expert application of gold and silver is rare, as it was the costliest form of decoration. The only comparable example sold at auction in recent years was from the magnificent library of the bibliophile and map collector Lord Wardington (Sotheby's, 10 Oct. 2006, 355). Abraham Ortelius, known as Ortelius (1527-1598) was a Brabantian cartographer and geographer. In 1547, he began his career as a map illuminator at Antwerp, where he also worked as a bookseller and print dealer. He travelled extensively around Europe, especially with the great cartographer and friend Mercator, and was appointed geographer to Philip II king of Spain. The 'Theatre of the World' (first published in 1570), is a "landmark in cartographic publication" (PMM) which marks the beginning of the golden age of Dutch cartography. Ortelius called his atlas a 'theatre' (Theatrum), because – rather than a simple collection of maps – it was conceived as the stage of a beautiful spectacle that takes the reader on an imaginary voyage throughout the entire known world. For this monumental project, he gathered individual maps of cartographers from all over Europe, reviewed and redrew them himself, then had them engraved by the artist Frans Hogenberg (1535–1590). For the first time, a complete picture of the globe was presented and equal attention was dedicated to every part of it, with detailed descriptions and scholarly citations. The structure of the atlas is simple: it opens with a map of the world, followed by continental maps of Europe, Asia, Africa and America, then it shows smaller regions within each continent. At the end, 'Nomenclator Ptolemaicus' is a long list of geographical names. 'Theatrum' was an immediate success, and it became so popular that – between 1570 and 1612 – over forty editions were produced in many different languages (Latin, Dutch, French, German and Spanish). This is the second Latin edition by Plantin, considerably improved and enlarged from the previous, comprising 112 double-page plates (the first edition contained 53) of which 24 are new additions. Among them, number 93 is the first map of China and Japan printed in Europe, remarkably containing Chinese characters in its description. Also new is number 8, depicting Peru, Florida and Guastecan (one of four plates dedicated to the Americas in this edition). Ortelius gives a colourful description of these regions: Peru is "the richest in gold of the entire world" and the inhabitants of Florida are "barbarians (...) they ate spiders, ants, lizards, snakes and all sorts of venomous creatures and insects". Eight new plates were added to the 'Paregon' (here in its second edition), an extremely fascinating section of the atlas with historical maps illustrating the geography of Roman times. Ortelius is the only Renaissance atlas maker who mentions his sources, and the list of contributors ('catalogum auctorum') in this edition counts 134 names. Ortelius' example was followed by generations of cartographers and his maps were consulted and studied not only by geographers. The maps of Asia and Africa displayed in this edition inspired the geography of Christopher Marlowe's great play Tamburlaine. The influence of 'Theatrum' was immense, ultimately shaping the accepted vision of the world.

USTC 407894; Adams O337; BM STC Netherlands 16th century, p. 162; Shirley T.ORT-1t and T.ORT-1u; Nordenskiöld II, 168; Voet 1820; PMM 91; Alden 584/51; Sabin 57697. Not in Brunet or Graesse. Cf. C. Koeman, *The History of Abraham Ortelius and His Theatrum Orbis Terrarum* (1964).

K171

FIRST MICROSCOPIC ILLUSTRATIONS

49. **PERSIUS FLACCUS, Aulus.** *Persio tradotto in verso sciolto e dichiarato da Francesco Stelluti.* Rome, Giacomo Mascardi, 1630.

£7,500

FIRST EDITION. 4to, (xxiv) 218 (xx), lacking final blank. Roman and italic letter, woodcut floriated initials, typographical ornaments, charming tailpieces with flowers and grotesques. Attractive engraved architectural t-p with putti holding the arms of the Barberini at head, allegorical figures of moral philosophy and poetry at the sides, a mirror and a painting hand at tail, signed "Matthaus Greuter sculp[isit]". Full-page engraved oval portrait of Persius, 5 quarter to full page engravings of a lynx, bees, weevil, statue and sistrum. T-p a bit dusty, slight age yellowing, rare mainly marginal foxing, one upper margin restored, light pencil marks on 3 ll. A very good copy reused vellum over boards, covers gilt ruled. Bookplate of Harrison David Horblit (1912-1988) to front pastedown.



Valuable and beautifully illustrated first edition of this Italian translation of Persius' satires by Stelluti, Galileo's correspondent and founder of the Accademia dei Lincei. "A work whose likes had never been seen before" (Fridberg), this extraordinary edition contains an elegant translation in Tuscan blank verse of the most difficult Latin poet and two engravings depicting the anatomy of the bee and of the weevil, considered "the first illustrations prepared with a microscope that were set forth in a printed book" (Singer). The earliest records of microscopic observations are investigations performed by Federico Cesi and Francesco Stelluti on bees between 1625 and 1630. The first printed illustration to have been made with the aid of a microscope is an engraved broadsheet showing bees observed by Stelluti and titled 'Melisographia', published in 1625. In 1629, Stelluti had prepared a new and improved engraving of a bee, along with a better and much more detailed description of its anatomy: these were published in this edition of Persius, dedicated to Cardinal Francesco Barberini. "The translated satires are an unusual place to record microscopic details of a bee and a weevil, especially in view of their importance in the history of microscopy, biology, and science in general. However, Stelluti wished to gain the support of Cardinal Barberini for the Accademia dei Lincei and published the observations in a manner designed to influence the cardinal toward that end." (Bardell) The coat of arms of the Barberini, with three bees, was shown on the title page of the book, provided Stelluti with an excuse for including his full-page illustration. The drawing "shows the microscopic appearance of an intact bee from dorsal, ventral and side views, and also several parts of a dissected bee" (Bardell), portraying minute details of the eyes, antennae, legs, sting, head and tongue. In addition, a mention to a weevil by Persius in the fourth satire prompted Stelluti to provide a description of this insect, accompanied by a picture showing a comparison between the weevil seen by the naked eye and with a microscope. Remarkably, the images were probably realised using Galileo's microscope, which had been sent by Galileo to Cesi the year before the first observations were made. The significance of this book also lies in Stelluti's commentary on Persius, which is rich of references to the activity of the Accademia dei Lincei and its members, notably Cesi, Galileo, Faber and Colonna. "Whenever he possibly could, Stelluti took a word or phrase in Persius – almost any word or phrase – and used it as an excuse to refer to one or another aspect of the natural historical researches of the Linceans. [...] By far the most important notes to this satire [i.e. the first] are those in which Galileo appears. They include notes on the astrological doctrine of the influence of the planet Jupiter on our lives and character [...] In the first of these notes, Stelluti deals swiftly and efficiently with astrology; and then moves on to astronomy, summarizing Galileo's major discoveries and recalling Galileo's meetings with Cesi and the other Linceans to scan the heavens. Finally Stelluti alludes to the forthcoming appearance of the Dialogue on the Two Chief World Systems, the work that would finally send Galileo to the Inquisition. In the second of these notes, there is an extended account of Galileo's observations about the planet Venus: after them, Stelluti affirms, one can no longer say, as the ancients did, that Venus stands in the third firmament. But for the composition and constitution of the heavens Stelluti refers his readers to yet another of Cesi's never-published works, the De Coelo, or Coelispticium" (Freedberg). From the library of Harrison David Horblit (1912-1988), American philanthropist and eminent collector of manuscripts, photographs and rare books on the history of science.

USTC 4012154; BM STC It. 17th century, p. 675; Graesse V, p. 215. C. Singer, History of Biology (1950). D. Bardell, The First Record of Microscopic Observations (1983). D. Freedberg, The Eye of the Lynx (2003).

L3808

50. **PHILIP II OF SPAIN.** Grant of privileges to the town of Huete in Castilla-la-Mancha, including the right to adjudicate over civil and criminal litigation.

Illuminated manuscript on parchment in Spanish.

Spain, Valladolid, dated 26 August 1558.

£4,750

Folio, 350 x 255mm. 12 leaves (a single complete gathering strung on plaited green, red and yellow cord), single column of 42 lines in a rounded Spanish bookhand, important words or initials in large liquid gold capitals on burgundy panels, ornamental paired penstrokes in upper margin, frontispiece with large initial 'D' (opening "Don Philippe por la gracia de Dios ...") in gilt acanthus leaves with a face on its right-hand side, enclosing St. Martin of Tours on horseback dividing his cloak for a beggar, all on deep blue ground. Opening words following this initial in liquid gold on burgundy panels separated by white acanthus scroll work on blue panels.



The text framed in gold and with full decorated borders of realistic foliage, insects, a chaffinch and a magpie, with the holy monogram in the centre of the upper border in liquid gold on blue and burgundy ground. The royal arms of Philip II crowned within the collar of the Order of the Golden Fleece (he served as Grand Master of the Order from 1555) in centre of bas-de-page flanked by the probable arms of the city of Huete. An early version of the arms of Heute apparently not otherwise recorded, the left-hand part being the arms of the Castilla-la-Mancha region, and the whole very close to those recorded for the nearby town of Villarrobledo, and an armorial device symbolising the global scale of his empire (see below). Last two leaves with contemporary and near-contemporary additions and endorsements, parchment discoloured and slightly cockled at edges, small spots and a few holes in end-leaves, overall in solid condition; contemporary limp vellum binding (somewhat cockled), “No. 201” in scrolling seventeenth- or eighteenth-century hand on front cover.

Philip II of Spain reigned from 1556 to 1598, also serving as jure uxoris ruler of England from his marriage to Mary Tudor in 1554, until her death in November 1558 a few weeks after this royal grant of privileges was issued. He was the son of Emperor Charles V, completed the building of El Escorial and his reign saw the conquest of the Incas and the Philippines, bringing territories in every continent then known to Europeans under his direct control and ushering in the Spanish ‘Golden Age’ of power and influence. The

rule of Ferdinand and Isabella and Charles V are often seen as the very heights of European empire building in the Renaissance, but Philip II pushed this further, holding back the Ottoman advances into Eastern Europe and the Italian coastline, while also extending Spain’s hold over the Americas and annexing Portugal and thus their wide ranging overseas colonies and maritime empire. In fact, the presence of the stylised sun and moon, and inscription “sol lucet” in his armorial device in the right-hand of the bas-de-page of the frontispiece here alludes to the observation of his contemporaries, that only he could truly say “sol mihi semper lucet” (“the sun always shines on me”). Unlike the common Spanish royal grants of arms, this is a grant of extensive royal privileges including autonomous legal and juridical authority (Carta de Privilegio Real), for the town of Heute, Castile-la-Mancha, and its inhabitants. Its style of decoration and scribal achievements can be closely located to the royal scribes and illuminators of the Castilian capital of Valladolid – Philip II’s birthplace and the main site of his court. Huete – sited to the south-west of Madrid, home to the sixteenth-century royal winter palace of Aranjuez – was well known to Philip II, and within his circle of immediate influence. An attractive and interesting ms. from the centre of Spanish royal power at its highest grandeur.

L3864

HANDSOME CONTEMPORARY MOROCCO

51. POMPONIUS MELA, IULIUS SOLINUS, VIBIUS SEQUESTER, PUBLIUS VICTOR and DIONISIUS PERIEGETES. *De situ orbis (...)* Polihistor (...) *Itinerarium antonini (...)* *De fluminibus (...)* *De regionibus urbis romae (...)* *De situ orbis Prisciano interprete.*

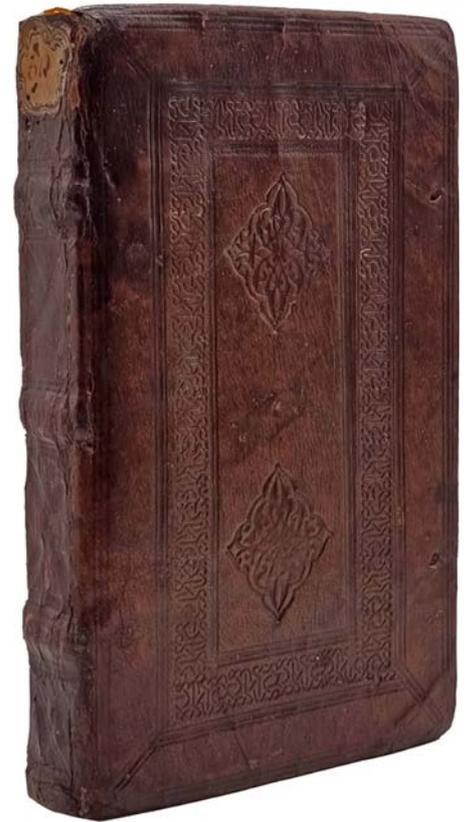
Venezia, Aldo Manuzio and Andrea Torresano, 1518.

£ 11,000

8vo, six parts in one, separate half-titles, ff. 233 (iii). Italic letter, Aldine device to t-p and verso of last. Light fingermarks to lower blank outer corner of t-p and to blank margins of a couple of ll., small ink smudge to one fol., very light waterstain to upper blank corner of three gatherings, slight yellowing to a few ll. A very good copy in contemporary morocco, covers double blind ruled to a panel design, inner border with blind ropework tools, two arabesque ornaments, spine with raised bands, blind cross-hatched decoration in compartments, missing ties.

Early ms. autographs “Frachet” to front paste-down, occasional contemporary Latin marginalia mainly to first part. Old paper label to head of spine ‘510’.

Attractive copy of this Aldine collection of classical works on geography, in a lovely, very well-preserved contemporary northern-Italian binding. The arabesque ornaments on the covers of the volume, and their variations, were predominantly used in Venice at the beginning of the 16th century (See Needham 35; De Marinis 1797bis, 1921), but they also appear on Milanese bindings (combined with ropework border: see Davis III, 244; bound for Jean Grolier: Needham 41). Ropework decorations are typical of northern Italy, but the ornate border on this binding is a particularly intricate and fine example. Pomponius Mela (d. c. 45) was the first Roman geographer and his ‘De situs orbis’ is the earliest preserved treatise on geography in Latin. “Though the work was largely a borrowing from Greek sources (...), it was unique among the ancient geographies in that it divided the Earth, which Mela placed at the centre of the universe, into five zones: a northern frigid zone, a northern temperate zone, a torrid zone, a southern temperate zone, and a southern frigid zone.” (Encyclopedia Britannica). The treatise focuses on the known world, outlining a journey across North Africa, Asia and finally Europe. The contemporary marginalia to this work are interesting: a reader corrected the spelling of several geographical names and annotated different readings on the basis of other sources such as Strabo and Ptolemy. ‘Polihistor’ is by the grammarian Julius Solinus (c. 210-258). Also known as ‘De mirabilibus mundi’, ‘On the wonders of the world’, this is an influential compilation – largely drawing from Mela, Pliny and Suetonius – of the most curious facts concerning the peoples, regions, plants and animals of the world, beginning from Rome and moving on to the Mediterranean, northern Africa, Near East and India. ‘Itinerarium Antonini’, by an unknown author, can be described as a ‘road map’ of the Roman Empire in the III century AD, containing a register of all the stations along the major roads and their distances. This is followed by Vibius Sequester’s alphabetical list of geographical names mentioned by Latin poets (Virgil, Ovid, Lucan and Silius Italicus), comprising rivers, springs, lakes, forests, marshes, mountains and peoples. ‘De regionibus Urbis Romae’ is a brief list of all the important buildings, streets and bridges that can be found in different areas of Rome, spuriously attributed to a fictitious Publius Victor. Last in the collection is a Latin verse translation of Dionysius Periegetes’ ‘Description of the world’, by the grammarian Priscian. This collection was edited Aldus’ brother-in-law, Gian Francesco Torresani d’Asola (c. 1498-1558).



USTC 841939; EDIT 16 CNCE 46864; Adams M1053; BM STC It. C16, p. 432; Graesse V, p. 401; Brunet IV, p. 800; Renouard Alde 83:6.

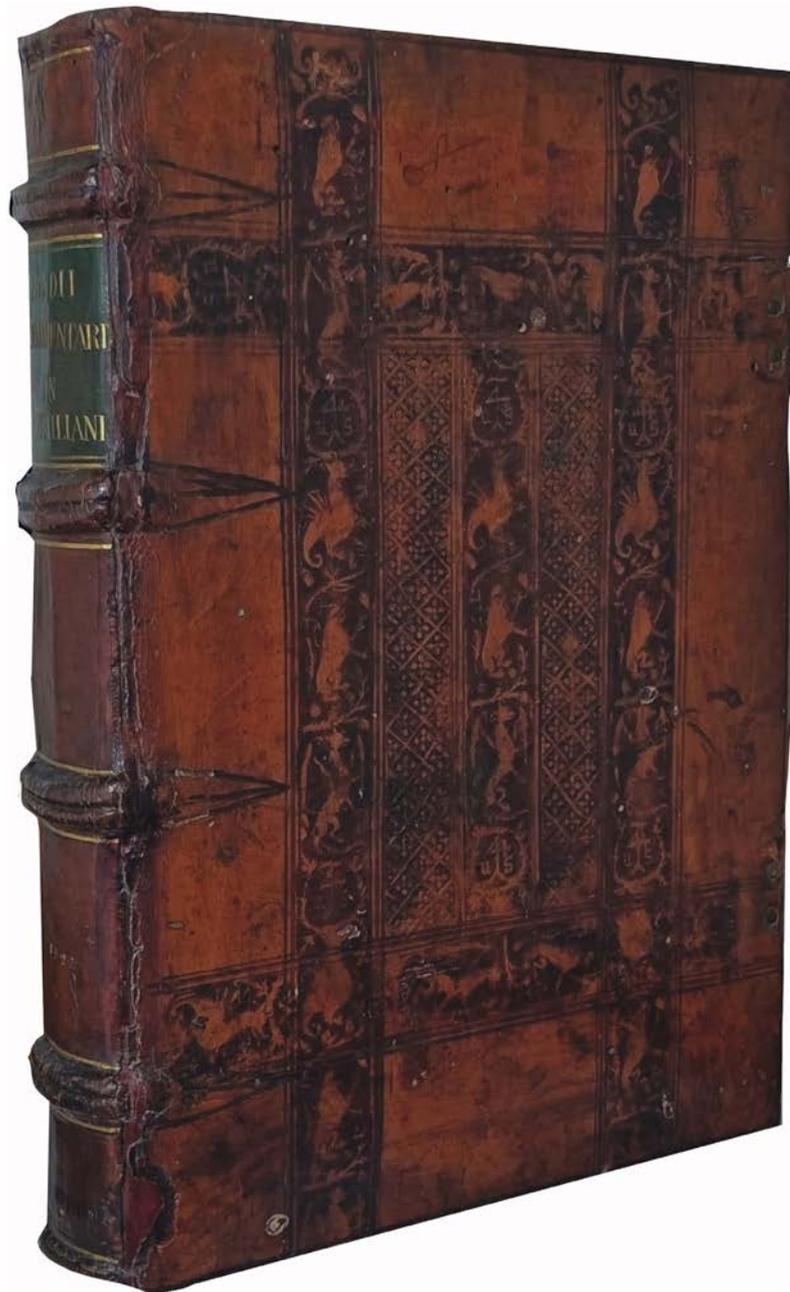
L3575c

SPLENDID SPIERINCK

52. **QUINTILIAN; BADE, Josse, ed.** *Commentarii in Marci Fabii Quintiliani institutiones oratorias.* (with) **PSEUDO-QUINTILIAN.** *Commentarii [...] in M. Fabii Quintiliani declamationes.* (and) **MOSELLANUS, Petrus, ed.** *In M. Fabii Quintiliani rhetoricas institutiones an[n]otationes.* Paris, Josse Bade, 1528.

£6,750

Folio. 3 works in 1, separate tiles, I: ff. CLXXVI; II: ff. CXXVI; ff. XXXII (triple column). Roman letter, little Greek. Titles within charming architectural woodcut borders with grotesques, putti, escutcheon and laureate scholar in his study, Bade’s large woodcut device to centre, with a scene from his printing press, handful of small geometrical woodcuts, decorated initials. Handful of small round worm holes affecting few letters to initial gatherings, a couple, mainly interlinear, persisting, II: small flaw to extreme outer blank corner of 2H3, III: two creases to last. Excellent, wide-margined copies, remarkably crisp and clean, on top-quality paper, in crisp contemporary Cambridge calf over wooden boards, one clasp, double blind ruled to a panel design, outer borders made of four cross-hatched rolls in blind with charming griffins, wyverns and lions and device N.S. (Nicholas Spierinck), central panel with three parallel rolls in blind, two with diaper design, one as above, c.1800 gilt-lettered green morocco label, gilt ruling and date to spine, joints repaired, scattered small wormholes to covers. C19 Gaddesden Library bookplate to front pastedown.



A splendid binding – remarkably fresh and well-preserved, the decoration still well-defined with very good relief (Oldham AN.f.(2).502) bears the device of the bookseller and binder Nicholas Spierinck. Oldham records its use with roll DL.a.(2).604 (diapers) c.1502-28. Large format Spierinck bindings are rare. Excellent copies, crisp and clean, of these scarce editions of Badius Ascensius's commentary to Quintilian's 'Institutio oratoria', bound with a commentary on a renowned collection of declamations (then attributed to Quintilian), and followed by Petrus Mosellanus's 'annotationes' to the 'Institutio'. This is the complete 'Companion to Quintilian' set as published by the printer and scholar Jodocus Badius, who specialised in editions of works on rhetoric and humanist pedagogy which were very successful in France, the Netherlands and Britain. 'In England and Scotland as a whole, [...] Badius in particular [was] of chief importance for the supply of modern text-books' (p.361). Quintilian's 'Institutio', written in the 1st century AD and rediscovered in 1416, was fundamental for the humanistic curriculum. It introduced students to the basic principles of rhetoric, e.g., orations, their elements, tropes and figures of speech. In the 1520s, when this copy was bound, 'Institutio' was taught at Cambridge to advanced university students, together with Cicero's rhetorical works (Clarke, pp.22, 31). The first work, originally printed in 1516, presents commentaries on the 'Institutio', subdivided into short sections and written by the Venetian humanist Raffaele Regio and Badius. The second comprises Badius's commentary to each of the 'Declamationes Maiores' - 19 rhetorical exercises which had only recently been rediscovered at Lisieux. Edited by Pierre Danes they were first published by Badius in 1519. The 'annotationes' by the German humanist Petrus Mosellanus (Peter Schade, 1493-1524), here in their second edition, provide a Latin glossary to difficult words in the 'Institutio', subdivided by chapters. A very good Cambridge humanist textbook.

4 copies recorded in the US.

I: USTC 181099; Moreau III, 1368; Pettegree & Walsby 55590.

II: USTC 181100; Pettegree & Walsby 55589.

III: USTC 145955; Pettegree & Walsby 85881; Moreau III, 1606.

M.L. Clarke, *Classical Education in Britain, 1500-1900* (1959); M. van der Poel, 'Interpretative Study of Quintilian Editions and Translations', in *The Oxford Handbook of Quintilian*, ed. M. Edwards et al. (2022), pp.24-58;

K. Jensen, 'Text-books in the universities', in *The Cambridge History of the Book in Britain*, ed. L. Hellinga et al. (1998), vol.3

L3940

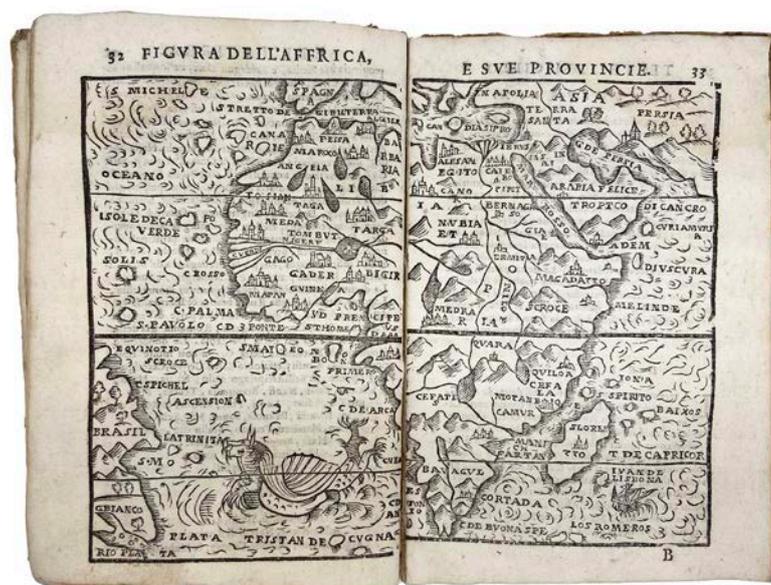
UNRECORDED IN US

53. **ROSACCIO, Giuseppe.** *Le sei età del mondo [with] Teatro del cielo e della terra [and] Discorsi del Rosaccio nelli quali si tratta brevemente dell'eternità, dell'evo, del tempo (...)*

Venice, n.pr., 1597, 1597, [Domenico Farri], 1597.

£ 4,750

8vo, three works in one, separate t-ps, pp. 46 (ii); pp. 64; pp. 13 (xix). Roman letter, Farri's device to third t-p, charming woodcuts of a planisphere and globe to first and second t-ps, four double page woodcut maps of Europe, Africa, Asia and America and two half-page depicting the celestial spheres and the planisphere in second work, lunar and solar calendars and a table of planets in third. First t-p a bit dusty, very light waterstain to upper corner of second and third work, light browning to outer blank margin of a few initial and final gatherings, paper flaw to one lower blank margin. A good copy in early carta rustica, missing ties.



A lovely collection of three fascinating treatises on chronology, geography, geology and astronomy, with charming naïf illustrations. In the first work, the author records: "1492: in this year, Cristoforo Colombo of Genova discovered the New World". These Venetian editions of 1597 are extremely rare. Giuseppe Rosaccio (c. 1520/50-1620) was an Italian physician, astronomer, cosmographer, geographer and traveller. Details of his early life and education are debated; traditionally, he was born in Pordenone (Friuli) and graduated in medicine and philosophy in Padua. He frequented the courts of northern Italy and eventually settled in Florence. An extremely prolific author, Rosaccio wrote some 40 works on a variety of subjects, including medicine, human physiognomy, history, travel and especially the natural sciences. He also published some free-standing planispheres and maps. 'The six ages of the world' is a treatise which summarises the history of

the world according to the 'six ages' of the traditional Christian chronology. It is divided into six sections, each dedicated to one age: the creation of the sky and the earth by God (first), Adam and his descendants (second), the Flood (third), the monarchies (fourth), the life of Christ (fifth), the lives of the Popes and Princes up until year 1596 (sixth). Within each section, Rosaccio lists the most remarkable events year by year: e.g. the accession and death of popes and emperors, plagues and famines, and countless bizarre and prodigious events (in year 600, in Rhodes it rained blood, in Italy milk; in 1165, in Sicily a river was flowing upwards, in the Flanders a woman gave birth to snakes).. 'Theatre of the sky and the earth' is concerned with the structure of the universe and everything in it. Rosaccio describes the celestial spheres – illustrated in a large woodcut – their position and movement, and mentions the dimensions of Hell and Purgatory. The Earth is illustrated in a charming planisphere, and four double-page plates are dedicated to the known continents: Europe, Africa, Asia and America. Each continent is also described (a note about Africa reads: "Africa is named from the word 'Afros', which signifies 'scare', because of the quantity of venomous animals born in Libya and Numidia"). Rosaccio also talks about rivers, earthquakes and their causes, the properties of metals, water and air. A final section on astronomy describes comets, the sun and the moon, planets and constellations. 'Discourses on eternity, age and time' deals with time and how to measure it.

The author describes the century, year, week, month and day, the four seasons and the ages of men, and provides a simple guide on how to use dominical letters and the 'golden number' to determine the day of the week for particular dates. Also included are a lunar calendar for the years 1594-1612, a solar calendar indicating the hour and minute of sunrise and midday for every day of every month, and a 'Table of Planets' showing which planet will be 'the dominant planet' for the years between 1494 and 1670.

1) USTC 853369; Alden 597/62. Not in Adams, BM STC It C16, Brunet, Graesse, Church, Sabin. USTC and Worldcat record no copies of this edition in the US.

2) USTC 853370; Alden 597/63; Houzeau and Lancaster 2804. This ed not in Nordenskiöld, Sabin, Shirley. Not in Adams, BM STC It C16, Brunet, Graesse, Church. USTC and Worldcat record no copies of this edition in the US.

3) USTC 853366; Houzeau and Lancaster 2807. Not in Adams, BM STC It C16, Brunet, Graesse. USTC and Worldcat record no copies of this edition in the US.

L3956

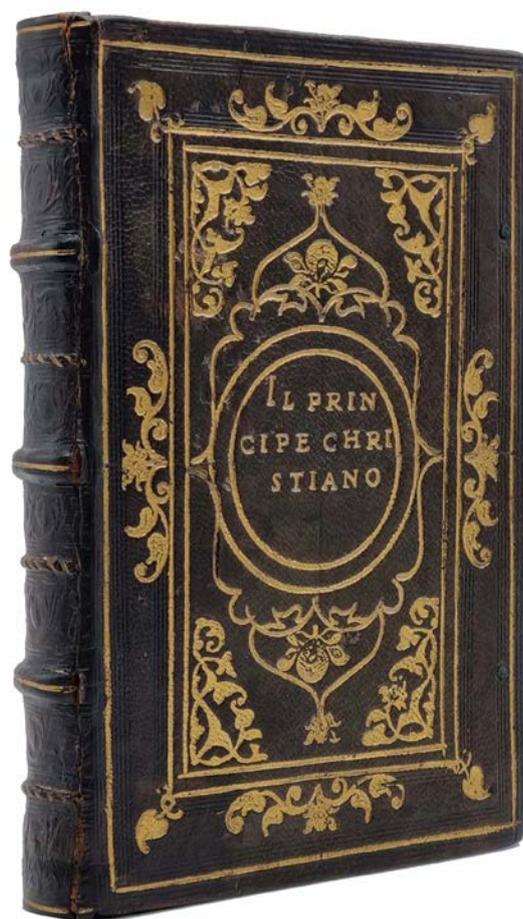
BY THE VENETIAN APPLE BINDER

54. **ROSEO DA FABRIANO.** *Mambrino Institutione del prencipe christiano*
Venice, per Comin de Trino, 1546.

£9,750

8vo. pp. 71 (i). Italic letter, occasional Roman. Woodcut printer's device to t-p, woodcut initials. Occasional very slight foxing to outer or upper blank margin, small paper flaw to lower blank margin of H1. A very good, clean copy in superb contemporary Venetian olive goatskin, traces of ties, triple blind ruled to a panel design, single gilt ruled outer border, second border double gilt ruled with small ivy leaves to corners, surrounded by four gilt lotus tools, central panel with gilt arabesque cornerpieces and gilt round centrepiece surrounded by gouges and small fleurons with (upper cover) gilt title and (lower cover) the binder's trade-mark gilt apple flanked by the gilt initials AA, raised bands and smaller false bands, eight compartments decorated with blind-tooled tendrils, bands single gilt ruled or hatched, all edges gilt and gauffered, upper joint cracking but firm, repair at head and foot of spine. Book label of Michel Wittock to front pastedown.

Superbly bound—studied and portrayed in Hobson & Culot, 'Italian and French C16 Bookbindings', n.11 (pp.36-37), from the library of Michel Wittock, a major C20 collector of fine bindings. The binding bears the trade-mark tools—small ivy leaves, lotus tools and the apple-shaped centrepiece, here flanked by the owner's initials (e.g., de Marinis I, 2162 and 1707, and Henry Davis Gift II, 293-95)—of the Venetian Apple Binder (so named by M. Foot), active c.1530-50s (Henry Davis Gift I, 309-15). He is also known as Fugger Binder (preferred by Hobson and Schunke), as most of the books in the bibliophile Johann Jakob Fugger's library came from his workshop; he also worked for Cardinal Granvelle and Thomas Mahieu. The same gilt initials AA flanking the apple tool are present on similar bindings gracing five other works (one unnoticed by Hobson & Culot, now Folger 182-313q), all printed in Venice between 1527 and 1546. According to Hobson & Culot, 'it is possible—though this is pure guesswork—that A A stands for Arnoldus Arlenius, of s'Hertogenbosch, who in 1546 was employed in Venice as the librarian of the Spanish ambassador, Diego Hurtado de Mendoza'. Mendoza, himself a renowned bibliophile, was employing a Venetian binder, Andrea di Lorenzo, who used very similar tools to the Apple Binder. This most influential and much reprinted 'mirror for princes' was originally published in Castilian as 'Relox de Príncipes' (Valladolid, 1529) by the Franciscan Antonio de Guevara (1481-1545). It first appeared in Italian in 1543 in a shortened form, translated and revised by Mambrino Roseo da Fabriano. Guevara's 'Relox' was divided into three sections—brought together by the protagonist, the Philosopher-Emperor Marcus Aurelius—instructing Princes on the importance of Christian faith, their relationship with their wife and children, and political virtues.



Reprinted nearly two dozen times in the C16, Mambrino's translation was a collection of selected passages, under a title which reprised Erasmus's famous 'Institutio Principis Christiani' (Buescu, 'Corte', 93). Simplifying for a wider audience the genre of the 'mirror for princes', the 'Institutione' gathers exemplary anecdotes from the lives of ancient princes. It includes the customary warnings on the importance of virtue (e.g., patience and understanding of poverty) and the abhorrence of vice which might endanger the state (e.g., flattery and ambition). But it also covers topics closer to a prince's family life. With an eye to a broader readership among aristocrats and the upper middle classes, Mambrino translated sections concerning the fundamental role played by women in the career of a prince, with instructions to princely wives how best to love their spouses, and to their husbands how pregnant princesses should be carefully looked after. A section is also devoted to the education of heirs, and the major role played by nurses; these should be 'good orators' and 'learned, if possible', women of this kind being still possible to find, 'though more rarely, in modern times'.

Only Pratt and BYU copies recorded in the US. EDIT16 CNCE 47315; Hobson & Culot, Italian and French C16 Bookbindings, n.11 (this copy).A.I. Buescu, 'Corte, Poder e Utopia: O Relox de Príncipes (1529) de Fr. Antonio de Guevara e a sua fortuna na Europa do século XVI', *Estudios Humanísticos. Historia* 8 (2009), 69-101; I. Schunke, 'Venezianische Renaissance-Einbände', in *Studi di bibliografia e di storia* (1964), IV, 173-6.

L2827



COPIOUS EARLY ANNOTATIONS

55. SACROBOSCO, Johannes de. *Sphaera mundi*. [with] REGIOMONTANUS, Johannes. *Contra Cremonensia deliramenta*. [and] PURBACH, Georg. *Motus planetarum*. 63 [Venice, Erhard Ratdolt, 6 July 1482.]

£19,500

FIRST COLLECTED EDITION. 4to, 190x140mm. 3 works in 1, continuous signatures, ff. 60, a-g8 h4. Gothic letter, title at head of a2 recto in red. Large woodcut 'sphaera mundi' to a1 verso, several 1/2-page woodcut diagrams: 1 of heavenly spheres (a2 verso), 1 of eclipses (c1 verso) and 29 of 'theoricae' (7 in green or yellow original colouring), 6 small woodcut diagrams, large ms diagram of climatic zones inked to a1 blank and copious interlinear ms annotations in an early C16 Germanic hand to first 2 gatherings, decorated initials.

Few ll. just toned, fore-edge of a1 trimmed, mainly marginal finger-soiling to first few ll., minor water stain at upper blank gutter of first 4 gatherings, first two ll. strengthened at gutter. A very good, well-margined copy in C19 vellum over paper boards, extremities a bit rubbed.

Very good, well-margined and handsomely illustrated copy of the first edition of this important collection on Ptolemaic astronomy intended for students, and the most widely used of the early modern period. Johannes de Sacrobosco (or Holywood, 1195-1256) was a monk and astronomer who taught at Paris. His ground-breaking works were extremely influential in the medieval period; they focused on astronomy and mathematics including the Hindu-Arabic numeral system, a study of the shortcomings of the Julian calendar (anticipating C16 debates) and his treatise 'Sphaera mundi'. First published in 1472, it was reprinted dozens of times in Europe throughout the C15. It discusses the earth in relation to the geocentric Ptolemaic universe, touching on subjects including its physical composition, geometrical realization, its (as it were) sphericity, the revolution of the heavens and the zodiac in relation to sunrise and sunset, the meaning of zenith and climate zones. Johannes Regiomontanus (Müller von Königsberg, 1436-76) studied at Leipzig and Vienna, devoting himself to commentaries on ancient texts on arithmetic and astronomy. He established the first astronomical observatory in Nuremberg. His work argues against the 'deliramenta' of Gherardus Cremonensis's Ptolemaic 'Theorica Planetarum', written in the C12 and the most important manual of astronomy used in Faculties of Arts. Structured as a dialogue between two scholars, it concerns calculations relating to very specific points of the Ptolemaic system, e.g., epicycles and longitude, with the help of geometrical diagrams. The last work—'Theoricae novae planetarum'—was written by Georgius Purbach (von Peurbach, 1423-61), an Austrian astronomer and mathematician, acquainted with Regiomontanus. It is a clear introduction to the Ptolemaic universe which discusses the sun and moon, theories of the polar axis and astronomical connections between the moon and the motions of other planets. The early C16 annotator of 'Sphaera mundi' was probably one of the 'novicii adolescentes' (young students) to whom the works were addressed. He applied sundry learning techniques, which shed light on the teaching of astronomy: the typically medieval and early modern interlinear paraphrasis (the rewriting of a concept using synonyms, e.g., 'ascensu' for 'ortu'); marginal glosses (e.g., the astronomical concept of 'annus bisextilis', a clarification of the meaning of 'opposition' for the zodiac); and the clarification of sources (e.g., the specific book in which Euclid discusses the geometrical 'sphaera'). A most interesting copy.

ISTC ij00405000; GW M14652; BMC V 286: 'some of the diagrams are painted yellow and green'; Goff J405; HC 14110* = H 14102; Essling 258; Sander 6661; Houzeau-Lancaster 1641; Graesse VI, 209; Cantamessa 6967.

L4008

VERY RARE VERNACULAR PHYSIOGNOMY

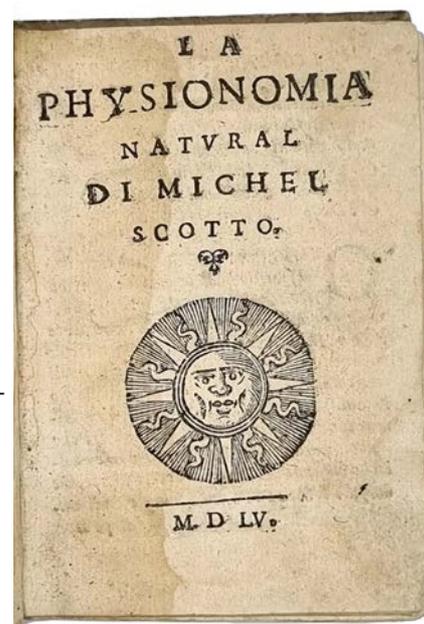
56. **SCOTUS, Michael.** *La Physionomia natural.*

[Venice, Pietro Nicolini da Sabio], 1555.

£2,500

16mo in 8s. ff. [96]. Italic letter, little Roman. Woodcut title vignette with astrological symbol of the sun. Few lower edges uncut, light water stain intermittently throughout. A very good copy in contemporary (probably publisher's) carta rustica, title inked to spine (faded).

An unsophisticated copy of this very rare edition in Italian, unrecorded in major bibliographies, of this most popular and influential medieval work on physiognomy and medicine. This copy was bound in the same type of carta rustica, and with the same sewing structure, as the Naples copy, which suggests this may be an uncommon example of early publisher's binding. Born in Scotland or northern England, the philosopher, mathematician and astrologer Michael Scotus (1175-c.1232) studied at Durham, Oxford and Paris. His knowledge of Arabic allowed him to read Avicenna's and Averroes's commentaries to Aristotle in the original; Frederick II called him to Palermo so that he could produce a Latin translation. Known as 'Liber physiognomiae', 'Physiognomia natural' was a ground-breaking work on physiognomy – the study of the correlation between personality/character and physical appearance – written at the instance of the Emperor. Based on Aristotle, the 'Secreta secretorum' and Rhazes, it was first printed in 1477, and went through dozens of Latin editions and translations. This translation, with diffuse Venetian lexicon and phonetic renditions, is based on one first recorded in Venice in 1511. The subtitle says the work includes 'secrets of nature essential for all astrologers', i.e., for prognostications.



Part I discusses the creation and birth of humankind, the nature of semen, the physiology of procreation, how to foster conception, the nature of male and female, signs of pregnancy and how to tell whether the baby is a boy or a girl, their health, etc., and animal procreation. Part II proceeds to the study, for humans and animals, of complexion of the body (e.g., 'white as chalk' means cold, with freckles, red, dark is a good complexion, livid is bad) in connection with body size (e.g., white or dark complexion and a fat body suggest melancholy), the head (e.g., quantity of hair, temperature), heart, liver, stomach and testicles, as well as symptoms of illness, including dreams, urine (e.g., 'of the kind that signifies death') or sneezing. Part III focuses on physiognomy proper, deducing character from the appearance of the hair, forehead, eyebrows, eyes, nose, nostrils, mouth, teeth, shoulders, arms etc., as well as what laughter tells about a person. Vernacular works on practical subjects were mostly produced in popular cheap prints, generally read to tatters, and easily discarded – hence their great rarity.

Only Minnesota and Bancroft copies recorded in the US; only Glasgow copy in the UK. USTC 833755. Not in Caillet, Cantamessa, Ferguson (but present in his collection), Durling, Wellcome or Duveen.

L4051

POLISH PROTESTANT IMPRINTS UNRECORDED IN US OR UK

57. [SOCINIAN CATECHISM]. *Catechesis Ecclesiarum*.

Raków, [S. Sternacki], 1609. (with)

[SCHMALTZ, Valentin?] *Warhafftige Erklerung aus grundt der Heiligen schriftt von des Herren Jesu Christi Gottheit*.

[Raków: S. Sternacki, c.1612]. (and)

[STEGMANN, Joachim]. *Examen, Welche die sint die da verleucknen Jesum...*

[Raków: S. Sternacki, c.1610].

£7,750

FIRST EDITION thus of first, FIRST EDITION of third. 12mo. 3 works in 1. I: pp. (xii) 317 (vii), last blank; II: 48 unnumbered ll., A-D12; III: ff. 66 unnumbered ll., A-E12 F6 I: Roman letter, with Italic. II and III: large Gothic letter. Decorated initials and ornaments, I: title within charming woodcut border with grotesques, saints and small arms (of Sachsen-Lauenburg?). Light age yellowing, early divide mark inked to fore-edge, I: ffep slightly adhering at gutter of title, with minor loss to lower border, L10-11 fore-edge expertly restored, just touching chapter heading at upper outer corner, III: very lightly browned, rear fep slightly adhering at gutter on last verso. Excellent, clean copies covered with a Germanic rubricated vellum breviary leaf c.1400 over pasteboards, lacking ties, yapp edges, later eps, early shelfmark inked to spine, a little soiled and scuffed. Ms. 'Racov. 1593' [but incorrect] and '2' inked at foot of second title in an early hand, occasional early marginalia and underlining to first work.



Excellent, clean copies of these important Latin and German works on Socinianism, printed by Sebastian Sternacki in Raków, Poland. A major theological centre, Raków hosted a community of Polish Brethren, the Arian (anti-trinitarian) minority of the Reformed Churches in Poland, who, in 1562-5, had abandoned Calvinistic doctrines to follow those of Lelio (1525-62) and Fausto (1539-1604) Sozzini. Fausto spent 30 years in Poland; his preaching led to the Brethren embracing Socinian unitarianism. The son-in-law of the Krakow printer Rodecki, Sternacki moved the press to Raków c.1600; there he continued to focus on the printing of theological works, read and sponsored by the Polish Brethren's renowned Racovian Academy. 'The Raków press published works of the leading Arian theologians [...]. They found their way in large numbers to western Europe. Textbooks for the Raków school were also printed and used so well that little remains' (Swiderska, p.208). Vernacular editions are similarly scarce. Sozzini's influential and posthumous 'Racovian Catechism' is here found in its first Latin edition. First published in Polish (1608) and German (1609), 'Catechesis Ecclesiarum' became 'the flag-bearer of Socinian doctrines' (Kawecka-Gryczowa, p.102). It focused, in the form of questions and answers, on major controversial points such as Christ's divine nature and the interpretation of John 1. The scandalous dedication to James I of England led Lord Cecil to order his agents in Poland to seize copies before they left the press (Kawecka-Gryczowa, p.103). Nevertheless, the work enjoyed great popularity in England, where it was even published with a false Raków imprint in the 1620s.

The second ('*Warhafftige*') and third ('*Examen*') works have no imprint. '*Warhafftige*' appears in Estreicher's '*Bibliografia Staropolska*' and VD17 attributes it to Sternacki, c.1612. '*Warhafftige*' and '*Examen*' share the same type, which appears to match some of the Gothic used by Sternacki in the 1600s-10s. Indeed, nearly half the works printed by Sternacki also bear no imprint (Kawecka-Gryczowa, p.102). Both were intended as pocket-size introductions to the Socinian creed for a German-speaking readership. Attributed to Valentinus Smalcius (1572-1622), who became leader of the Socinian church c.1610, '*Warhafftige*', here in the second edition, first appeared in Raków in 1593. Part I explains basic Socinian doctrines; Part II connects them to the Scriptures; and Part III counteracts 6 theological objections. '*Examen*' is falsely attributed to the German theologian Joachim Stegmann (1595-1633), rector at the Racovian Academy. It discusses the doctrines of the Polish Brethren, with painstaking reliance on scriptural passages, and opposes those of the 'false teachers' and of Christians, both Catholics and Protestants, who do not follow the true faith.

I: KU, Newberry and Columbia copies recorded in the US. Estreicher XIV, pp.92-3; Kawecka-Gryczowa, *Ariańskie oficyny*, n.90. II: No copies recorded in the US or UK. Estreicher XXVIII, pp.285-6; VD17 23:650182K (as Raków imprint); Kawecka-Gryczowa, *Ariańskie oficyny*, n.61 (1593 Raków ed., but this ed. said to be not from Raków). III: No copies recorded in the US or UK. VD17 7:719423X. Not in Estreicher or Kawecka-Gryczowa. A. Kawecka-Gryczowa, *Ariańskie oficyny wydawnicze Rodeckiego i Sternackiego* (1974); H. Swiderska, 'Socinian Books with the Raków Imprint in the British Library', *British Library Bulletin*, 8 (1982), pp.206-17.

L4005

ILLUSTRATED FOLK TALES

58. **STRAPAROLA, Gianfrancesco.** *Le tredici piacevolissime notti.*
Venice, appresso Zanetto Zanetti, 1608.

£2,400

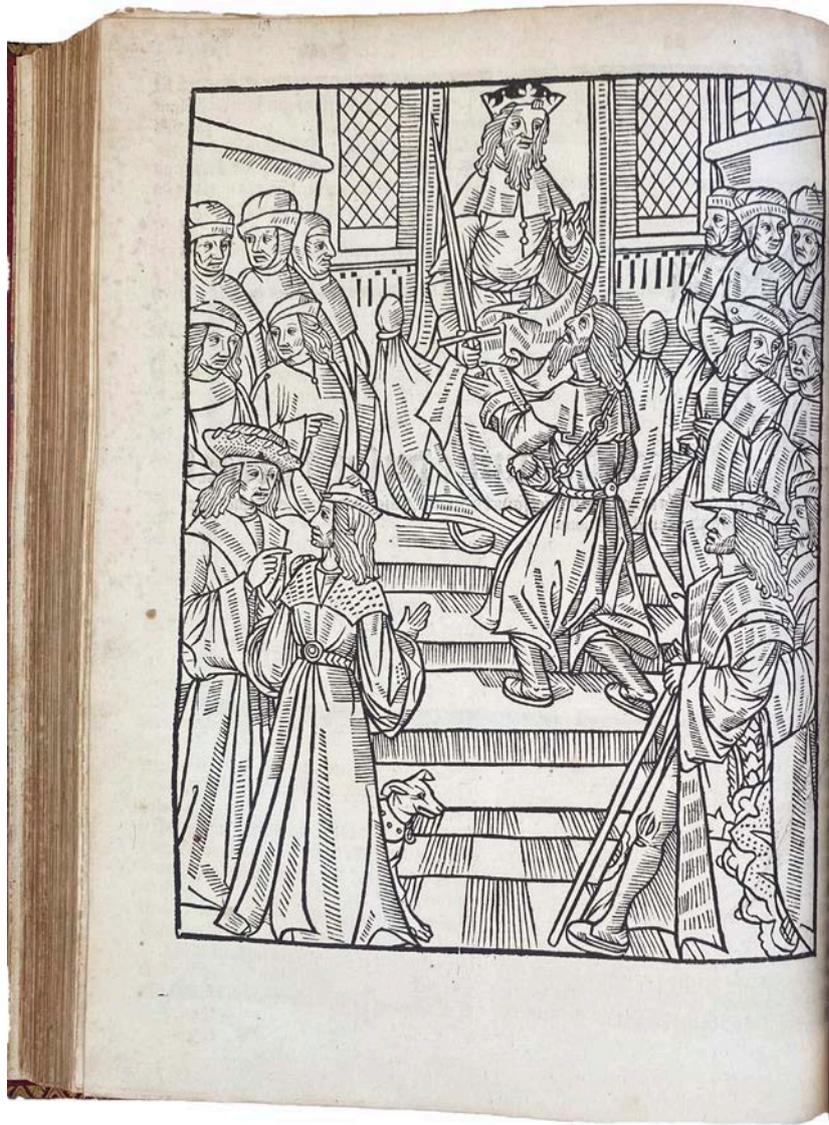
8vo. ff. 309 (vi), missing final blank. Italic letter, little Roman. Woodcut cartouche to t-p, 58 woodcut scenes from Straparola's stories, decorated initials, head- and tailpieces. T-p a bit dusty, light stain to some upper edges and a few to lower, one leaf a bit browned, small tear to blank margin of fol. 57 touching running title, larger repair to outer margin of fol. 233 touching one letter. A good copy in reused early vellum over pasteboards, yapp edges, recased. Early casemark (?) 'G. 203' to t-p.



Scarce, beautifully illustrated edition of this incredibly successful, influential and entertaining florilegium of novellae, first published in 1551 in the wake of Giacomo Morlini's collection of 1520. Very little is known of Gianfrancesco Straparola (1480-1557), except that, in half a century, his literary talent led to the publication of over 20 editions or reprints of '*Piacevolissime notti*' in Italian and French. As in Boccaccio's '*Decameron*', the stories are presented as the pastime of a group of aristocrats who have gathered in the Venetian island of Murano for leisure, during 'thirteen pleasant nights'. The stories are illustrated with fine woodcuts and follow accidents typical of traditional fairy and folk tales. They often narrate the difficulties of protagonists who are poor or unfortunate and eventually rise to become rich and powerful, as in the story of Costantino Fortunato, impoverished by his brothers but assisted by his magical female cat—the seed of Perrault's '*Puss in Boots*'. Plotline themes like the subdivision of inheritance between siblings, the wrongdoings of stepmothers against their stepdaughters, the assistance of talking animals, unpleasant pranks which lead to undeserved prison and the consequences of lies provided the basic structure by which Straparola reinvented and brought to print the oral heritage of European folklore. His stories influenced authors of the likes of Shakespeare (Gillespie, '*Shakespeare's Books*', 474) and provided fresh material for innovative theatre practitioners like Robert Armin—the famous 'clown' and 'fool' of Shakespeare's Jacobean plays—who published the English adaptation of one of Straparola's 'thirteen pleasant' stories in 1609.

Only Princeton, Mississippi State and UCB copies recorded in the US. BL STC It. C17, p. 881; Brunet V, 260 (mentioned). Not in Gamba.

L2887



59. [TROYES, Chrétien de]. *Cest lhystoire du saint Greaal. Qui est le premier liure de la Table ronde. .. En semble la queste dudict saint Greaal. Faicte par Lancelot du lac, Galaad, Boors et Perceual, Qui est le dernier liure de la table ronde.*

Paris, Philippe le Noir, 24 octobre 1523.

£17,500

Folio. two vols in one. ff. [iv] cxvi; [iv] cxxiii-ccxxxi: a4, A-S6, T-V4, X6; AA4, AA-QQ6, RR-SS4, TT6. Lacking a1-4 in first volume (the title and the table). The missing title has here been replaced by the title of the second part of the first edition, with the word "Second" pasted over with the word "Premier", remargined at inner and lower margin. Lettre Bâtard in double column. Fine large grotesque woodcut letter L on both titles, 17 beautiful woodcut illustrations, some full page, charming floriated and historiated white on black criblée initials, engraved armorial bookplate of Robert d'Arcy, Earl of Holderness (1718-1778), "TC the gift of" in mss on the bookplate, "Ce volume est un des plus rares de la classe des romans de chevalerie" in C18th hand on fly. Light age yellowing, first title a dusty at margins, leaves b1 and x5 with closed tears restored, rare marginal spot. A very good copy in fine C18th French morocco, much in the style of Derome, covers bordered with a triple gilt rule, spine with gilt ruled raised bands, gilt ruled in compartments with large thistle tool gilt at centres, pointillé and scrolled tools gilt, edges double gilt ruled, inner dentelles gilt, combed marble endpapers, a.e.g. extremities fractionally rubbed.

Second edition, beautifully bound, of this extremely rare, finely printed and charmingly illustrated chivalric romance 'The Story of the Holy Grail', set up in near identical fashion, almost line by line, to the first edition of 1516, but with a different, but equally fine, suite of woodcuts. This edition uses the same printer's device of Michel Le Noir that is found on the first title page of the first edition; it appears here on the verso of the colophon, though the work was printed by his son Philippe Le Noir. Interestingly the colophon of the first edition states "Nouvellement imprimé à Paris" though there is no record of an earlier edition.

Bernard Quaritch had a copy of this work in his catalogue of December 1885 number 25807, in C19th blue morocco by Duru, for sale at £120, of which he quoted the following ““One of the most remarkable editions of these romances is that of Paris in folio published in 1516 in which the history of the Gréal is divided into two branches” - Bergman. “Philippe Le Noir en donna à Paris, en 1523, une réimpression qui est tout aussi rare que l’édition originale (de 1516)” Francisque Michel. “The Sangreal is the scarcest romance of the Round Table” - Dunlop.”” He also had a copy of the first edition in the same catalogue, number 25806, which he priced at £100. Most Grail scholars agree that the Christian Grail legend was first fully developed in Robert de Boron’s ‘Roman de L’Estoire dou Graal’ (or Joseph). Robert’s seminal version tying the Grail to the Last Supper was subsequently elaborated in the longer redactions of the ‘First Continuation’ of Chrétien de Troyes, the ‘Perlesvaus’, and several branches of the ‘Vulgate’, especially the ‘Queste’ and the ‘Estoire’. “The legend of the Holy Grail is one of the most enduring in Western European literature and art. The Grail was said to be the cup of the Last Supper and at the Crucifixion to have received blood flowing from Christ’s side. It was brought to Britain by Joseph of Arimathea, where it lay hidden for centuries. The search for the vessel became the principal quest of the knights of King Arthur. It was believed to be kept in a mysterious castle surrounded by a wasteland and guarded by a custodian called the Fisher King, who suffered from a wound that would not heal. His recovery and the renewal of the blighted lands depended upon the successful completion of the quest. Equally, the self-realisation of the questing knight was assured by finding the Grail. The magical properties attributed to the Holy Grail have been plausibly traced to the magic vessels of Celtic myth that satisfied the tastes and needs of all who ate and drank from them. The Holy Grail first appears in a written text in Chrétien de Troyes’s Old French verse romance, the *Conte del Graal* (‘Story of the Grail’), or *Perceval*, of c.1180. During the next 50 years several works, both in verse and prose, were written although the story, and the principal character, vary from one work to another. In France this process culminated in a cycle of five prose romances telling the history of the Grail from the Crucifixion to the death of Arthur. The Old French romances were translated into other European languages. Among these other versions two stand out: Wolfram von Eschenbach’s *Parzifal* (early 13th century) and Sir Thomas Malory’s *Morte Darthur* (late 15th century).” BL. An extremely rare work; we can find no copies at auction of either edition. A lovely copy finely bound from the library of Robert d’Arcy, Earl of Holderness.

USTC 27595. Brunet V 49. Tchemerzine, II, pp. 444–446, “aussi rare et précieuse que la précédente”. Pas-toureau, *Lancelot du Lac et la quête du Graal*, 2002, pp. 9–10. Moreau, *Inventaire Chronologique des Éditions Parisiennes du XVIe siècle*, III 522.

L3797

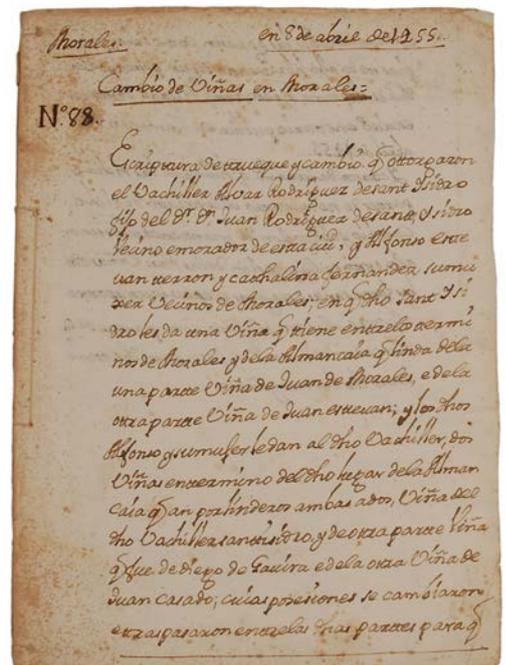
C15 TIERRA DEL VINO

60. [WINE]. [*Cambio de Viñas en Morales.*] Zamora (Spain), Manuscript on paper, 1455.

£8,750

4to. 8 unnumbered ll., second blank. First fol. in C17 cursive, 21 lines per full page, fols 3–7 in C15 escritura cortesana, c.28 lines per full page, pen flourishings in brown at margins and end, with notarial signatures. First three ll. slightly foxed, small tear at outer edge along nearly invisible centre fold, within a small marginal water stain, stitched. C17 ‘1455’, ‘Hueco y Cambeo mai Pos[nes]’ and ‘Hueco de unas viñas’, and C15 docket to verso of last blank.

Remarkably well-preserved, ephemeral deed granting the use of a vineyard in Morales, near Zamora. This area, with the province of Salamanca, in north-western Spain, was part of the *Tierra del Vino*—later a controlled designation of origin. The document includes a ‘*carta de troque, cambio y permutación*’ (for exchange and permutation) and a ‘*carta de juramento*’ (oath), both in the name of Bachiller Alvar Rodrigues of Sant Ysidro, son of Dr Juan Rodrigues of Sant Ysidro, resident in Zamora—a member of the Council of King Ferdinand and magistrate at the Real Chancillería in Valladolid (Dominguez, ‘Nobleza’, 485). A ‘*carta de troque*’ stated the reciprocal transfer of items of the same kind between two parties—here between Rodrigues, and Alfonso Estevan and his wife Cathalina Fernandes of nearby Morales—in this case, also a ‘*permutación*’, without the need for money exchange (‘*Discursos juridicos*’, 45–8).



Rodrigues gave a vineyard he owned within the boundaries of Morales and Almantaya, between the vineyards of Juan de Morales and Juan Estevan, in exchange for two, the borders of which were the vineyards of the Bachiller himself, that formerly of Diego de Zamora, and another. The rest explains, for both sides, the conditions of the exchange, including specified fines for non-compliance equalling the value of the vineyards, the degree of ownership and their responsibility concerning the management of the vineyard, e.g., tax payment to the king, prince and lords. The 'carta de juramento' reinforced the first document with an official oath. E. Fernández Prieto Domínguez, *Nobleza de Zamora* (1953); J.M. Domínguez Vicente, *Discursos jurídicos* (Madrid, 1731).

L3507

61. **ZENO, Marcus.** *Digest of the laws of the Venetian Republic and the statutes of the city of Treviso.*

Decorated manuscript on paper, north-east Italy, almost certainly Treviso, late fifteenth or early sixteenth century.

£36,000

Small 4to, 192 by 150mm, 84 leaves (plus 3 endleaves at front, and a single endleaf at back), complete, collation: i-x8, xi4 (these blank), xii4, text in red and black, catchwords and contemporary quire and leaf signatures. Single column, approximately 30 lines per page in a semi-humanist hand, red rubrics and contents list, simple red initials (some in thin, crude red penwork), running titles for a few leaves (faded to light brown). First endleaf with full page coat-of-arms between and beneath sets of initials 'JM' and within a wreath with coloured dots perhaps indicating gemstones, this page showing light trimming. Small spots and stains, some text a little faded or washed out at edges, in presentable, legible and solid condition. In sixteenth-century limp parchment with flap, reusing small scraps of an early printed religious work as binding material, repairs to holes and splits, remains of two paper labels on spine, in box.

Provenance:

Written for the use of Jacobus Menutiis/Minutiis, with his ownership inscriptions three times on the front endleaves and his arms and initials also, clearly produced for his practical use as a lawyer in Treviso and the vicinity. One of these ex libris gives his profession as a notary. Copies of this definitively local text seem to have always been few, and this manuscript was probably made directly from the original compendium held in the regional palatio of Treviso (see below).

Text:

*This text announces in its prologue that it was called the 'Zena' in Venetian Italian, and contains a compendium of laws and statutes local to the town of Treviso, a small town to the north east of Venice was under the direct rule of the Venetian doges throughout the Renaissance. It was commanded to be assembled by Marcus Zeno "de venetii", lord of Treviso, in 1390 (the date given here mistakenly '1290'), and the Venetian name of the text in fact was taken from the name given to the original manuscript of the compendium kept in the regional palatio of Treviso. That original codex is now lost, but a copy survives in another compendium of the early fifteenth-century copy (probably of c. 1411), now in the archives of the Museo Civico of nearby Asolo (see G. Farronato and G. Netto, *Gli Statuti del Comune di Treviso (1316-1390) secondo il codice di Asolo*, 1988), and that has been claimed as the earliest recorded manuscript. We have located only two others, both of the sixteenth century: in the library of St. Mark's in Venice (Cod. 182 chart.: J. Valentinelli, *Bibliotheca manuscripta ad S. Marci venetiarum*, 1870, p. 124), and the Bodleian (H.O. Coxe, *Catalogi codicum manuscriptorum*, 1854, III, pp. 606-07, his no. 227, dated 1574). The text was published by G. Bettinelli in 1768 (*Statuta provisionesque ducales civitatis Tarvisii*, p. 425-511).*

*It opens with a short prologue, followed by a copy of a Venetian ducal document issued by Antonius Venerius, the doge of Venice in 1382-1400. The main text is a lengthy and notably thorough legal textbook (fols. 1r-76v), giving a thorough grounding in the civil law of the Venetian Republic, including sections on notaries (public and those of the chancellor), an array of types of wills, sample legal cases and pleas, sentencing, fugitives, petitions, pledges for debts and violent criminal cases such as injury resulting in bloodshed or murder, as well as many others. It opens with a list of all the chapters, in red ink, and then subdivides its material into ten books, covering: 1. The giving of evidence; 2. Civil pleas and cases; 3. Pledges and debts; 4. Appeals; 5. Legal agents; 6. Sales and contracts, as well as the officials of the chancellery; 7. Notaries and their functions; 8. Misleading documents; 9. Criminal cases; 10. Practical statutes for Treviso, describing themselves as diverse 'acts'. After a single blank gathering, the volume closes with an alphabetised index (in the main hand), here named the *Ordo solutionis*.*

L3564

**SOKOL
BOOKS**

*Specialists in rare
and early
books & manuscripts*

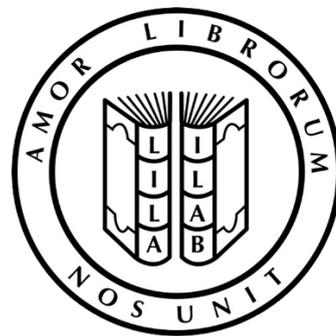
Visit us at:

239a Fulham Road,
London, SW3 6HY

Tuesday to Saturday, 11am to 7pm

books@sokol.co.uk
www.sokol.co.uk

Tel: 0207 499 5571 or 0207 351 5119



@Sokol Books



@sokolbooks



@Sokol Books Ltd Company

